A Catalogue of Labouring-Class & Self-Taught Poets & Poetry c. 1700-1900
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In memory of Pete Goodridge, 1955-2017
beloved inspirer, supporter and enthusiast
PREFACE

This catalogue was first developed from the accumulated notes of a group of scholars working in the field of labouring-class poetry over the past four decades. In addition to individual research data it holds a great deal of information compiled by the editor and other contributors, from bibliographical and miscellaneous sources. The main section is an alphabetical catalogue of 2,367 named poets, principally but not exclusively from the period 1700-1900, who published at least one poem, song or hymn in verse. We also record a very small number of unpublished figures of whom there are clear records and who are of particular interest or in some way representative (for example of oral, musical and recitative culture and presentation).

Our aim is, at a minimum, to compile at least a concise paragraph on each individual, to include vital dates, a brief biographical and critical summary, key publications and secondary and reference sources. This may often then extend into a kind of essay that follows a particular lead in the material (this can be one of many different kinds), or in various ways into a wider set of resources and information leads. A lot of the entries discuss the poet much more fully, as for example with Tim Burke’s entry for Keats, which examines his relationship with the labouring-class tradition in some detail, or the general editor’s for Alfred Williams which examines various neglected areas in the life and work of this polymathic autodidact alongside his better known output. The alphabetic listing of poets is preceded by sections on Conventions, Sources and Abbreviations, Statistical Information, Informal Notes on Groupings and Categories, and a Chronological sampling of Anonymous and Pseudonymous poetry, 1700-1900.

As a general rule the entries are intended as a stimulus for further research rather than a complete, finished summary of the sort one would expect to see in something like the Dictionary of Labour Biography or the national biographical dictionaries. The free text (as opposed to tabular database) format we are using allows for great flexibility, and opens the possibility of expanding in any particular direction that seem appropriate to an individual entry.

We catalogue all the poets of lower-class origins we have discovered who lived within the period anywhere in the British Isles, together with a small number of poets from North America, Europe and elsewhere. It includes some ‘possibly’ or
‘partially’ self-taught or labouring-class figures, for example, middle-class women who had fallen into poverty and in some sense identified themselves with the labouring-class tradition, or individuals about whom little is known, where there are strong clues that they may be of lower-class origins, and a few others in related categories who are included for comparative purposes, for example, the fact that they were presented, like many of the labouring-class poets, as poetical ‘novelty acts’—boy poets, blind men and women, ‘wandering minstrels’, etc. Inclusions that are doubtful, for these or any other reason, begin with a question mark (?)

Beyond this, we have aimed to be inclusive rather than exclusive, and list many figures who are tentatively identifiable as part of a labouring-class tradition, or have been critically regarded as such. Our hope is to discover and recover what we regard as an important and extensive tradition that, as a tradition, has been hidden, discounted or marginalised, and we have purposely cast our nets wide in order to get a full picture of what exists and what may prove relevant to future research. Whilst some of our more extended entries, especially aim to appraise individual poets more fully or develop a particular area of interest in their study, the overall strength of the catalogue should be rather in bringing together and, in the majority of cases, recovering a great many individuals, a few well-known, most of them fairly or completely obscured. This serves to provide an overall sense of the varied and fascinating individuals who make up the labouring-class tradition in poetry over two centuries and more, and helps counter the idea that such individuals were merely mavericks or sports of nature, rather than—as we would see them—representatives of a broad and dynamic movement among those without educational, social or economic advantage, to express themselves through poetry and song, and to communicate this to others.

We have not generally prioritised judging the quality of the poetry, though the entries often include brief comment of an informal kind on this complex and multifaceted issue. For a persuasive and well-illustrated discussion of the wider question of value see most especially Blair (2019), whose study develops some very useful modelling of value in the Scottish tradition that has implications elsewhere. For useful thoughts about quality around popular, performative and ‘doggerel’ verses see Brian Maidment, ‘Imagining the Cockney University: Humorous Poetry, the March of Intellect, and the Periodical Press, 1820-1860’, Victorian Poetry, 52, no. 1 (Spring 2014), 32-9.
We are strongly aware that the category, ‘labouring-class poets’, and its variants (uneducated poets, peasant poets, self-taught poets, etc.) have much abused, being very often used as a way of limiting perceptions of such poets, and in many cases, closing off their own choices and sense of what is possible. We catalogue them here, not as a way of reinforcing the ghetto walls, but rather of celebrating and learning from the diversity and value of a still neglected tradition. Many of the poets we list are much more than representatives of a particular social class, or a category of poet. The positives that we find in the tradition include a powerful instinct to autodidactism and independence of mind, and a confidence in pursuing one’s own path, as well as evidence of widespread social and sociable uses of poetry within the community. It is particularly important to stress that self-taught does not mean untaught, and that many of the figures here have found their own, often diverse ways of achieving learnedness, often to as high as or higher a standard than their contemporaries. Neither do all labouring-class poets write about labour, or about politics and their class position, although many of course do, and they offer valuable historical testimony in doing so. But like other such groups (women poets, for example) they may write about anything and everything. Their class is a connecting theme in their work and their collective identity—and in this we have been careful to stress any evident links between them throughout—but it does not define them in any totalising way, nor is it intended to do so.

We also recognise that organising data on labouring-class poetry by named author is by no means the only or the inevitable way to do things. There is a great mass of pseudonymous and anonymous work, for example, that inevitably falls outside of this way of systematising, notwithstanding our chronological sampling of it in the section before the main entries. Indeed there is a great deal of folk material that has no specific sense of individual authorship, even anonymised authorship, but is, rather, something that develops and accrues new meanings, variants and layers of material as it is passed down in song or recitation. Some collections of labouring-class verse, such as the miners’ verses in Lloyd (1978), accordingly organise their material as if it were essentially anonymous, the production of a class or a culture rather than an individual, and the names of any clearly identifiable authors of verses or songs are tucked away in the endnotes. We have, rather, chosen to identify work by named individuals as a way of highlighting their lives and the variety of their individual experiences, and tracing the work that comes out of these individual lives, in if it is often communal or communitarian in nature.
There is a small but growing number of pre-1700 and post-1900 figures—tagged [OP] for out of period. In some highly encouraging remarks on this project, the late pioneer of the study of working-class and socialist writing Professor H. Gustav Klaus, generously wrote that the present catalogue ‘cries out for emulation in other genres, literatures and beyond the 1900 limit’.\(^1\) Accordingly we have now begun to break through our self-imposed 200-year limit, and shall continue to do so as the opportunity and need arises. Currently our ‘outliers’ in terms of dates are Caedmon (d. 680), who lived a millennium earlier than any other poet in the Catalogue, and Tony Harrison (b. 1937), our sole living poet.

But for the most part our currently listed poets lived and/or published in the period 1700-1900, other than a small number of unpublished poets (as mentioned above) who have made some acknowledged contribution, for example Welsh balladeers included in OCLW or DWB, whose medium was primarily oral. We have included a number of figures, too, who primarily performed ballads, songs, and other broadside materials, where it is not always certain how much input they personally made to the material, although it is likely they made some contribution. In his study of Glamorgan balladry, E. Wyn James notes: ‘In the world of the eighteenth-century ballad the evidence suggests a demarcation of labour, with different people fulfilling the roles of author, seller of pamphlets, and performer of songs, but by the nineteenth century these roles were frequently combined in the same person, especially in the case of the more talented of the balladeers’.\(^2\) It is reasonable to suppose that the ‘combined role’ occurred in other areas of the British Isles, too. Including named sellers serves to representing a widespread tradition of ballad-selling, singing and composing, which is also a part of the world of labouring-class poetry.

The Catalogue is a work in progress, and should be regarded as such, a process of discovery in an uncatalogued area rather than a rounded product like DLB or ODNB. It remains uneven in the amount of detail given, inevitably contains omissions, and no doubt there are uncorrected biographical and other errors. The collation process of the current entries is far from complete, and many of the current entries are simply ‘skeleton entries’, serving as basic markers for further investigation as time and resources allow. We recognise that for quite a number of

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\(^2\) James (2017), 209.
poets, fuller information will be available elsewhere, and as far as possible try and indicate where such information lies. But even the skeleton entries, perhaps giving just a name and the title of a poem or a volume, can add something to the picture. As Roger Sales notes in his 2002 study of John Clare (qv), ‘titles are texts in their own right’ (85).

In addition to the many ‘skeleton entries’, put in as markers and in need of fleshing out and developing, in two major ways the Catalogue is identifiably deficient and may be acknowledged as such, and for these reasons will need to be understood as a continuing or unfinished or rolling project, perhaps for many years to come.

Firstly, as Kirstie Blair and a number of other scholars have argued, newspaper poetry is, as she puts it, ‘central to any study of working-class poetics’. The present enterprise began back in the 1980s, as a study of volumes of poetry, mainly indeed volumes identified and physically examined myself in the British Library. It has gradually but rather tardily begun to catch up with the tremendous volumes and resources and significance of newspaper and periodical poetry, but there is a huge amount of work to do if it is to more than scratch the surface of the many databases of periodicals and local papers that are nowadays much more widely available in digital form.

Secondly, in terms of the printed volumes of poetry that were produced over the centuries, there is much to learn still. Dr Bob Heyes, an advisory group member on this project and a frequent contributor of information with a special interest in John Clare and in booksellers and their catalogues, has reminded me that when the late Chris Johnson had completed his paradigm-shifting study of Provincial Verse (Johnson (1992)), he told Bob ‘that his collection of a thousand volumes of provincial verse was just the tip of the iceberg, and that he suspected there might have been twenty-five or thirty thousand such works, most of which have not survived’. This would suggest the need for a redoubling of our efforts to identify at least the titles (and anything else that can be saved, for example from newspaper and periodical reviews of lost books), in book advertisements, provincial printer lists and information, ephemeral publications, pamphlets and broadsides, auction catalogues, auction catalogues,

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4 Bob Heyes, email correspondence, 7 April 2021.
published and unpublished correspondence, and yes, newspapers and periodicals with the huge range of information they contain.

I would conclude by emphasising that we warmly welcome, and will always happily acknowledge, corrections, suggestions and additions, and have benefitted from many contributions of data, big and small (acknowledged below) in the past, and that we shall continue to post and circulate corrected and extended versions as regularly as possible.

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ACKNOWLEDGEMENTS

The compilers are grateful to the very many librarians, colleagues, and website managers who have helped us to gather this information together. The editor would especially like to thank colleagues at Clifton Library, Nottingham Trent University, for help in tracking down information, his old friend Bob Heyes for sharing many of his discoveries from bookseller’s catalogues and the world of antiquarian books, Dr Iain Rowley, now of Nottingham High School, who compiled entries for six women poets during his internship at Nottingham Trent University, Summer 2005, and wrote sixteen further entries including some major figures in 2007. Ned Newitt, who has also written for us, kindly supplied information on the Leicester Chartist poets.

Florence Boos very kindly shared with us her database of nineteenth-century working-class Scottish women poets, and her rich research in this field forms the backbone of many of the entries for them included here. In a tremendous feat of recovery research, Professor Boos re-discovered, in twenty Scottish, English and American repositories, some sixty Victorian working-class women poets who between them published forty volumes and innumerable newspaper, periodical and other ephemeral publications, and in doing so rescued from oblivion an entire field and tradition which previous scholarship had overlooked or even denied existed. We are privileged to be able to incorporate many of the fruits of this research.

We are also profoundly indebted to Kirstie Blair and her team, for kindly sharing their extensive and invaluable report on a large number of poetry volumes from the Mitchell Library, Glasgow. This report is a product of the AHRC-funded project, ‘Piston, Pen & Press: Literary Cultures in the Industrial Workplace, 1840-1918’ which Professor Blair has been leading. A collaboration between the Universities of Strathclyde and Manchester, and the National Railway Museum, its three-year aim has been ‘to understand how industrial workers in Scotland and the North of England engaged with literary culture’. We are privileged to be able to draw on some of the results of this extremely important research.

The editor is grateful to Andrew Ashfield for his invaluable information on a very considerable number of poets, derived from his own meticulous research in primary sources, particularly in terms of genealogy and dating and local newspaper sources, and generously shared with the project. Dawn Whatman has added several new entries and useful further information on women poets, while Yann Lovelock has
shared his knowledge of Yorkshire and especially of Sheffield poets. In addition to
his signed entries Gordon Tait has kindly offered corrections and important
statistical information on the catalogue, with particular reference to coalminer poets.
Tim Burke did much to develop the catalogue as an online resource during his time
as a researcher at Nottingham Trent University and wrote several entries, including
a very important one for Keats, while his key essay on Robert Burns and the
labouring-class tradition is cross-referenced in our short Burns entry.

Dick Ellis strongly supported the development of the resource during his time as
Head of English at NTU, and fostered institutional support for the project; his
successors Lynne Hapgood, Sharon Ouditt, David Worrall and Nahem Yousaf have
been similarly positive and helpful. Katie Osborn and her colleagues at Creighton
and Notre Dame Universities moved the project forward tremendously, and Katie
strengthened and extended Welsh representation, among other improvements.
Bridget Keegan enabled, oversaw and facilitated these developments, and Cole
Crawford and others have been engaged in taking them forward.

Our thanks are due to Steve Weissman at Ximenes Rare Books for very kindly
supplying copies of his excellent three-part catalogue, ‘English Verse 1701-1750’, and
to Justin Croft of Justin Croft Antiquarian Books who, also very helpfully, sent
sections of his and Simon Beattie’s matching three-part series, ‘English Verse 1751-
1800’. Antiquarian and second-hand booksellers always have, and continue to be a
vital source of information in compiling and developing our Catalogue, sometimes
indeed as the sole source for a forgotten writer, and in addition to these magnificent
‘English Verse’ catalogues, we have found especially useful those of the late Charlie
Cox, of Charles Cox Books, who specialised in nineteenth-century material and
whose 73 numbered catalogues have been a very rich mine of information, and also
to the late Chris Johnson, in both his regular numbered catalogues, and his Provincial
Verse 1789-1839, the latter a uniquely important resource which cast fresh light on
many important interesting and forgotten publications.

Thanks to Barbara Bell for information on Robert Davidson and John Hoy; to Frank
Burr, his father Robert (a collateral descendant of the poet), and the Burr family, for
their carefully compiled family history information on James Burr (‘Quilquox’); to
Noel Crack for information on Henry Waterfall; to poet John Gallas for rediscovering
and providing information on the fisherman poet William Hoyle, and for other
leads; to Katrina Geibels for information on her great-grandmother Isabella Forrest;
to Mark Gregory for information on Francis ‘Frank the Poet’ Macnamara; to Andrea Hanaray of New Zealand for supplying much genealogical and other information about her ancestor Jessie Russell; to Jenny Hardacre for information on her great-grandfather Ben Hardacre; to Spencer Needs for information about his ancestor Eliza Green; to Patrick Regan of the George Heath web page; to Daphne Levinge Shackleton for information on her aunt, Nurse Ida Florence Levinge, who tended and befriended Alfred Williams when he was ill in Ireland in 1916; to James Walker for information on Owen Watson, and to John Wells of Cambridge University Library for information on James Reynolds Withers. Thanks, also, to Jason Griffiths of the University of Gloucestershire and the ‘Reading the Forest’ project for information on Catherine Drew, the Forest of Dean poet who emerged from his co-directed ‘Reading the Forest’ project.

For suggestions and information of all kinds, we are grateful to the late Greg Crossan, H. Gustav Klaus and Tom Leonard; and among the living, Michael Baron, Ronald Blythe, Anthony Cartwright, Lorna Clymer, Mary-Ann Constantine, David Fairer, Gary Harrison, Simon Kövesi, Claire Lamont, Rodney and Pauline Lines, John Lucas, Brian Maidment, Paddy O’Sullivan, David Radcliffe, Sharon Ragaz, Steve Van-Hagen, Sam Ward and Bob White; and finally our academic advisors and contributors, listed above, whose generous involvement has been invaluable.
MAJOR SOURCES AND ABBREVIATIONS

The 330 or so printed and online sources listed here are not all exhaustively searched, nor do they represent a comprehensive ‘literature search’ on the subject; rather, they tend to reflect individual research lines of enquiry from the many stages in the catalogue’s thirty-year history. Many of the early Scottish and other anthologies listed here are now readily available in electronic form, especially at archive.org, Google Books, the Hathi Trust, Gutenberg, and other open access sources. Single sources—i.e. ones relevant only to a single author—are listed within the entries.


Aberdeen (1887) A Bibliography of Local Poetry to 1860 (Aberdeen, 1887), via archive.org.


Allibone (1859-71) Allibone, Samuel Austin, A Critical Dictionary of English Literature, and British and American Authors, living and deceased, from the earliest accounts to the middle of the nineteenth century (Philadelphia: Lippincott, 1859-71).


(Note: the copy of Edwards, 7 in the NTU special collection
is inscribed by Edwards ‘To William Andrews, with warm regards’, dated September 1884.)


Bell (1812) Bell, John (ed.) *Rhymes of Northern Bards, Being a Curious Collection of Old and New Songs and Poems, Peculiar to the Counties of Newcastle, Northumberland and Durham* (Newcastle upon Tyne: Printed for John Bell by M. Angus and son, 1812).


Beveridge (1885) Beveridge, James, *The Poets of Clackmannanshire, with Numerous Specimens of their Writings* (Glasgow: John S. Wilson, 1885); via archive.org.


BL British Library.


Writers from the Middle Ages to the Present (London: B.T. Batsford, 1990).


BMGCPB British Museum General Catalogue of Printed Books. This is the standard, multi-volume checklist of books in the British Library, which exists in several editions and has many supplements, and was broadly superseded by COPAC and JISC, but still exists and is sometimes still cited, since it is far more trustworthy, especially on titling, than either version of the database.

Boase (1908) Boase, Frederick Modern English Biography: Containing Many Thousand Concise Memoirs of Persons who have Died Since the Year 1850, with an Index of the Most Interesting Matter (Truro: printed for the author by Netherton and Worth, 1908), five volumes.

Bodleian Bodleian Library, University of Oxford. Recent catalogues sometimes list books as being in ‘Oxford Libraries’ or use related terms, which means the book is in one of the many
college and other relayed libraries; most are now catalogued within the University of Oxford system.

**Bold (1993)**

Bold, Valentina, ‘Janet Little, the “Scotch Milkmaid” and “Peasant Poetry”’, *Scottish Literary Journal*, 20, no. 2 (1993), 21-30.

**Bold (1997)**


**Bold (2007)**


**Boos (1995)**


**Boos (1996)**


**Boos (1998)**

Boos, Florence S., ‘“We would know again the fields...”: The rural poetry of Elizabeth Campbell, Jane Stevenson, and Mary MacPherson’, *Tulsa Studies in Women’s Writing, 1640-1867* (Autumn 1998), 25-47.

**Boos (2001b)**


**Boos (2001a)**


**Boos (2002a)**


**Boos (2002b)**


Burke & Goodridge (2010) Burke, Tim and John Goodridge (guest editors), Key Words, 8 (2010), special number on Labouring-class Writing.

Burmester, Women English books by and related to women (book catalogue issued by James Burmester Rare Books, Catalogue 38, undated).


Catalogue (1788) A Catalogue of Five Hundred Celebrated Authors of Great Britain, now living; the whole arranged in alphabetical order; and including a complete list of their publications, with occasional strictures, and anecdotes of their lives (London: R. Faulder, 1788).


Coggshall (1860) Coggshall, William Turner, Poets and Poetry of the West, with Biographical and Critical Notices (Columbus, OH, 1860)


COPAC COPAC: UK copyright and university library catalogue (online resource); this was replaced by JISC (see separate entry), July 2019. The titling on both versions of the database is unreliable, based as it is on many different catalogues.


Copsey (2002) Copsey, Tony, Suffolk Writers who were born between 1800 and 1900 ([Ipswich: Claude Cox], 2002).


Craik (1830) Craik, George L., The Pursuit of Knowledge under Difficulties; illustrated by anecdotes (London: Charles Knight, 1830-1).


DIB  *Dictionary of Irish Biography*, online resource.


- DLB, I (1972)
- DLB, II (1974)
- DLB, III (1976)
- DLB, IV (1977)
- DLB, V (1979)
- DLB, VI (1982)
- DLB, VII (1984)
- DLB, VIII (1987)
- DLB, IX (1993)
- DLB, X (2000)
- DLB, XII (2004)
- DLB, XIII (2010)
- DLB, XIV (2018)
- DLB, XV (2019)

DNB  The *Dictionary of National Biography* (1885- ). The original volumes are now freely available online through Wikimedia, and are sometimes referenced. (See also ODNB).


DSL  *Dictionary of the Scots Language*, online resource, [www.dsl.ac.uk/](http://www.dsl.ac.uk/)
**DUB**  

**DWB**  

**Dunnigan & Gilbert (2013)**  

**Dyce (1825)**  

**Edlin-White (2017)**  

**Edwards**  
(Note: Volume 1, the first series, has major pagination anomalies in its first 60 pages, affecting the accuracy of the contents page and the indexes to the series, especially in volume 16). The volumes are as follows:

| Edwards, 1 (1880) | 1 | First Series, 1880 |
| Edwards, 2 (1881) | 2 | Second Series, 1881 |
| Edwards, 3 (1881) | 3 | Third Series, 1881 |
| Edwards, 4 (1882) | 4 | Fourth Series, 1882 |
| Edwards, 5 (1883) | 5 | Fifth Series, 1883 |
| Edwards, 6 (1883) | 6 | Sixth Series, 1883 |
| Edwards, 7 (1884) | 7 | Seventh Series, 1884 |
| Edwards, 8 (1885) | 8 | Eighth Series, 1885 |
| Edwards, 9 (1886) | 9 | Ninth Series, 1886 |
| Edwards, 10 (1887) | 10 | Tenth Series, 1887 |
| Edwards, 11 (1888) | 11 | Eleventh Series, 1888 |
| Edwards, 12 (1889) | 12 | Twelfth Series, 1889 |
| Edwards, 13 (1890) | 13 | Thirteenth Series, 1890 |
| Edwards, 14 (1891) | 14 | Fourteenth Series, 1891 |
| Edwards, 15 (1893) | 15 | Fifteenth Series, 1893 |
| Edwards, 16 (1897) | 16 | Sixteenth Series, 1897. |

**Edwards (2013)**  
Edwards, Elizabeth (ed.), *English Language Poetry from Wales, 1789-1806* (Cardiff: University of Wales Press, 2013).

ESTC English Short Title Catalogue


Eyre-Todd (1896) Eyre-Todd, George (ed.), *Scottish Poetry of the Eighteenth Century* (Glasgow, 1896), two volumes.


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<td>Gilpin (1875)</td>
<td>Gilpin, Sidney (ed.), The Popular Poetry of Cumberland and the Lake Country, with Biographical Sketches and Notes (London and Carlisle, 1875).</td>
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<td>GM</td>
<td>The Gentleman’s Magazine (founded 1731).</td>
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<td>Holroyd (1873)</td>
<td>Holroyd, Abraham (ed.), <em>A Garland of Poetry; by Yorkshire Authors, or Relating to Yorkshire</em> (Saltaire: Abraham Holroyd, Bookseller and Stationer, 1873).</td>
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Hull (1902) Hull, George (ed.), *Poets and Poetry of Blackburn* (Blackburn, 1902).

*Irish Poetry* (1846) Selections of Irish National Poetry from the landing of the Milesians to the present time, with numerous...notes (Dublin and London, 1846?), copy in the British Library.


James (1963) James, Louis, *Fiction for the Working Man 1830-1850* (London: Oxford University Press, 1963), Appendix I: Working-Class Poets and Poetry, 171-9. (Note: there are many errors in names, titles, and dates in this source, notwithstanding the importance of the study itself.)


*JCSJ* *John Clare Society Journal* (1981- ).

*JCSN* *John Clare Society Newsletter* (1981- ).
Jewitt (1867)  

JISC  
JISC Library Hub Discover: an online search engine, gathering data from the copyright libraries, and from many British university libraries. It replaced COPAC (see separate entry) in July 2019. The titling on both databases is unreliable, based as it is on many different catalogues.

Johnson (1992)  

Jones (2012)  

Journès (1991)  

Keegan (2001)  

Keegan (2003)  

Keegan (2005)  

Keegan (2006)  

Keegan (2008)  

Keegan (2016)  

Kerrigan (1991)  

Klaus (1985)  
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<td>Kovalev</td>
<td>1956</td>
<td><em>Anthology of Chartist Literature</em> (Moscow, 1956).</td>
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LoC  Library of Congress, online catalogue.


Madden (1846) Madden, Richard Robert (ed.), *Literary Remains of the United Irishmen of 1798, and selections of other popular lyrics of their times* (Dublin, 1846 and later editions).


Massey page [http://minorvictorianwriters.org.uk](http://minorvictorianwriters.org.uk), a compendious collection of materials on Massey and many of his contemporaries: this is a key resource for many Victorian labouring-class writers.

McBain (1883) McBain, J. M., Arbroath Poets and their Songs: A Lecture, delivered in the Public Hall, Arbroath, on 6th March, 1883, under the auspices of the Arbroath Literary Club (Arbroath; T. Buncle, [1883]) (copy in NLS).


Mellors (1924) Mellors, Robert, Men of Nottingham and Nottinghamshire (Nottingham: J. & H. Bell, 1924).

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<td>Miles (1891)</td>
<td>Miles, Alfred H. (ed.), <em>The Poets and Poetry of the Nineteenth Century</em>, ten volumes (1891 and various later editions).</td>
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<td>Miller (1910)</td>
<td>Miller, Frank (ed.), <em>The Poets of Dumfriesshire</em> (Glasgow: James Maclehose &amp; Son, 1910).</td>
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<tr>
<td>Mitchell</td>
<td>Mitchell Library, Glasgow. References and reference numbers (where quoted) are to the ‘Poet’s Corner’ Scottish Poetry Collection in the library, the principal source for materials in report abbreviated as Blair, PPP (2019), and research information supplied by Florence Boos.</td>
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Murdoch (1883) Murdoch, Alexander G. (ed.), *The Scottish Poets Recent and Living* (Glasgow and London, 1883). (This is a revised and extended version of an earlier work, *Recent and Living Scottish Poets* (Glasgow: Porteous brothers, undated).)


*N & Q* Notes and Queries.


*NCSTC* Nineteenth-Century Short-title Catalogue.


Newsam (1845) Newsam, William Cartright, *The Poets of Yorkshire: Comprising Sketches of the Lives, and Specimens of the Writings of those ‘Children of Song’ who have been Natives of, or otherwise Connected with the County of York* (London: Groombridge and Sons, 1845).

NLA National Library of Australia.

NLS National Library of Scotland.

NLW National Library of Wales.

*Northern Minstrel* (1806) *The Northern Minstrel: or, The Gateshead Songster. Being a Choice Collection of the most approved Modern Songs: Including a Number of Originals, from the Manuscripts of the Respective
Authors (Gateshead upon Tyne: Printed and Sold by J. Marshall, 1806).

Northern Star The Northern Star and Leeds Intelligencer (1837-52), the leading Chartist weekly newspaper, founded and owned by Feargus O’Connor, the Chartist leader. Citations are to the original text as reproduced by the open access Nineteenth Century Serials Edition (ncse.ac.uk/periodicals/ns/).

NRA National Register of Archives. This indicates that a search of the NRA web page http://www.nationalarchives.gov.uk/nra/ has shown an archival holding. The relevant location is usually indicated in brackets.

NTU Nottingham Trent University, Libraries and Learning Resources, Special Collections, The Labouring Class Poetry and Writing Collection. (A full catalogue of this collection is available online.)


Orlando The Orlando project, ‘Women’s Writing in the British Isles from the Beginning to the Present’, online database, edited by Susan Brown, Patricia Clements and Isobel Grundy. This is of excellent quality, but is largely password-protected and paywalled.


*People’s Journal* The *Dundee, Perth and Forfar People’s Journal*, founded 2 January 1858. See also Blair (2016).


*Poems by the People* Poems by the People, Being One Hundred and Thirty Pieces, (1869) Selected from Four Hundred and Twenty entered in competition for Twelve Prizes offered by the publishers of “The People’s Journal” Christmas 1868 (Edinburgh: John Menzies & Co.; Dundee: Mrs. Littlejohn; Aberdeen: William Lindsay; Cupar Fife: Alexander Westwood; printed at the *People’s Journal* Office, 1869); accessed via the Hathi Trust website.

*People’s Voice* The People’s Voice: Scottish Political Poetry, Song, and the Franchise, 1832-1918, online resources produced by a Glasgow-based research project, led by Catriona M. M. MacDonald.


*PQ* Philological Quarterly.


PRO Public Record Office.


Reid, William (ed.), *The City Muse; or The Poets in Congress* (Manchester and London, 1853).


RicoRso.net, a detailed index and database of Irish writers of all periods, compiled by Bruce Stewart.


The Royal Literary Fund.

Cross, Nigel, *The Royal Literary Fund 1790-1918: An Introduction to the Fund’s History and archives with an index of applicants* (London: World Microfilm Publications, 1984) (references to the index are given in the form ‘RLF no. xxx’).

Robertson (1822) Robertson, James, *Lives of the Scottish Poets; with Portraits and Vignettes* (London: Thomas Boys; Oliver and Boyd; *et al*., 1821-22), Vols. I-III; now edited online by David Radcliffe at scotspoets.cath.vt.edu/

Robson (1849) Robson, J. P. (ed.), *Songs of the Bards of the Tyne; Or, a Choice Selection of Original Songs, Chiefly in the Newcastle Dialect. With a Glossary of 800 Words* (Newcastle: France & Co, [c. 1849]).


SEL Studies in English Literature, 1500-1900.


Smailes, Whitby (1868) Smailes, Rev, Gideon, *Whitby Authors and their Publications, with the titles of all the books printed in Whitby. A.D. 670 to A.D. 1867* (Whitby: Horne & Son, Gazette Office, 1868)


Struthers (1819) Struthers, John (ed.), *The Harp of Caledonia: A Collection of Songs, Ancient and Modern, (Chiefly Scottish), with an Essay on Scottish Song Writers* (Glasgow and Edinburgh: Archibald Fullerton, 1819, 1821), two volumes.


Tweddell (1872) Tweddell, Thomas John, *The Bards and Authors of Cleveland and South Durham and the Vicinage* (Stokesley: Tweddell and Sons, 1872).


Varian (1864) Varian, Ralph (ed.), *Street-Ballads, Popular Poetry, and Household Songs of Ireland* (Dublin: M. H. Gill & Sons, 1864).

Varian (1869) Varian, Ralph (ed.), *The Harp of Erin: A Book of Ballad-Poetry and of Native Song* (Dublin, 1869).


WCML Working Class Movement Library, Salford (wcml.org.uk).


Whistle-Binkie (1878) Whistle-Binkie, or, The Piper of the Party, being a Collection of Songs for the Social Circle (Glasgow: David Robertson & Co., 1878), two volumes, with biographical sketches of the
principal contributors. This is a collected edition: the first edition of Whistle-Binkie was published in 1832, and there are a number of other editions.

**White Rose (1949)**

**Williams (2001)**

**Wilson (1876)**
Wilson, James Grant (ed.), *The Poems and Poetry of Scotland from the Earliest to the Present Times*, (London, Glasgow and Edinburgh, 1876), two volumes.

**Winks (1883)**

**WorldCat**
OCLC international catalogue of libraries/books, [www.WorldCat.org/](http://www.WorldCat.org/).

**Worrall (1992)**

**Wright (1896)**

**Wu (1997)**

**WWI**
The First World War (1914-18).

**Wylie (1853)**

**Zlotnick (1998)**
To simplify the process of uploading and upgrading the catalogue, following earlier problems of accessing and updating versions that were embedded on corporate academic web pages, the resource is presented here simply as a single Word/PDF file, this being the simplest, most widely available searchable file type. However, to make this format practicably, each entry is necessarily compacted into a single paragraph, with paragraph breaks marked thus: ~. It also limits somewhat the ability to perform complex searches. We have therefore devised a set of marker symbols to assist with simple searches. They take the form of code letters added in square brackets at the end of entries. Thanks are due to Gordon Tait for sharing with us his listing of mineworker poets [M] in the catalogue. Currently the marker symbols are as follows:

[AU] Poet of Australian heritage or acculturation.

[AM] Poet of American heritage or acculturation.

[B] Blacksmith.

[C18] Eighteenth-century poet, who published or was active between 1700 and 1800.

[CA] Poet of Canadian heritage of acculturation.

[CH] Poet who was active in the Chartist movement or wrote about Chartism.

[F] Female poet.

[I] Poet of Irish heritage or acculturation.

[LC1], [LC2], etc. This indicates that a poet is included in the six Pickering & Chatto ‘English labouring-class poets’ volumes: the eighteenth-century series, [LC1] to [LC3], and the nineteenth-century series [LC4] to [LC6].

[M] Poet who worked in the mining industries.

[NZ] Poet of New Zealand heritage or acculturation.
[OP] Out of period, i.e. inactive and had no publications in the period 1700-1900.

[R] Railwayman or worker in the railway industry.

[S] Poet of Scottish heritage or acculturation.

[SM] Shoemaker, bootmaker, cobbler, cordwainer and allied trades.

[T] Poet who worked in some capacity in the textile industry.

[W] Poet of Welsh heritage or acculturation.

There is no hard and fast rule on where to file poets known by more than one surname (for example women whose name has changed at marriage), but we do list all known names, pen names and pseudonyms at the beginning of each entry, so simple searches should reveal them.

Surnames beginning Mac, Mc and M’ are all filed under Mac.

‘La Mont’ is filed with Lamont.

Where two poets have the same full name, they are filed chronologically by date of birth if known, or the period in which they flourished if not.

Reference lists at the end of each entry are not comprehensive, and may simply reflect the place(s) where information on a poet was discovered by the editor or contributor. We cite ODNB, DLB, DWB and similar sources where possible, as these are generally the most reliable and scholarly general biographical source; however, we are aware that these resources are not accessible to all readers, and that many of our named poets are not represented in them, so in many entries we also now cite Wikipedia, which often has valuable cultural and legacy details, and other open sources, especially where they are the sole or the best source for a poet, e.g. the very usefully detailed Wikipedia entry for Alexander Barrass, an important north-east poet not currently included in ODNB.
SOME STATISTICAL NOTES

Apart from the anonymous, pseudonymous and group productions variously discussed or listed in their own section below there are currently 2,367 named poets in the list, 610 of them, around a quarter, currently designated for one reason or another as uncertain inclusions, and around 116 marked ‘OP’, as having lived and published outside the period 1700-1900. A few of these are earlier, most are later; all are included to indicate and represent the continuity of the tradition(s).

- 297 of the poets listed are identifiably female [F], a little over 12% of the total.

- 1,134 of the named poets, almost half, are currently identified as being of Scottish [S] origin or acculturation, some 125 of whom are women. This reflects both the strength of the record in this material and the higher valuation given to labouring-class poets in Scotland that this fuller record reflects, particularly in the nineteenth century. A small number of the listed Scottish poets wrote in Gaelic; most wrote in Scots and/or English.

- 236 of the poets, around 10%, are identified as Irish [I] in origin or acculturation (36 women among them), a few of these writing in Irish. There is crossover between Scottish and Irish acculturation, since a number of poets moved from one country to the other.

- 140 of them, just over 6%, are of Welsh origin or acculturation, largely but not exclusively writing in the Welsh language. [W]

- The catalogue also includes representatives of the Manx, Jèrriais (Jersey) and Guernesais (Guernsey) languages. The Cornish poets we are currently aware of all wrote in English.

- Apart from North America we have not ventured very much beyond the Atlantic Archipelago, but we are starting to do so. There are several German women poets (Dippen, Karsch, Ludwig), and more perhaps to be discovered, The Dutch self-taught pastoral poet Hubert Noot is listed.

- There is a strong and well-catalogued French tradition, particularly of worker-poets in the period of the July Monarchy (1830-48). This summarised below,
under ‘Informal Notes on Groupings’ (5) and reflected in about thirty author entries.

- We have just begun to include working-class poets of Spain, with brief entries for two notable twentieth-century figures whose lives were cut short by Franco fascism, Miguel Hernandez (1910-42) and Maria Domínguez Remón (1892-1936).

- There is work underway in other languages and nations too, which we shall endeavour to include or describe as the project develops.

- Although emigration and diaspora issues have not been systematically analysed, it is worth observing in passing that around 30 of the poets are noted here as having spent time in or emigrated from Britain to Australia, 32 to Canada, 14 to New Zealand, and almost 100 to the United States, the vast majority in all cases being from Scotland; less commonly from Ireland.

- Most of our poets are from the nineteenth-century period. About 250 of them, roughly one ninth of the total, were active or published in the eighteenth century.
(1) Scottish Poets

This is the largest and most distinctive general category of labouring-class poetry in the British Isles, comprising fully half of the named entries in the present Catalogue, enormously fertile in terms of cultural and linguistic crossovers, with writings extant in English, Lowland Scots, Ulster Scots, Doric Scots and Scottish Gaelic. ‘In no country in the world’, wrote Ayrshire poetry anthologist John Macintosh, ‘has the lyrical gift been more widely diffused than it has been in Scotland’ (1910, [v]). Undoubtedly the most important single factor in the proliferation of Scottish labouring-class poetry, alongside its generally higher cultural valuation, was the inclusion of poetry in so many local newspapers and periodical publications, perhaps most notably the People’s Journal and the People’s Friend, with potentially huge readerships, and a permanent hunger for new material. Kirstie Blair has made a ground-breaking special study of this in her 2016 anthology, 2019 monograph, and in several articles and chapters. She has shown how social outlets for poetry, from Burns anniversary to funerals, provided the occasion for local poets to share their work, orally in recitation or singing, on ‘single sheet’ printed pages, through broadsides and pamphlets, in local papers and in periodicals. All these things might or might not have led to a book publication, but more importantly they allowed a committed poet to develop, and for many people to be able to enjoy writing and sharing poetry in these social contexts. Blair has questioned the widespread belief that Scotland was somehow unique in this, and linked her developing work with that of authors discussing empire, noting that poetry proliferated throughout the Anglophone world, not just in Scotland. There are indeed parallels in England, such as Ben Brierley’s Journal in Manchester (Ben Brierley, qv), though opportunities seem to have been less widespread than in Scotland, and ‘English poets of this class lacked such an enriching culture to inspire and receive their work’, as Philip Collins (1969) puts it in his Nottingham Byron lecture. A further factor was the energy put into the capture and canonising of all this verse in the many late nineteenth-century anthologies of Scottish poetry, most notably D. H. Edwards’ sixteen volumes of Modern Scottish Poetry (1880-97), discussed by Meehan (2008), with their biographical headnotes, and in a very substantial number of solid regional anthologies, such as Brown’s two volumes of Paisley poets (1889-90). Again there are English parallels, for example in several county anthologies, but the record is much less comprehensive, and there is less sense of this material being consistently valued as
part of our cultural history. Blair notes that Edwards is conservative in the way he selects poems (I have noted this conservatism in one or two entries in relation to radicalism), but at least he leaves an extensive record. The newspapers of Scotland, many now digitised, leave an even greater one. (The website Electric Scotland now offers a mass of Scottish poetry and related materials from all areas and eras to explore.)

Over half of the final volume of Edwards’s *Modern Scottish Poets* (volume 16, 1897) is given over to an invaluable series of indexes, which codify the full series not only by name (133-60), but by birthplace (161-86) and occupation (187-207), as well as the titles of poems and songs (209-309). The birthplaces and occupations are also usefully summarised in the introduction (x-xi). This is virtually a comprehensive index of the social history of named poetry writing of Scotland in the nineteenth century; again, there is no English parallel.

Glasgow and Paisley seem to have been the most important centres, each with over 100 poets (with some crossover between the two; see more on these below); there are also very significant numbers from Aberdeen, Dundee and Edinburgh, and from many different rural areas and the smaller towns and cities of Scotland. Valentina Bold notes that although the Scottish autodidacts ‘shared poetic concerns and techniques’ they are ‘characterized, above all, by diversity of poetic voice’ (2007, 21). Since they constitute rather more than half the poets in the present listing, this seems to me very important to understand.

Three broad groups are perhaps especially worth noting, although one could make the case for many more groupings and regions, for example Galloway, which was described in 1901 as ‘hotchin’ wi’ poets; a wasp-bike’s neathing till’t!’ (quoted in Muir Watt, 2000, v).

(a) The Glasgow and the Dundee groups of poets, centred especially in the later nineteenth-century around Alex Campbell, radical editor of the *Glasgow Sentinel* and the *Glasgow Penny Post*, with its ‘Poet’s Corner’, who encouraged many labouring-class poets including Ellen Johnston. There were many other local groups of poets in nineteenth-century Scotland based around newspapers and journals. Recent research by Kirstie Blair including her anthology of its poetry (Blair (2016) and (2019)) has shown the vital, even overwhelming importance to aspiring Scottish poets of the Dundee newspaper the *People’s Journal*, and its sister publication the *People’s Friend,*
which actively encouraged, and indeed became a major repository for, labouring-class poetry.

(b) The Paisley poets (Charles Fleming, Robert Tannahill, William Thom, qqv, and many, many others). See Tom Leonard’s fine anthology, Radical Renfrew, and its predecessor, Brown (1889-90) which proudly declares that ‘every fifth person in Paisley is a poet’. The weavers of Paisley have been seen as forming a particularly distinctive and prolific group of poets. The Paisley figure of over 100 named labouring-class poets is striking for a modestly sized town, and reflects both the large number of weaver-poets in the town, and the willingness of local printers and publishers to take on their verses and songs, reflecting the popularity and marketability of such poetry. ‘No town in the empire, nor even the world, we feel certain, has produced so many poets as that of Paisley’, D. H. Edwards wrote in 1881 (3 (1881), 287). For a more careful and sceptical appraisal of the phenomenon of the Paisley weaver-poets see Sandy Hobbs, ‘A Nest of Singing Birds?’, in James & McCrae, 77-85.

(c) Scottish women poets: ‘I have been able to locate roughly three dozen Scottish working class poets [in the Victorian period] who published at least a volume of poetry’, writes Florence Boos (1995), 55. Thanks largely to Professor Boos’s research this catalogue now lists over 100 female Scottish poets, a very dramatic recovery of a vital tradition. They include such distinctive and important writers as Janet Hamilton and Ellen Johnston. Also important in this recovery process has been Catherine Kerrigan’s Anthology of Scottish Women Poets (1991) and a substantial number of other critical works. In addition to the print traditions, as McCue (1997) notes (citing Kerrigan’s Introduction), ‘the importance of women’s role in the dissemination of the ballad tradition through performance is now undisputed’.

(2) Irish Poetry

Our coverage of Irish poetry is principally concerned with the English language work that predominated from the mid-nineteenth century. We have however begun to cover the surviving Irish language bardic traditions that dominated in the period 1200-1600 (and existed significantly later, as Daniel Corkery and other have shown), albeit with limited irish-language knowledge. Some later poets worked in Irish, or in both languages, most prominently the key figure of James Clarence Mangan. See the entry for L. O’Reilly for brief comment on some of the crossover issues and that on
Murrough O’Connor on suppressed Irish language traditions. Brian Merriman and Eoghan Rua Ó Súilleabháin (under his English name O’Sullivan) are listed, and other Gaelic bards will be added as time allows.

Unsurprisingly, given conditions in the country in the wake of the famine, diasporic poets of Irish heritage crop up frequently elsewhere, in America, and especially in the big northern English cities like Liverpool, Manchester and Sheffield, discussed below, and they often reflect the condition of exile from home: see, for example, the work of Fanny Forrester and her family in Manchester. In Ireland itself there is a lot of quite varied nineteenth-century material from both the country and the cities, and perhaps especially from the northern cities of Belfast and Derry, and only to a slightly less extent, Dublin and Cork. Writers from the tradition that Hewitt represents in his *Rhyming Weavers & other Country Poets of Antrim & County Down* are catalogued, as are many poets of the Irish revival, and the movements towards political independence.

We recognise that more work is needed on Irish labouring-class poetry. Andrew Carpenter describes some of the early issues in his 1998 anthology and his 2018 chapter, noting in the latter that with scant leisure time ‘it is not surprising to find little writing that one can say was actually the work of members of the labouring class in seventeenth- or eighteenth-century Ireland’. However, ‘the material that has survived—poems songs, and various kinds of miscellaneous material, gives us an insight into the life of the Irish poor’, as well as representing ‘direct speech’ and showing in it various forms of crossover between Irish and English (2018, 74).

Interestingly, he says that, the ‘majority’of Irish verse from the eighteenth century ‘never reached print’ (80), suggesting a groundswell of material that is hard to capture. Where it did, it was often in the fragile and ephemeral form of chapbook literature ‘written by—or purported to have been written by—labouring men and women’ (81). Both the problems and the opportunities offered by the energies in these lively ephemeral source, require patient further examination and analysis.

(3) Welsh Poets

On Welsh labouring-class poets in the early part of the period see especially Constantine (2017). A majority of Welsh labouring-class poets in the period wrote and published in the Welsh language. They are strongly represented in both of its two central traditions, *canu caeth* (strict metre) and *canu rhydd* (free-metre poetry)
and, since much of the eighteenth-century Welsh intelligentsia came from rural/artisan backgrounds, cannot easily be assimilated into English models of labouring-class poets and poetry: to be ‘labouring-class’ and a writer was far from exceptional or remarkable, and a Welsh artisan culture could almost be described as mainstream. Meanings of class and patronage are also different in their nature and expectations from other parts of the British Isles. Traditions such as hymn-making, the Welsh ballad, and the *anterlewt* (from English ‘interlude’, ‘a rustic type of versified play...frequently performed on a wagon in a farmyard or at an inn ...closely related to the ballads’), cultural categories such as that of the *gwerin* (folk) or the *bardd gwlad* (country poet) are relevant here, as are the groupings and families of rural poets such as the ‘Cilie’ family group, the oral and wandering balladeers, groups such as ‘cockle poets’ and other free spirits scraping a living on the margins, as well as the ‘bardic circles which flourished in the industrial parts of south-east Wales during the nineteenth century’ (*OCLW*, under ‘Clic y Bont’), and of course the *eisteddfodau* in which so many poets and musicians participated (and indeed continue to participate) at every level throughout Wales and the Welsh diaspora.

(4) Some English city groupings

Amongst the most prolific urban areas are Blackburn with about 40 poets, Greater Manchester with some 50, Newcastle and Durham with around 40, Nottingham, Leicester and Bristol with at least a dozen each. The following examples are mainly northern English cities, perhaps significantly.

(a) Newcastle upon Tyne and the North-East of England. North-eastern poets, documented in collections such as John Bell’s *Rhymes of Northern Bards* (1812) and Allan’s *Tyneside Song* (1891), include printers and other city artisans, and a very strong contingent of mineworkers (see esp. Harker (1999)), of whom Joseph Skipsey is the best known as a published poet, while Tommy Armstrong’s songs, among others, are still sung on Tyneside. Other notable performative figures from the region included in the catalogue are William Armstrong, Ned Corvan, Robert Emery, Robert Gilchrist, William Midford, Bobby Nunn, Billy Purvis, George ‘Geordie’ Ridley, J. P. Robson, John Selkirk, John Shield, Tommy Thompson, and Joe Wilson. There are many fine songwriters here, and others included the entertainer Rowland ‘Rowley’ Harrison (of uncertain origin, so not included here). The output of song more than other kinds of verse is a strong feature of Tyneside labouring-class

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5 James (2017), 197.
poetry, partly because of its sociability and accessibility (anyone could ‘pick up’ and sing a song they had heard), and the many outlets available for song, in ‘free and easies’, public houses, clubs, theatres and music halls; also, perhaps, because of the difficulty in finding the materials, space and time to write longhand (so eloquently described by Skipsey). Songs can far more easily be composed orally and are generally short, they draw on established traditions, and they fed into the strongly performative character of Tyneside labouring-class verse. There were strong traditions of competitive song and verse writing among coalminers of the North-east, reflected in the work of poets like Robert Elliott. A tradition of social description of miners’ lives in verse may also be traced through poems such as Edward Chicken’s *The Collier’s Wedding* (1730), Thomas Wilson’s *The Pitman’s Pay* (1826), and Matthew Tate’s *Pit Life in 1893* (1894): see also the entry for the neglected but excellent poet Alexander Barrass. A very powerful tradition of autodidacticism and self-improvement, nowadays slightly better known, thanks to Lee Hall’s play *The Pitmen Painters*, feeds into the achievements of many of the north-east coalminer poets and songwriters. In June 2014 the ‘Festival of Mining Literature and Poetry in North-East England’ was held over a weekend at the Mining Institute in Newcastle (http://www.thejournal.co.uk/culture/arts-culture-news/culture-coalfield-celebrated-newcastle-mining-7278991), and included, along with panel discussions, much music and song since, as has been said, ‘north east culture lives on the tongue’. The poetry of the coalfield has also been celebrated by folksinger Jez Lowe in his song ‘The Pitmen Poets’ (on the album *The Ballad Beyond*, Tanobie, 2014). Lowe sings of these poets as a source of knowledge and family storytelling, and as great men of the past: ‘These things I know, cuz the pitmen poets told me so’. (There are parallel traditions of autodidacticism and self-improvement in other areas of mining and working-class life, as shown, for example, by the miner’s libraries and institutes of the South Wales coalfield.)

(b) The Manchester group: one of the most high-profile and prolific English city groups in the nineteenth century. The ‘Sun Inn’ group (named after the Manchester public house where they met) went on to launch the Lancashire Authors Association, and contributed to an anthology, *The Festive Wreath* (Manchester, 1842), edited by John Bolton Rogerson, which included contributions by John Critchley Prince, Isabella Varley, Eliza Craven Green, George Richardson, Robert Story, (qqv), Robert Rose (c. 1806-1849, the West Indian born self-styled ‘Bard of Colour’, a fairly wealthy man not included in this catalogue), Eliza Battye, William Gaspey, Elijah Ridings (qqv), John Mills, Richard Wright Proctor, John Scholes, and Thomas Arkell
(At least three women poets are ‘associated with’ the Sun Inn group, even though women were not allowed to attend its meetings: see entries for Eliza Battye, Isabella Varley and Eliza Craven Green.) It included Alexander Wilson’s poem ‘The Poet’s Corner’ (first printed as a broadside, and reprinted in Maidment, 163-6), which was sung at the second meeting of the Lancashire Poetical Soirée and refers to 28 local poets and supporters (their names are annotated by hand by Isabella Vardy in the copy reproduced by Maidment). The widely-distributed local and regional publication, Ben Brierley’s Journal (Ben Brierley, qv), regularly published verse by other Manchester labouring-class poets, perhaps most notably the popular Irish-born textile worker Fanny Forrester (qv). Another important Irish-born Mancunian poet is Philip Connell, whose poem ‘A Winter Night in Manchester’ has been anthologised. A Welsh incomer to the city, Robert Jones Derfel (qv) produced important work in poetry and prose in both Welsh and English, and participated actively in Manchester’s nonconformist and radical traditions. There is a strongly Mancunian flavour to Brian Maidment’s pioneering 1989 anthology, The Poorhouse Fugitives, and to the volumes he collected while researching it, which are now held in the Nottingham Trent University (NTU) labouring-class poetry collection. Manchester was recognised as a UNESCO City of Literature in 2017, partly in recognition of the strong working-class poetry traditions noted here.

(c) Liverpool. Though it has been most powerfully aware of its working-class culture in terms of popular music, especially through The Beatles and the legacy of ‘Merseybeat’, the city, historically a major port with a thriving working-class and Irish immigrant culture, has recently woken up to some of the richness in its heritage of other kinds of working-class writers, and there has been an important project on the twentieth-century prose-writer George Garrett (1929-2008; www.georgegarrettarchive.co.uk/), dubbed ‘the working-class Orwell’, and much valuable attention has been given to the blind poet, sailor, radical and anti-slavery campaigner Edward Rushton (qv), with a critical edition and a monograph from Liverpool University Press, a double-issue symposium in the Italian Romantic Journal La questione Romantica, major exhibitions in the city, and even a church service at Liverpool Cathedral in 2014 marking the bicentenary of his death. Many other labouring-class poets passed through Liverpool, had poems published there, worked there for a time or emigrated from it, though there are also some native Liverpudlian poets listed here, such as Joshua Marsden and George Mercer, John Shaw and the poor shoemakers Charles Taylor Stephens and John Walker, as well as major figures like Rushton (whose father was also a labouring-class poet) and
William Roscoe (qqv). Recent work by Franca Dellarosa and others has highlighted the significant group of early Liverpool anti-slavery poets including Roscoe, Rushton and the Irish-born Hugh Mulligan (qqv). As with Manchester, there are a number of Welsh-born poets associated with the city, as well as the many Irish emigrants.

(d) The Blackburn group. James (1963) names Richard Dugdale and William Gaspey (qqv), while Maidment has Thomas Ince, William Baron and George Hull. In fact there are no less than four poetic Blackburn Barons (John, John Thomas, William (qqv) and Joseph), as well as William Billington, ‘The Blackburn Poet’, who as noted in Iain Rowley’s entry for him, below, ‘established a Mutual Improvement Society, and ran a beer-house on Bradshaw Street from 1875’, which was known as ‘Poet’s Corner ... on account of it functioning as a forum for Blackburn’s sizeable circle of dialect poets’. There were other Blackburn poets too, often weavers. The Hull anthology offers more information, and there is also valuable material on the website www.cottontown.org. The tradition of Lancashire dialect poetry, so popular in the nineteenth and twentieth centuries, remains strong. Important recent ‘deep’ research into Blackburn newspaper poetry by Andrew Hobbs and Claire Januszewski of the University of Central Lancashire (‘The Bards of Blackburn and the Centrality of Local Newspapers to Victorian Poetry’, 2013 and later work), widens our knowledge of Blackburn labouring-class (and other) poetry, and adds to the recent critical trend towards investigating local poetry through newspapers, more than through published volumes. They quote the Blackburn poet and journalist John Walker (qv) as saying that the town ‘produced more weavers of calico and of verse than any other town in the United Kingdom’, and they give a striking picture of the poets’ pubs of Blackburn: ‘Blackburn’s poets had their regular haunts. There was the Black Horse on Northgate, ‘the rendezvous of lawyers, auctioneers, agents, reporters, local poets, and litterateurs’, run by Will Durham, known as ‘the Blackburn chronologist’. Journalist and poet William Whittaker recalled a visit with another reporter in the 1850s or 1860s, where they found John Boothman of the Blackburn Weekly Times and ‘on the other side sat the burly bard of Ribblesdale, Dugdale, and two other poets—Billington and Baron, and snoring in the chimney corner sat John C Prince...’ They continue:

Billington himself became a pub landlord across the same street, at the Nag’s Head, although ‘the descent from Parnassus to the beer-œllar … from Helicon to Dutton’s brewery …’ seemed wrong to some of his friends. William Abram describes one night when about 20 members of the Literary Club went for a drink
at Billington’s pub. ‘Among the party were poets, chief of them the host himself; excellent elocutionists, singers, journalists, and literary critics… Recitation, criticism, song, discussion, comical story, and bandied “chaff,” succeeded each other’ until a passing policeman reported them all for drinking after hours; the chief constable quietly let the matter drop.

Hobbs and Januszewski report that ‘Billington named his next place, a beerhouse in Bradshaw Street, “Poet’s Corner”, and from 1875 until his death in 1885 it was an important centre of working-class literary and educational activity, with Sunday evening debates (‘Wordsworth v. Byron’, for example), lectures and poetry readings.’ Poets’ Corner was ‘overwhelmingly male—in Manchester, Isabella Varley had to hide behind a curtain at the Sun Inn to hear one of her own poems being read. For such women, the local press was essential in bringing together writers and readers who could not easily meet in person’ (Hobbs & Januszewski (2013); William Billington, John Baron, Richard Dugdale, John Critchley Prince, Isabella Varley, qvq).

Hobbs and Januszewski also point out that William Billington’s poem ‘Where Are the Blackburn Poets Gone?’ (1882) names 26 local poets:

I met an acquaintance a day or two since,
A friend of the reedmaker poet, JOHN PRINCE,
A man whose acquaintance with men and with books
Hath seldom been rivalled, ’twas Mr. CHARLES ROOKS,
The ‘Junius of Blackburn’ named, once on a time,
A master of prose and a critic of rhyme;
Whilst a tear and a tribute were paid to old John,
He asked,—Where the poets of Blackburn had gone?
My answer was ready, if time for a walk
Were at his disposal, the toil by the talk
Would be doubly repaid; he endorsed the remark,
Took my arm, and we sauntered along through the Park.
This scene was once rural and rugged enough,
A quaint rustic valley called Pemberton Clough,
Where ‘Ribblesdale’s’ gooseberry garden once shone,
But alas! both the ‘bard’ and the garden are gone.
The time had been short but the changes were vast,
Our thoughts and our sympathies turned to the past,
And, with fond recollection, flew back to those days
When we loitered up Longshaw, or strolled through Damheys
With a posse of poets, though local in name,
Whose merit might match some of national fame—
Some are dead, some have fled, some have ceased to sing on,
But the most of the poets of Blackburn are gone!
Since HODGSON, and BARON, and DUGDALE are dead;
Since CHADBURN, and WALKDEN, and DALY are fled;
Since CLEMESA, BRADLEY, and STEWART, and HUGHES
Have vanished; since SALISBURY deserted the muse;
Since ABRAM, and WALKER, and RAWCLIFFE, and YATES
Seem to rest on their laurels, defying the fates,
There’s JARDINE, there’s WHITAKER, WALSH, LITTLE JOHN—
Why, why are these silent, and where have those gone?
I replied, being queried, which did I like best,
The singing of GRAHAM, the silence of WEST,
The language of LITTLETON, least understood,
Or CHIP’S single song, and his ‘goose’?—which was good,
Don’t hide in a napkin your talent, like WEST,
Nor scruple to sing, lest you should not sing best:
The steps to the heavens that glitter up yon,
Each rests on one lower, and all upon one...

Identifiable here are the labouring-class poets John Baron, John Charlton (‘Little John the Poet’), Thomas Chippendale (‘Chip’, author of ‘The Lads of Chippendale’, possibly his ‘single song’), John Daly, Richard Dugdale, Joseph Hodgson, John Critchley Prince, John and Richard Rawcliffe, George Salisbury, John Walker (b. 1845), John Walsh, William Whitaker and Henry Yates (qqv), and the printers William Abram (see William Billington) and James Walkden (see John Baron).

William Alexander Abram (1835–94) was a key figure in the Blackburn literary community, a printer and journalist who was appointed Blackburn’s librarian in 1860, and then the editor of the Blackburn Times from 1867, going on to write a substantial history of the town (1877) as well as memoirs of Blackburn characters and events. Several of his dialect poems were also published in the newspapers in the 1860s. As noted above, Alexander Wilson’s poem ‘The Poet’s Corner’ in the Manchester ‘Sun Inn’ anthology The Festive Wreath uses a similar method of naming each poet, as a kind of bonding exercise, though not in this elegiac way. There are also Scottish equivalents: see for example the discussion in his entry of Alexander
Anderson’s (qv) poem, ‘To My Friend’, and in Robert M’Kenzie Fisher’s, of his poem ‘Epistle to Alexander Doig, a Brother Bard’.

Six years after Billington’s poem, Thomas Ince (qv) published his Beggar Manuscripts (Blackburn, 1888), and offered in it ‘The Blackburn Poets. Ode in Response to William Billington’s “Where are the Blackburn Poets Gone?”’

There is Yates and there’s Chippendale, Abram and West,
With those dialect rhymesters, and locally best—
The two brothers Baron, whom nought seems to tax,
There’s Hurst and Joe Baron, with dry “Aker-Witt,”
Remain with us still, and as votaries sit:
These all were renowned in a practical way,
When Billington penned his sweet Lyrical lay.

We have Duxbury, Clonnie, and Edgar and Hull,
Welcome singers each one, and of harmony full;
Surely these will succeed in creating renown,
And guarding the fame of our poetic town.
A many besides, in addition we’ve got,
Too modestly shy, although sterling the lot,
In defence of our honour the gauntlet is thrown,
That the shades of the dead may our Brotherhood own.

There is Walker, a name we sincerely admire,
Still sings, though with Jardine, transplanted each lyre;
But the Querist, alas! has passed into that bourne
(With poor Richard Rawcliffe) from whence none return.
May his name and his fame over verdant remain.
And may we sweet singers for ever retain,
That a page in the glory of this, our loved town,
Be found in the annals of England’s renown. (Stanzas 3-6)

Further research is needed into some of these names and nicknames, particularly in the local press of the time. We have already met Henry Yates (qv, fl. 1888-1904), ‘The Bard of Islington’ (in Blackburn), and Thomas Chippendale (qv, d. 1889). The printer
William Abram is another figure from Billington’s list. We have three new Barons, though: the brothers John Thomas Baron (qv, 1856-1922), ‘Jack o’ Ann’s’, and William Baron (qv, 1865-1927), ‘Bill o’ Jacks’, and their cousin Joseph (b. 1859), author of the popular *Lankisher Dicksonary* (fourth edition, 1907). James Duxbury (qv, b. 1863) is also new to this list. George Hull (qv, b. 1863) would be the anthologiser of most of these poets in his *Poets and Poetry of Blackburn* (1902). The sense both these verse lists give is of a thriving poetic community, though Billington chooses to present it in an elegiac spirit, Ince in a tone of local patriotism, seeking to promote ‘the fame of our poetic town’, seeing it (as James Walker does), as a sort of English rival to Paisley (see above).

(e) The Bradford group, largely centred on Abraham Holroyd’s (qv) stationary shop and his newspaper, *The Bradfordian*. Significant names include John Ackroyd, powerloom weaver and Sunday School teacher, Joseph Ackroyd, an impoverished home weaver, Stephen Fawcett, the ‘Ten Hours Movement Poet’, Ben Hardacre, a factory operative, the dialect poet Ben Preston, and James Waddington, wool-sorter and weaver (qqv). As these names and professions suggest, the West Riding of Yorkshire more generally, including the textile-manufacturing and industrial cities/towns of Leeds, Bradford, Halifax, Huddersfield and Sheffield (see next entry), were prolific areas for labouring-class poets in the period, most of them workers in the wool trade.

(f) The Sheffield group is discussed by James (1963) and further explored by Lovelock (1970, and see below). The best known poets are Ebenezer Elliott (1781-1849) and James Montgomery (1771-1854), qv, but apart from these two comparatively privileged figures there are also distinctive artisanal writers grouped around Sheffield’s ancient small-steel manufacturing industry, including balladeers and oral poets like the filesmith Joseph Mather (qv, 1737-1804). Other Sheffield poets listed here are John Barnard (d. 1830), the self-styled ‘Sheffield Poet Laureate’; the collier Hugh Boyd of Darnall (*fl. 1777*); Harry Percy Brufton of Crookes, ‘T’ Owd Hammer’ (1872-1947); Francis Buchanan (b. 1825), a reluctant draper, originally from Scotland; Abel Bywater (b. 1795), an awl-blade maker who wrote in the Sheffield dialect; Ebenezer Downing, ‘T’ Stoaker’ (*fl. 1906*), another Sheffield dialect poet; William Dowsing (1868-1954), miner, factory worker and sonneteer; Richard Furness (1791-1857), currier, preacher and schoolmaster, originally from Eyam; Edwin Gill (*fl. 1842-48*), a Chartist activist; Tom Hague, ‘Totley Tom’ (1915-98), a coalminer; George Julian Harney (1817-97), Chartist activist and journalist; Barbara Hofland,
author of children’s books, schoolbooks and poetry; John Holland (1794-1872), a maker of optical instruments; Mary Hutton (1794-1831), the wife of a poor penknife cutler, originally from Wakefield; Arthur Jewitt (1772-1852), cutler, schoolmaster, exciseman; Jane Jowitt (b. 1770), a ‘poor poetess’, originally from Dublin; John Knott (d. 1840), the author of ‘Tom Topsail’, ‘Ben Block’ and other popular songs; James M’Owen or McKowen (fl. 1844), another Chartist poet; Richard Otley (c. 1795-1870), of Eccleshall, a bookseller and prominent figure in Sheffield’s circle of radical Chartists; Fred Pass (1942-2007) who worked in the scrap metal industry; Sarah Pearson (c. 1768-1833), a domestic servant, poet and novelist; Ebenezer Rhodes (fl. 1789-1823), of Masborough, near Rotherham, later a master cutler in Sheffield; John Richardson (1750-1840), ‘Yorkshire Volunteer’; Paul Rodgers (1788-1851), a shoemaker of Greasbrough who moved to Sheffield in 1833; Samuel Roberts (1763-1848), ‘manufacturer turned merchant’ and philanthropist, and his daughter Mary Roberts (fl. 1822), historical poet; Joseph Senior (1819-92), of Crookes, a cutler and blade-forger, who was later blind; John Smith (fl. 1821-57), who was ‘engaged in some of the Sheffield handicrafts’ and published popular songs; John William Streets (1886-1916), a self-educated coal miner and poet who died in the Battle of the Somme; Thomas Alsine Ward (1781-1881), master cutler; Henry Waterfall (b. 1837), apparently a Sheffield quarry worker, who published Rivelin Rhymes, and James Wills (b. 1774), ‘the topographical tailor’. The Eyam weaver, William Wood, strictly speaking a Derbyshire poet, printed and published his verse and prose folklore of the Peak in nearby Sheffield. Lovelock (1970, 2) writes that as Sheffield poetry began to take on a quality of its own, it was characterised by ‘a mixture of violent radicalism and intense regional pride’. And as early as 1824 an anonymous reviewer of James Montgomery’s (qv) Poetical Works noted that Sheffield was, ‘from the minutest inquiries we have been able to make, and from the published poetry we have closely examined’, a town that, ‘we do not hesitate to say, furnishes almost every variety of poetic talent’. That it had a distinct character is further demonstrated through the backhanded compliment of a work published by ‘A Young Byronian’ later in the century: Our Sheffield Bards. A Satire (Sheffield: E. Pryor, [1856]), a ‘neatly vicious satire’, extracted in Yann Lovelock’s 1970 anthology of Sheffield poetry.

Yann Lovelock adds: During the 18th century, the labouring class experience of poetry in Sheffield was largely dominated by performing balladeers who sold single copies of their popular songs, often comic and scurrilous—although Joseph Mather, the best known, was influenced by the growing radicalism of the 1790s to criticism of the
authorities too. Humanitarian concern, often of a radical nature, and the confidence to express it, was centred about the writers James Montgomery and Ebenezer Elliott, both of whom were largely self-educated and had known poverty and hardship before climbing to prosperity. Montgomery was especially influential through his editorship of the Sheffield Iris. This was taken over by John Holland (originally apprenticed as a maker of optical instruments), a poet himself and an encourager of city poets from a labouring background. Political radicalism was later taken further by the Chartist poets Edwin Gill, J. M’Owen and, to a certain extent, by Mary Hutton. Another frequent poetic theme was topographical description in an expanding city of frequent change. This too was an aspect of the work of Holland and Hutton, as it was of James Wills, James Senior and later writers, mixed with civic pride in the progress to which they were contributing. Senior and H. P. Brufton added intimacy by writing in dialect, as did those from later in the 20th century, although in many cases this writing is increasingly marked by nostalgia for a social solidarity which is disappearing. From the second half of the 19th century there had also been a growing readiness to express the poverty and harsh working conditions of their personal experience. Overall there was a sense of community felt at all levels by Sheffield writers, never more so than in the welcome given to the many from elsewhere who had settled in the city and who make up a third of those noted here.

The Nottingham poets, especially the ‘Sherwood Forest’ group, a ‘host of minor minstrels’ as Wylie (1853), 167 calls them, many of them ‘of humble origin’, as Guilford notes (209). The city had a number of good periodical outlets for poetry, including Dearden’s Miscellany, Sutton’s Review and the Nottingham Journal, and a vibrant print culture. Many labouring-class and artisanal poets gathered around the Howitts’ bookshop or the wider the circle of William and Mary Howitt (both poets and authors themselves: see Wylie (1853), 192-9, Hall (1873) 311-15, Cedric Bonnell, The Howitt Fellowship ([Nottingham: privately printed, c. 1904]), ‘Lions of Lambkinville’ series, no. 9, reprinted from the Nottingham Daily Express, 1904.), and Guilford (1912), 213-14), and William’s brother, Richard (ditto) and his chemist shop. Spencer T. Hall, an excellent sponsor and chronicler of the Sherwood Forest poets, nicely describes this Nottingham shop and its literary visitors, and is worth quoting at some length, from his 1873 chapter on Richard Howitt:

‘At the time of my arrival, this ‘Wordsworth of Sherwood forest,’ as Wylie has not inaptly called him, was keeping a pharmacy at the corner where Parliament-street and Newcastle-street united; but it was quite as much a Parnassium as a
— a house of regular resort for some, and of occasional call to others, of whom Nottinghamshire may never see the like again. William Wordsworth once visited him there; so did James Montgomery and John Edwards. There Thomas Bailey, with true father’s pride, showed him the manuscript of ‘Festus,’ before it startled with its electric thrill the general reading world. ... Thither too, on one or more evenings of the week, came Danby, Millhouse, and Samuel Plumb, as afterwards came Thomas Miller and Sidney Giles, where the little cluster would sit reading, criticising, concocting quaint ballads, or firing original epigrams or sonnets at each other, for hours together. And another regular caller was gentle, sedate, and intelligent William Davidson, a native of Allandale, who might almost have been the ‘model’ for William Wordsworth’s beautiful minded peripatetic trader in ‘The Excursion,’ and who, as he wandered from village to village of the forest and the Derbyshire-border with his pack, (in days, be it remembered, when there was no penny-postage) acted the good part of intellectual courier for us, calling with mutual messages upon poets and many a lover of poetry, and leaving with them the best reviews and other literature. (Hall (1873) 308-9

Charles Danby, John Edwards (b. c. 1772), Sidney Giles, James Montgomery, Thomas Miller, Robert Millhouse and Samuel Plumb all have entries below. Other figures in and around the Nottingham group with entries below include the songwriter Frederick Enoch, the framework-knitter Thomas Lee, the basket-maker Thomas Miller, and their ‘leader’ and biographer, the extraordinary Spencer T. Hall, known as ‘The Sherwood Forester’ (qqv). Dawn Whatman’s recent recovery of the lace-runner poet Mary Bailey (qv) begins to break the stifling male monopoly seen here, reminding us that the city had a vast army of female labour in its textile industries and was sometimes known as the ‘city of women’. (We also list a number of male textile workers from the city, including glovemakers and stocking-weavers.) The Chartist poet Thomas Cooper wrote in a short story ‘If any locality in England can tend to elevate the sentiments of its young inhabitants, one would think it to be Nottingham’ (see Collins, 1969), reflecting the strong autodidactic traditions in the city as well as its general situation (on which see also Robert Millhouse’s poem Sherwood Forest.) Cedric Bonnell’s ‘Lions of Lambkinville’ series of small pamphlets covers twelve cultural figures from Nottingham’s history, seven of them writers and four of these given entries here; several of the other pamphlets have relevance to the labouring-class and self-taught traditions, too. What is suggested in these documents from a century ago is the rich literary and popular printing culture in nineteenth-century Nottingham. The account in pamphlet no. 2, for example, of the Nottingham
'character' Benjamin Mayo, ‘The Old General’ (b. c. 1779), who despite what Bonnell calls his ‘weak mentality’ talks of his role as a ‘flying stationer’, who would often venture out from his home at St Peter’s Workhouse in the Broadmarsh and be seen on the streets of the city, ‘vending the penny lines in chap-books, ballads, and topical broadsides of most recent issuance from the two or three Nottingham presses then producing that class of literature’ (p. 4: on The Old General see also Shepard (1973), 97-8). ‘In truth’, writes Hall (1873), ‘old Nottingham had at that time [early C19th] many whose writings, had they but appeared early enough, might have won for them a place in “Johnson's Lives”’ (323). Nottingham’s 2016 elevation to the status of a UNESCO City of Literature rests partly on the strength of the city’s deep history of publishing, writing and reading, in both popular and literary genres. Rowena Edlin-White’s recent study, Exploring Nottinghamshire Writers (Nottingham: Five Leaves, 2017) includes a number of labouring-class poets in her catalogue of Nottinghamshire writers, past and present. There are some 27 Nottingham poets included in the present catalogue.

(h) Leicester poets. See Newitt (2006 and 2008) on the rich Leicester tradition of Chartist poetry and song, and indeed its history of radicalism and political activism. Notable Leicester figures include Thomas Cooper, Joseph Dare, John Henry Bramwich, Alfred C. Brant, William Jones, and two distinctive female factory-worker poets, Millicent Langton and Ruth Wills. Outlets for poetry included the short-lived working-class journal ‘The Leicester Movement’ (first issue dated February 9th 1850—see Newitt (2008), 5).

(i) Bristol poets. Thomas Chatterton (qv), William Wordsworth’s ‘marvellous boy’, though largely unregarded in the city during his pitifully short lifetime, became a formative influence on the Bristol tradition and beyond, especially for the major Romantic poets who were born or who lived there, most notably Robert Southey and Samuel Taylor Coleridge (Coleridge and William Wordsworth also first met in the city). Significant labouring-class figures include Ann Yearsley, William Job, John Frederick Bryant, and later the trade union pioneers, friends and socialist shoemaker-poets John Gregory and John Wall, their fellow socialist, musician and poet Rose E. Sharland, and the ‘Clifton Poet’ and Nottinghamshire exile Peter Gabbitass, all included here. Examples of the anonymous ‘Clifton Lamplighter’s Christmas Appeals’ broadsheet verses are preserved in the city library’s local studies collection (cf. the bellmen’s appeals of George Meadows, John Mewse and Isaac Ragg, qqv).
To return to Gregory and Wall, they were part of a socialist, co-operative society and trade union movement that became a very powerful force in the city in the last decades of the nineteenth and the opening years of the twentieth century, in which poetry played no mean part. Sally Mullen, who has written about Bristol’s Socialist Society in that period and made a special study of John Wall, takes up the story: ‘For the Bristol socialists, “socialism was a movement inspired by art as well as economics.” Records of the Society illustrate that recitations, music and poetry—particularly that of John Gregory—made the meetings “whole”. The Bristol movement had its own workman composer, J. Percival Jones, who composed and adapted old melodies and tunes to fit socialist songs. Like the more famous national figures, [William] Morris and [Edward] Carpenter, the Bristol socialists wrote their own songs and Rose Sharland, E. J. [Edward James] Watson and John Gregory each had songs printed. ... Of course this use of poetry and song to inspire a sense of solidarity and identity and to stimulate emotion stems from a long tradition of hymnology, particularly that of Methodism. Similarly, Chartism had left a rich source of poetry and ballads from which the Socialist poets drew the basic imagery of poverty, inequality and oppression. ... The energy and enthusiasm which the Bristol socialists devoted to creating poetry and song as a means of personal expressions and as a means of reinforcing class consciousness led to a widespread recognition and admiration for their talents. Several had works published. Beside artistic activities, many other entertainments and social events were organised.’ (Mullen, 1983: 42). These were popular and well-attended events, in which the poets had a clear and public role that an earlier loner like Chatterton clearly lacked (though he did in fact have a small group of poetry-writing peers, including James Thistethwaite, qv). It gives perspective to the admiring and thoughtful ways that later Bristol poets like Ann Yearsley, Robert Southey, John Gregory and Peter Gabbitass looked back to and wrote about Chatterton.

(j) Birmingham poetry. A key figure in this central Black Country industrial city was the one-time foundryman, publican, singer and radical John Freeth (qv), alias John Free, alias the Birmingham Poet, whose inn The Leicester Arms became a hub of literary, musical and political activity. His extended entry below and that of James Woodhouse (of nearby Rowley Regis) tell us much about eighteenth-century Birmingham and its labouring-class poets. Birmingham also fostered eccentric figures like John ‘Brush’ Collins, actor and staymaker, and John Crane, the ‘Bird at Bromsgrove’ (qqv), watchmaker and general dealer, who combined his literary and
commercial activities through the sale of chapbooks of his doggerel poems that also contrived to list the ‘vast array of goods and trinkets available from the author: jewellery, nutcrackers, cutlery, musical instruments, shuttlecocks and battledores, magnets, pocket books, Tunbridge-ware, cricket bats and other toys’. Birmingham was known for its small foundries and workshops, and its enterprising production of cheap, often imitation ‘Brummagem’ ware. Other labouring-class poets of the city include the anonymous ‘Evanus the Song-smith’, forging lyrics and metalwork in his *Rhymes from a Rhyming Forge*, temperance poet Reuben Chandler, radical tinsmith George ‘Ion’ Holyoake, and Edward ‘Commodore’ Mead, popular Chartist lecturer and author of ‘The Steam King’ (qqv).

(5) The French Worker-Poet Tradition

Worker-poets, *poètes-ouvriers* or *ouvriers poètes*, emerged as a significant phenomenon in Paris and beyond in the 1830s and 1840s, and are sometimes referred to as poets of the July monarchy (i.e. the period 1830-48), although there were also earlier figures such as Adam Billaut, a much admired seventeenth-century woodworker poet and singer (song was a vital component of French worker-poetry), from Nevers, dubbed ‘The Virgil of Rabot’. These poets emerged in Paris and from the provinces, and found their ‘moment’ in the publication of the anthology *Poésies sociales des ouvriers* (Paris, 1841), a book described later by one of the key poets, Savinien Lapointe, as having been ‘thrown like a bomb into the middle of those who denied the intellectual progress of the masses’ (Lerner, 77). The first issue of the newly launched *La Revue indépendante*, published on New Year’s Day 1842, announced a new literary age with an extended ‘Dialogue familiar sur la poésie des prolétaires’. They were now known as a movement or group (notwithstanding their many differences), and they would receive a lot of both positive and negative attention in their time, and come to be an important force in the literature and politics of the Republic.

The critic Jacques Rancière (and others) brought renewed critical attention to their work in the 1980s. They have been appraised primarily in terms of their association with major literary stars such as Béranger, Hugo, Lamartine and George Sand (a co-founder of *La Revue indépendante*), or else in terms of working-class political activity and emancipation. This is unsurprising. In the politically volatile years leading up to 1848 many of them were involved in radical political movements such as Saint-Simonism, and several even served in the National Assembly. Similarly, they
received a lot of support, encouragement and patronage from mainstream authors, George Sand being a particularly energetic cheerleader for their work, and Alphonse de Lamartine proud of his role as a mentor to young female working-class poets including Augustine Blanchecotte, Reine Garde and Antoinette Quarré (qqv).

Rancière, however, brought to the study of these poets a sense of their having had an independent and distinctive literary purpose in their work. As he saw it, ‘Workers’ poetry is not a means to revindication; it is an end unto itself, the representation of the self as other’ (cited by Lerner, xi). Theirs was a complex struggle, as they ‘came to occupy precarious positions in their drive to transgress boundaries between aesthetics and politics, and labor and literature’. This work of nuanced reclamation has since been valuably continued, extended and nuanced by Bettina Lerner and Dinah Ribard, among other critics. Rancière’s major work has been published in English as Proletarian Nights (London: Verso, 2012).

Something over thirty French worker-poets are so far listed, including Auguste Abadie, Adam Billaut, Augustine Blanchecotte, Césarie Bontoux, Adolphe Boyer, Pierre Dupont, Reine Garde, Louis Gabriel Gauny, Charles Gille, Savinien Lapointe, Marie-Éléonore Magu, Hégésippe Moreau, Louis Pelabon, Agricol Perdiguer, Charles Poncy, Louis-Marie Ponty, Antoinette Quarré, Jean Reboul, Michel Roly, and Jules Vinçard. Their work raises many parallel issues with their English, Scottish, Welsh and Irish comrades, including a range of positions on links between labour and poetry, on political activism versus literary engagement, and on problems of patronage and publication. Some issues are perhaps more distinctively French in character: the particular centrality of song culture has been mentioned in passing, and one notes the high literacy rates in nineteenth-century Paris, suggesting a very widespread engagement with printed culture. More negatively, a rash of suicides among young worker-authors in the city in the 1830s and 1840s sensationaly raised issues of neglect and poverty in working-class writers. The French poets and their achievements form a key element in the history of labouring-class poetry, and we shall develop our work in this area as the opportunity arises.

(6) Occupational and other groupings

(a) Professions and roles
Most prominent in this Catalogue are the weavers and other textile workers, followed by shoemaker poets, ‘Sons of Crispin’: see Crispin Anecdotes (1827), Winks (1883), and Hobsbawm & Scott (1980), especially the sources listed on 90n25. There are 128 shoemakers [SM] and over 232 weavers of one sort or other, included in a grand total of 460 poets involved in the textile industry [T] in some way. Clothing and footwear, both factory and home production, were the key industries for many of the poets listed here. See Vivienne Richmond, Clothing the Poor in Nineteenth-Century England (Cambridge, 2013) for some significant contextual information on this industry. Ken Smith argues that the ‘nature of the textile industry’ in the North of England helped to foster a distinctive dialect poetry (England, 1983, 6).

Gordon Tait has identified 110 miners [M] of various ores and minerals, especially coal and lead, pitmen or colliers in the catalogue. On coalminers see especially Harker (1999) and Lloyd (1978), two rich sources, and another, the recently recovered labour of love that is abbreviated in the present Catalogue as Maurice (2004). This is A Pitman’s Anthology, compiled by William Maurice, with a biographical essay by William Jackson (London: James and James, 2004). It was originally put together in the 1930s by the mining electrical engineer William Maurice (1873-1951), safety lamp inventor and founder of the Wolf Safety Lamp Company, helped by his daughter Monica Maurice (1908-95), herself an industrialist with the same company and for forty years the first and only woman member of the Association of Mining Electrical Engineers. As the Maurices point out in their original 1944 Introduction, ‘From about 1910 until 1940 there was an almost continuous succession of verse, short stories and novels about this or that aspect of mining life’. William Maurice made it his aim to gather into a collection many of these materials, and also wanted to include earlier coalminers’ writings (such as those mentioned above, under Newcastle upon Tyne), and importantly, high-quality illustrations, again representing a widespread phenomenon, that of mining and miners as subjects for contemporary artists. Re-discovered in the 1990s, this work was finally published in a handsome edition from the Maurices’ surviving manuscript, seventy years after they initially signed off the Introduction in 1944. It is well worth seeking out.

One could identify many other broad work-based grouping, such as domestic and farm servants, or military (army and navy) poets. There are (to give a few fairly random examples) approximately 32 painters, 28 blacksmiths (B), 16 policemen, 18 postmen, and 10 barbers and hairdressers. Edwards, 16 (1897), includes an index of
professions for all of his Scottish poets. Particularly in Scotland, a number of rural occupations are used as identification: thus there are about 30 identified shepherds, and 25 herders.

The miners often had a powerful sense of themselves as a group apart, occupying in their working hours an underground world unknown, alien and threatening to the surface-dwellers. They had strong traditions both of wild revelry, and of diligent study and self-improvement. The weavers too had a strong identity, especially in local groups like Paisley (see above), and the Ulster handloom ‘Weaver Poets’, on whom see Hewitt (1974).  

However the shoemakers retain the strongest self-identity as a group, even after becoming poets. A shoemaker was often a holder of literacy in a community, and like blacksmiths, their workshops attracted visitors and conversation. (A notable example is John Younger (qv), known as the ‘Tweedside Gnostic’, whose learned and eloquent conversation attracted a good many people of all kinds to his shop.)

The ‘novelty’ aspect of a poet’s labouring profession is used in many other sobriquets, so for example among poets in the present catalogue Alexander McGilvray is ‘The Rhyming Baker’, William Cruickshank ‘The Rhyming Molecatcher’. Such habits of presentation pre-date even Stephen Duck’s presentation to the public in 1730 as ‘The Thresher Poet’, so that the Thames ferryman John Taylor in the early seventeenth century was ‘The Water Poet’, and there was even a ‘Highwayman Poet’, John Clavel (also a seventeenth-century figure).

A great deal more could be said about different occupations, roles and jobs, and indeed sobriquets, than these rather sketchy notes can offer.

(b) Locality and personality

Local identification is also prominent, especially in the later period: thus Spencer T. Hall is ‘The Sherwood Forester’, Joseph Gwyer ‘The Penge Poet’, Francis Davis ‘The

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6 And see further Ivan Herbison, ‘Beyond the Rhyming Weavers’, Études Irlandais, 38, no. 2 (2013),41-54 (via opendition); Frank Ferguson, “‘We wove our ain wab’: The Ulster Weaver Poets’ Working Lives, Myths and Afterlives”, in Michael Pierse (ed.), A History of Irish Working-Class Writing (New York: Cambridge University Press, 2018), 89-101.
Belfast Man’, John Clare ‘The Northamptonshire Peasant’ (his publishers’ rather than his own term, which Clare often comically mis-spells as ‘pheasant’).

Some broader categories are used in self-identification; thus, among the women poets for example, Ellen Johnson boldly and clearly styles herself ‘The Factory Girl’, Sarah Parker Douglas (who had emigrated, like many others, from Ireland to Scotland) ‘The Irish Girl’. Mary MacPherson, who wrote in Gaelic and English, acquired a Gaelic soubriquet which translates into English approximately as ‘Big Mary of the Songs’. There was even a poet known as ‘The Licentious Poet’, the Northumberland miller Thomas Whittell (1683-1736), working in the tradition of comic verse and performativ e entertainment also associated with Ned Ward, Emanuel Collins, and other publican poets.

(c) Local outlets and ‘local patriotism’

The importance of local newspapers, most of which had a ‘poet’s corner’ or a column for verse, cannot be overstated.7 ‘Our’ local poets were often nurtured and even published by the newspapers as separate volumes. Other local institutions such as the mechanics’ institutes, literary and philosophical societies, civic and subscription libraries, also became centres of activity for autodidactic poets in the nineteenth century, and in some cases, important instruments of publication and distribution, supplementing older patronage systems. Thus for example, Henry Houlding’s beautifully and expensively produced and illustrated volume, Rhymes and Dreams: Legends of Pendle Forest, and Other Poems (1895), was published in Burnley ‘by B. Moore for the Joint Committee of the Literary and Scientific Club and the Literary and Philosophical Society’. Evidently his reference to Pendle Forest would have helped to stimulate the local pride or patriotism evidently behind its generous funding. A copy of John Gregory’s volume Idyls of Labour (1871) in the Local Studies Collection at Bristol Public Library (B18858) has an added leaf among its preliminaries with a printed commendation by St Agnes Workman’s Club of Newfoundland Road, Bristol, dated October 1883, expressing the club’s anxiety to ‘bring this Volume of Poems, by one of their Members, more prominently before their Fellow Working Men and the general Public’. This kind of specific interest

7 On the proliferation and cultural significance of local newspapers see, most recently, Andrew Hobbs, A Fleet Street in Every Town: the Provincial Press in England, 1855 (Cambridge: Cambridge University Press, 2018), as well as Hobbs & Januszewski (2013) and Hobbs (2019), and (for Scotland) Blair (2016) and Blair (2019).
could often be picked up by local newspapers, who not only published poetry in their columns and poetry corners, but sometimes used their presses to publish full volumes by poets from their area, who had often become popular through the columns of their particular paper.

(d) Precocious and/or tragic youth

Youth is quite often used as an identifier, so that there are a number of ‘boy poets’ as well as a pair of prodigious young sisters, Harriett and Maria Falconar (qqv). Precocious and/or tragic youths form a distinct group, not necessarily labouring-class but presented to the world in a very similar way, as a kind of miracle of nature. Lonsdale’s headnote on Maria and Harriett Falconar (1989), 451, briefly discusses the phenomenon and lists a number of them. They are mainly included in the catalogue where they are of identifiable labouring-class origin. A pair of later examples (neither are included here) are John Buchannan of Whitby, who published *Albert: a poem in two cantos. Hilda; and other poems* (London, 1828, second edition 1831) when he was under eighteen (Johnson 46 (2003), nos. 274-5), and Janet Wilkinson, who published *Sketches and Legends amid the Mountains of North Wales: in verse* (London, 1840), aged 15 (Johnson 46 (2003), no. 254). On this subject see especially Laurie Langbauer, *The Juvenile Tradition: Young Writers and Prolepsis, 1750-1835* (Oxford: Oxford University Press, 2016), which has chapters on Thomas Chatterton (qv) and Henry Kirke White (qv) and many briefer discussions or passing references to other young writers in the present Catalogue. Among the many interesting things Langbauer has to say is that Robert Bloomfield (qv), the ‘farmer’s boy’, and Mary Maria Colling (qv), a ‘servant girl’, ‘demonstrated how the appellations “boy” and “girl “could designate class status as well as age’ (47). They could also designate, in the present context, remarkable precocity. Langbauer also discusses (Chapter 1) the links between juvenility and ‘natural genius’, and ‘class and genius’.

High mortality rates cut off a number of young poets in their teens or early twenties, and they were sometimes, like Thomas Chatterton or (in the early days) John Keats, subsequently celebrated by anthologists and critics primarily as prodigious or tragic phenomena; several are included. Greg Crossan (1991), 31, comments on the fact that John Clare (qv) had in his library ‘an alarming number of volumes by poets who died young—Keats at 25, Richard Gall at 24, Henry Kirke White at 21, Chatterton at 17, William Thimbleby at 16, Edward Lenton at 15’ (all of these, apart from Lenton, have entries below). Other examples in the catalogue include David Blyth (1810-37),
Michael Bruce (1746-67), Walter Chisholm (1856-77), David Gray (1838-61), George Heath (1844-69), Joseph C, Massie (1868-1888), Thomas Rae (1868-89), and John Tayler (1807-32).

(e) Disability / blindness / injury

Disability, particularly blindness, is also used as an identifier, and there are well over 40 poets in the catalogue who are identified as being partially or completely blind, as well as a number of individuals who suffered the loss of limbs or hands, or became paralysed or otherwise disabled, often in industrial accidents, or were disabled from childhood or from birth. Health breakdown, particularly associated with periods in mining work, may be given as a reason for the person having turned to verse, or a reason to appeal for subscribers or readers. Writing poetry or selling chapbooks and broadsides of verses could provide vital income for those unable to undertake physical labour.

A search of the catalogue for disabled women poets (using the search words ‘disabled’, ‘blind’ and ‘lame’), conducted at the end of January 2019, identified 28 names, most of these being blind women. Further such searches would no doubt yield further specific disability groupings among the poets.

The image of the ‘blind poet’ both evokes sympathy and appeals to an ancient perceived special relationship between poetry and blindness, seen most prominently in Milton and, traditionally, Homer. Accounts of disability and poor health may contribute to the idea of the labouring-class poet as having to strive against multiple disadvantages, and therefore as being worthy of sympathetic support. On the subject of disability in the earlier period, see especially the important work of Chris Mounsey, in the following works: *The Idea of Disability in the Eighteenth Century*, ed. Chris Mounsey (Lewisburg, PA: Bucknell University Press, 2014), which includes chapters on Priscilla Poynton and Thomas Gills (qqv), ‘Edward Rushton, the first British Blind School, and Charitable Work for the Blind in Eighteenth-Century England’, *La questione Romantica, 7* (2015), 85-101, which briefly discusses Poynton and Gills, as well as Thomas Blacklock, John Maxwell and Edward Rushton (qqv), and *Sight Correction: Vision and Blindness in Eighteenth-Century Britain* (Charlottesville & London: University of Virginia Press, 2019), Chapter 8-10, on Gills, John Maxwell (qv) and Poynton. A further work of his on this subject, *The Birth of a Clinic: The
Treatment and Experience of Blindness in Eighteenth-Century England (Lewisburg, PA: Bucknell University Press), is forthcoming.

(f) Itinerancy

This is a large, important, diverse, even a rather baggy category grouping, to which there are references scattered throughout the present catalogue. An itinerant lifestyle could reflect choice or lack of choice, but generally meant not being either able or allowed fitting into the ‘stationary’ or ‘settled’ life of which society solely approved. Either there was no work, or a traveller lacked the ability or option or desire to work at a static job, or demographic changes had driven them from their home, or else perhaps they sought the precarious freedom of the roads simply to be somewhere else, often for good reason. There could be so many reasons, but it was always a high risk strategy, and was by default disapproved of by official society, from Elizabethan times with its whipped-up fear of ‘masterless men’ (Gamini Salgado’s classic account of The Elizabethan Underworld (1977) a starting point on that area), and indeed earlier. At considerable risk, those who tramped won a certain amount of freedom, at least, from supervision and surveillant authority, unavailable to static workers.

Those labouring-class and self-taught poets who lived itinerant lifestyles are a very diverse group, but we can identify several broad categories. It would probably be unhelpful to make the kind of fixed and specific categories one sees, for example, in Mayhew’s account of the people of the London streets, yet there are huge variations in such poets lived and survived, and how far their poetry was a part of their survival strategy. Klaus makes a distinction between the ‘tramping artisan of the old days’—he means the broad period of the present Catalogue and earlier—and the ‘modern vagrant’ (Klaus, Tramps, Workmates, 3). The distinction suggests that the older ‘tramping artisan’ had an established modus operandi, a trade of some kind to sell, and perhaps an established way of selling it, whereas the modern vagrant is implicitly more improvisational, and may bear the sense either being blown about on the winds of modern change, or of choosing to eschew the oppression of time-discipline whose emergence marked that of modern industrial capitalism. He described the period of his study The Rise of Socialist Fiction 1880-1914 as ‘the golden age of tramp literature’ (xiv), evidencing the Diary of a Super-Tramp of W. H. Davies (qv). If we look at examples of the ‘tramping artisan of the old days’ in the present Catalogue we can indeed see examples of individuals with established ways of
trading, but we also see a wide range of improvisational lifestyles. Tramping can mean itinerant labour, a dozen different styles of selling, begging, performing, reciting or singing. Poetry, printed or oral, may or may not be involved. One of Sheffield’s most high-aspiring poet, William Dowsing (qv), arrived in the city as part of a fatherless family who simply ‘tramped from workhouse to workhouse’ out of grim necessity, and in comparison, a figure like Susannah Hawkins (qv) of Ecclefechan, Dumfriesshire, an uneducated blacksmith’s daughter, who first worked as a cattle herder and dairymaid but then went on the road, tramping in southern Scotland and northern England, selling her verses as a way of life. Some spent some time on the road, restless or discontented figures of just unemployed figures like John Bedford Leno (qv) who ‘tramped’ around the south of England in search of work, or William Lane (qv), unable to settle and made ill by drink, who spent three years on the road, working in ‘ten mills in seven counties’.


(7) Political and social themes, genres and key influences

(a) The ‘School of Duck’ and other such focuses of influence.

Poets including Robert Tatersal and Mary Collier directly responded to the success of Stephen Duck’s ‘The Thresher’s Labour’ in creating their own equivalent bodies of work. Several other figures could be similarly cited as forming, or drawing out a ‘school’ of labouring-class writers, most prominently Robert Burns, but to a lesser extent John Clare, Robert Bloomfield, and some of the more influential of the later nineteenth-century poets.
There is also a case to be made for the key influence of particular canonical writers, such as Alexander Pope’s notable influence on many eighteenth-century women poets, and Byron’s significance to the more political poets later in the nineteenth century (the Chartist newspaper, the *Northern Star*, ran an extended series of selected ‘Beauties of Byron’ in its poetry columns). The LC collections include thematic indexes charting both canonical and ‘labouring-class’, as well as popular and folk influences on the poets.

(b) The poetry of political movements, and key moments in history

Specific events or historical phenomena, movements and ‘moments’ in radical and working-class history, could often produce a surge of responses among labouring-class poets. Many of these have now been gathered into specialised anthologies, and these are usually reflected in the present catalogue. Some examples follow.


(iii) *The Peterloo Massacre, 16 August 1819*. Alison Morgan has produced a study and collection of *Ballads and Songs of Peterloo* (Manchester: Manchester University Press, 2018) in the run up to the bicentenary of that terrible event. There are also a number
of poems and prose accounts in the radical journal *Medusa* and elsewhere. We have listed a sample of several of the poems from Morgan’s anthology in the anonymous section (most Peterloo poems were necessarily anonymous due to the prevailing authoritarianism of the period, and often distributed as broadsides or in radical periodicals whose own existence was often precarious. Morgan divides her rich material into six sections, themed as ‘the revolutionary call to arms’, ‘radical nationalism and the true patriot’, ‘the victimisation of mother and child’, ‘elegy and remembrance’, ‘chivalry, cowardice and the power of satire’, and ‘liberty and slavery’. While not all poems are by working-class or self-taught authors—there were many middle-class sympathisers (and minor landed gentry in Shelley’s celebrated Peterloo poem, ‘The masque of Anarchy’, printed in an appendix), but the meeting Peterloo destroyed, and the events described in these many verses, were of a popular, working-class movement.

(iv) *Scottish ‘Radical Rhymes’*. Brown’s rich anthology of Paisley poetry, though mainly ordered by poet, has a twenty page section of ‘Radical Rhymes’ (I, 141-61). Brown describes these as being composed during ‘the Radical time, between 1816 to 1822’. It also has shorter section of ‘Reform Bill Rhymes’ from 1831-32 (I, 273-6), and brief comment (though no poems) headed ‘Election Rhymes’, from 1868 (525). Tom Leonard’s anthology is also based, if more broadly, on the idea of radical poetry from the same area of Scotland.

(v) *Luddism*. Verse was part of the discourse of the Luddite period, though for obvious reasons much of it was anonymous. For further information on this see especially Binfield (2004 and 2009). Among named poets, Nottingham stockinger Thomas Large (qv) wrote verse in letters about what he called the ‘Sherwood Lads’, the local Luddites. John Amos (qv) one of those convicted and condemned for the ‘Loughborough Raid’ of 1816, includes a testamentary poem in his moving farewell letter to his family. Another poem by a named Luddite was an untitled sing (‘You heroes of England who wish to have a trade’), by Charles Milnes (qv), which was preserved in official records as evidence against him at his trial in 1813 for alleged larceny. Some examples of unsigned or pseudonymous Luddite verses may be found in the ‘Anonymous’ section below, especially dating around 1811-12.

(vi) *Chartism*. ‘There were, very probably, thousands of Chartist poets’, Stephen Roberts believes (*Radical Politicians and Poets*, 1993, 4). Certainly Chartism was the most important focus for labouring-class poets of the mid-nineteenth century, who
often published in popular Chartist newspapers such *The Northern Star*, the Glasgow-based *Chartist Circular*, and others. As Janowitz notes, the ‘poetry column of the *Northern Star* offers an immense array of poetic forms’ (1998, 138). Poems were sometimes signed, but often published anonymously, pseudonymously, or under an initial or initials. There are selections of Chartist poets in Ashraf, Kovalev and Scheckner; and see also the important accounts of Maidment (1987), 46, Kossick in many of the author headnotes of LC5, Janowitz (1998), 133-58, Schwab (1993), Sanders (2009), and Klaus (2013, 2018). Sadly under-consulted in the Anglo-American literature but highly recommended by Klaus as the ‘most comprehensive’ study of Chartist lyric, is a French work by Hugues Journès, *Une littérature révolutionnaire en Grande-Bretagne* (Paris: Publisud, 1991). See also Mike Sanders, “‘Tracing the Ramifications of the Democratic Principle”: Literary Criticism and Theory in the *Chartist Circular*,’ in Burke & Goodridge (2010), 62-72. There are over 80 named poets identified as Chartists in the main part of the present catalogue: see especially the entries by Ned Newitt, and poets writing in the *Northern Star*. There are also quite a lot of anonymous / pseudonymous Chartist poems of the 1840s listed in the section on anonymous poets, below. Schwab offers a biographical summary of the Chartist poets (including a list of pseudonyms), and a useful listing of poems by broad category (including ‘Satires’ and ‘Prison Poetry’), while Sanders (2009) includes an invaluable, week-by-week catalogue of poetry published in the *Northern Star* (Appendix B, 225-85). Roberts (1995) includes a useful list of all the named poets published in the *Northern Star* to 1842.

The other great verse legacy of Chartism was of song, and a tradition of communal singing that drew on nonconformist traditions of hymn-singing, and was passed down by Chartism to the meetings of socialist clubs and organisations, the formation of Clarion choirs, and many other political singing entities and events, right through the twentieth century. (There are still many Clarion and socialist choirs, including one in Nottingham.) On Chartist song see especially Kate Bowen and Paul A. Pickering, ‘Singing for Socialism’ in Laurajane Smith, Paul A. Shackel and Gary Campbell (eds), *Heritage, Labour and the Working Classes* (Abingdon: Routledge, 2011), 192-215. Chartism also produced some fine novels, the subject of valuable research by Ian Haywood and others, and lifewriting, much researched recently. And for a useful discussion of genre in Chartist periodical writing see Rob Breton, ‘Genre in the Chartist Periodical’, in *The Working Class Intellectual in Eighteenth and Nineteenth Century Britain*, ed. Aruna Krishnamurthy (Farnham: Ashgate, 2009), 109-28.
(vii) *Antipodean Transportation and the Australian Legacy*. There is a substantial legacy of verse, much of it balladry and song, relating to the transportation ‘industry’ of the late eighteenth and nineteenth century, both tragic material on loss, fear and regret, and celebratory material from a defiant rebel culture. Before 1776 convicts were transported to the colonies of North America, most famously reflected in novels such as *Moll Flanders* (1722), but also in verse. Among the poets listed here, Sion Cadwaladr and James Revel (qqv) were transported to America. The period of transportation to Australia began with the First Fleet in 1787-8 and ended in the 1850s. Among the poets listed here, Sarah Collins, David Davies, George Loveless the ‘Tolpuddle Martyr’ and trade union pioneer, and Francis ‘Frank the Poet’ Macnamara (qqv), one of many thousands of Irish prisoners, were transported to Australia, while Maria Barrell (qv) was sentenced to go but died in Newgate prison before she could be shipped off. There is a mass of balladry and verse about Australian transportation, much of it anonymous, and some of it quoted *en passant* in Robert Hughes’ monumental account of ‘the system’, *The Fatal Shore* (1988). There has been a great deal of scholarship in this area, notably in editions and discussions of Macnamara, and in works such as Geoffrey C. Ingleton’s *True Patriots All; Or News from Early Australia as Told in a Collection of Broadsides* (Sydney, 1952), and Mark Gregory’s PhD dissertation, ‘Australian Working Songs and Poems: A Rebel Heritage’ (University of Woolongong, 2014). On Australian working-class poetry see also Sarah Attfield, ‘“Faces in the Street”: The Australian poetic working class heritage’, in Laurajane Smith, Paul A. Shackel and Gary Campbell (eds), *Heritage, Labour and the Working Classes* (Abingdon: Routledge, 2011), 216-30, and Attfield’s related study, *Working-Class Voices: The Working-Class Experience in Contemporary Australia* (Saarbrücken: VDM, 2009). As she summarises things in her chapter, she points out that Australia has a ‘rich history of working class poetry of lament and protest from eighteenth-century transported convicts, nineteenth- and early twentieth-century poems of colonial settlement in the bush and developing city slums, poetry with socialist leanings and links to the Communist Party of Australia; union songs, 1970s and early 1980s worker and performance poetry, Aboriginal poetry dealing with hardship and discrimination and contemporary poets from working class backgrounds who continue to explore working class experience’ (216).

(viii) *The Cotton Famine*. There are popular poems and songs from the period of recession in the Lancashire cotton industry, c. 1862-64, some anonymous, some by named labouring-class poets, notably Samuel Laycock, often circulated in broadsides, and clearly popular (see Harland (1882), 489-516). Recent research by
Simon Rennie of Exeter University has revealed a rich fuller local culture of dialect cotton-famine verse in the newspapers of the time, much of it anonymous. BBC News reports that ‘Dr Rennie believes about 1,000 poems have survived’ from the period, and quotes Rennie as giving the example of one Burnley newspaper in which he found 18 poems published over three years about the cotton famine (“Forgotten” Lancashire dialects revealed in poetry research’, BBC News website, 2 November 2016). Further reports on this research in the Sunday Times and The Guardian in August 2018 mention 300 poems unearthed so far, a quarter of them in the Lancashire dialect. It seems likely that this project will find further treasures. The related ‘Poetry of the Lancashire Cotton Famine’ web pages offer printed texts of many of these poems, with contextual materials, first publication details, and excellent sound files of their recitation.

(ix) Mining, Industrial and Transport Disasters. The Hartley colliery disaster of 1862 drew poems from Janet Hamilton, John Harris, Agnes Jordan, John Rounsevell, Joseph Skipsey, Joe Wilson, Orlando Wright (qqv) and others: on this event and Skipsey’s response see Goodridge (2005), and Keith Armstrong and Peter Dixon (eds), And Still the Sea Rolls On: The Hartley Pit Calamity of 1862 (Whitley Bay: Northern Voices Community Projects, 2012). Tommy Armstrong (qv) composed ‘Trimdon Grange Explosion’, a touching lyric written to be sung to raise money for the widows and orphans of this mining disaster of 1909. It is still sung today, and has been covered by folk singers including Martin Carthy and Maureen Craik. William Christie (qv) of Hexham published Three Leal and Lowly Laddies: Mauricewood Pit Disaster, Midlothian, September 1889 (1889), poems ‘to the memory of three pony boys, by a stable boy’. The Lancashire poet Matilda Harrison (qv) composed in verse ‘An Appeal for the Moorfield Explosion’ (1890), now reproduced among a selection of such mining disaster poems on the Coalmining History Resource Centre website. Aneurin Owen (qv), composed on the ‘Blaenclydach Spake Disaster November 25th 1941’, describing among the injured the miner-poet’s own brother, Llewelyn. Ed Foley (qv), of Pennsylvania, ‘The Irish Minstrel Boy’, also wrote of both industrial disasters and industrial conflict in his verses.

Thinking more widely about what LC6 terms ‘the appalling and sudden disasters the new transport systems could deliver’, Alexander Anderson records both the heroic qualities of the railway he worked on and its disasters, in a number of poems. John Thwaite, (qv) wrote a poem on the 1910 Hawes Junction railway disaster. ~ William McGonagall (qv) is of course most famous for a poem about a railway
bridge engineering disaster, while the Scillonian poet, Robert Maybee (qv) made himself the unofficial verse chronicler of the many shipwrecks for which his home islands were notorious. His fellow Cornwall poet Henry Quick (qv) was similarly drawn to disasters of one kind or another, and his modern editor Peter Pool notes that the ‘main themes of his shorter works was Disaster, sudden death in its more sensational forms; he describes mine accidents, shipwrecks, suicides and miscellaneous catastrophes, concluding time and again with a cautionary reminder that sudden death is always at hand, and urging his readers to repent and be ready for their own ends’ (5).

Inland boating accidents were not uncommon in the Victorian period, in which women frequently drowned because of their heavy, constricting clothing and inability to swim. William Shelley, (qv), published a poem entitled ‘Are any bodies found?’, relating to the ferry-boat disaster on the River Dee’ (1863?). David Taylor ‘The Saint Ninian’s Poet’ (qv) published ‘The Wreck of the “Countess”; Or, A Lament for the Auld Ferry-Boat’. Eliza Jane Pine’s (qv) single known poem recounts the Exmouth harbour capsizing in which she tragically lost her brothers to the sea. There were many mineworker poets, railway poets and marine poets of one sort or another, and no doubt one could find many more examples of poems memorialising a disaster of the kinds touched on here.

(x) Friendly Societies and the Co-operative Movement. Linda Carol Hadley’s PhD dissertation, ‘Poetry and Fiction from the Friendly Societies, 1860-1900’ (De Montfort University, 2006) casts light on literary production from another important nineteenth movement which had very significant working-class involvement. The two Bristol socialist shoemaker poets and friends, John Gregory and John Wall were both heavily involved in the co-operative movement, and related working-class movements, reflected in their poetry and prose writings.

(c) Poets of Colour

Access to resources of any kind was extremely difficult for poets of colour in the period, and only eleven are currently listed here, six of whom were slaves or former slaves, and at least one of them (Wedderburn) the son of a slave, who wrote anti-slavery verses. They are: Olaudah Equiano (‘Gustavus Vassa’, 1745-97); Johnson Green (1757-86); Jupiter Hammon (1711-1806?); Lemuel Haynes (1753-1833, of mixed race), George Moses Johnson (1798-1883), Juan Latino (fl. 1553-76); Lucy Terry (later
Prince) (c. 1730-1821); Robert Wedderburn (1762-1835/6); Phillis Wheatley (1753?-1784), George White (1764-1836), and Francis Williams (c. 1700-1770). Each of these, perhaps excepting the unfortunate Green, was to some considerable degree a pioneer, and they have accordingly received greater scholarly scrutiny in recent years.

Francis Barber, a former Jamaican slave and Samuel Johnson’s servant and legatee, is described by Robert Winder in his history of immigration, *Bloody Foreigners* (London: Little, Brown, 2004), as ‘a poet and protégé of Samuel Johnson’. Michael Bundock’s meticulous and fascinating biography, *The Fortunes of Francis Barber* (New Haven and London: Yale University Press, 2015), tells us a great deal about his life and learning, but offers no evidence of Barber writing poetry, though he was indeed Johnson’s protégé and servant (he was a freed slave; Johnson was strongly and publicly anti-slavery), and samples of his handwriting survive among Johnson’s dictionary papers (blind poet Anna Williams, qv, was also Johnson’s protégé).

A fuller picture of the literary achievements of early labouring-class writers of colour may be seen especially in the anthologies of Basker, Carretta, Krise and others, and in associated scholarly studies.

(d) The workhouse / poorhouse

William Lamborn (qv), a workhouse inmate from 1835, was the author of ‘The New Poor Law and the Farmer’s Glory’, written in the 1830s against the hated poor law of 1834. A fair number of the poets included in this catalogue lived, or more often died (and one or two were even born) in workhouses, prompting poems such as Ann Candler’s (qv) ‘Reflections on my own situation’ and the prose narrative of her life that accompanies it; or John Young’s (1825-91, qv) collection *Lays from the Poorhouse* (1860). A series of anonymous and pseudonymous verses by inmates of workhouses, generally scrawled on their walls, are printed in Higginbotham, 39-43, though he overestimates the abilities of ‘Yankee Ned’ whose authorship he accepts for four (admittedly relevant) lines that Ned has in fact evidently remembered from John Dyer’s 1726 poem ‘Grongar Hill’ (‘A little rule, a little sway / A sunbeam on a winter’s day / Are all the proud and might have / Between the cradle and the grave’). It is nevertheless interesting to see this old anthology favourite finding new purposes and levels of meaning in the graffiti of a frustrated workhouse inmate.
(e) Broadsides, popular verses and songs by concert hall artists and balladeers.

William Donaldson notes that ‘by the dawn of the eighteenth century there may have been more than ten thousand broadside ballads alone in circulation, with numbers of chapbooks and pamphlets probably at least as great again’ (‘Poems on the Streets’, Lynch (2016,) 3-22, 3). This means titles, not copies, of which there may have easily been hundreds of thousands. With bound books beyond the pocket of most people during the whole of our period, 1700-1900, it is clear that street literature of this sort was, along with newspapers, the most widespread printed reading matter for the majority of the population. The rise of the ‘free and easies’ and the music halls may be associated with a further surge of popular publication in these areas, often labouring-class in origin and much of it also, like folk song, essentially anonymous. Hepburn notes that ‘in the course of looking at many tens of thousands of copies of [broadside] ballads, I have come across perhaps three hundred names of authors. Very few names are associated with more than one ballad’ (I, 39). Its coverage in the present catalogue, therefore, which is primarily an author index, is merely the tip of the iceberg. Good starting points for researching this field would be the online catalogues of the major collections in places such as the Bodleian, the British Library, the National Library of Scotland, Glasgow University Library, the Pepys Library in Magdalene College, Cambridge, the Lubrano Collection of nineteenth-century broadside ballads, and other such collections. There have been many useful studies of such poetry, including Shepard (1973), and more recently Street Literature of the Long Nineteenth Century: Producers, Sellers, Consumers, ed. David Atkinson and Steve Roud (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), 31-2

(f) Popular and dialect verses and songs

These were often named and produced by well-known figures such as Samuel Laycock and Edwin Waugh in Manchester (qqv), Joe Wilson and Tommy Armstrong on Tyneside qqv), or John Brown (qv) in Lincolnshire, but the line between named poets and anonymous popular and folk verses is often blurred here. Regional dialect poetry is a widespread and intermittently continuing tradition, although as with broadsides it is often a forgotten tradition by mainstream literary and historical study. A great many of the Scottish poets listed wrote in Scots, or used both Scots and English. (Some wrote in Gaelic.)
It is worth noting, finally, that there is often among our poets, notwithstanding the isolation that very many of them suffered, a strong and abiding sense of solidarity and fellowship between them, either generally or within smaller groups, or perhaps around an inspiring fellow-poet like Robert Burns or Ellen Johnston, Fanny Forrester or Thomas Chatterton, Robert Bloomfield or John Clare (qqv). This sense of grouping and solidarity is touched on above in relation to the Blackburn, Manchester and Nottingham groups of poets, but it could be much more widely applied.

Discussing Mary Smith’s (qv) ‘historical epic’ poem, ‘Progress’, in which Smith ‘sought solace with other humble under-labourers of human history’, Boos (2002, 222) identifies a ‘distinct...subgenre...in working-class poets’ in their ‘expressions of pride in the fact that they were working-class poets’. She notes that this is common among the better-off poets too, of course. ‘But their poorer brothers and sisters’ intensity and persistence bore witness to the strength of a sustaining but deeply threatened life-ideal’. She gives examples of these tributary poems: Ernest Jones, ‘The Poet’s Mission’ and ‘The Poet’s Death’; Charles Cole, ‘The Poet’s Love of Liberty’; Allen Davenport, ‘The Poet’s Hope’; John Rogerson, ‘The Minstrel’s Lot’; John Critchley Prince, ‘To Poesy’; James Waddington. ‘Genius’; Joseph Skipsey, ‘The Brooklet’, and John Nicholson’s ‘relatively conflict ridden’ ‘Genius and Intemperance’, as well as [Samuel] Laycock’s ‘What! Another Cracked Poet?’ (All these poets are included in the present catalogue.) Boos also notes the ways in which the poets ‘went out of their way to pay tribute (sometimes posthumously) to their fellows’.

When a group of scholars were compiling the first three volumes of the British Labouring Class Poets anthologies, published the year after these important observations were made, we noted similar phenomena: in addition to poems identifying the poet’s sense of selfhood within a tradition, a great many connections were being made between the poets, through intertextuality, verse epistles, eulogies and elegies, reflections of friendship, and various other forms of solidarity and ways of connecting. For this reason, within the subject indexes for the volumes we indexed, separately from ‘canonical’ influences, intertextual and sociable connections between labouring-class poets. It is also the reason why the present catalogue pays particular attention to connections of this kind, often marked by the ubiquitous
‘(qv)’, designed to send readers off to another labouring-class poet who has been mentioned or alluded to, and to reflect the sense of common interest and endeavour, as well as sympathetic concern for hardships faced, among so many of the poets.
SAMOLO ANONYMOUS & PSEUDOMYMOUS POEMS

(order by date or surmised date of publication or appearance)

('Bill o' th' Hoylus End': see Wright, William; 'Blind Willie': see Purvis, William.)

1730 Anon., A Poem Descriptive of the Manners of the Clothiers (c. 1830). The poem uses a dialect voice to describe a number of characters who work in the Yorkshire woollen industry in the pre-industrial era, offering a detailed picture of a notably harsh way of life. The poem is written in rhyming couplets, and in the first person ("Turning my bobbin wheel"). Neither the dating nor authorship are properly known, though it may reasonably be surprised that the poem was written by a labouring-class author. The poem is known from a copy in Leeds Central Library, of a now-lost manuscript that belonged to a John Bischoff, Esq., of Leeds. As Christmas notes on LC1, the poem has been 'used as evidence in many standard social histories of the period, including those by Herbert Heaton, Ivy Pinchbeck, E. P. Thompson, and Bridget Hill'. ~ Sources: Herbert Heaton, The Yorkshire Woollen and Worsted Industries (Oxford, 1920), 344-7; Ivy Pinchbeck, Women Workers and the Industrial Revolution, 1750-1850 (London, 1930, 1981), 127; F. B., 'A Poem descriptive of the Manners of the Clothiers, written about the year 1730', Thoresby Society Publications 41, part 3, no. 95 (1947): 275-82; Thompson (1963, 2013), 300-301; Bridget Hill, Women, Work & Sexual Politics in Eighteenth-Century England (London: UCL Press, 1994), 42-3; Christmas (2001), 71-2; LC, 1, 121-6. [LC1] [T]


1760  (?) ‘A Salopian butcher’, of Shropshire, *St. Alkmond’s Ghost. A visionary poem* (Birmingham, 1760).  ~ **Source:** ESTC.

1766  (?) ‘Simon Hedges’, of Kent, labourer, published *The Poor Man’s Prayer. Addressed to the Earl of Chatham. An Elegy. By Simon Hedges, a Kentish Labourer* (London, 1766); reprinted in 1797 in *Poetry, Original and Selected*, where it is attributed to ‘Dr. Roberts’ (therefore possibly not by a labouring-class poet).  ~ **Source:** ESTC.


Introducing the poem ‘Verses Written Under a Hill’ (‘Here, in a frock of motley grey’) from this volume, Tim Burke writes in LC3: ‘Perhaps the most notable of the 123, mostly local, subscribers to the volume is Beilby Porteus, Lord Bishop of Chester and later Bishop of London, to whom Edward Rushton [qv] dedicated his *West-Indian Eclogues* (q.v.) in 1787. Despite the author’s claim to be unlettered, his volume includes adaptations of translations of Horace, and the author mentions his admiration for [William] Shenstone’s pastorals. The poem selected here confirms this appreciation, but despite the claim of the volume to be formed “chiefly” of pastorals, much of the volume is religious verse of a rather conventional kind. In the absence of any substantial information, the religious sentiments of the author invite speculation that he was discovered by a local clergyman, a familiar path to publication for many poets in the labouring-class tradition.’  ~ **Sources:** LC3, 8; Keegan (2008), 66-68; ESTC. [LC3].

1784  ‘W. W.’ (‘A Weaver’), ‘A Summer’s Day’ (‘When fair Aurora, daughter of the dawn’), *GM*, 54, pt. 2 (1784), 533-4. Burke writes in LC3: ‘It appears that only one poem by ‘W. W.’ ever appeared in print. ‘A Summer’s Day’ was published, several years after its author’s death, in the *Gentleman’s Magazine*, prefaced by a letter from its discoverer, H. C. Charbonnier of Harborough. The poem offers a rather dull rehearsal of rural felicity, but is included here chiefly because of its placing in the pages of the *Gentleman’s Magazine*, which also introduced several labouring-class poets to the public in the 1780s,
including Ann Yearsley, Edward Williams (Iolo Morganwg) and William Newton [qqv]. It seems reasonable to conclude that the magazine was for a time the most powerful showcase for labouring-class poets with talent, or at least for those with an interesting story of genius-in-rags to relate; H. C. Charbonnier certainly seems to have thought as much.’ ~ Sources: GM as cited; LC3, 43-4. [LC3]

1787 ‘J. B.’ Laura; or, the Fall of Innocence: a poem (London: E. Macklew, 1787), 36 pages, with a preatory address to the public, signed J. B. The author is described as being ‘without education’ and has been ‘bred to a mechanical employment, laborious, even to drudgery’. ~ Sources: JISC (copies in BL and a number of university libraries); ECCO.

1788 ‘A friend to all mankind’, The Wrongs of Almoona, or, the African’s Revenge (Liverpool: Henry Hodgson, 1788). Tim Burke notes that this anonymous poems appeared ‘at a moment when the anti-slavery campaigners led by Thomas Clarkson and William Wilberforce were confident that the slave trade would shortly be abolished by parliamentary legislation’, The poem ‘demonstrates many of the qualities familiarly found in abolitionist narrative verse of the period: the hero, and African prince in the Oroonoko mould, is shown to suffer both physical and mental agonies; his wife is abducted by a European slave owner; and the removed Africans are shown as possessing greater civility and sensibility than the white masters they nobly resist’. However the poem is Spanish, and historical in theme, representing Jamaica in 1655 rather than 1788, and a reformist conclusion is posited. It is ‘less radical’ than the West-Indian Eclogues Edward Rushton (qv) and in comparing ‘good’ and ‘bad’ national types of master it comes close to the pro-slavery Descriptive Poem of on the town and trade of Liverpool of John Walker (qv, fl. 1789) with which it shared a printer. ~ Sources (for text and context): Wylie Sypher, Guinea’s Captive Kings: British Anti-Slavery Literature of the XVIIIth Century (Chapel Hill: University of North Carolina Press, 1942); Ian Richardson (ed), Verse, vol. IV of Slavery, Abolition and Emancipation: Writings in the British Romantic Period, ed. Peter Kitson and Debbie Lee (London: Pickering and Chatto, 1999); Tim Burke ‘“Humanity is Now the Pop’lar Cry”: Labouring-Class Poets and the Liverpool Slave Trade, 1787-1789’, The Eighteenth Century: Theory and Interpretation, 42, no. 3 (2001), 245-63; LC3, 135-42. [LC3]
1789 ‘T. F***, Plebeius’, ‘On the happy recovery of his Majesty’ (‘What British heart can chuse but sing’), dated Northampton, 7 March 1789. ‘The following concise and elegant poem, which breathes piety towards God, and a cordial affection to the King, is the genuine production of a poor, and half blind, working shoe-maker. He knew nothing of the publication, till it appeared in print, and knows as little now of this second impression, which its own intrinsic merit induced a charitable gentleman to promote.’ ~ Source: to seek.

1794 (?) ‘A Country Journeyman Taylor’, ‘A Descant on the Approaching Fast, in a Dialogue Between the King’s Herald and a Free-thinker’ (‘A Fast! A Fast! my friends, is near at hand’), Politics for the People ed. Daniel I. Eaton, part 2, no. 4 (1794), 15-16. Tim Burke writes in LC3: ‘The styling of the voices heard in the poem into a ‘descant’ is further evidence of the new communitarian aesthetic devised by radical poets in the 1790s. Just like Spence’s songs [Thomas Spence, qv] in Pig’s Meat, which enter into dialogue with the prose excerpts that surround them, and whose voices are performative and collective rather than individuated and solipsistic, the ‘Descant on the Approaching Fast’ is a descant in both of the contemporary senses of the term. First, it forms a commentary upon and critique of King George III’s demand that the nation unite in a day of fasting; it is also, however, a song to be performed over the top of a pre-existing harmony—that sung by church, state and palace from the same conservative hymnsheet. That melody is transformed and refunctioned by the interjection of voice(s) belatedly introduced.’ Burke has doubts about the poem’s proletarian origin, but argues that the ‘question of the poem’s authenticity does not require sustained interrogation, however; its attribution to a labourer is in any case another indication that the labouring-class poetic voice had accrued sufficient credibility to demand a hearing in the 1790s’. See LC3 for a fuller introduction to the poem, and a reading list of contextual sources. ~ Source: LC3, 297-300. [LC3]

1800 ‘The Sailor’s Will’ (‘Since all must died, and so must I’) (London: printed and sold by J. Thompson, [1800?]). A broadside giving a view in a dramatised form, of an English sailor at the time of the Napoleonic wars. ‘In the course of the poem much of his possessions are listed, and these may well be a firly accurate summary of what the traditional tar would have owned as he sailed into battle under Nelson’s command’. The form of a will also enables the
author to dramatise the fear of going into battle, and the sense of what material things might survive of him. Edwards quotes eight lines: ‘My woollen cap and small round hat, / Or macaroni make; / My shirt of check, my oaken stick, / Which stoutest hearts would break // My sealskin pouch, my silver watch, / My hammock bed and bolster / A broken glass to see her face, / My pistols, case and holster’. There are two copies in BL, from variant printings. ~ Source: Christopher Edwards, list 65, item 196; JISC.

1810 ‘A Seaman’, Love and War: In Three Cantos. With Other Poems. By a Seaman. (London: Cradock and Joy, 1810). There is substantial subscription list, ‘including a roster of titled folk and such minor luminaries as the poet J. F. M. Dovaston’ (1782-1854). The copy listed by Edwards is a presentation copy, inscribed ‘To Mrs A. N. McLeod with the Author’s kind regards’. ~ Source: Christopher Edwards, list 65, item 157.

Anon., of Lancashire, ‘The Hand-Loom Weavers’ Lament’, 1810s. In discussing this song, Binfield uses it to illustrate how Lancashire weavers’ protests and revolt against the new Cartwright steam looms in 1792, anticipated the Luddite events of 1811-12. ~ Sources: Binfield (2004), 194-5. [T]

Anon., Huddersfield area, ‘Horsfall’s Mill’ (‘Come all you croppers, stout and bold’), before 1812. (‘Croppers’ were skilled craftsmen who trimmed and smoothed the surface of woollen materials. Binfield also reproduces ‘The Croppers’ Song’, Huddersfield, 1812, 201-3, and ‘T’ Three Cropper Lads o’ Honley’, 1812, 203-7, and other related songs and verses from this region.) ~ Sources: Binfield (2004), 200-207, drawing on the research of Frank Peel from Spen Valley, Past and Present (Heckmondwike, 1893). The song was also included in Roy Palmer, The Sound of History: Songs and Social Comment (Oxford: Oxford University Press, 1988), 5. [T]


‘An enemie of tyrants’, of Nottingham or Mansfield, a Luddite, wrote a poem, ‘Well Done Ned, Ludd’, dated late April 1812, published in Binfield. A later version, entitled ‘Welcome Ned Ludd’, is sourced as from Nottingham, and dated 9 May 1812. It has some ‘material differences’ to its text. ~ **Sources:** Binfield (2004), 129-32. [T]

Anon., verses in two letters from Holywell, Flintshire, 5 and 6 May (two versions). The short verse begins ‘the poor cry out for bread / Prince Regent shall lose his head’; a second letter dated the next day has a slightly longer version of the same verse. This is one of only very few verses Binfield locates among the Luddite papers relating to the North-west, and gives the impression of being commonly chanted or repeated. As with the poem by the Luddite poem by Charles Milnes (qv) it has survived in government records, having been handed in by a government agent. ~ **Source:** Binfield (2004), 181-3. [T] [W]


1816  *The Wrongs of Man by a Feudal Landlords,* (‘Draw near of you would understand’) (1816?), broadside ballad. Chase quotes the first six lines at the beginning of his book, whose title. *The People’s Farm,* echoes these lines, three of which are also quoted by Janowitz: ‘A Nation is the People’s Farm, / they build, they plant, ‘tis their strong arm, / That till the clod defend their clan’. It may or may not be the first source of the term, but it is significant for spelling out what would become an important concept in radical ideas, particularly in Spencian ideas of political control and land ownership (Thomas Spence, qv). ~ **Sources:** BL; Janowitz (1998). 91-2; Chase (2010), 1.

1819  ‘D. S.’, ‘The Black Badgers Exposed, or the Gormandizing Locusts’, Tune, — ‘Scots wha hae wi’ Wallace bled’ (‘Ye canting thieves; ye ghostly knaves, / Would ye make us quite your slaves’), *Medusa; or, Penny Politician,* I, no. 4, 13 March 1819. This is one of many anonymous or initialled radical poems in
Medusa in that year, some of the others by ‘E. J. B.’, E. J. Blandford and ‘A. D’, Allen Davenport (qqv), but others purely anonymous. See the next but one example listed. (On the use of ‘Scots wha hae’ in this and other radical English poems of the time, see Morgan (2018), 56-7.) ~ Source: as cited, via Google Books.

‘A Poor Weaver’ of Preston, ‘To the Livery’d Assassins’ (‘Dark deeds of horror, tell it not, oh, shame!’). A striking ‘revenant ballad’ on the Peterloo Massacre, in which the yeomanry are depicted as ‘fiends of hell’ led by Belzebub. It was written on 9 September 1819, less than a month after the Manchester events, and the immediacy in its sense of horror at unnatural and cruel behaviour gives the sense of one responding quite swiftly to shocking news. It was published in the Manchester Observer on 2 October 1819. ~ Source: Morgan (2018), 165-7, 187-8 notes. [T]

‘Spencean Philanthropist’ [i.e. a philanthropic follower of the ideas of Thomas Spence, qv] ‘The Rights of Man, Or, Things as they were intended to be by Divine Providence’ (‘O, Heavenly Ruler, great and wise’), Medusa (1819), 30. ‘The author of this could be E. J. Blandford, Allen Davenport, Robert Wedderburn [qqv] or some other Spencean poet’ (Scrivener). This poem is discussed by several critics. Scrivener explains that the poet ‘articulates clearly the Spencean “plan” and provides a justification for agrarian socialism’. Worrall writes that for this poet, ‘husbandry is the foundation of the civic. ... Politically and syntactically, everything is predicated on tillage of the soil. ... So ideologically firm was the concept of the people’s farm, it enabled leading Spencean ideologues to side-step the potential dissipation of their revolutionary efforts in what to do with hereditary titles.’ For Janowitz the poem is notable not only for the trope of the ‘people’s farm’ but ‘for a rhetorical juxtaposition, which begins in the 1790s and continues through the nineteenth century, of nativist and internationalist claims for thus common ownership.’ ~ Sources: as cited, reprinted in Michael Scrivener, Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874 (Detroit: Wayne State University Press, 1992), 231-3. See also Worrall (1992), 150; Janowitz (1998), 94, 249 note.

1820 ‘The Manchester Massacre, or Adieu to Slavery’ (‘England, roused as from a sleep, / Finds abundant cause to weep’), published in The Radical Reformers’

1824 ‘A journeyman carpenter’, ‘To Mr. R. Bloomfield’ (Robert Bloomfield, qv), a tributary poem from an admirer (‘Dear Bloomfield, I have read with secret Joy, Your Songs and Ballads, and your Farmer’s Boy...’). ~ Source: The Remains of Robert Bloomfield (1824), I, 157.

1830 ‘The Lowell Factory Girl’ (‘when I set out for Lowell, / Some factory for to find’), written ‘sometimes in the 1830s’, collected in Foner, and quoted and discussed by Marsh, who notes how this ‘quietly moving testament’ to the harshness of the factory system for female workers contrasts with the ‘melodramatic and sentimental’, though much more famous, nineteenth-century labor song, ‘The Factory Girl’. A sombre evocation of the rule of the factory bell is followed by a familiar ‘fantasy of quitting, listing all the things (hastening to the mill, laying down and taking up bobbins, brushing the loom, oiling the picker rods, drawing threads through the harness eye, begging her supervisor for relief, getting punished for reading) the speaker will no more have to do after she quits’. A contrastingely cheery conclusion admires the complexity of factory machinery, as if having made her decision no longer to service it she can now see it with greater objectivity as a thing of beauty, looks forward to marriage, and hopes the other girls will ‘Come and see me when you can’. She is spiritually free, as the verse clearly signals. Marsh is less sanguine, and follows his useful discussion of the poem by examining with a more jaundiced eye at the domestic labour the poet is cheerily looking forward to. ~ For more on ‘Lowell Girls’ see ‘Adelaide’, listed under 1844, below. ~ Sources: Philip S. Foner (ed.), Labor Songs of the Nineteenth Century (Urbana: University of Illinois Press, 1975), 43-4; John Marsh, “‘We Are Not Slaves’: The Shadow of Slavery in Nineteenth-Century Poetry and Song’, in Nicholas Coles and Paul Lauter (eds), A History of American Working-Class Literature (New York: Cambridge University Press, 2018), 110-29 (122-3).


1838 ‘L. S.’, of Horden’, County Durham, published ‘Lines on Factories’, Northern Star, 24 March 1838, a poem describing and lamenting the unhealthy and oppressive life of children who are forced to work in smoky, poisonous factories. ~ Sources: Sanders (2009), 230. [CH]

‘A ploughman of Galloway’, Rhymes at random, by a Gallovidian ploughman (Colchester, 1838), dedicated to Allan Cunningham (qv). ~ Sources: Johnson (1992), 751; general online sources. [S]

1839 Anon., ‘Chester Gaol’, Northern Star, 12 October 1839, a poem about the Chartist trials in Chester in August 1839 which led to the imprisonment of the defendants, possibly written by one of the condemned Chartists. An anonymous poem of the same title was printed in the Northern Star, 22 August 1840. ~ Sources: Scheckner (1989), 59-63, 236-7; Sanders (2009), 234. [CH]

‘E. H.’, a factory girl from Stalybridge, now in Greater Manchester, the daughter of a ‘preacher who could not support his family’, without formal education, published a poem in the Northern Star ‘On Joseph Rayner Stephens’ (18 May 1839), concerning a reforming Manchester Methodist minister, and including the telling autobiographical lines, ‘I was sent to the mill at eight years of age, / And for many a year I’d stand on a stage; / When my limbs were all tir’d and my strength overcome, / I’d often lay myself down under the loom’ (29-32). Timney, who discusses this poem in useful detail, writes of ‘E. H.’, ‘From her verse, we can glean fragments of her life. She was never formally educated, and her father was a preacher who could not support his family, so she was sent to work at a cotton mill when she was eight years old. The passage which suggests that she worked a textile mill makes reference to
the loom ... The editors of The Northern Star provide an opening editorial comment about the poem: “[w]e insert the following Rhymes by a Factory Girl, as a proof of the shrewdness with which the uneducated can form opinions of such great truths as they are interested in when brought before them”. She notes that the poem ‘fuses religion and reform, and indirectly support political change through her praise of the reformer Joseph Rayner Stephens (1795-1879)’ (92-3). Sanders uses the poem in his opening remarks, as a good example of the kinds of issues Chartist and labouring class poetry can raise, and which he goes on to explore in detail in his study. ~ Sources: Sanders (2009), 1-3, 233; Timney (2009), 82-99; Timney (2013), 182-6; David Ward, ‘Lost voices of Victorian working class uncovered in political protest poems’, The Guardian, 16 March 2007 (briefly quotes from this as being by a ‘factory lass’). [CH] [F]


‘Lines by a Factory Operative’ (‘Bounteous God! o’er Nature’s face’), Northern Star, 29 June 1839, first published in the Manchester Observer. The poet sees the ‘darkened walls’ of the factory as immuring her or him from God’s bounty in nature and daylight: ‘From sunrise until night, each day, / I earn my scanty bread; / Hopes of relief have sighed way, / They’re buried with the dead’. ~ Sources: text as cited; Sanders (2009), 233. [CH]

(?) ‘Two Ultra-Radical Ladies’, Wiltshire, published ‘Songs for the People’ (two songs), Northern Star, 13 July 1839. ~ Sources: Roberts (1995), 61 and 67 note 32; Sanders (2009), 233. [CH] [F]

Prophecy’, 15 May 1841, the latter reprinted 28 August 1841. ‘The Movement’ and ‘One Word for Louis Phillippe’ also appeared in the Glasgow Chartist Circular, 93, 3 July 1841, 392. ~ Sources: Chartist Circular via Google Books; Sanders (2009), 238-42. [CH]

‘B.’, a Chartist prisoner, published ‘Unite’ and ‘A Chartist Song’ (Air: ‘Mary La More’), Northern Star, 5 December 1840, and ‘Lines in Seeing a Young Lady Shed a Tear as She Left Me in Prison’, 19 December 1840. ~ Sources: Sanders (2009), 239. [CH]

‘Iota’, a Chartist, possibly Welsh judging from the bardic imagery in ‘The Mountain Minstrel’s Appeal’, published a series of poems in the Northern Star: ‘Sonnet Devoted to Chartism’, 16 May 1840; ‘The Mountain Minstrel’s Appeal’ (Lines addressed to Mrs. Frost, and copied by the Son for the Northern Star), 6 June 1840 (John Frost, Chartist and co-leader of the Monmouth Rising of 1839, stood under sentence of death in 1940; a huge public outcry and vigorous campaigning by the Chartist movement led to the sentence being commuted to transportation to life.); ‘Sonnets Devoted to Chartism’, 27 June 1840; ‘Sonnets Devoted to Chartism’, 1 August 1840, and a final batch of ‘Sonnets Devoted to Chartism’, 15 August 1840. ~ Sources: Sanders (2009), 236-7. [CH] [W]

‘M. G.’, ‘Stanzas by a Youthful Irish Chartist’, published in the Northern Star, 2 May 1840. ~ Sources: Sanders (2009), 236. [CH] [I]

1841 ‘A. W.’, ‘To the Sons of Toil’, Northern Star, 3 April 1841, which asks, ‘How comes it that ye toil and sweat / And bear the oppressor’s rod / For cruel man who dare to change / The equal laws of God’. ~ Sources: Sanders (2009), 240; David Ward, ‘Lost voices of Victorian working class uncovered in political protest poems’, The Guardian, 16 March 2007. [CH]

The Leicestershire Framework Knitters, *The Leicestershire Framework Knitters Petition* (‘Pardon our visit to this place’), undated handbill, printed by J. Fowler, Leicester, c. 1840s. ~ Sources: Newitt (2008), 3.


‘F.’, perhaps from the Shropshire/Wales border country, published a series of Chartist verses in the *Northern Star*: ‘The People Shall Have Their Own Again’) (Tune: ‘The King Shall Possess His Own Again), 21 May 1842; ‘To England’, 4 June 1842; ‘One and All’, 25 June 1842; ‘Hymns for Chartist Camp Meetings, No. 1’ (‘Great God, we call on thee’), 23 July 1842; ‘Hymns for Chartist Camp Meetings. No, II’ (‘Great are thy Works, O God of All’), 13 August 1842; ‘Lines Written at Midnight’, 17 September 1842; ‘To the Chartists of Shropshire’, 17 May 1843, and ‘To the Chartists of Wales’, 10 June 1843. ~ Sources: Sanders (2009), 246-7, 249-50. [CH] [W]

‘J. M.’, a Chartist prisoner in Stafford jail, known to and much respected by the editor of the *Northern Star*, as is made clear in his afterword to the second poem listed here. ‘J. M.’ published ‘To Feargus O’Conner, Esq., Prisoner to the Cause of Truth in the Land of Bibles and Church Accommodation’, *Northern Star*, 3 October 1840, and ‘An Acrostic. Written in Stafford Jail’ (‘William Hill’), 10 December 1842. ~ Sources: Sanders (2009), 238, 248. [CH]


1843 ‘A Poor Chartist’, published ‘The Poor Man’s Prayer’ *Northern Star*, 6 May 1843. ~ Sources: Sanders (2009), 249. [CH]
‘A Sailor’s Wife’, ‘Lines Suggested by the Marine Ball, Held 11th January, and the Mariners’ Communion, Celebrated 15th January 1843,’ distributed as a separate leaflet. ~ **Sources:** information from Florence Boos. [F]

1844  ‘Adelaide’, a Lowell Factory Girl, ‘The Tomb of Washington’, *Northern Star*, 26 October 1844, reprinted 2 November 1844. The author of the poem evidently worked in a factory employing the Walter-Lowell system, a production model used in the United States in the early days of the textile industry. It rested on the use of new labour-saving factory machinery, and a highly controlled workforce of ‘mill girls’, who lived in company houses and were expected to adhere to a strict code of conduct. ~ **Sources:** Sanders (2009), 255; Wikipedia and online sources. [AM] [F] [T]

‘The Miller of Deanhaugh’ (now part of Stockbridge, Edinburgh), published ‘My Cottage Maid’, *Northern Star*, 23 November 1844. ~ **Sources:** Sanders (2009), 256. [CH] [S]

‘A Poor Irish Girl’, published a poem on ‘The Burns Festival’ (Robert Burns, qv) (first published in the *Ayr Advertiser*), in the *Northern Star*, 17 August 1844. ~ **Sources:** Sanders (2009), 255. [CH] [F] [I] [S]

1845  Anon., ‘A Labourer’s Thoughts on St. Valentine’s Day’ (first published in *Douglas Jerrold’s Magazine*), *Northern Star*, 1 March 1845. ~ **Sources:** Sanders (2009), 257. [CH]

Anon., ‘A Voice from the Pauper Union’ *Northern Star*, 17 May 1845. ~ **Sources:** Sanders (2009), 258. [CH]

1846  ‘An Irish Chartist’, of Killahoe, Limerick, published a ‘Song of the Irish Chartists’ *Northern Star*, 2 October 1846. ~ **Sources:** Sanders (2009), 265. [CH] [I]

‘The Last Bard of Breffni’, an Irish poet, published ‘The Light of the *Northern Star’*, *Northern Star*, 7 February 1846, a poem that praises the *Star* for helping to lift the poor out of poverty and ignorance, and takes a side-swipe at the royal family as being indulgent and over-influential. (The Kingdom of Breffni
in medieval times comprised County Leitrim, County Cavan, and some of the surrounding area. Its area roughly covered the area of the Diocese of Kilmore. The poet’s use of this title invokes memories of Irish independence, and perhaps of the old bardic system.) ~ Sources: Sanders (2009), 261; general online sources. [CH] [I]


‘Marie’ (fl. 1847-50), a factory dye worker in Chorley, Lancashire, published principally in The People’s Journal; she also published in Eliza Cook’s Journal (Eliza Cook, qv). ‘Marie’, notwithstanding her anonymity, is a very significant figure in the history of nineteenth-century labouring-class women’s poetry. As Boos well puts it, ‘Her ardent verses represent an ideal of poetry as a rhapsodic instrument to sustain visionary hopes in the face of deprivation and death, and offering such hopes to her fellow workers as tokens of sustenance and self-respect’ (Boos (2001b), ‘Introduction’ to ‘Marie’, 185-7; see also Kaye Kossick’s Headnote on ‘Marie’, LC5, 229). ~ Sources: Maidment (1987), 218-23; Zlotnick (1998), 212-13; Boos (2001b); Boos (2002a), 221; Boos (2002b), 142-3; Boos (2008), 185-95; Florence Boos, “‘Ne’er Were Heroines More Strong, More Brave”: Victorian Factory Women Writers and the Role of the Working-class Poet’, Women’s Writing, 27, no. 4 (2020), 428-47; LC5, 229-44. [F] [LC5]

‘A Mechanic’, an American poet, published the poem ‘Appeal to Justice’, Northern Star, 10 July 1847. ~ Sources: Sanders (2009), 269. [AM] [CH]

‘A New Song Called the Emigrant’s Farewell to Donegal’ (‘Good people on you I call, give ear to those lines you soon shall hear’), broadside balled, c. 1847. This is one of four street ballads included in Morash’s anthology of Irish Famine Poetry, all bitter, sad and often satirical laments for the loss of population, tradition and opportunity caused by the ‘Great Hunger’ of the 1840s. This is a lament, shaped as a song, of a representative individual who can no longer stay, for his father’s five acres will no longer sustain the family, so he must take his chances on the ‘raging sea’ and in a fearful and uncertain future. ~ Source: National Library of Ireland; Morash (1989), 267-72 (269-70). [I]
'A Working Man' of Manchester’, ‘Give it us now’, *Northern Star*, 13 November 1847. ~ **Sources:** Sanders (2009), 270. [CH]

1848 ‘A Miner’, an American poet, published the poem, ‘Latest News from Mexico’ (first published in the *Philadelphia Saturday Courier*), *Northern Star*, 8 January 1848. ~ **Sources:** Sanders (2009), 271. [AM] [CH]

‘One of the People’, published ‘The Song of Freedom’ *Northern Star*, 24 June 1848. ~ **Sources:** Sanders (2009), 273. [CH]

1849 ‘A Bingley Tallow Chandler’, of Bingley, Yorkshire, published *Rhymes for the Times* (Bingley: 1849), 46 pp. (‘a shilling booklet’). ~ **Sources:** Forshaw (1891), [132].

Anon., [An Irish political prisoner in Kilmainham prison, Dublin], published ‘Prison Lays’, *Northern Star*, 23 June 1849. The poem appears in a section devoted to ‘our patriotic and unfortunate, but ever to be honoured, brethren—the men who in 1848 strove to win Justice and Freedom in Ireland. The editor goes on to introduce this poem as follows: ‘The following lines, addressed to a lady, were written early in the Spring of the present year by one of the State Prisoners’. In the poem the writer says of himself, ‘I am rude of speech and mould: / A child of passion since my birth’. ~ **Sources:** *Northern Star* as cited; Sanders (2009), 277. [CH] [I]

Anon., ‘The Kirkdale Prisoners’, a poem on the Chartist prisoners in Kirkdale jail, Liverpool, *Northern Star*, 10 February 1849. ~ **Sources:** Sanders (2009), 276. [CH]

Anon., ‘A Sonnet, A’ but Twa Lines. On Seeing A Wretched-Looking Beggar Turn Away from a Palace Door he Had Essayed to Knock at, but Refrained’, *Northern Star*, 10 April 1841. ~ **Sources:** Sanders (2009), 241. [CH] [S]

1850 ‘A Glove Maker’, ‘Song of the Future’, *Northern Star*, 9 February 1850, a poem that looks forward to a better day, a fairer time for toilers. ~ **Sources:** Sanders (2009), 279. [CH]


1856  Anon., ‘Narrative of a Miner’, *The Commonwealth*, October 25th 1856. A prose work with poems in it. ~ *Sources*: Burnett *et al* (1984), item 531, which gives a mass of biographical detail to this Renfrewshire writer, b. 1828, a coalminer from the age of nine—everything but the author’s name; information from Gordon Tait. [M]

‘Stir(r)up’ (b. 1824, fl. 1856), a shoemaker, had individual poems published in newspapers in Kirkintilloch, Airdrie and Glasgow, and ‘The Autobiography of a Journeyman Shoemaker’ in *The Commonwealth* (Nov-Dec 1856). [SM] [S]


(?) Anon., *Influences: or, the Poor Man’s Priest, and Other Poems* (London, 1862). ~ *Sources*: Reilly (2000), 240.

1867  ‘Two Poor Women’ ('L. S. P.' and 'M. T.'), *A hundred new acrostics on old subjects, written by two poor women*, with a preface by Mrs Greville (London, 1867). ~ **Sources:** Reilly (2000), 354. [F]


1875  ‘Auld Betty’, ‘The Lassies o’ Bonnie Dundee’ (‘To the Jute Lords o’ Dundee Sir Avarice said — / “A lucky thought, lads, has come into my head”’). This is about the Dundee millworker’s strike of 1875, and it is very well introduced by Blair in her *People’s Journal* anthology. The action was triggered by a significant pay cut, and 12,000 workers went on strike, with a great deal of female worker involvement. Hence ‘Auld Betty’s’ poem focuses on the gender aspect, seeing the bosses as trying to bring the women low. It was written as part of a fundraising campaign to gain wider support, and echoes the Jacobite song, ‘Bonnie Dundee’ ~ **Source:** Blair (2016), 127-8. [F]


1883  ‘E. W., Lundin Mill’, ‘In the Net Factory’ (‘Clink, clank, clatter’), *People’s Journal*, 14 April 1883. The poem is ‘spoken from the perspective of a working woman, whose job enables her to support her family’, and is comparable with ‘other poems about virtuous women or child factory workers’ (Blair). ~ **Source:** Blair (2016), 184-5. [F?]
1885  ‘E. H.’, of Stafford?, a ploughman’s daughter, a servant in a parsonage, placed in Stafford lunatic asylum for ten weeks in 1882, published a pamphlet of poems, *A Bitter Cry from the Ploughfield* (London, 1885). Blain cites this publication as an example of the ‘vast treasure trove’ of working-class women poets, which she describes as ‘lost voices…awaiting discovery, often in the dingy pages of regional newspapers, or between the paper covers of cheap pamphlets’. She considers that this particular pamphlet ‘contains some extraordinary poems’ but admits that ‘it has not been possible to discover anything further about their author’. ~ Sources: Reilly (1994), 203; Virginia Blain, *Victorian Women Poets* (Abingdon: Routledge, 2009), 2; information from Valentina Bold and Haoran Chan. [F]


Abbot, Richard (1818-1904), of Burton-in-Kendal, Westmorland, the son of a contractor on the Lancaster Canal, lost his mother at the age of three, educated at dame schools at Shap Fell and Galgate, and a National School in Ingleton. From the age of eleven he worked as a shepherd for his father in the Ingleborough area, and five years later, following a life-changing accident which made his father have to give up his business, the son took work in what his *Teesdale Mercury* obituary describes as ‘large freestone quarries, and in the construction of new railways in the North of England and Scotland’. At the age of fifty he became the manager of ‘the extensive limestone quarries situated in the parishes of Forcett and East Layton’, holding this post for thirty-two years. It was long and strenuous working life, and one can understand his obituarist’s pleasure in the fact that ‘Mr Abbot—we say it with gratitude—contributed many beautiful poems to this journal.’ He published in other journals as well as the *Teesdale Mercury*, and produced four collections: *War!: A Descriptive Poem on Passing Events* (Bishop Auckland, 1868), *War, Canto III: Raby, Keverstone, Staindrop, &c.; The Railway Jubilee; Ode to Ingleborough, and Other Select Poems and Songs* (London and Darlington, 1876), *The Pen, the Press, and the Sword, with Other Poems and Balsams for Wounded Hearts* (Darlington, 1879), and *The Wanderer, in Special Trains of Grave Thoughts* (Darlington: William Dresser, 1901). Abbot died at home and his obituarist gives his last address as the Abbey, Forcett, near Richmond, North Yorkshire, also giving him the honorific M.R.H.S., which appears in this context to mean a member of the Royal Horticultural Society. Andrews includes three of his poems, ‘The song of Ingleton bells’, ‘O, turn aside thy loving eyes’, and ‘Fading beauty’. ~ **Sources:** John Rowell-Waller (qv), ‘Richard Abbot’, in Andrews (1888-9), II, 66; ‘Death of a Local Poet’, *Teesdale Mercury*, 27 July 1904; ‘Some Local Authors’, *Proceedings of the Society of Antiquaries of Newcastle upon Tyne* (1923), 317 (not seen); Reilly (2000), 4; Wikipedia; not in *ODNB*. [R]
Ablitt, Nat (1784-1865), born and buried in Kesgrave, but lived much of his life in nearby Rushmere, Suffolk, one of seven sons of Jacob Ablitt. In a childhood in which ‘one day was to school and one day was to keep the sheep’, he ‘developed his extraordinary interest in nature, which stayed with him for life’ (Tye) tending sheep on Rushmere Heath. His education completed, Ablitt decided to go to America, which had a great influence on him and became the subject of a number of his poems (There is also a prose and verse ‘Soliloquy on a Burying Ground in Upper Canada’). On his return he worked dealing in corn, then turned to farming, moving to ‘Little Roundwood’ on the border of Rushmere. He kept a diary and scrapbook of ‘experiments, newspaper cuttings, letters’ and his opinions, especially on religion, politics and local matters. He wrote to the press on all kinds of things, ranging from local amenities and issues to ‘theology and astronomy’. He wrote to the Queen, ‘begging her to prevent the further spread of Roman Catholicism in the Anglican Church’, and got into disputes with local doctors about the use of his beloved Heath. Ablitt is described by Walter Tye as a ‘prolific scribbler, a dabbler in science and, above all, an outstanding commoner’: he was famous locally for attached a plaque to his cottage in Rushmere in 1861 (now glazed and attached to the front wall of the Baptist Chapel in Rushmere), reiterating the rights of commoners on Rushmere Heath, a subject in which he was involved as early as 1819, when he helped the local clergymen, Revd. Edge, with the division of ‘Heath Money’ paid by the War Office for the use of the Heath for drilling soldiers. All this is reflected in Ablitt’s principal publication, *The History, Poems, Writings and Miscellaneous Correspondence of Nat Ablitt* (Ipswich: Printed by R. F. Barber, Albion Printing Company, c. 1850); full text via Google books. It has a scrapbook-like miscellaneousness, as Ablitt ponders in prose and long lines of roughcast verse everything from chilblains, to the fate of Jane Shore, to ‘Jupiter, the Sun and the Earth’. It begins with a three-page verse autobiography, ‘Nat. Ablitt’s History’, in which he tells of his sheep-minding childhood, ‘When flock and boy alike, sought shelter from the cloudless sun, in shade of tree or brake’; his growing up, ‘to hold the plough and swing the glittering scythe’; his adventures in ‘Columbus land, that’s overgrown with pine and cedar, and skipping squirrel, and deer and buffalo, and York and Canada’; and his settling in Rushmere, ‘amongst my bees: / Admiring nature, skies, earth, and trees’. ~ Sources: Walter Tye, ‘Nat Ablitt (1784-1865), The Rushmere Eccentric’, *The East Anglian Magazine*, November 1961, 45-52; Cranbrook (2001), 99, 153; not in ODNB or on Wikipedia. [AM] [CA]
Abraham, William, (1842-1922), ‘Mabon’, of Cwmafan, Glamorgan, a miner, mineworker’s leader, trade unionist, singer and poet, later an MP and a Privy Councillor. He was the fourth son of Thomas Abraham, a miner and coppersmith, and his wife Mary. His father died when he son was young, and according to DLB the great influence on his life became his mother, ‘a deeply religious and well-read woman’. He was born into an ‘environment of industrial activity and nonconformist tradition’ (Evans, 1), and into a Calvinist Methodist family (he would become a lay preacher), and educated at Cwmafan National School, leaving school of necessity at the early age of ten to become a tinplater and then a mining ‘door boy’ (elsewhere called a ‘trapper boy’: see entries for James Ballantyne, Reuben Holder, Joseph Skipsey, and others). Although his education was short, Evans points out that in later years he showed himself to be well read, and familiar with great nineteenth-century writers like Thomas Carlyle, John Stuart Mill and Tennyson. He credited his intellectual development to ‘the Sunday School, the Band of Hope, and to the Eisteddfod’ (Evans, 2). He would win many prizes for his essays and poetry. At the age of fourteen he became the leader of the Band of Hope at Tabernacl Calvinistic Methodist chapel. Soon he was conducting the choir and himself teaching Sunday School. In the 1850s when he was probably working at one of the Cwmafon works, under whose paternalistic owners company schools were being expanded, reading rooms were opened and Mechanics’ Institutes appearing in the valley. He was able to make good use of facilities which were ‘perhaps unrivalled in South Wales at this time’. ~ On 18 August 1860 he married Sarah Williams (d. 1900), daughter of the local blacksmith, David Williams, and his wife Mary. They had twelve children, eight of whom survived infancy. Some time before this he had been dismissed from the mine (we have no details), and found employment in the spelter works. ~ In 1864 with three other miners, he made a trip to work in Chilean copper mines, but returned empty handed after many difficulties, resuming work at the spelter. As a result of the economic downturn of 1869 he had his hours cut, and moved to a tinplate works in Swansea, but he returned to the mines in 1870, to work as a collier in the Caergynydd pit at Waurnarlwydd near Gowerton. This is described by Evans as a turning point in his life, which ‘brought him into contact with the industrial troubles of the period, and placed him in the environment which was to make him a miner’s leader and a figure of national importance’ (6). ~ In the 1870s Abraham became known as a singer and poet, much in demand as a choir leader, and a worker’s representative, helping to form a new union following a dispute at the Caergynydd pit in Swansea, where he was working in 1871. He adopted the bardic name of ‘Gwylim Mabon’
for his poetic work. The defeat of the local miners and the dissolution of their union was a spur to Abraham’s move over to the Rhondda and a fresh role, first as a miner’s leader in the coalfield, and then as a parliamentarian from 1885 to 1918. He made many other important interventions in negotiating and representing his men, and in 1898 became president of the newly formed South Wales Miner’s Federation. ~ His other career as a bard focussed especially on organising and participating in eisteddfodau. ‘He would often sing to the audience, as he was endowed with a good tenor voice’ (DWB). Having long been an adjudicator in local poetry and singing competitions, he became involved in the National Eisteddfod, conducting the National Eisteddfod in London in 1887. Evans quotes the South Wales Daily News, a paper in which he was now well known, on the competition: ‘Mabon is expected to take the palm, the other two being, comparatively speaking, untried men in this work’ (15 July 1887). At this event he was said to have calmed a restive crowd when a pianist failed to show up, by singing from the platform. Two years later he was elected as a member of the Gorsedd of Bards at the Brecon National Eisteddfod of 1889. ~ I have not yet located poetry publications. ~ Sources: ‘William Abraham (Mabon), The International Magazine, 1 (1885); William Abraham (Mabon), a series of autobiographical articles printed in Lloyd’s Weekly, March-April 1916 (xerox copies kept in the NLW), along with other manuscript and printed materials on Mabon held in the NLW; T. R. Jones, ‘The Life and History of W. Abraham, M.P.’, The Ocean and National Magazine, 9 (1936); Eric Wyn Evans, Mabon—William Abraham (1842-1922): A Study in Trade Union Leadership (Cardiff: University of Wales Press, 1959); DLB, I (1972), 1-4; DWB; ODNB; Wikipedia and online sources. [M] [W]

Ackroyd, John (1819-76), of Greenclough, Alderscholes, Thornton, near Bradford, Yorkshire, a weaver’s son, worked as a powerloom weaver at Bradford. He was also a Sunday school teacher. Posthumously published was a collection of his poems, ed. William Cudworth (Thornton, 1886). Ackroyd had two poems in the Northern Star, ‘Man Shall Cease to be a Slave’, 11 April 1846, and ‘The Land. A Song’, 8 May 1847. Holroyd prints and illustrates his non-dialect lyric ‘The Streamlet’, and includes ‘Kirkstall Abbey’ and two other poems. ~ Sources: Northern Star as cited; Holroyd (1873), 7, 36, 87, 193; Reilly (2000), 5; Sanders (2009), 262, 268. [CH] [T]

(?) Acquroff, Helen (1833-87), of Edinburgh, ‘Sister Cathedral’, was the second eldest of ten children of John Acquroff, a St Petersburg-born hairdresser, and Sophia
Campbell Fletcher of Ardelach, Nairn. She was sight-impaired from birth and became fully blind at the age of eleven, and attending the Blind Asylum School in Edinburgh. Unmarried, she had a son, James, and continued to live with her parents, and after her father died, with her mother. A music teacher, she was very active in the temperance movement, and sang in theatres and halls in Edinburgh and elsewhere in Scotland, being known for a ‘humorous and irreverent’ style. She took the name ‘Sister Cathedral’ after a temperance address given in Glasgow Cathedral was published. She wrote temperance music, hymns, poems and songs, some of them published in her collection Good Templar Songs by Sister Helen Acquroff (Edinburgh, [1872]). Titles included by Edwards are ‘Polly Hopkins’, ‘The Reformed Drunkard to His Wife’, ‘Sabbath School Song’, ‘The Swiss Girl’, and ‘When We Were Bairns Thegither’. She may have published two other small volumes of poetry (mentioned by Edwards), but these are not proving easy to identify or locate. A marble memorial drinking fountain to ‘Sister Cathedral’ at the Meadows, Melville Drive, Edinburgh, originally erected by the Independent Order of Good Templars, has recently been restored.

Sources: Edwards, 11 (1888); Boos (2008); general online sources, including a well-researched piece by Margaret Ferguson Burns on the ‘Friends of Meadows and Bruntsfield Links’ website; information from Florence Boos.

Adam, J. R. (b. c. 1801), ‘The Gartnaval Minstrel’, of Colinsee, Paisley, a bleacher, soldier, and a printer, who was institutionalised in Glasgow general lunatic asylum with depression, where he helped produce an asylum weekly periodical and wrote poems for it, later self-publishing The Gartnaval Minstrel: consisting of Original Pieces in Rhyme, both Comic & Sentimental, ‘With notes & a brief Biographical Sketch of the author. Composed, printed and published by J. R. Adam, 62, York Street, Glasgow, 1845’. The copy listed in Charles Cox’s catalogue has a presentation inscription to William Prichard, who is referenced in the text.

Sources: Brown (1889-90), I, 343-6; Charles Cox, Catalogue 68 (2015), item 2.

Adam, Jean, anglicised as Jane Adams (1704-65), of Cartsdyke near Greenock, Renfrewshire, a shipmaster’s granddaughter and a mariner’s daughter, who worked as a governess and a maid, a teacher who kept a school for a while, and later a hawker, who died in the workhouse. As a domestic servant, working for a clergyman, she was given access to his library. There she read ‘classical literature in translation, the poems of John Milton ... and some theology’ (Baines et al). A significant Elizabethan text she came across was Sir Philip Sidney’s pastoral
romance, Arcadia. Adam(s) published by subscription Miscellany Poems by Mrs. Jane Adams, in Crawfordsdyke (Glasgow: James Duncan, 1734), with an elaborate Dedication to Thomas Crawford of Crawfordsburn Esq’. There were some 150 subscribers to it, including ‘customs officers, merchants, clergymen, local artisans’ (Baines et al). The 80 poems in it were ‘virtually all on religious and moral themes’ (ibid.). ~ The main recovery work on Adam carried out so far has been by the late Bill Overton (see references below). His 2003 essay goes through the poems one by one and untangles much biographical information. Baines et al, and Karina Williamson’s ODNB entry is also very useful. Adam’s possible authorship of the well-known song ‘There’s Nae Luck Aboot the House’ has been much debated, and remains unresolved. ~ Sources: Renfrewshire (1819/72), xxii-xxvi; Alexander Rodger, Jean Adam of Cartsdyke: Her Authorship of There’s Nae Luck About the House Vindicated (Greenock: A. Mackenzie, 1866); Miller (1910), 137-40; Foxon (1975), A26; Todd (1987); Lonsdale (1989), 141-5; Fullard (1990), 157, 547; Davis & Joyce (1991), item 16; Kerrigan (1991), 159-61, 349; McCue (1997), 65, 66; Bill Overton, ‘The Poems of Jean Adam, 1704-65’, Women’s Writing, 10, no. 3 (2003), 425-51; Bill Overton, ‘The Subscription List for Jean Adam’s Miscellany Poems (1734), N & Q, 51, no. 4 (2004), 392-50; Baines et al (2011), 1; ODNB. [C18] [F] [S]

Adam, John, of Dundee, a mill worker and ‘wandering minstrel’ (ballad seller). ~ Sources: Edwards, 3 (1881), 219-21. [S] [T]

Adams, Albert Charles (fl. 1876), a Scottish sailor, draper, and shopkeeper. He published The History of a Village Shopkeeper (Edinburgh: Menzies, 1876). His autobiography includes a number of poems and extracts, some of which are his, including his declared early poem, ‘The Sabbath Bell’ (75-7), which he says published in the Juteport Express (a fictional newspaper, unfortunately). He also inserts a poem on 210-11 called ‘The Wine Kegs’, which was also seemingly published in the ‘Juteport Express’. He ascribes this to a ‘local bard’ and says he is ‘in a position to furnish to my reader’ with the text. It seems likely that it is his own. He says on p. [225] that he has ‘dabbled in literature for many years, to the extent of furnishing little paragraphs so the Juteport Express’. As his fictional newspaper suggests, Adams has a slightly furtive, playful mien in his writing, which makes it harder still to identify what is his in some of the verses in his autobiography. The narrative itself is very interesting, and has been drawn on by a number of social historians, perhaps a little surprisingly given the sense of playfulness and factual hide-and-seek in its style. A great deal of it is about his village, which he
occasionally identifies as B____, and says it ‘may be designated for present purposes as near that large town which rejoices in the name of Juteport’ (4-5), again a fictional name, presumably for Dundee (his book was printed in Dundee). ~ Sources: text cited, via Google Books; Burnett et al (1984), 4; Blair (2019), 43. [S]

Adams, Jane (c. 1788-1864), possibly of Aberdeen, a self-taught poet whose father died when she was young. As a girl she kept cows, but she received no formal education. In The British Controversialist and Literary Magazine, which notes her death on 24 July 1864, she is referred to as ‘a self-taught Scottish poetess of fair talent’. She published Artless Lays (Old Aberdeen, 1846; second edition, Aberdeen, 1849). The poems include ‘On the Death of C. H., A Young Woman’, ‘The Spittal Churchyard’, ‘The Braemar Poacher’, and ‘To Miss W., On Her Birthday’. The prefatory poem to her book, describing her childhood poverty and the disfiguring smallpox she suffered from at the age of seven, is perhaps the most interesting of the volume. ~ Sources: The British Controversialist and Literary Magazine (1864), 239 (via Google Books); Blain et al (1990), 7-8; information from Florence Boos. [F] [S]

Adamson, Robert (b. 1832) of Muirkirk, near Dunfermline, Fife, who had scant education, worked as a weaver and then as an engine-keeper in the Ironworks at Muirkirk. He published Lays of Leisure Hours, A Collection of Miscellaneous Poems and Sketches. With Introductory note, by Rev. A. Wallace, D.D., Glasgow (Dunfermline: A. Romanes, 1879), copies in the Mitchell and the NLS. The collection contains ‘religious verse, humorous verse in Scots, sentimental and domestic verse’, with two ‘poems on the dignity of labour’ (Blair, PPP). ~ Sources: Edwards, 1 (1880), 226-8 and 5, 220; Murdoch (1883), 274-7; Reilly (2000), 6; Blair, PPP (2019); Mitchell, P225; information from Bob Heyes. [S] [T]

Adcock, Anna or Ann (1783-1857), was born at Street-Hill, Loseby Lodge (modern Lowesby, Leicester), the daughter of William and Anne Adcock, and baptised on 17 July 1783. As we learn from her poem ‘On Leaving Street-Hill’, her father ‘tilled the land’ and would live and die there, and she also nursed her mother there. Latterly she lived at nearby Oakham in Rutland (John Clare (qv) calls her the Oakham poet). In 1812-13 she was running a school in Oakham. In the 1841 and 1851 census for Oakham, an Ann Adcock is listed as a schoolmistress at Market Place, with an Elizabeth May listed as her assistant and companion. She may also have resided in Wales for a while, perhaps during wealthier times, judging from the poem ‘Our Cottage in Wales’. The prefatory ‘Note to the Public’ in her 1808 collection is
written ‘with trembling anxiety’, and elsewhere her ‘Lines to Sophia’ rehearse the
terror for a woman in putting her poems in the public domain (while encouraging
her poet-friend to do just that). Adcock says she was born ‘among the wild and
most sequestered scenes of nature’, but that she was ‘wholly denied’ the
‘advantages which arise from a liberal education’. However, the contemplation of
the ‘varied beauties’ of her birthplace helped to make poetry her ‘favourite study’.
Her ‘slender knowledge’ derives from an ‘unwearied application to books’, which
have given her pleasure ‘and in the hours of affliction...have taught me
resignation’. Unspecified misfortunes took her away from the idyllic scenes of her
childhood and ‘impelled me to enter on the great theatre of the world’. These
appear to have involved financial hardship compounded by a ‘failure in business’,
as a result of which any profit from the sale of her volume would be ‘exclusively
for the benefit of my Creditors’. Jonathan Bate, in his biography of John Clare (2003),
105, describes her as an ‘impoverished schoolmistress’. In the poem ‘A Fragment’
she describes having borne ‘pain, poverty, and sickness’. That she had also been
deceived or abused in love is suggested by her poem ‘Past Life’ (‘Deceitful youth,
when I review they snares’), and perhaps in some of the darker ‘Thoughts on Life’,
and ‘A Fragment’. There are other ‘dark’ poems, too, such as ‘Distress.—A
Fragment’, perhaps suggesting a tendency to anxiety and depression. — Adcock
published a single collection, Cottage Poems (London: printed for the author by S.
Couchman and sold at Mr. Cockshaw’s Libraries at Leicester and Melton; by the
Booksellers at Stamford and Birmingham; and by the Author, Somerby,
Leicestershire, 1808), 164 pages with six pages of subscribers, largely local and
regional individuals. The poems in it are as follows: ‘Evening’, ‘A Peep into a
Friend in Affliction’, ‘Lines to a Robin’, ‘The Maniac’, ‘Past Life’ (‘Deceitful youth,
when I review they snares’), ‘A Rose on its Stem and a Withered Rose’, ‘The Poor
Player’ (a wandering actor, down on his luck, tells his story), ‘To the Moon’, ‘Lines
to Mrs. ______ on the Death of Her Child’, ‘On Seeing Some Drops of Rain fall
down the Window at an Inn’, ‘Thoughts on Life’, ‘Lines to Sophia’, ‘Distress. A
Fragment’ (‘Alas! what dejection I feel / Despair has laid siege to my soul’), ‘Lines
on the Marriage of Miss ______’, ‘On Hearing the Bell Toll for the Death of my
Friend’, ‘To the Violet’, ‘On Seeing Some Children Play at Ball’, ‘The Rose in
December’, ‘The Old Shepherd’, ‘Lines to a Singing-bird’, ‘On the Departure of the
Snow-drop’, ‘An Evening Walk in Autumn’, ‘Ode to Calumny’, ‘Groaby Lake and
Ruins’, ‘The Nutting Girl’, ‘Lines upon the Marriage of a Beautiful Young Girl to a
Foreigner’, ‘An Invitation to the Beauties of Spring’, ‘To the Moon’ (again), ‘Life
and Nature’, ‘Lines to Dr. ****’, ‘On Seeing a Flower in December’, ‘Lines on the Unfortunate Louisa’, ‘To Maria’, ‘Our Cottage in Wales’, ‘Ode to Switzerland’, ‘Morn’, ‘Collin’s Complaint’, ‘To the Setting Sun’, ‘Lines to a Friend on Leaving Street-Hill’, ‘A Fragment’ (“Twas now calamity seem’d to forsake / And hope made all my youthful prospects clear’), ‘Thoughts in a Storm’, ‘On the Moth Fluttering Round the Candle’, ‘An Ode to Charity’, ‘Poor Old Tray’ (on a now-shepherdless sheepdog), ‘Edwin’s Wish’, ‘The Wild Scene’, ‘A Simple Story’; ‘The Sailor’s Petition’, and finally, ‘To the Men of Gallantry and the Boasters of Sentiment’ (a, perhaps pointed, plea to young gallants not to abuse young women). Among these, ‘The Maniac’ is a ‘madwoman’ poem about ‘Crazy Mary’, comparable to similar figures in poems by Robert Bloomfield, John Clare and Ann Yearsley (qqv), as well as Cowper, Wordsworth and others: see also Adcock’s ‘Lines on the Unfortunate Louisa’. ‘Groaby Lake and Ruins’ is a topographical poem: Groby is just north-west of Leicester, and it is worth comparing it with two other topographical poems by Leicester poets, both about nearby Bradgate Park: Ruth Wills’ (qv); ‘Bradgate and Its Associations’ and Millicent Langton (qv), ‘Lady Jane Grey’. ~ She also published at least one other, little-known poetry pamphlet, Ashby Wolds: A Poem (Stamford: printed for the author by J. Drakard, and sold by Mr. Beardsmore, Ashby-de-la-Zouch, [1815]), with a list of subscribers; perhaps there are others. ~ In the radical Stamford printer John Drakard (1775?-1849) who produced this pamphlet for her she had an associate in common with John Clare’s (qv), whose comments on Adcock are worth recording here, as a contemporary critical response. In his Journal for Tuesday 19 October 1824 Clare notes that ‘four years ago a poet was not to be heard of with in a century of Helpston [his village in Northamptonshire, now in Cambridgeshire] and now there is a swarm’; and he lists some of them, including John Banton, Stephen Messing and Nicholas Stratton (qqv), and “‘Adcocks Cottage Poems” of Oakam’. Clare seems a bit put-out by this sudden increase in his local rivals, and in a letter to his publisher John Taylor dated 19 June 1825, notes that Adcock has taken a title he was thinking of using (in fact it is similar, but not identical). He writes: “‘Cottage Stories’ woud certainly have been a fair title & I think a better title then the [Shepherd’s] Calendar but it has been made use of by a Poetess here (at Oakham) name Anna Adcock who a little while back published a Volume of very middling poems under that Title which were printed in London by I forget whom’ (Letters, 333-4). Given the wide regional distribution networks listed on Adcock’s title page (transcribed above) it is not surprising that Clare had seen her book very early on, probably the year it came out; indeed he had addressed a poem to her, ‘To Mrs Anna Adcock Author of “Cottage Poems”’,
one of his earliest, perhaps dated as early as 1808 (seventeen years before he dismisses her as ‘very middling’). In it he addresses her in pastoral terms: ‘Sweet rural Songstress of the Rustic grove / How dear to me thy sympathising strain / Thy faults I trifles deem thy lays I love / Nor shall those trifles strive to please in vain’. The second quatrains continues in the same flattering vein: ‘But O! Enthusiastic natures child / When ere I roam thro love Eves moistning dew / Thy ‘Poems’ charm me in the dreary wild / While added lustre brings their scenes to view’. Five further quatrains praise Adcock’s ‘Wild briers straggling rose’ (perhaps referring to her poem ‘The Wild Rose’ though it could equally well be ‘A Rose on its Stem and a Withered Rose’, or even ‘The Rose in December’); and he sympathises with her ‘slighted Friendship’ (perhaps referencing ‘Past Life’ or her ‘Ode to Calumny’). He worries about her fate (clearly he has read her Preface); and he mentions the poets Oliver Goldsmith and James Thomson whose poem The Seasons (1726-30) was one of Clare’s earliest influences (Early Poems, I, 34-5). (Incidentally, Adcock is mis-named as Ann Adcock in By Himself (1996), xv.) – Clare MacDonald Shaw (1994) considers that Clare ‘values Adcock as a primitive voice rather than as a poet’ (91), though he also shares her sense of the loss of an Edenic childhood landscape.

MacDonald Shaw goes on to suggest that Adcock’s ‘metres are often hymnal and her diction draws on poetic stock, but she does achieve a pleasing simplicity of expression’. She gives as an example the opening lines of ‘The Poor Player’, which is in ‘the vein of the lyrical ballad—reminding us of the native tradition on which Wordsworth and Coleridge drew: “Pacing the fields I lately met / A meagre looking man, / His face I never shall forget, / Pale, penetrating, wan.”’. MacDonald Shaw describes Adcock’s themes as ‘usually moral’, though she sometimes ‘allows the poetic conventions to slip and writes more directly of her own experience’. ‘Lines to a Friend on Leaving Street-Hill’ is the example she gives, noting how ‘in this simple poem of flitting’ Adcock describes how her friend Anna came twice a year, and how she ‘calls on that friendship to comfort her in an act of celebration’. The ‘sacrament of friendship is a constant theme in women’s verse of the period’, she adds, ‘marking a central element in their alternative culture’. She draws attention to Adcock’s description of children at play, who ‘cause a pleasure I can’t describe’ (‘On Seeing Some Children Play at Ball’), and how she is moved by an early landscape in ‘The Wild Scene’ (‘By the side of a brake, where wild was the glade / At evening with joy I strayed’). Finally, MacDonald Shaw notes the further development of the theme of female friendship, ‘as opposed to the “delusive dream” of love’, in ‘Past Life’. She considers that Adcock ‘adds to the reflexive tradition in which the woman poet questions the validity of her art’, and notes the
way that in the ‘Lines to Sophia’ (mentioned earlier) she ‘may also be addressing herself’ as a poet. ~ The Leicester Journal for 11 December 1857 reported among its deaths, ‘on the 4th ult. in Garden Court, Oakham, Miss Ann Adcock, aged upwards of 70 years, departing, apparently, in her sleep—awakening, it is hoped, in the presence of her Lord and Saviour. She has left behind her a band of loving friends and sincere admirers, but amongst all who bewail her loss none will feel it more bitterly than the sick, the afflicted, and the poor’. ~ Sources: text of Cottage Poems via Google Books; John Clare, Letters, ed. Mark Storey (Oxford: Clarendon Press, 1985); By Himself (1986) and Early Poems (1989), two volumes, both ed. Eric Robinson and David Powell (Oxford: Clarendon Press); Jackson (1993), 3-4; MacDonald Shaw (1994), 91-4; C. R., Johnson, Catalogue 48, item 95 (the only copy of Ashby Wolds I have seen described); information from Andrew Ashfield. [F]

(?) Addison, Richard (fl. 1833), of Raindale-Heads near Pickering, North Yorkshire, ‘The Moorish Bard’ (i.e., punningly, a bard of the moors), the author of Carmina Excerpta; or, Gleanings from the Writings of Richard Addison of Raindale, The Moorish Bard (Hull: J. Hutchinson, 1833); the subscription list reflects much local and regional interest. Poems are on a wide range of themes, and include epigrams, two acrostics, a poem on ‘The Miseries of Law’, several pieces on love and love lost including ‘The Lover’s Alphabet’, and others on local events, including ‘A Peep into Staithes, 1807’, ‘The Old Nail at Kettleness, 1807’, ‘Verses occasioned by an accident at Staithes’ and an ‘Epistle to __________ Esq.’ (‘Dear Sir, I have received the wig’). There is a poignant and lengthy poem about poverty, ‘Advice to Poor Folks who live above their Income’, and a ‘Memorial of Thanks from Messrs ____ and ____ to M____ H____ of Pickering for the privilege of shooting’. The frontispiece shows the author inside his cottage, a dog at his feet, and kettle boiling on the fire. He sits with a pen in his hand apparently thinking what to write. A table, a bed and various household utensils complete the picture’. Blackwell’s describe this as ‘an etched frontispiece depicting the poet in his “sod hut”’ and the author as an ‘obscure provincial peasant poet’. They note that the University of York copy has manuscript notes in pencil on front endpapers and rear flyleaf (there are also copies at the British Library, the Bodleian, and York Minster Library). ~ Sources: ‘W’, ‘The Bards of Raindale and Lealholm, in the North Riding of Yorkshire’, The Whitby Repository and Monthly Miscellany, n.s. III, September 1833, 258-66; unidentified book catalogue; online sales description; also listed on Abebooks by Blackwell Rare Books, 2017 (at an eye-watering price); University of York online book catalogue.
Adley, John (fl. 1818), of Newbottle, Durham, a pitman, published *The Coal Trade: A Descriptive Poem* (Newcastle upon Tyne: J. Marshall, 1818), nine pages of songlike doggerel verses on the hazards of coalmining, from the perspective of the entrepreneur. Sample verse: ‘But sometime you will lose the vein, / and then it must be sought, sir: / In trouble you’re involved again; / Your coal is dearly bought, sir. / With sinking Staples, and driving Drifts, / You’re often put to all these shifts; / And, after all these drops and lifts, / The Coal’s oft good for nought, sir.’ ~ Sources: Harker (1999), 103-5; text via Google books. [M]

Aggett, Thomas Henry (b. 1863), ‘Autolycus’, ‘The Railway Poet of the West’, a railway porter of Teignmouth, Devon. He published *Demon Hunter, A Legend of Torquay* (1889), and *Vagabond Verses, Through the Combes and Vales of Delectable Devon, By Autolycus* (?1894; Teignmouth, 1904). ~ Sources: Wright (1896), 2-4. [R]

Agnew, Nellie Jane (b. 1868), later Mrs Allan McDonald, of Glasgow. Her mother died when she was ten. She attended village school, and her artist father encouraged her as a painter. She published poems in the *Herald, Scotsman, Mail, People’s Journal* and other Scottish newspapers, and also wrote prose sketches e.g. ‘Angling in the Highlands’. ~ Sources: Edwards, 13 (1890), 103 (in the index in volume 16, Edwards lists her as ‘Agnew, Nellie Johnson’); Bisset (1896), 305-13. [F] [S]

(?) Aguilar, Grace (1816-47), born in Hackney, London, a poet, novelist and historian, the daughter of ‘Portuguese-Jewish parents who had fled the Inquisition’ (Galchinsky, *Selected Writings*, 17), educated by her mother. A bout of measles left her ‘permanently weakened’, and she struggled to support herself through her prose writing, and died in Germany where her brother was studying, aged just 31. By the time of this early death, as her modern editor summarises her, she had ‘built a multi-faceted career: she was a poet, historical romance writer, domestic novelist, social historian, theologian, and liturgist’, a writer in the fullest and richest sense. Moreover, she had ‘managed to produce a body of work that integrated the various facets of her identity’, her readers including, ‘Jews and Christians, women and men, religious traditionalists and reformers’ (ibid., 11). Her early poems were inspired by the scenery around Tavistock in Devon, and she published a collection anonymously at the age of nineteen, *The Magic Wreath of Hidden Flowers* (Brighton: W. H. Mason, 1835, 1839), ‘slight poems’ that ‘resemble the riddles collected by
Emma Woodhouse in Jane Austen’s *Emma*; each poem contains clues to the name of a particular flower’ (Jewish Women’s Archive). After the success of her first volume of poems, Galchinsky notes, she published in journals and anthologies including *Chambers’ Miscellany*, *Keepsake*, and *La Belle Assemblée*, and in specifically Jewish periodicals including the *Hebrew Review and Magazine of Rabbinical Literature*, the *Jewish Chronicle*, the *Occident*, and *Voice of Jacob*. She was a prolific prose writer, focusing on moral and social issues, history and theology, and her many volumes were multiply reprinted throughout the Victorian period and well into the twentieth century. ~ The scholar Michael Galchinsky terms her the ‘moral governess’ of the Victorian ‘Hebrew family’ and notes that she was ‘recognized by Christians and Jews alike as the writer who best defined the Anglo-Jewish response to the challenge to enter the modern world’. Galchinsky has done a huge amount to recover her work, published and unpublished, drawing on her manuscripts and papers, which are now in the collections of University College, London. Her poems are harder to track down than her prose writings, most of which are now freely available online. But Galchinsky’s recent generous selection of her writings, *Grace Aguilar: Selected Writings* (Peterborough, Ontario: Broadview Press, 2003) includes a selection of her poems, containing the following titles: ‘Sabbath Thoughts III’, ‘An Hour of Peace’, ‘A Poet’s Dying Hymn’, ‘Song of the Spanish Jews, During Their “Golden Age”’, ‘A Vision of Jerusalem, While Listening to a Beautiful Organ in one of the Gentile Shrines’, ‘The Address to the Ocean’, ‘The Hebrew’s Appeal, On Occasion of the late Fearful *Ukase* Promulgated by the Emperor of Russia’, ‘Dialogue Stanzas’, ‘The Wanderers’ and ‘The Rocks of Elim’. The edition also has a very useful appendix of receptional and contextual materials. Introducing the poems, Galchinsky notes that her ‘first successes were as a poet’, and considers that they are influenced both by Romantic nature poetry and the tradition of ‘*tekhinot*, or liturgical poems and meditations originating among Jewish women in Eastern Europe’. She also writes ‘in and against the traditions of Romantic women’s poetry, including the sentimental focus on mothers and children and the invocation of Biblical women as progenitors of English women’s poetry.’ Other poems ‘deal imaginatively with political, spiritual, aesthetic issues raised by Jews’ experience of diaspora’ (*Selected*, 187). Aguilar is increasingly seen (as she was in her lifetime to some degree) as an important figure in literary and cultural history. The Aguilar branch of the New York Public Library is named after her. ~ Sources: *Selected Writings* as cited; Blain et al (1990); Michael Galchinsky, ‘Grace Aguilar: ‘The Moral Governess of the Hebrew Family’, *The Origin of the Modern Jewish Woman Writer: Romance and Reform in Victorian England* (Detroit: Wayne State University Press,
Ainslie, Hew (1792-1878), of Dailly, Ayrshire, a ‘well-known and significant emigrant poet’ (Blair). He worked in Glasgow as a clerk, as a landscape gardener back in Ayrshire, and a clerk in Register House, Edinburgh, before emigrating to America. For a time he lived in Robert Owen’s New Harmony community, and he later became a brewer in Kentucky. Ainslie published *A Pilgrimage to the Land of Burns* (1822), (Robert Burns, qv), reprinted (Paisley: Alexander Gardner, 1892) with a biographical account of the poet by his fellow poet Thomas C. Latto (on whom see Ross (1889), 9-19); and *Scottish Songs, Ballads and Poems* (New York: Redfield, 1855). Ross includes his poems ‘The Last Look of Home’, ‘the Lads an’ the Land far awa’, ‘Dowie in the Hint o’ Hairst’, and ‘The Bourocks o’ Bargeny’. ~ *Sources*: Ross (1889), 54-9; *Burns Chronicle*, 1893. 138; Blair (2019), 101-5, 128, 133, 135; Blair, PPP (2019); Mitchell, P221; *DNB*, Wikipedia and other online sources. [AM] [S]

Aird, Andrew (fl. 1815), of Paisley, a joiner. He published *Hope-Temple, or Unpagan’d-Pantheon, a Humorous Poetical Tale* (1815). ~ *Sources*: Brown (1889-90), I, 223-25. [S]

Aird, David Mitchell (fl. 1843-72), of Paisley, a shawl-clipper, a compositor with Alexander Gardner (the Paisley publisher who published many of the Paisley poets and poetry anthologies), and then in London, and then with the popular press of Galignani in Paris. Some of his poems are included in Brown. ~ *Sources*: Brown (1889-90), II, 34-37. [S] [T]

Airth, James (1804-70), of Arbroath, Angus, a baker, stationmaster, tollkeeper, and farmer. His father died when he was five, leaving his mother to bring up two sons alone. His school teacher encouraged him to train for the church, but died before Airth’s primary education was complete, and so he was instead apprenticed to a baker, serving his apprenticeship in Arbroath and working as a journeyman baker
in Aberdeen, and soon commencing his own business in Inverkeillor and Arbroath. This was a struggle for him and when after some years a relative left him some property, he tried farming, and then applied for and got the post of station-master at Auldbar for the new Arbroath and Forfar Railway, also running the inn the company had erected. The latter was not a success, and thereafter he worked again as a baker and for the railway company in other roles, then as a tollkeeper, latterly in the Dundee area. Airth inherited money again, and emigrated with his family to New Brunswick, Canada, establishing himself as a farmer with the help of his 26-year-old millwright-trained son; however the son died of diphtheria, and after further work as a clerk in a Fredericktown store, Airth returned to Scotland on medical advice in 1869, and died the following year. Given the endless run of bad luck and misfortune that had dogged his life it is unsurprising to learn that ‘bitterness and despondency...permeate much that he has written’ (Edwards). Though he had an ‘exceedingly sensitive temperament’ he was regarded with affection by his friends, who persuaded him to publish his poems in a book, *Maud’s Dream, The Restoration, and Various Minor Poems* (Dundee: P. & W. Wilson and S. Gellatly, 1848). Edwards praises the title poem as a ‘deeply interesting legend of the olden time’, and finds room for his poems ‘The Good Old Days’, ‘A Drop of Dew’, and ‘Address to the Muse’.

~ Sources: Edwards, 6 (1883), 60-69; Reid, *Bards* (1897), 1-2. [CA] [R] [S]

Aitken, William (1814-69), of Ashton-under-Lyne, Lancashire, a Chartist, writer and activist, known as a ‘ten hours’ advocate. Although he would become well-known as a Lancashire figure, Aitken was born in Belmont, Dunbar, the son of an army sergeant. His early years were spent in Ireland, and the poverty and discontent he saw there helped to shape his lifelong political radicalism. Aitken worked as a cotton-piecer, and was dismissed for involvement in the Ten-Hours Movement. He also worked as a schoolmaster, and was an important local and regional Chartist leader, jailed at one point for his political activities. As Hall and Roberts put it, what made Aitken and others like him so important to Chartism was ‘their ability to link the experiences, hopes and aspirations of local communities, like Ashton and Stalybridge, to the national agenda of the movement’ (6). In about 1840, he visited America. He died by his own hand, and for this reason his autobiography was cut short, and tells only of his life up to the age of 26. ‘Remembrances and struggles of a working man for bread and liberty’ was published in the *Ashton News* in instalments in September and October 1869. ~ Aitken had also published poems in the *Chartist Circular*, the *English Chartist Circular*, and *McDouall’s Chartist and
Republican Journal (DLB gives full dates for his contributions to this and other journals). His poems encompass lyrical and political topics. They include ‘The Captive’s Dream’, ‘composed in my cell, at the close of a nine months imprisonment’, and ‘The Seer’, a Shelleyan vision of political struggle and of what victory might bring. He also wrote a Journey up the Mississippi River from its Mouth to Nauvoo, the City of the Latter Day Saints (Ashton-under-Lyne, 1845), which includes the poem ‘The Exile’s address to His Wife’, and a copy of which is held in Tameside Local Studies Library, Stalybridge along with other Aitken materials. Aitken’s life and writings, primarily his autobiography and poems, are well represented in William Aitken, The Writings of a Nineteenth Century Working Class Man, edited with an Introduction by Robert G. Hall and Stephen Roberts (Dukinfield, Greater Manchester: Tameside MBS, 1996). See also James Hindle (qv), whose poetic tribute to Aitken is included in Hall and Roberts. ~ Sources: Schwab (1993), 183; DLB, X (2000), 3-6; ODNB; sources cited. [AM] [CH] [I] [S] [T]

Aitken, William (b. 1851), ‘Inspector Aitken’, of Sorn, Ayrshire, a shoemaker, later a railwayman. His family moved to nearby Bridge-End, Montgarswood, when he was very young. He attended a village school until the age of ten, when he began work as an apprentice shoemaker, working alongside his father, portrayed as ‘Shoemaker Tom’ in ‘Chronicles of the Clachan’, included in his 1880 volume. (One of his strengths is in the portrayal of local characters.) Encouraged by the local minister, Aitken began studying in his spare time, his first verses emerging as ‘poetical riddles, charades, and other enigmatical verse’, as part of the process of ‘seeking his way through the intricate questions which he found in publications of the young’ (Edwards). He had some success and won prizes from the London and provincial periodicals where he sent these. At the age of twenty Aitken began working for the Glasgow and Western Railway Company, and by 1881 was the traffic inspector on the Glasgow to Greenock stretch. He published four collections, Rhymes and Readings (Glasgow: Horn and Connell, 1880), with an Introduction by John Rankine, Lays of the Line (Edinburgh and Glasgow: John Menzies, 1883), Echoes from the Iron Road and Other Poems (Glasgow and Edinburgh: John Menzies, 1893), 319 pp., and Songs from the “South West” and Bits for the Bairns (Glasgow: Pickering and Inglis, 1913), prefaced with a set of two ‘biographical Sketches of the Author’ taken from other sources. Aitken often signed his poems as Inspector at St. Enoch’s, Glasgow’, while his 1913 volume is published as by ‘Inspector Aitken, G. & S. W. Rly, Greenock’, and the front board is stamped with a golden image of a locomotive and its tender: clearly the railway connection is a selling point, as it was

Akroyd, Joseph (fl. 1832), of Thornton, Bradford, Yorkshire, a weaver, ‘a poor but apparently pious man’ whose ‘habitation is the busy weaver’s cot, and his study, the industrious loom’. He published Original Poems, Sacred, Natural and Moral (1832), described as being free verse of a particularly ‘feeble character’. Despite Newsam’s Olympian dismissal, his writing describes his impoverished situation in valuable detail, though the verse is indeed weak. ~ Sources: Newsam (1845) 154-5. [T]


Alexander, Dai, or David (fl. 1944-7), of Ystradgynlais, Brecknockshire (Powys), a colliery carpenter, poet and short-story writer. He is best known for his short story, ‘The Hangman’s Assistant’ (1947), and for befriending the displaced artist Josef Herman (1911-2000), and bringing him to Wales, where he stayed or eleven years, producing some of his finest work there. Alexander also wrote poems, including ‘The Miner’, which appeared in the collection New Lyrical Ballads (1945), alongside work by Maurice Carpenter and Idris Davies (qqv). There is continued interest in Alexander, partly in relation to his important role in the career of Herman, but also in relation to his writing: the 2016 Swansea Volcano Theatre play, ‘Black Stuff’, was indeed inspired by it. A press account of this show includes the following information: ‘Black Stuff was premiered at Volcano’s new premises in Swansea and was born after 79-year-old Batty Rae Watkins, a former county councillor and well-known personality from Ystradgynlais, appeared at the company office which a bunch of manuscripts written by her uncle, the miner Dai Alexander’ (Wales Online). This would also suggest that there is more to come from his writings. ~ Sources: New Lyrical Ballads. ed. Maurice Carpenter, Jack Lindsay and Honor
Alexander, James (b. 1858), of Edinburgh, whose father died when he was young, published in the newspapers from the age of seventeen, and worked as a ticket-writer in Glasgow. ~ Sources: Edwards, 7 (1884), 224-7. [S]

Alexander, William (1805-75), of Paisley, a drawboy and weaver, later a schoolmaster. Published posthumously was a collection of his Poems and Songs (Paisley J. & J. Cook, 1881). ~ Sources: Brown (1889-90), I, 384-88; general online sources. [S] [T]

Allan, David (b. 1857), of Carstairs, Lanarkshire, a railway signalman, poet and artist. He began working for the Caledonian Railway Company at the age of thirteen. After losing a limb in an accident, he was given the job of signalman, working in this capacity for eight years. He began studying art, and his paintings ‘have met with such commendation from competent critics that he now intends to make it his profession’, Edwards reports in 1883. Allan published poems in the People’s Journal, where he was prizewinner in their Christmas poetry competition, in the People’s Friend, the Hamilton Advertiser, the Falkirk Herald, and elsewhere. Edwards points to the ‘power and sweetness’ of his portrayals of rural life and scenery, the quality of his songs, and his ability to use Doric (i.e. regional Scottish) ‘with good effect’. He prints the poems ‘Thomas Carlyle’, ‘The Auld Scotch Sangs’, and ‘My Ain Jean. ~ Sources: Edwards, 6 (1883), 166-70. [R] [S]

Allan, David Skea (b. 1840), ‘D. S. Allan’, of Eday, Orkney, a tailor from a poor family, later acquired higher education and became an important civic figure in Glasgow. He published Waking Reveries (Glasgow: Aird and Coghill, [1909?]), copy in Mitchell, informally described as containing ‘fairly accomplished though standard verse on the usual themes, religion, love, nature’, with one ‘pro-Gladstone 1884 Reform poem’ (Blair). ~ Sources: Edwards, 12 (1889), 65-74; Blair, PPP (2019); Mitchell, P197. [S] [T]

Allan, John (b. 1850), of Bathgate, West Lothian, an engineer at Bathgate Chemical Works, published poems in the West Lothian Courier. Allan attended the Bathgate
Academy, leaving school at the age of ten to work in the chemical works, where he served an engineering apprenticeship. After thirteen years he moved on to the mining village of Addiewell, which Edwards dubs ‘the land of oil and money’, to the oil shale industry. He says that Allan was ‘still employed in a similar industry’, i.e. in 1882. This would be at the chemical works built by the Scottish oil distillation pioneer John Youngs at Addiewell in 1865 (this is confirmed by Bisset, writing fourteen years later). He began writing poetry ‘about four years ago’, i.e. in around 1878, and ‘since then he has contributed regularly to the local weekly newspaper’. Bisset notes that he published under a range of different names which has made him less known than he would otherwise have been. He was ‘of a quiet disposition’, though enjoyed the company of his friends and of a ‘brother bard’. He was also ‘prominently identified with the volunteer movement in his county’, a military reserve force of the period. ~ Edwards includes his poem ‘Little by Little’. Bisset prints ‘Oor Ain Fireside’, ‘Royal Robin’, ‘The Auld E. U. Kirk, Bathgate’, and ‘The Bonnie, Bonnie Bairns’, and makes reference to another poem, ‘The Last Farewell’, on ‘the tragic death of the Prince Imperial in Zululand’ (i.e. Louis-Napoleon) which was sent to, and evinced grateful response from, the Empress Eugenie, the prince’s mother. ~ Sources: Edwards, 4 (1882), 136-8; Bisset (1896), 237-41. [S]

(?), Allan, John (b. 1863), ‘Nalla’, ‘John Allan of Glasgow’, of Kirkintilloch, Dunbartonshire, a post office superintendent. He published Poems of Consolation (Glasgow, 1916), and Verses (Ayr: Ayrshire Post, 1932), with a photograph of the author. The latter volume contains ‘comic and sentimental verse in Scots’. ~ Sources: Blair, PPP (2019); Mitchell, P241; JISC. [OP] [S]

Allan, Peter (fl. 1854), of Crieff, Perthshire, a shoemaker poet, published The Exile King, and Other Poems (Edinburgh, 1854). ~ Sources: COPAC. [S] [SM]

Allan, Robert (1774-1841), of Kilbarchan, Renfrewshire, the son of a flax-dresser, a linen weaver, poet, radical and political activist, friend of Robert Tannahill (qv). His poems first appeared, set to music by Robert Archibald Smith, in a collection of Scottish poets in 1820, The Scottish Minstrel; The Harp of Renfrewshire, and in another anthology, The Pocket Songster (Edinburgh, 1833, 1836). He published his own volume by subscription: Evening Hours: Poems and Songs (Glasgow: David Robertson, 1836). His poems ‘Liberty’s Tree’ and ‘The Battle Field’ were published in Glasgow’s Chartist Circular, nos. 43, 18 July 1840, 176, and no. 52, 19 September
1840, 212. Allan emigrated to America in 1841 with his large family, but died of a chill shortly after arriving there. Posthumously published were his Selected Songs (1855). ~ Sources: Wilson (1876), I, 510-14; Johnson (1992), item 11; Charles Cox, catalogue 73 (2018), item 1; ODNB; general online sources. [AM] [S] [T]

(?) Allan, Robert (fl. 1899), a farmer in the Scottish borders, later lived in Edinburgh. He published Poems, Lyrical and Descriptive (Edinburgh: W. Smith, 1899), which includes a poem on ‘Cosset at Grave of Burns’ (Robert Burns, qv), a competition poem. (Lajos Cosset (1802-94) was a leader of the Hungarian Revolution of 1848-9, and a hero to many in the nineteenth century, inspiring poems by R. J. Derfel, William Jones (c. 1809-55), John Alfred Langford, Gerald Massey, and William Whitmore (qqv), among others.) Allan’s poems are ‘largely in standard English, on varied themes’. ~ Sources: Blair, PPP (2019); Mitchell, P244. [S]

(?) Allan, William (1784-1804?), of Arbroath, Angus, a wheelwright’s son, employed as an apprentice solicitor but died at the age of nineteen. ~ Sources: Reid, Bards (1897), 6-7. [S]

(?) Allan, William (1837-1903), of Dundee, an engineer, a blockade runner in the American Civil War, later an engineering manager of Sunderland. He was elected MP for Gateshead from 1893 and was eventually knighted. He published the following volumes of poetry: Rough Castings in Scotch and English Metal (London: Simpkin, Marshall, 1872), his first volume, encompassing ‘nursery verse, verse on Scotland, some reflections on poetry and on work-life’ (Blair), Hame-Spun Lilts (London: Simpkin Marshall, 1874), Heather-Bells (Glasgow: Kerr and Richardson, 1875), including ‘Barjon the Poet’, Rose and Thistle (London: Simpkin, Marshall, 1878), A Life Pursuit (Sunderland: Hills and Co, 1881), ‘an odd, semi-autobiographical blank verse bildungsroman’ (Blair), After-Toil Songs (London: Simpkin, Marshall, 1882), Lays of Leisure (London: Simpkin, Marshall, 1883), Northern Lights or Poems and Songs, (London: Simpkin, Marshall, 1889), and A Book of Poems, Democratic Chants, and Songs, in English and Scottish (1891). He also published a technical volume, The Shipowners’ and Engineers’ Guide to the Marine Engine (1880). ~ Sources: Edwards, 1 (1880), 281-90; Murdoch (1883), 309-13; Reid, Bards (1897), 2-6; Blair (2019), 166; Blair, PPP (2019); ODNB; Mitchell, P221, P229, P241. [AM] [S]
Allan, William (b. 1844), of Footdee, Aberdeen, a bookbinder, working in 1883 for Messrs Pirie & Sons, Stoneywood Paper Works, near Aberdeen, at which time he was a ‘valued contributor of poems and songs to the local newspapers’. He ‘writes with realism and simplicity and directness of purpose’, considers Edwards, who finds room for his poems ‘The Auld Hoose’, and ‘We’ve Aye Held Oor Ain’. ~ Sources: Edwards, 6 (1883), 342-4. [S]

Allison, Elizabeth (1824-80), of Dunfermline, Fife, lamed in youth, began business as a dressmaker in her teens, keeping house for herself and her sisters, before later being confined for twelve years to bed. Her verses include ‘To the Departed Winter’, ‘The World is Good’, ‘Long Ago’, ‘Her Bright Boy’s Cap’, ‘To the Wintry Winds’, and ‘Death at the Palace’. ~ Sources: Edwards, 7 (1884), 145-51; information from Florence Boos. [F] [S] [T]

Allison, James (b. 1844), of Glasgow, the son of a widowed millworker, worked as a storekeeper. There is a selection of his poems in Edwards. ~ Sources: Edwards, 3 (1881), 373-6. [S]

(?) Almond, Thomas (fl. 1847), of Horsley Fields, Wolverhampton, published a ‘Song to Feargus O’Connor, Written at the Request of an Irish Female’ in the Northern Star, 11 September 1847. ~ Sources: Northern Star as cited; Sanders (2009), 270. [CH]

(?) Alston, John, of Motherwell, Lanarkshire, wrote poems ‘from the perspective of a working man’ and following the ‘themes of newspaper verse’ (Blair). Alston published Odds and Ends in Rhyme (Peebles: John A. Anderson, 1906), and internal evidence suggests they are written by a labouring-class poet. They include local poems, and there is an address ‘To the Motherwell Workmen’s Burns Club’ (Robert Burns, qv). ~ Sources: Blair, PPP (2019); Mitchell, P242. [S]

Alvey, Mr [first name unknown] (fl. before 1873), of Nottinghamshire, worked as a china-painter at Pinxton, Nottinghamshire, and went on to become the schoolmaster at Edingley, Nottinghamshire, ‘writing humorous verse and diving deep into mathematics’. He is mentioned in Spencer T. Hall’s account of Samuel Plumb (qv) as evidence of a richness of local poetry in the village of Edingley. ~ Source: Hall (1873), 316.
Ambrose, William (1813-73), ‘Emrys’ of Bangor, North Wales, born at the Penrhyn Arms Inn, educated at Friars school and then Holyhead, he was for a few years an apprentice draper in Liverpool and a London shopworker, before finding his vocation as an Independent minister at Porthmadog. Best known for his sermons and lively contributions to Welsh-language periodicals, he was also well-regarded as a poet, competing successfully in many eisteddfodau from an early age; his poems can be found in Ceinion Emrys (1876). The Penrhyn Arms was rather a grand place, and there were many clergyman in Ambrose’s family, so he might perhaps be considered as middle-class. ~ Sources: DWB. [T] [W]

Ames, Richard (fl. 1688-98), ‘Satyrical Dick’, originally a coat-seller but a man who ‘had always some yammerings upon him after Learning and the Muses’, and became part of a rivalrous group of ‘low’ satirists, with Robert Gould (qv) and others as his sparring partners. He was the author of around 25 satirical poems, focused around sex and alcohol. According to the bookseller John Dunton (quoted on ‘yammerings’) he has ‘almost written as many pretty little poems as Taylor the Water Poet’ (John Taylor, 1578-1653, qv), which seems an exaggeration—Taylor was very prolific. Ames was the author of Sylvia’s Revenge, or; a satyr against man: in answer to the satyr against woman (London, 1688), a supposed ‘reply’ to Robert Gould’s misogynistic Love Given O’er (1682), which ‘prompted a whole series of answers and imitations’ (Johnson). He also published Search after Claret (1691) and other works. Eight of his poems on wine were included by André Louis Simon, in Bibliotheca Gastronomica (1953). Johnson quotes the opinion of the scholar James Sutherland, that to read Ames is ‘to scrape the very bottom of a muddy barrel, but his vigorous and often obscene doggerel satisfied the crude taste of a masculine public’. ~ Sources: C. R, Johnson, Catalogue 50, items 36-41; general sources. [OP]

Amos, John (b. 1786 or 1787, d. 1817), of Loughborough?, a Luddite, the father of five children, one of those convicted and condemned for the ‘Loughborough Raid’ on John Heathcote’s lace factory of 28 June 1816. In his moving letter of farewell to his family, he included a testamentary poem, The Last gift of John Amos’ addressed ‘to his dear children’. ~ Sources: Binfield, 154, 162-5. [T]

Anderson, Adam, of Edinburgh?, a poet who had a ‘defective education’ with ‘few opportunities for self-improvement’, and followed an ‘arduous calling’. He published Poems (Edinburgh: Thomas Grant, 1853), which are on standard themes,
and give no evidence of his profession. ~ **Sources:** Blair, PPP (2019); Mitchell, P242.

Anderson, Alexander (1845-1909), ‘Surfaceman’, ‘A. A.’, of Kirkconnel, in Nithsdale, Dumfriesshire, a railwayman, the son of a quarryman and the youngest of seven. In a ‘Retrospective Ode’, Anderson describes a childhood spent reading Dante and Ariosto and not quite fitting in. LC6, quoting from his biographer Cuthbertson, records that ‘As a child he loved drawing and writing, and became a voracious reader of novels and poems, [and] when, in his teens, he went to work as a “surfaceman” for the Glasgow and South-Western Railway, he devoted all his leisure time, “even his meal-hour on the slope of the railway embankment”, to reading “the best authors”, his favourites including Wordsworth, Tennyson, Keats, Shelley and Byron. He then moved on to languages, using “Cassell’s Popular Educator” to master French and thus read Racine and Molière; thereafter he learned German, Italian and Spanish.’ ~ Anderson is described by Vicinus as ‘the first navvy poet’, and LC6 considers that, ‘In Anderson, perhaps more than any other poet of the period, the railway ... finds its heroic chronicler. Like his fellow labouring-class poets [William] McGonagall and [Robert] Maybee (qqv) Anderson vividly chronicles the appalling and sudden disasters the new transport systems could deliver; but he...thrills at the romance of the railway, and is well aware of its poetic potential as both a metaphor and a site of reverie, a place where the poet can dream of metaphysics, political progress and social change. Anderson explicitly wished to ennoble the railwayman and his “iron horse”, as he makes clear in the “Prefatory Note” to *Songs of the Rail.*’ In this note, Anderson writes: ‘I send out this volume, like former ones, in the hope that it may interest my fellow-workers on the railway, and heighten to some degree their pride in the service, however humble may be their position. I trust that its perusal may lead the engine-driver, among others, to look upon his “iron horse” as the embodiment of a force as noble as gigantic—a force which has opened up for commerce and industry a thousand paths that otherwise would have remained undiscovered: a power destined, beyond doubt, to be one of the civilisers of the world’. But Anderson’s poetry was also shaped by an ambitious literary classicism, and a struggle to move beyond the harshly demanding working environment of heavy physical labour, however perceptively he had written about it. ~ His poems began to appear in *The People’s Journal* in the late 1860s, and he won *People’s Journal* prizes in 1869, 1871 and 1872, which led to further publications in *The People’s Friend* and a lifelong friendship with its editor, Andrew Stewart, and also to the publication of his first volume
(Ross lists all his journal contributions, and much else of value). Reprinting his poems ‘John Keats’ and ‘Jenny wi’ the Airm Teeth’ from the People’s Journal, 17 April 1869 and the People’s Friend, 26 November 1873, Blair (2016), 79, points out that Anderson was ‘one of the most admired and successful of the People’s Journal and People’s Friend contributors’, and that the latter ‘published most of his best known poems in the 1870s’. As well as winning their poetry competitions, in these journals ‘his books were reviewed and praised lavishly’. His talent was valued elsewhere, too, and he visited the Lake District, Belgium, Germany and Italy (where he wrote a major sonnet sequence, ‘In Rome’) with his friend and patron, Archibald Cameron Corbett, MP for Glasgow Tradeston and later Lord Rowallan. In 1880 Anderson obtained an appointment in Edinburgh as an Assistant Librarian in the University, and in 1883 he became Secretary to the Edinburgh Philosophical Institution. He was honoured by a dinner in Edinburgh in 1891, and eventually became Chief Librarian at the University: a long way from the life of a railway surfaceman. ~ Edwards writes of Anderson: ‘He sends on his passions rushing with the trains, and retains in his own bosom and home the peace which passeth all understanding. His aims are high and wide, and his thoughts have an elevating effect of the mind; while he shows a culture of intellect, a nobility of mind and heart and a command of language and imagery which would have been astonishing even if the highest training had been received in college halls or classes’ (quoted in Cuthbertson, 13). The reference to home and peace is a useful reminder that for all the grandeur and intensity of his description of the world of the railways, and indeed his high intellectual ambitions, Anderson is known today, and loved by many in Scotland, largely for a very simple, homely lyric about putting the children to bed, ‘Cuddle Doon’: ‘The bairnies cuddle doon at nicht / Wi’ muckle faught an’ din’ / “Oh try an’ sleep, ye waukrife rogues, / Your father’s comin’ in.”’ ~ He published A Song of Labour and Other Poems (Kirkconnel, Dumfriesshire, 1873; London, 1883), The Two Angels and Other Poems, with an introductory sketch by George Gilfillan (London and Edinburgh, 1874), Songs of the Rail (London and Edinburgh: Simpkin, Marshall, 1878 [two editions], third edition 1881), Ballads and Sonnets (London, 1879), and posthumously published, The Later Poems of Alexander Anderson “Surfaceman”, ed. with a biographical sketch by Alexander Brown (Glasgow and Dalbeattie: Fraser, Asher & Co, 1912). Borland includes four of Anderson’s topographical poems, ‘In Yarrow’, ‘On Yarrow Braes’, ‘St Mary’s Lake’ and ‘Yarrow Stream’, as well as a fine portrait photograph of the poet in his middle years. ~ In his late poem, ‘To My friend’, written ‘for the toast to the editor of the “People’s Friend,” Mr. Andrew Stewart [qv], at the dinner and
presentation to Mr. James Nicholson [qv], Glasgow, January 12th, 1895’ (Later Poems, 139), Anderson (qv) manages to slip in tributes to two other poets as well as the two in the sub-title, Alex. G. Murdoch (qv), and James Smith (1824-87, qv). Anderson himself is listed in a poem by Robert Fisher (qv), giving examples of working poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59; Robert Burns, qv): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’. Again Alexander Murdoch is in the picture, along with Anderson, and three other poets, Robert Ford (qv), James Smith (1824-87), qv, and most probably John Young (1825-91), qv. Such verses are not uncommon, and they are suggestive of the strongly social nature of much Scottish labouring-class poetry, and the sense of a shared tradition among the poets. ~ Sources: Wilson (1876), II, 501-5; Edwards, 1 (1880), 157-68; Robert Fisher, ‘Epistle to Alexander Doig, a Brother Bard’, Poetical Sparks (Dumfries, 1881); Murdoch (1883), 401-6; Borland (1890), 220-32; Miles (1891), X, xviii; Miller (1910), 294-300; David Cuthbertson, The Life-History of Alexander Anderson (‘Surfaceman’), Author of ‘Cuddle Doon’ and other Poems (Roseville, Inveresk, Midlothian and Edinburgh: privately published, [1929]); Vicinus (1969), 4, 342; Maidment (1987), 209 [image], 275-7; Reilly (2000), 12; Goodridge (2005); Susan Ross, ‘The Poetry of Alexander Anderson, “Surfaceman”, 1845-1909’, PhD dissertation, University of Salford, 2011; Blair (2016), 79-81, 192-4; Blair (2019), passim; Blair, PPP (2019); LION; NTU; ODNB; LC6, 241-68. [LC6] [R] [S]

(?) Anderson, Alex. (fl. 1902), of Glasgow?, published Lazarus at Our Gate: Poems Treating Mostly of the Wrongs Done to the Poor, and of the Coming Reckoning (Glasgow: printed for the author, 1902). Nothing is known of the author, who uses the initials, ‘M. A.’. The poems are ‘interesting as they deal with oppression of poor and with environmental pollution, among other themes’ (Blair). The BL assigns the book to Alexander Anderson (qv), which is not impossible, but it seems much likelier, in terms of the style and themes of Alexander Anderson’s later writings, that this is by a younger poet. ~ Sources: Blair, PPP (2019); Mitchell, P242; WorldCat. [S]

(?) Anderson, Basil Ramsay (1861-88), of Uist, Shetland, the son of a Shetland fisherman, the brother of Peter Anderson (qv). His parents were Peter and Elizabeth Ramsay (Elizabeth was from Montrose). His father was drowned at sea when Basil was five, leaving his widow to bring up five boys (William the eldest, and Basil, Andrew and Peter among the others), and one girl. Basil was ‘an apt scholar’ who worked as a pupil-teacher until the family moved to Edinburgh in
1875, where he attended school for a while more and then worked in a lawyer’s office, where he was still working in 1883 when Edwards describes him as a ‘young and very promising poet’. But just five years later he was dead from tuberculosis. (The North Isles Family History website notes his residence in the Old Royal Infirmary, Edinburgh as a patient in 1881, among much other useful information.) His poems were posthumously published as *Broken Lights: Poems and Reminiscences of the late Basil Ramsay Anderson*, ed. Jessie M. E. Saxby with a glossary of Shetland terms by Gilbert Goudie (Edinburgh and Lerwick, 1888). (The editor was a celebrated Shetlandic folklorist, novelist and poet.) Anderson had also published ‘frequently’ in a number of newspapers and periodicals, including the *Christian Leader* and the *People’s Friend*. Edwards quotes from a series called ‘The Poet’s Album’ in the *Weekly News*, which describes Anderson as being uninterested in fame and fortune, and merely writing poems ‘for his own amusement’, and ‘simply to the call of passing fancies that tickle his imagination when his mind is withdrawn from the sterner duties of life.’ Of radical sympathies, he was also a leading light of the Orkney and Shetland Society. His brother Peter reveals a wider family tradition of verse-writing, saying that he (Peter) ‘first tried writing verse shortly after leaving school, for we were quite a rhyming circle at home. Basil and Andrew are gone, and my oldest brother, William, all tried their hands at it—Basil alone succeeded.’ Edwards prints the poems ‘The Old Man’ (about his grandfather, a great storyteller), ‘Twilight’, ‘Daisies’ and ‘An Old Song’, while Graham and Graham find room for some rather more distinctly local material: ‘Auld Maunsie’s Crö’, ‘Comin fae de Hill’, ‘Fram’, ‘Livin Colls and Cold Clods’, and extracts from ‘The Busy Street’. ~ *Sources:* Edwards, 6 (1883), 402 (for his brother Peter’s comments, see Edwards, 15 (1893), 95); John J. Graham and Laurence I. Graham (eds), *A Shetland Anthology* (Lerwick: Shetland Publishing Company, 1998), 32-8; Blair, PPP (2019); Mitchell, P242; North Isles Family History web page. [S]

Anderson, Edward (1763-1843), of Scarborough?, the son of a small-scale pre-enclosure farmer. After a rudimentary education he worked as a shepherd, then at the age of about fifteen he joined the Lisbon Trading Company as an ordinary seaman, eventually rising to be a ship’s master. He is described by one nineteenth-century source as a ‘master mariner’. His career began at Scarborough, according to the poem. He published Poems, A Description of a Shepherd (Workington, 1792), and The Sailor: A Poem: Description of his going to sea, and through various scenes of life ... with Observations on the Town of Liverpool (Leeds: Anderson, 1792), which went through many editions in the north east and Yorkshire in the nineteenth century and was reprinted by local historians in Hull in 1986. Grainge extracts some lines that ‘answer the double purpose of a biographic sketch and present a specimen of his poetical talent’; they begin: ‘Though I but little education had, / The muses often charmed me when a lad: / Brought up a shepherd, though a farmer’s son, / My clothing then it mostly was home-spun’. The lines continue with a picture of sturdy self-reliance and simple food (‘On Yorkshire Wolds we mostly barley eat’). ~ Sources: Grainge (1868), I, 302-3 (also a press cutting headed ‘Edward Anderson’s Poems’, reproduced at the back of the British Library reprint of Grainge I, presumably because it was tucked or tipped into the BL copy); Burnett et al (1984), no. 15; Johnson (1992), item 15; Shattock (1999), 223-4; Google Books and WorldCat online book catalogue; Scarborough Maritime History web page (visited 18 June 2014); information from Stephen Harrison. [C18]
dedicated to the miners of Durham and Northumberland. By James Anderson, one of their number (Newcastle upon Tyne: J.M. Carr, 1870), and a collection of over fifty Blyth and Tyneside Poems and Songs by James Anderson (Pay Friday) (Blyth: John Fraser, Scribe Office, 1898). Wikipedia has useful lists of his published songs. ~ Sources: Allan (1891), 519; Wikipedia (entries for James Anderson and for Blyth and Tyneside Poems & Songs); MBP3 (1986), item 86. [M]

(?), Anderson, James (Mrs) (fl. 1844), of Westquarter Lodge, Stirlingshire, published Fugitive Pieces (Grahamston: W. Gillies, 1844). The book has been described as being ‘possibly, from language and themes, composed by a working-class woman’ (Blair). The poems are ‘in standard English and generally religious’. The poem ‘Composed After Hearing a Socialist Lecture’, ‘rejects socialism for its lack of Christianity’. ~ Sources Blair, PPP (2019); Mitchell, P242; JISC (Oxford). [F] [S]


Anderson, John (1820-90?), of Musselburgh, East Lothian the son of a soldier, received a basic education and was apprenticed to a leather merchant. He moved to Edinburgh and held a position in the Temperance Society, and lectured throughout Scotland. He later opened the Caledonian Temperance Hotel in London. Anderson wrote a series of political sketches. There are two poetry volumes, In Memory of John Anderson and Mary Christine Anderson (Edinburgh: Neill and Co., 1863) which is listed as being by both John and Mary Christine Anderson, but is not in fact of joint authorship: Anderson’s sister Mary Christine had died in 1842 aged sixteen. A further volume followed a decade later, The Weal and Woe of Caledonia, with an
Introduction by Fergus Ferguson (Glasgow: Scottish Temperance League, and London, 1873). Note: Reilly gives Anderson’s death-date as 1862, but since Edwards writes of his being still active in the temperance movement in 1884 this appears to be a mistake. ~ Sources: Edwards, 7 (1884), 308-14 and 16, [lix]; Reilly (2000), 12. [S]

(?) Anderson, John (b. 1879), ‘Alpha Beta’, of Dumfries, a clothier and the great-great grandson of a clothier, published poems in the Dumfries and Galloway Standard and other papers, and a collection, Wayfaring Songs (Glasgow and Dalbeattie: Fraser, Angus & Co, [post-1912]). ~ Sources: Miller (1910), 314-15. [OP] [S] [T]

Anderson, John (c. 1893-1918), of Glasgow, an apprentice compositor, ‘one of six men from the printing office of Hay Nisbet & Co who died in WW1’ (Blair). He was killed, aged 25, on 19 September 1918. A memorial volume was published, Musings and Memories (Glasgow: Hay Nisbet, 1921). Some verses of his also appeared in the Dunoon Advertiser. There is a ‘photo of him and of the others killed from this office at the back of the book’. ~ Sources: Blair, PPP (2019); Mitchell, P197. [OP] [S]

(?) Anderson, Joseph (fl. 1818), of Peterhead?, Aberdeenshire, published The Artless Muse; or attempts in verse, on different subjects (Peterhead: printed at the Auchmedden Press by Peter Buchan [qv], 1818), 72 pages, which includes a poem on the early eighteenth-century poet William Shenstone (on Shenstone, see also Joseph Giles, Thomas Nicholls, James Woodhouse, qv). ~ Sources: Johnson (1992), item 16. [S]

Anderson, Lizzie D. (fl. 1895), was born at the farm of Cairnrobin, about five miles south of Aberdeen; her family moved to become tenants in the parish of New Machar, and later to Thainstone, Kintore, where she continued to live with her brother, the tenant; in later years she suffered ill health; published poems in the Aberdeen Free Press and other newspapers; poems include ‘There’s Mair Things Caw’d Doun Than the Brig O’er the Tay’, ‘Autumn’, ‘The Home of My Childhood’, and ‘The Dying Girl and the Flowers’. ~ Sources: Edwards, 8 (1885), 89-95; information from Florence Boos. [F] [S]

Anderson, Matthew (b. 1864), of Waterside, Dalmellington, Ayrshire, a farmboy, coalminer, soldier and special constable. In his second volume he is described as a policeman in Symington, Ayrshire, and in his final volume, which includes a
photograph of him, as an ‘Ex-Ayrshire Policeman’. He published *Poems of a Policeman* (Paisley, Edinburgh and London, 1898), *Poems by Constable Anderson* (Kilmarnock: Standard Press, Book, 1912), and *Poetical Works* (Kilmarnock: John Ritchie, [1928]). A number of his poems include local material, poems on police work, family themes, and poems about ‘mining incidents in the area and beyond’ (Blair). ~ **Sources:** MBP3 (1986), item 88; Reilly (1994), 14; Blair, PPP (2019); Mitchell, P197, P229. [M] [S]

Anderson, Peter (b. 1864), of Shetland, the brother of Basil Ramsay Anderson (qv), a draper in Edinburgh and Montrose, Angus. Anderson ‘first tried writing verse shortly after leaving school, for we were quite a rhyming circle at home. Basil and Andrew, who are gone, and my oldest brother, William, all tried their hands at it—Basil alone succeeded’ (quoted by Edwards). Edward prints three of his poems, ‘Cloud and Calm’, ‘Mother’ and ‘The Engagement Ring’. ~ **Sources:** Edwards, 15 (1893), 94-6. [S] [T]

Anderson, Robert (1770-1833), of Carlisle, a pattern-drawer and calico printer. Anderson received some education at the Quaker school of Carlisle, doubtless helping to instill in him a veneration of equality, but he had to turn to hard labour at the age of ten to assist his ‘poor father’. Anderson was apprenticed as a calico printer, using any spare money he had to obtain copies of Addison, Pope, Fielding and Smollett. Later he worked as a pattern drawer. During the five years he spent in London, he was exploited terribly, and was ‘confined to a wretched garret’ for several months until a sister came to his aid. The mock-pastoral Scottish-style songs Anderson heard on visiting Vauxhall Gardens simultaneously disgusted him and roused his poetic sensibilities. ~ Anderson’s earliest poem, *Lucy Gray of Allendale*, was inspired by a tale he heard from a Northumbrian rustic, about a village beauty—‘fairer than any flow’r that blows’—who died at seventeen, and was thereafter followed by her lover. He was granted free admission to the gardens after the song was performed to ‘great applause’. The story also seemingly informed Wordsworth’s own ‘Lucy Gray’. Anderson published his first collection, *Poems on Various Subjects*, in 1798, which included ‘The Slave’, conveying his indignation at the slave trade: ‘Torn from every dear connection, / Forc’d across the yielding wave, / The Negro, stung by keen reflection, / May exclaim, Man’s but a slave!’ It was the only edition, and was reviewed, and was ‘not widely noticed’ (in comparison with what followed) but the *Monthly Visitor and Pocket Companion* (October 1799) briefly reviewed it, declaring: ‘This poet is self-educated, and
therefore his productions must not be severely scrutinised’ (Croft & Beattie); they recommended the volume. It was not until 1805 that Anderson published his best-known work, *Ballads in the Cumberland Dialect*, a selection taken from verse and prose featured in a local newspaper, delineating the manners and customs of his native land. Caine (2004) writes: ‘since he drew his materials from real life, Anderson was much feared for his personal attacks; he had a keen eye for the ludicrous, and pictured with fidelity the ale-drinking, guzzling, and cock-fighting side of the character of the Cumbrian farm labourer’. Following the death of his father in 1807, Anderson went to work in Belfast via a pilgrimage to the grave of Robert Burns (qv), which affected him greatly, as did the ‘distressing scenes’ of poverty in the countryside outside Belfast. In his memoir, he wrote, ‘it is much to be lamented that no provision whatever is held out by the British government to the poor of Ireland’. The two-volume edition of Anderson’s *Poetical Works* appeared in 1820, at a time when his local reputation drew subscriptions from Wordsworth and Southey. In his twilight years Anderson’s life became marred by bouts of intemperance and acute poverty, and he was haunted by the prospect of ending his life in St Mary’s workhouse. He died in Carlisle on 26 September 1833. Anderson published *Poems on Various Subjects* (London: J. Mitchell, 1798), *Ballads in the Cumbrian Dialect* (Carlisle, 1805, Wigton, 1834, London, 1881), *Poetical Works of Robert Anderson, Author of ‘Cumberland Ballads, &c., To Which is Prefixed the Life of the Author, Written by Himself; An Essay on the Character, Manners, and Customs of the Peasantry of Cumberland; and Observations on the Style and Genius of the Author By Thomas Sanderson* (Carlisle: B. Scott, 1820), two volumes, edited by his friend and fellow Cumbrian poet Sanderson; subscribers include Wordsworth and Southey. Posthumous editions include Anderson’s *Cumberland Ballads and Songs. A Centenary Edition*, ed. Revd. T. Ellwood (Ulverston: W. Holmes, 1904), and *Selections from the Cumberland Ballads of Robert Anderson*, ed. George Crowther (Ulverston: W. Holmes, 1907). There are a number of Anderson’s songs printed with music in Keith Gregson (ed.), *Cumbrian Songs and Ballads* (Clapham: Dalesman, 1980). Sources: Allan (1891), 167-8; Miles (1891), X, v; Robert Anderson, the Cumberland Bard. *A Centenary Celebration Souvenir* (Carlisle, 1933); Ashraf (1975), 117-18; Keith Gregson, ‘The Cumberland Bard: Anniversary Reflections’, *Folk Music Journal*, 4 (1983), 33-66; Burnett *et al* (1984), no. 16a; Johnson (1992), items 17-22, 64, 573, 743, 795; Cafarelli (1995), 83-4; Sutton (1995), 14 (manuscripts of poems and letters); W. Kemeza, ‘Robert Anderson, “The Slave” (1798)’ (1999), [http://www2.bc.edu/~richarad/asp/rasl.html](http://www2.bc.edu/~richarad/asp/rasl.html); Basker (2002), 528-9; Mike Huggins, ‘Popular Culture and Sporting Life in the Rural Margins of Late Eighteenth-Century England: The World
Anderson, Thomas (1810-88), of Fordyce, Banffshire, a herdboy, shoemaker and printer. He published Poems and Songs (Aberdeen, 1844). ~ Sources: Edwards, 14 (1891), 160-6. [S] [SM]

Anderson, William (1793-1885), of Paisley, a weaver and later a bookseller, who published the New Paisley Repository (1835). ~ Sources: Brown (1889-90), I, 276-78. [S] [T]

Anderson, William (1802-67), of Aberdeen, the son of a carter who died when his son was fourteen, leaving four children and a widow. Anderson set out to learn the trade of cooperage, but found the conditions intolerable for his health. He was employed instead as a handloom weaver at the Broadford Works, though mechanisation would make this job redundant in this period. In 1851 he obtained an appointment as Sergeant of the Aberdeen Harbour Police, and he was eventually promoted to night Lieutenant, his position when he died. Blair (2019) describes him as ‘well-known as a local writer’, and Edwards notes how he liked to write of ‘odd characters well-known in Aberdeen’ in his time, ‘pawky sketches of personages who once trod the streets’ of the city. He published Rhymes, Reveries and Reminiscences (Aberdeen: Herald Office, 1851), introduced with a nine-page prose piece of lifewriting. A lot of the poems are nondescript, written in English on familiar themes, but occasionally something stands out, such as the Scots poems ‘The Fourth Day of June Langsyne’, and as Edwards notes, some of the other local material is indeed strong. There is a poem ‘On the Death of Mr. Thom, The Inverury Poet’ (William Thom, qv), and a set of ‘Verses, On the Anniversary of Robert Burns—1849’ (qv), subtitled ‘Written for the Burns Club, Sheffield’. Five poems by a fellow poet, William Cadenhead (qv) are also included in Anderson’s collection: ‘The Firhill Well’, ‘The Corbie Well’, ‘A New Chapter of “The Language of Flowers”’, and, addressing his host, ‘To William Anderson, A Tranty Street Lyric’ (100-103, 107-10, 154-6, 167-71), followed by Anderson’s reciprocal ‘To William Cadenhead, A Bow Brig Lilt’ (171-7). ~ Edwards identifies Anderson as ‘the author of “Jean Findlater’s Loon”’, and includes the poems ‘The Lanely
Widow’, ‘Jean Findlater’s Loun’ [sic], ‘The Forsaken’ and ‘My Luckyminny’s Kist’.

~ **Sources:** text via Google Books; Edwards, 2 (1881), 234-9; Walker (1887), 513-2; Blair (2019), 116-17; Blair, PPP (2019); Mitchell, P241. [S] [T]

(?) Anderson, William C. (fl. 1907), ‘Wanderer’, a Scottish poet, published *Reveries and Reminiscences of a Wanderer* (Edinburgh: Robert Grant & Sons, 1907), with a photograph of the author. A note says he published in *Brechin Advertiser*, *Montrose Standard*, and other newspapers (Blair). The poems are ‘in Scots and English on standard topics’, and there are ‘two poems about events hosted by a steam laundry’ which would ‘suggest he worked in this field’. It appears to be quite separate from the similarly titled 1851 collection by William Anderson (qv, 1802-67). ~ **Sources:** Blair, PPP (2019); Mitchell, P241. [S]

Andrew, John (1801-71), ‘Werdna’, of Ayr, a weaver, bookbinder, upholsterer, and shopman. ~ **Sources:** Edwards, 4 (1882), 290-5. [S] [T]

Andrews, John (d. 1869), of Paisley, a lead drawer and dealer in weaving utensils, shawl manufacturer, temperance campaigner and poet. ~ **Sources:** Brown (1889-90), I, 418-22. [S] [T]

(?) Angus, James Stout (1830-1923), of Catfirth, Nesting, Shetland, worked as a housewright and joiner and as a ship’s carpenter, married and settled at Lerwick as a housewright. He published poems in the press in the 1870s, including his important and well-known Shetland dialect poem ‘Eels’, published in 1877. He later published a glossary of Shetland place names and then a glossary of the Shetland dialect. ~ **Sources:** John J. Graham and Laurence I. Graham (eds), *A Shetland Anthology* (Lerwick: Shetland Publishing Company, 1998), 19-25; Wikipedia and online sources. [S]

Angus, William Cargill (b. 1870), of Arbroath, Angus, an apprentice tinsmith, and a soldier. In childhood he ‘spent many days in the neighbourhood of the ancient “Round O” of which many poets have sung so sweetly’ (Edwards), i.e. Arbroath Abbey, whose famous high round window in the south transept was a beacon for sailors. He was apprenticed as a tinsmith, but was led to joining the army by a ‘roving disposition’ and a love of military life. Angus completed seven years in the Black Watch from the age of fifteen, serving in Belfast during the riots of 1886, Malta, and Gibraltar, and he began writing in the last two years of his army service

(?) Aram, Eugene (1704-59), of Ramsgill, Netherdale, North Yorkshire, later of Knaresborough, Yorkshire, the son of the gardener and poet Peter Aram (qv), worked as a London counting-house clerk and later as a schoolmaster in Knaresborough and a peripatetic school usher. He was a poet as well as a talented philologist, but much more famously, Aram was a murderer, tried, convicted and executed in 1759, whose sensational story inspired much lurid and creative writing, including Thomas Hood’s poem The Dream of Eugene Aram (London, 1831), Edward Bulwer-Lytton’s novel Eugene Aram (1832), three early silent films, and most recently Amanda Taylor’s novel Aram (2017). (There is a fuller of cultural influences of the story in Aram’s Wikipedia entry.) Some of Aram’s poems, and more of his prose, including his ‘Essay towards a lexicon upon an entirely new plan’ and his defence from his trial, are included in The Genuine Account, compiled by its published W. Bristow, as listed below, which went through many editions and expanded as it did so. (DNB recommends the 1832 Richmond edition.) Newsam and Grainge briefly sample his poetry, though understandably few others take much interest in this aspect of his life. ~ Sources: as cited; The Genuine Account of the Trial of Eugene Aram for the Murder of Daniel Clark, late of Knaresborough in the County of York (London: W. Bristow, 1769; sixth edition Knaresborough: E Hargrove, c. 1770); Newsam (1845) 65-8; Grainge (1868), I, 163; Amanda Taylor, Aram: Based on a True 18th Century Murder (York: West End Publications, 2017); DNB; Wikipedia. [C18]

Aram, Peter (1667-1735), of Clifton, Nottingham, the eldest son of a fisherman, later Sir John Ingleby’s steward and gardener at Ripley Castle, a naturalist and poet. Aram trained as a gardener with George London, in Fulham. From about 1694 he worked as a gardener at Newby Hall, near Ripon, Yorkshire, for Sir Edward Blackett. Following Blackett’s death in 1718, he was employed by Sir John Ingleby, most probably (since there are account books in his handwriting) as the steward, on
his estate at Ripon. In the 1920s he began writing an interesting and learned prose work, *A Practical Treatise of Flowers*, based very much on his practical experience as a gardener in cultivating flowers. He did not complete the work, and it remained unpublished in his lifetime, but has now been reprinted in a scholarly edition, which includes a valuable Introduction on Aram (Felsenstein). Christmas in LC1 observes that ‘Two versions of a burlesque poem modelled after Butler’s *Hudibras* appear in a commonplace book in Aram’s hand and are dated sometime after 1726 (Felsenstein, xxvi)’. Around this time, Aram began work on his major poem, *Studley Park*, a ‘well-informed, eloquently turned contribution to the tradition of local descriptive poetry’ (ODNB). His original title for the poem was ‘Mirum Naturæ or A Plan of Studley Park Nigh Rippon in Yorkshire Together with all its Rarities & uncommon Curiosities’, and Christmas, citing Felsenstein, summarises its genesis: ‘Sometime before 1733 Aram approached Thomas Gent [qv]—the York printer who was then gathering local ephemera for a supplement to *The History of York* he had published the previous year—with a ‘Poem on the beauteous Park at Studley’ (Gent, v). Impressed by the ‘Vivacity and Ardency’ of the poem, Gent sent it to a friend for correction (p. v). According to Gent, this gentleman-poet noted ‘That the whole contained such Thoughts, considering its Author, as would not misbecome a much greater Poet’ (vi). *Studley-Park*, complete with Aram’s lengthy historical notes, appeared prominently in Gent’s *The Antient and Modern History of the Loyal Town of Rippon* (1733).’ The poem, Christmas adds: ‘celebrates the extensive gardens at Studley Royal, the country seat of John Aislabie (1670–1742), the politician who was forced into early retirement about 1720 because of his complicity in the notorious South Sea bubble. Aislabie had been actively improving the estate for about a decade when Aram’s poem was published. There is no surviving evidence that Aram worked as a gardener for Aislabie, but he may have known William Fisher, the ‘Gardener in Chief’ at Studley and the poem’s dedicatee.’ The poem was reprinted in in the *Scarborough Miscellany for the year 1734*. Christmas notes its acknowledged debt to Alexander Pope and the ‘topographical tradition popularized in the seventeenth century by Denham and Waller’, but considers that it ‘remains the most ambitious and successful example of the kind by a plebeian pen in the first half of the eighteenth century’. ~ Aram named his son Orinda, the pen-name of the seventeenth-century poet Katherine Philips. His son was the notorious and unfortunate Eugene Aram (qv). ~ Sources: Thomas Gent, preface to *The Antient and Modern History of the Loyal town of Rippon* (York, 1733), iv–vi; Grainge (1868), I, 138-9; R. A. Aubin, *Topographical Poetry in XVIII-Century England* (New York: MLA, 1936), 129–30; Frank Felsenstein (ed.),
Peter Aram, ‘A Practical Treatise of Flowers’, *Proc. Leeds Phil. & Lit. Soc.*, XX, part i (Leeds, 1985), which includes a biography; Baines *et al* (2011), 7-8; LC1, 255-74; *ODNB*. [C18] [LC1]

(?) Archer, William (b. 1843), ‘Sagittarius’, of Carnoustie, Angus, served ten years as an apprentice seaman and was later a senior customs officer. ~ Sources: Edwards, 4 (1882), 105-9; Reid, *Bards* (1897), 20-22. [S]

Archibald, James (1817-87), of Paisley, a weaver, lived in Robert Tannahill’s former house, and wrote poems in praise of Tannahill (qv). ~ Sources: Brown (1889-90), II, 72-76. [S] [T]

Armstrong, Andrew James (b. 1848), of Dumfries, lost his father in infancy and grew up in a family of five, unprovided for. He spent two years in a ‘society’ school before becoming an errand boy at a draper’s shop and later at a bookshop, where he wrote his first poem, aged fourteen. This was printed in the *Dumfries Herald* and commended by the editor, Thomas Aird. In childhood he spent much time in the ‘auld kirkyard where rest the remains of Robert Burns’ (qv; Edwards). He served an apprenticeship as a cabinet maker, while studying at evening school to help make up for his lack of a formal education. Armstrong worked as a cabinet-maker in England for some years before settling in Kirkcudbright. He contributed prose tales and sketches as well as poems and songs to the newspapers. Edwards prints his poems, ‘Sweet Jessie Glen’, ‘The Dominie’s Dochter’ and ‘The Wee Creepie Stule’. He published a number of volumes: *Friend and Foe: A Tale of Galloway Seventy Years Ago* (Dundee, 1885), *Through the Shadows: A Story in Three Parts* (Dumfries, [1887]), *Ingleside Musings and Tales Told in Rhyme* (Dalbeattie: Thomas Fraser, 1890), which includes a portrait of the author and illustrations from original paintings by John and Thomas Faed, *The Cobbler o’ Kirkiebrae: A Romance of Galloway* (London: Simpkin, Marshall *et al*, 1896), and *The Levellers: A Historical Romance of Galloway* (Dalbeattie: I.A. Callan, 1898). (Note: ‘The Cottler of Eurkiebrae: A Romance of Galloway (London, 1896)’ is listed by Edinburgh University Library and echoed in COPAC and WorldCat, but I have not tracked down another copy or reference to it anywhere, so I strongly suspect it may be a phantom title based on the mis-typing of a catalogue entry for his actual 1896 volume.) ~ Sources: Edwards, 5 (1883), 253-7; Reilly (1994), 17; COPAC; WorldCat; DiscoverEd (Edinburgh University Library Catalogue); archive.org. [S]
Armstrong, A.W. (fl. 1816), an Irish sailor, living at Church Way, North Shields, Tyneside in 1816 when he published *O’Neil’s Farewell. A Poem* (North Shields: W. Orange, 1816), an imagined farewell speech by the titular O’Neil, written by one who witnessed his execution and dramatises the end of the man’s life. James O’Neil, an Irishman, was executed on the Town Moor, Newcastle upon Tyne, on 7 September 1816, for ‘a highway robbery and attempted murder’. A notice ‘To the Public’ tells us that on his way to the place of execution, O’Neil ‘had to pass the identical spot where he committed his act’. Having narratively made him face his crime, Armstrong argues cautiously for some sympathy for his fellow countryman, and against the tendency to blacken his name more widely: ‘Although we cannot approve of the conduct of this unfortunate youth, yet humanity bids us pity his untimely end. Many reports have circulated respecting his family, some are even rude enough to say, that his father and one of his brothers were also hanged some time ago in Ireland, without having the least foundation for such assertions. It ought to be practised amongst us, to endeavour to lay such reports until it can be clearly proved, or even if it was the case, what advantage do we reap by harrowing up the sorrows of the remaining family, who may be disposed to do good. Let each man look to his own conduct...’ He offers an alternative family context: ‘...this I can only say, that after the body had been removed to the house taken by the brothers, I had some serious conversation with them, and they said their father was a Farmer in Ireland, in the County of Tyrone.’ The father knew nothing of his son’s crime; a respectable local tradesman has confirmed this. Armstrong concludes: ‘The very penitent manner in which the unfortunate youth conducted himself, induced me to write the following Poem. I was a very few yards from the gallows during the execution’. Of course penitence and dignity are stock tropes of last dying speeches sold hot at the gallows, but Armstrong give the impression of pursuing a perhaps more serious and thought-out purpose, both in the preface and the poem, than simple catchpenny sales opportunism. Anti-Irish trouble was far from unusual in the English cities, and there is an element of careful defusing about all of this, among other things. (As a sailor as well as an Irishman, Armstrong will no doubt have been familiar with instances of brutal summary justice, and the forces it can sometimes unleash.) The poem itself accordingly begins with a sentimental, pro-Irish trope, one common in Irish diasporan writing, as the convict bids farewell to ‘Hibernia! fairest isle on earth! / Sweet land! which saw my wretched birth...’ ~ The title page declares that Armstrong is ‘Author of several Poems, now in the Press’, but I have not yet located any such. They may have been broadsides or pamphlets, or even lost provincial volumes (of which there are undoubtedly many in the
Armstrong, Tommy (1848-1920), of Tanfield, County Durham, a pitman, songwriter and poet. He published numerous broadsheet poems and songs, and portrayed life in a mining community with great energy and humour, and sometimes with a darkness that reflects the uncertainty and danger of deep coal-mining. A notable example is his tenderly philosophical song, ‘Trimdon Grange Explosion’, written to raise money for the widows and orphans of this mining disaster of 1909, and designed to be sung a capella, so that it could readily be used to raise funds. The first verse reflects on the uncertainty of life, in preparation for telling the story of the disaster and its effect on families: ‘Let’s not think of tomorrow lest we disappointed be; / All our joys may turn to sorrow as we all may daily see. / Today we’re strong and healthy but how soon there comes a change; / As we may learn from the explosion that has been at Trimdon Grange’. In a different register, the comic ‘fray’ is a popular staple of Geordie song and verse, a good example being the fearsome verbal battle between two women in Joe Wilson’s (qv) narrative of ‘The Row upon the Stairs’. Tommy Armstrong excelled at this form, with poems/songs such as ‘The Row i’ th’ Guttor’ and ‘The Row between th’ Caiges’. In each of these poems the energy of heated quarrelling gives the poet opportunities to make rich use of dialect sounds and terms, often through the lively insults thrown back and forth. He verses are often topical, or address issues that affect a mining community, from industrial conflict in ‘Durham Strike’, to the activities of the ‘Skeul Bord Man’, who stalks the community, determined to get every child into school, come what may. Armstrong’s verses were largely designed to be sung, and indeed they still are sung: for example, ‘Trimdon Grange Explosion’ is sung by Maureen Craik on the compilation CD Tommy Armstrong of Tyneside (Topic 1965, 1977), and in his own arrangement by Martin Carthy (The Definitive Collection, CD, Topic, 2002). This reflects the continued high valuation of writers like Armstrong in the local and regional community. ~ Editions of Armstrong’s verses include Song Book containing 25 popular songs by the late Thomas Armstrong, Compiled by his son W. H. Armstrong (Chester-le-Street, 1930), Tommy Armstrong Sings, introduced by Tom Gilfellon (Newcastle upon Tyne: Frank Graham, 1971), Pollisses and Candymen, ed. Ross Forbes (Consett: Tommy Armstrong Memorial Trust, 1987), and Ray Tilley, Tommy Armstrong: The Pitman Poet (Newcastle upon Tyne: Summerhill Books,
Armstrong, William (b. 1804), ‘Willie Armstrong’, of Newcastle upon Tyne, the son of a shoemaker, was born in ‘Painter Heugh’, a lane between Dean Street and Pilgrim Street in Newcastle. His father had a shoemaking business in Dean Street. Armstrong was apprenticed to a painter, Mr Wardle of White Cross, and worked as a journeyman in the same trade. He left Newcastle for London in 1833-4 and no record of his later life is currently known. His Wikipedia entry describes him as a ‘concert hall songwriter and performer’, and Hermeston states that ‘At convivial meetings his performances made him a “general favourite”’. His songs were local and topical, with material on two archetypal Newcastle trades, the colliers and the keelboatmen. They include ‘The Golden Horns, or the General Invitation’, ‘Invitation to the Mansion-house Dinner in honour of the Coronation’, ‘Keelmen and the Grindstone’, ‘Lizzie Mudie’s Ghost’, ‘The Newcassel Worthies’, and other popular songs, all published in miscellanies. His poems were published in a chapbook produced by John Marshall (1823), in Marshall (1827), and Fordyce (1842), and other collections. ~ Sources: Allan (1891), 215-21; Hermeston, ‘Song’ (2009), 64-5; Wikipedia.

Arneil, William (b. 1856), of Paisley, a tanner, who at the age of fifteen wrote a poem to Robert Tannahill (qv) published in the Paisley Herald, and also wrote poems on current political events. ~ Sources: Brown (1889-90), II, 458-68. [S]

and ‘An Acrostic to the Memory of Henry Hetherington’, 8 September 1849.  
**Sources:** *Northern Star* as cited; Kovalev (1956), 116-17; Ashraf (1975), 191-2; 
Scheckner (1989), 329; Schwab (1993), 183; Sanders (2009), 264-5, 267, 270, 272-3, 278. [CH] [SM]

**Sources:** Poole & Markland (1928), 138-41; BL.

Askham, John (1825-94) of Wellingborough, Northamptonshire, a shoemaker and the son of a shoemaker, later the librarian of the Literary Institute, Wellingborough, a member of the school board, a school attendance officer and a sanitary inspector, 1874. He published *Sonnets on the Months, and Other Poems, Descriptive, Domestic, and National* (Northampton: [John] Taylor and Sons, 1863), which includes a sonnet ‘To John Clare’ (qv) and a subscription list headed by Clare’s patron, Earl Spencer, *Descriptive Poems, Miscellaneous Pieces, and Miscellaneous Sonnets* (London: F. Warne; Northampton: [John] Taylor and Sons, 1866), *Judith and other Poems, and a Centenary of Sonnets* (London and Northampton, 1868), *Poems and Sonnets, Descriptive, Miscellaneous, and Special* (London: F. Warne, Northampton: Taylor & Son, 1875), *Irenia; or the City of the Dead* (1878), and *Sketches in Prose and Verse* (Northampton: S.S. Campion, ‘Mercury Office’, and Wellingborough: Thos. Collins, ‘News’ Office, 1893). ~ Copies of Askham’s *Descriptive Poems, Sketches in Prose and Verse*, and *Sonnets on the Months* were formerly owned by the writer and broadcaster Ray Gosling (1939-2013), who was brought up in Northampton. ~ A recent campaign by the Civic Society in Wellingborough, Askham’s home town, has led to the restoration of the poet’s grave. There is also a plaque in the cemetery, and an Askham Avenue in the town.  
? As(h)ton, Robert (b. 1706?), of Dublin, a poet and playwright. His identity is not clear. Evidence of the poems would suggest he may have been a shoemaker. However, John Graham, in his 1841 edition of Ashton’s play, *The Battle of Aughrim*, calls him ‘William’ Ashton, and says that he was eighteen when he wrote it, and a student at Trinity College, Dublin. ~ Ashton published *A Congratulatory Poem to the Reverend Daen [sic] Swift* (Dublin, 1725), *Poem in Honor of the Loyal Society of Journeymen Shoe-makers. On the Feast of St. Crispin* (Dublin, 1725), *A Satyr on the Journey-Man Taylors* (Dublin, 1725), and *A Poem on the Birthday of Her Late Majesty Queen Anne, of ever glorious memory, dedicated to Reverend Dean Swift* (Dublin, 1726-7). These are all folio sheets printed in Dublin by a student of Trinity College Dublin (ricorso.net). Ashton also wrote a very popular and much reprinted play, *The Battle of Aughrim: or, the fall of Monsieur St. Ruth. A Tragedy* (Dublin, 1728), a verse tragedy in five acts. ~ **Sources:** O’Donoghue (1912), 15; Christmas (2001), 69; Ricorso.net; ESTC; ECCO. [I] [SM] [C18]

(? Atherstone, Edwin or Edward (1788-1872), of Nottingham, the thirteenth son of a dyer in Brewhouse Yard, Hugh Atherstone (the poet’s brother Hugh inherited the firm), made his income from lecturing and publication. He eventually earned a civil-list pension of £100 a year. Atherstone was a music teacher, an elocution and philosophy lecturer, a painting dealer and collector, and a friend of the sublime artist John Martin (1789-1854). He published *The Last Days of Herculaneum* (1821), *A Midsummer Day’s Dream* (1824), a novel, *The Sea-Kings in England* (1830), a romance, *The Handwriting on the Wall* (1858), *Israel in Egypt: a poem* (London, 1861), and *The Fall of Nineveh: a Poem* (London: Baldwin and Cradock, 1828-30), two volumes, second edition (London, 1868). ~ **Sources:** Wylie (1853), 246-7; Miles (1891), 2, 495-506; Guilford (1912), 215; James (1963), 172; NCBEL III (1969), 363; Cross (1985), 83; Sutton (1995), 24 (numerous letters); Reilly (2000), 17; LION; ODNB. There are a number of electronic editions online, and further biographical information. [—Cole Crawford]

Atkin, John (1780-1862), of North Muskham, Nottinghamshire, a self-taught carpenter and joiner, and a correspondent of John Clare (qv), later a schoolmaster and a property owner. He was baptised on 21 August 1780 at North Muskham, the son of William and Sarah Atkin. He married Catherine Hutchinson of Normanton, at Newark, Nottinghamshire, on 23 March 1802. The 1851 census lists him as a schoolmaster, his wife living with him, and the 1861 census has him as a proprietor of houses and land. Atkin published *Jonah Tink, a Poem* (Newark, 1823), which
mentions Clare in the Preface (‘Like Clare, he pursued his favourite study, under every disadvantage’), and Robert Bloomfield (qv) in the text: ‘Like Giles, in Bloomfield’s pleasing tale, / The sweets of morning did inhale; / If you your time would well employ, / You’d pleasure reap without alloy: / Read Bloomfield’s works, then I am sure, / You’ll have a taste for literature’ (iv, 23, 54). Clare is also mentioned in a note forestalling accusations of plagiarism: ‘Clare in describing a Gossip, has the same idea and nearly the same words, but as this part of the Poem was written before his made its appearance, the Author is not afraid of plagiarism being imputed to him’ (24). The poem is described by Guilford (225) as a ‘rhymed and not over-grammatical account of the rise of an industrious and well-conducted farm servant to wealth and an influential position; it is a kind rhymed commentary on Hogarth’s Industrious Apprentice’. Atkin is briefly discussed in Blagg, *Newark as a Publishing Town* (1898), which notes that Jonah Tink ‘is a cryptogram for the real name of the author’. ~ Atkin was also a regular correspondent in the periodical press. ~ Sources: Thomas Matthews Blagg, *Newark as a Publishing Town* (Newark: S. Wiles, 1898); Guilford (1853), 224-5; Jarndyce (1980), item 1264; Johnson (1992), item 35; Bob Heyes, ‘Selling John Clare: The Poet in the Marketplace’, *JCSJ*, 24 (2005), 31-40 (39); Scott McEathron, ‘Clare, John Atkin, and *The Parish*’, *JCSJ*, 27 (2008), 5-3; genealogical information from Andrew Ashfield, drawing on Nottinghamshire Baptisms Index, Nottinghamshire Marriage Index, and the 1841-61 censuses. [— Sam Ward]

(!) Atkinson, Jane (1836-76), ‘Jenny Wren’, later Jane Shackleton, a farmer’s daughter and printer’s wife of Keighley, Yorkshire, who kept a school. She published *Facts and Fancies in Verse and Prose* (London and Keighley, 1864 and later editions; posthumous 1879 edition has added materials). In her preface she writes, ‘My husband is a printer and I persuaded him, and in the days of my early bridehood, while persuasion was an easy matter, to gather my stray scribblings together, and reprint them in the form of a book, which would be my very own production, and would be the realisation of the dreams and hopes of my girlhood’. She continued to write after the birth of her twin daughters, and her short stories were popular; she was a successful and locally very well-known writer. Forshaw prints the sentimental ‘Little Annie’. *Kith and Kin* (1931), a late edition of her short stories, ‘first published in *The Halifax Courier and Guardian, The Manchester Guardian, The Enquirer, and The Nursing Mirror*’, includes a Foreword by Alderman Ben Turner (qv). ~ Sources: Forshaw (1891), 160-1; Reilly (2000), 18. [F]

Bailey, Mary (1775?-1828), of Kingston Place, Newington Street, parish of St Mary’s, Sneinton, Nottingham, a lace runner (embroiderer). She married a tailor, and they had eight or nine surviving children (her eldest was just 13 when Bailey died). She published *Poems Humourous and Sentimental* (Nottingham: C. N. Wright, Chapel Bar; second edition Nottingham: Samuel Bennet, Long Row, both 1826). The second edition appears to have been revised, and there are some textual variants, including a removal of some informal terms. This 26-page, thirteen-poem volume, published by subscription, begins with the author noting the inadequacy of her ‘very deficient’ verses, but ‘as some Ladies have been pleased to express a favourable opinion of them, she has been encouraged to commit them to the press’. She addresses the critics in verse: ‘Should they find fault, which is, alas! too common, / They’d only set their wit against a woman!’ Verses such as ‘To a Lady who visited the author when she was in great distress’ express gratitude to one who dared to leave ‘her comfortable hearth, / And sought my humble roof’, facing ‘damp and darkness’ and ‘keen affliction’s hand’, to help Bailey feed her children. Bailey worked, but did not earn enough to feed her family: ‘The day and evening hard I work’d, / In sickness, and in pain, / In hopes for my dear little babes, / Some fire and bread to gain’. (6). We learn that her work was not done until the ‘clock went eight’, and that she came home ‘pennyless’. The nature of this work is revealed in ‘Petition to the British Fair’: ‘O view the ball-room, where beauty beams round, / And shines with such elegant grace, / And think you in no ways indebted to us,— / THE RUNNERS OF NOTTINGHAM LACE’ (11). She later protests, ‘How pleasant’s the task, whenever we’re ask’d, / To work hard to beautify you; / Then I’m sure you will own, with candour unmask’d, / Good food and good clothing’s our due; / But the price is so low, that sad to relate; / We cannot these blessings obtain’ (12). ~ One of Bailey’s most interesting poems raises issues of class, gender and moral value. This is ‘The Locust’, which describes in the form of a verse-letter an incident in which the poet comes across two middle-class girls who are tormenting a locust,
which they have got pinned through. She berates them for their cruelty, and for debasing their class and gender positions: ‘For shame! let it go, then I eagerly cried: / Can you be so cruel as this? / And look at your bonnets and pretty white frocks, / And, remember, at school you’re call’d Miss. // To a nice school you go, where a lady doth teach, / And you much finer feelings should learn; / But, I’m better than you, though my frock’s common blue, / While my heart doth such cruelty spurn.’ They reply in equally class-conscious terms that it is none of her business, and what is more she has ‘no right’ (i.e as a working-class woman) to come near them. But she ignores this, snatches the tormented insect from them, ignoring their cries, and swiftly destroys it, ‘because it could not get well’, overwhelming the class and gender considerations she has failed to appeal to, with a moral argument, judgment and action. ~ Bailey’s poems are rich in local interest and biographical and cultural detail, as in the lines addressed to her twin children, and others to a lady who distressed Bailey by saying that she should pray for her child to die, thus ending its poverty. The sickly child does recover, we gather (20), and is perhaps the ‘Ellinor,’ who ‘slept all the way’. In a letter thanking her brother and sister for ‘your pudding, your ham, and your wine’, she adds: ‘If more of my baby you wish me to tell, / I’m glad to inform you, she’s now pretty well’. Hostility to her having such a number of children is reflected in the words of the gossips who, she tells us, say that she bred her way into poverty, and whose spite ‘spoils each joy’ (26). This poem concludes a small volume of mainly two-page poems that speak of a mother’s love and a struggle to live on the wages of the Nottingham lace-making industry and express herself in verse. ~ Among Bailey’s subscribers are Lady Parkyns of Ruddington, and names such as Mrs Boothby of Standard Hill, Mrs Gilbert (possibly the poet Ann Taylor, 1782-1866, later Mrs Gilbert), and Mr Howitt (possibly the poet and literary encourager Richard Howitt, 1788-1869, or his brother Willliam, 1792-1879), all local Nottingham subscribers. ‘Lady Parkyns’ was Charlotte Mary Parkyns (1801-1838), née Smith, later Tyser, the mother of the famous explorer Mansfield Parkyns (1823-84). The eldest daughter of George and Eliza Margaret Smith of Edwalton, in 1820 she married Sir Thomas Boulthbee Parkyns (1797-1833), the 5th Baronet of Bunny Park. The Parkyns family were ‘well-known in local affairs’, and left a local legacy in the present-day name of Parkyns Street, Ruddington. She appears to be a key figure, and it is possible that Mary Bailey worked for her during her time in service. ~ Edlin-White describes Bailey’s poems as ‘witty, political and literate’ and notes the fact that the poem ‘Lines’ makes reference to Virgil, Milton, Byron and Henry Kirke White (qv). ~ Among the deaths listed in the Nottingham Review on 29 August 1828 is the
following notice of her: ‘On Sunday evening, Mrs. Mary Bailey, wife of Mr. Bailey, tailor, New Charles-Street, Nottingham. Among “the short and simple annals of the poor,” we know of few individuals who have greater claims to the sympathy of the opulent, than the object of this memoir could show. She had evidently received an education superior to the rank of life in which she latterly moved, and her conversation afforded ample evidence of her claims; she had been ladies’ maid in a family of rank and title. Some months ago she published a small pamphlet of poems, in order to procure her some assistance in supporting a sick husband and a numerous family of helpless children; and she met with encouragement from many respectable ladies in Nottingham, who commiserated her abject condition. The first and last verse of a poem addressed to her twin infants, born about fifteen months since, are as follows... [quotes from ‘The Author to Her Infant Twins’, the last poem in her book] ...About six weeks ago she was confined of her ninth surviving child; in a fortnight after she was sufficiently recovered to go out, when being employed to write a letter (which she was in the habit of doing for females or inferior attainments) she took cold; an inflammation fixed on her lungs, she was too poor to employ medical assistance, and her benefactors were not aware of her situation till too late. On Wednesday her remains were followed to the grave by her husband, and their nine children, the eldest of whom is not thirteen, and the three youngest were carried in the arms of sympathising neighbours. We hope that the relief which was afforded to the mother by the bountiful, will not be withheld from the destitute children, whose father’s delicate health precludes the labour necessary for their maintenance.’ ~ Sources: both editions of her volume, accessed in the Local Studies Department, Nottingham Central Library; ‘Died’ [Obituary, Mary Bailey], Nottingham Review and General Advertiser for the Midland Counties, Friday 29 August 1828, 3; ‘Lost Poet of the Industrial Age’, Nottingham Post, 27 June 2013; Edlin-White (2017), 8-9; Dawn Carol Whatman, ‘Recovering British Labouring-class Women Poets, 1780-1837’, PhD dissertation, Nottingham Trent University, 2018. [—Dawn Whatman, with further material by the editor] [F] [T]

(?) Bailey, Thomas, (1785-1856), a Nottingham tradesman, a ‘rhyming shopkeeper’, the son of a stocking-maker who was later the town gaoler, was born in Coal-pit Lane, Nottingham, a street that no longer exists but was once part of the route used to bring coal from the Wollaton pits to the Trent wharfs. Bailey was educated in a local day school and later at a boarding school in Gillingham, Yorkshire. He went into in business as a silk-hosier, and became a wine and hop merchant at Nottingham’s Low Pavement. He published What is Life and Other Poems (London:
Baldwin Cradock, 1820, 1821), with a Preface hailing ‘an age of poetical soldiers, sailors, cobblers, labourers, etc.’ (there is a copy of this in John Clare’s (qv) library), *The Carnival of Death. A Poem in Two Cantos* (London: Longman et al, 1822), dedicated ‘To the societies of England and America, associated for the dissemination of pacific principles throughout the world’, *Ireton: A Poem* [with other poems] (London: James Ridgway, 1827), *My Elbow Chair* [two poems] (undated, 1830s), *Recreations in Retirement, by an Old Tradesman* (London: Simpkin and Marshall; Derby: Mozely and Son; Nottingham: G. Simons, 1836), and *The Advent of Charity and Other Poems* (London, 1851). ~ Edlin-White notes that he retired from business in the 1830s to Basford House, which he had purchased in 1830, to become a full-time poet and journalist, and wrote guidebooks to Nottingham Castle (1854) and Newstead Abbey (1855), as well as his major work, *The Annals of Nottinghamshire*, in four volumes (1852-5), and a number of prose pamphlets and other works, including two related to Byron, *A Sermon on the Death of Byron. By a Layman* (London, Nottingham and Liverpool, 1824), and a *Handbook to Newstead Abbey* (1855). Bailey, who was among other things a ‘powerful speaker’ (Hall, 321), was elected a town councillor in 1836, and became the proprietor of a local newspaper, the *Nottingham Mercury* in 1845-6, although this was not successful and closed in 1851. Later in his life he became a collector of books and engravings, and continued his occasional writings. Bailey had raised a column in his garden to commemorate the passing of the Reform Act of 1832, and after his death this was removed to Basford cemetery, where he was buried. ~ His first book was reviewed in *The New Monthly*, 3 (1 February 1821), 78, as an ‘unpretending volume...the production of a tradesman of Nottingham. We have read it with pleasure. That a man engrossed with the petty cares of trade, should be imbued with poetical feeling, is, we think, more surprising than that a peasant, who has the woods and hills for “his daily teachers,” should be stirred by high impulses. Though we do not desire to see tradesmen in general taking up the unprofitable avocation of poetry, we rejoice... [etc.]’ Edlin-White, whose concern is with Nottinghamshire writers, quotes Bailey’s poem on a Nottingham stream ‘St. Ann’s Well’: ‘But blithely flow St. Ann’s! This little stream / Though temples fall, and sink the wise and brave; / And still, as splendid glows yon orb’s bright beam, / Whether its rays fall on a monarch’s grave / Or rustic’s sleeping child: and thou dost teem, / Sweet well! As much for healing, and dost lave / The lip as coolly now, and fresh, as when / Sherwood’s famed hero roused the deer in this deep glen’; sonorous and passionate lines, that reflect a huge sense of local pride, and Bailey’s love for the topography and history of his native town. ~ His son was Philip James Bailey,
author of the once famous but now almost unread epic poem *Festus* (1839), whose statue sits alongside those of Lord Byron and others outside Nottingham Castle. ~


Bain, Charles M., apparently a rural worker of Musselburgh, East Lothian, who states that like ‘the great prince of my country’s bards’ (Robert Burns, qv), he was ‘bred to labour’, and writes of his experience of ‘the dim vista of long toilsome years’ (‘Preface’ and ‘Dedicatory Stanzas’). Bain published *Poems* (Edinburgh: Oliver & Boyd, 1859), with ‘Dedicatory Stanzas’ addressed to ‘G. K., Esq., Musselburgh’. The poems include ‘A Tribute to the Memory of Burns’, ‘Verses spoken at the Annual Dinner of the Musselburgh Youths’ Friendly Society’, and a number of poems about places visited in the Musselburgh area, as well as poems on the ‘Crimean War and Italian liberty poems amongst nature poems, temperance poetry, and standard domestic and other poems’ (Blair). ~**Sources:** text cited via Google Books; Blair, PPP (2019); Mitchell, P225. [S]

Bain, Ebenezer (1838-1929), of Edinburgh, later of Montreal, a tinsmith, was one of five children of Thomas Bain, a Custom House Officer from a large working-class family. He worked as a Tinsmith in Edinburgh before emigrating to Montreal, Canada, in 1863, where he married a Peebles-born woman, Margaret Adamson. Bain served with the Montreal Garrison Artillery for five years. He ‘took a keen interest in the Montreal Caledonian Society’, and memorably recited ‘Tam o’ Shanter (Robert Burns, qv) at the age of 88. Bain published in the Montreal periodicals ‘from time to time’, and a collection of his verse was published to mark his 80th birthday: *Ramblings in Rhymeland: War Poems and Songs and Other Verse* (Montreal: Herald Press and Advertising Agency, 1918). Most of his biographical details come from the meticulous family history research carried out by the late John Henderson, published on the Electric Scotland website. ~**Sources:** Blair, PPP (2019); Mitchell; Electric Scotland website. [CA] [S]
Bain, John (fl. 1859), of Maryculter, Aberdeen, a ploughman, published *The Ploughman Muse, being a Number of Poetical Pieces and Random Rhymes* (Aberdeen: Printed for the Author, 1859), 70 pages. ~ Sources: Aberdeen (1887), 22. [S]


(?) Bakewell, Thomas (1761-1835), a Staffordshire weaver, ‘mad-doctor’ and poet. He published *The Moorland Bard, or Poetical Recollections of a Weaver, in the Morlands of Staffordshire* (Hanley: Allbut, 1807), and also wrote a domestic guide in cases of insanity. A couplet from Byron’s satirical ‘English Bards and Scotch Reviewers’, ‘May Moorland weavers boast Pindaric skill / And tailors’ lays be longer than their bill!’ (lines 777-8) alludes in part to Bakewell’s title, ‘Recollections of a Weaver, in the Moorlands of Staffordshire’. ~ Sources: Poole & Markland (1928), 113-14; Johnson (1992), item 44; Jackson (1985); NCSTC; *ODNB*; information from Sam Ward. [T]

Baker, Thomas (fl. 1759), of Wickham Market, Suffolk, a thatcher. He published *A Poem on the Winter Season: or, Mr. Hervey’s Winter-Piece Paraphrased, By Thomas Baker, Thatcher, in Wickham-market, Suffolk* (Ipswich: William Creighton, 1759). The poem provoked a sneering put-down, typical of its period, from the *Monthly Review*: ‘A Thatcher! Likely enough! for any thatcher, or thresher, or ditcher, who can write at all, may make such verses as Thomas Baker’s. The favourable notice taken of the late Stephen Duck, has, we fear, set many a poor mistaken clown to rhyming, instead of endeavouring to excel in more useful employments.’ The second edition, undated but likely published in the 1760s (estimated dates on COPAC for various copies range from c. 1767 to c. 1790), is entitled in full, *A Poem on Winter, A Versification of Mr. Hervey’s Winter-Piece*. The reference is to a poem by James Hervey (1714-58) included in his popular and much-reprinted volume, *Meditations, Contemplations and Reflections...and a Winter Piece* (1748), usually referred to as Hervey’s Meditations among the Tombs. ~ Sources: *Monthly Review*, 20 (1759), 476,
Balfour, Alexander (1767-1829), of Monikie, Forfarshire, a weaver, schoolmaster, later a merchant and manufacturer. His poems include an ‘Elegy to the Memory of Robert Burns’ [qv] in the Edinburgh Magazine (December 1896). He published the volumes Contemplation and Other Poems (1820), and Characters Omitted in Crabbe’s Parish Register [George Crabbe, qv]: with Other Tales (Edinburgh: Published for the author, 1825)—there is a copy of this in John Clare’s (qv) library, and in her study of Clare, Mina Gorji cites the poem ‘The Ploughman’s Death’, from this collection, as an example of the influence of Robert Fergusson’s ‘The Farmer’s Ingle’ on a number of self-taught poets. ~ **Sources:** Wilson (1876), I, 434-41; Reid, Bards (1897), 23-6; Powell (1964), item 105; Sutton (1995), 34 (manuscript of a poem, letters, legal documents); Mina Gorji, *John Clare and the Place of Poetry* (Liverpool: Liverpool University Press, 2009), 71, 145n57; ODNB. [S] [T]

Balfour, Charles (b. 1819), of Carnoustie, Angus, worked variously as a farmer’s boy, factory worker, soldier, and stationmaster. ~ **Sources:** Edwards, 3 (1881) (1881), 406-10; Reid, Bards (1897), 26-7. [R] [S]

(?) Ballantine, James (1808-77), of West Port, Edinburgh, the son of a brewer who died when his son was ten. He worked as a housepainter’s apprentice, and a maker of stained-glass windows, which he studied at Edinburgh University, and on which he published *A Treatise on Painted Glass, showing its applicability to every style of architecture* (Edinburgh and London, 1845). A prolific and popular verse and song writer, he published in *Whistlebinkie*, and through the following volumes: *The Gaberlunzie’s Wallet* (Edinburgh: John Menzies, 1843), *The Miller of Deanhaugh* (Edinburgh: John Menzies, 1845), *Poems* (Edinburgh: Thomas Constable, 1856), *The Gaberlunzie: A Scotch Drama Adapted from the Novel of The Gaberlunzie’s Wallet* (Edinburgh: John Menzies, 1858), *Lilias Lee, and Other Poems* (Edinburgh and Buxton, 1871), and *A Visit to Buxton: A Metrical Description* (Buxton, 1873). *One Hundred Songs with Melodies* (Glasgow: John S. Marr, 1866) is an edition of Ballantine’s selected songs with music. He also published *Verses for the Burns Centenary Banquet, on the 25th January, 1859, in the Music Hall, Edinburgh* (Edinburgh, 1859), and edited a *Chronicle of the Hundredth Birthday of Robert Burns* (Edinburgh and London, 1859) (Robert Burns, qv). Finally, he published a *Life of David Roberts, R.A.* (1866), an eulogy to his eponymous teacher, the inspiration for his success in reviving the art
of Scottish ecclesiastical stained glass. ~ **Sources:** Wilson (1876), II, 298-303; Edwards, 3 (1881), 25-32; Douglas (1891), 309; Miles (1891), X, xviii; Sutton (1995), 35 (numerous letters); Reilly (2000), 25; Blair, PPP (2019); ODNB; Wikipedia; Mitchell, P228, P242. [S]

Ballantyne, James (1860-87), of Crindledyke, Cambusnethen, North Lanarkshire, a trapper boy in a coal mine from the age of twelve, who broke his spine in an accident. ~ **Sources:** Bisset (1896), 277-82; Edwards, 11 (1888), 113-18 and 12 (1889), x. [M] [S]

Ballantyne, Margaret, of Paisley (fl. 1863), the daughter of a weaver (who died in 1863). She published poems in the local press. ~ **Sources:** Brown (1889-90), II, 382-83; Bold (1997), 251; information from Florence Boos. [F] [S]

Baltharpe, John (fl. 1671), a seaman, published *The Straights Voyage, or St David’s, Poem, being a description of the most remarkable passages that happened in her first expedition against the Turks of Argeir, Sir John Harman, Commander, Rere-Admiral of His Majesty’s Fleet, beginning May 1669, ending April 1671, by John Baltharpe, belonging to the foresaid ship* (London: E.C. for T. Vere, 1671). There is a modern reprint, edited by J. S. Bromley (Oxford: Basil Blackwell for the Luttrell Society, 1959). ~ **Sources:** as cited; Charles Napier Robinson, *The British Tar in Fact and Fiction* (New York and London: Harper and Brothers, 1909), 74, 173, 203; COPAC. [OP]

Bamford, Samuel (1788-1872), of Middleton, Lancashire, a radical weaver and autobiographer, a member of the ‘Sun Inn’ group of Manchester poets, described by Michael Scrivener as ‘the reform movement’s best-known poet’. He is best known for his autobiography, one of the key documents in the history of nineteenth-century radicalism. E. P. Thompson has described him as a key figure in the emergence of nineteenth-century working-class culture, operating at the mid-point between the ‘folk traditions of the eighteenth-century communities … and the more self-conscious intellectual attainments of the early decades of the nineteenth’ (325). ~ Bamford published *The Weaver Boy; or Miscellaneous Poetry* (Manchester 1819), *Hours in the Bowers. Poems* (Manchester, 1834), *Homely Rhymes, Poems and Reminiscences* (1843, revised and enlarged edition London and Manchester, 1864). His prose works include an *Account of the Arrest and Imprisonment of Samuel Bamford* (1817), *Walks in South Lancashire* (1844), *Dialect of South Lancashire*, or Tim Bobbin’s *Tumnus and Meary* (Manchester, 1850), and *Tawk o’ Seaith Lankeshur* (1850), and a
widely read and valued autobiography, *Passages in the Life of a Radical* (1860), two volumes. ~ Although in his time some thought Bamford had ‘sold out’ his political principles, he stuck doggedly to his non-violent beliefs, and as Kossick puts it, ‘upheld his version of radicalism with the conviction and the courage of a true conscientious objector: ready to risk imprisonment, prepared, if necessary, to die, but never to kill’ (LC5). Bamford would ultimately go on become an influential and inspiring figure, not only through his early political activism, but also his poetry, prose and most especially his lifewriting. To give an example, Malcolm Hardman, discussing the radical Bolton weaver Thomas Grimshaw (1800-77), notes that Grimshaw recalled that he was inspired by, among other things, ‘hearing an old man singing the liberation anthem known as “Bamford” after Samuel Bamford (1788-1872) who composed it in prison after Peterloo’ (110-11). ~ Morgan includes Bamford’s Peterloo poem, ‘The Song of the Slaughter. To Commemorate the Horrid Deeds Performed at Manchester on the 16th of August 1819’ (129-31), which was first published by Henry Hunt in his *Letter to Radical Reformers* of July 1820, and printed in the *Manchester Observer* on 5 August 1820. A broadside version of the poem, now entitled *Song of the Slaughtered*, was printed by J. Wheeler of Manchester sometime between 1827 and 1847, and a neutered and truncated version appeared in Bamford’s *Homely Rhymes* volume of 1864. She also includes his ‘Lines Written During Confinement in Lancaster Castle’, first published in the *Manchester Observer*, 18 September 1819 and the *Examiner*, 3 October 1819 (203-4), written after he was arrested following Peterloo. ~ Two of Bamford’s poems appeared in the *Northern Star*, ‘Hymn to Spring’, 22 April 1843, and ‘God Help the Poor’, 25 November 1843. ~ Sources: *Northern Star* as cited; Harland (1882), 220-8, 289-91, 353-5, 411-13, 479-80, 485-8; Thompson (1963, 2013); W. H. Chaloner (ed.), *The Autobiography of Samuel Bamford*, two volumes (London: Frank Cass, 1967); Vicinus (1973), 741; Vicinus (1974), 149; Hollingworth (1977), 151; Baylen & Gossman (1979), 27-9; Burnett et al (1984), 17-18, 356 (nos. 38-90, 792; Maidment (1987), 232-42; Johnson (1992), item 46; Michael Scrivener, *Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874* (Detroit: Wayne State University Press, 1992), 274-6; Vincent (1993), 45, 61-2; Sutton (1995), 36 (manuscript of a glossary of local dialect and numerous letters); Zlotnick (1998), 179-80; Martin Hewitt and Robert Poole (eds), *The Diaries of Samuel Bamford, 1858-61* (Stroud: Sutton, 2000); Reilly (2000), 27; Sales (2002), 94-7; Robert Poole, “A poor man I know”: Samuel Bamford and the Making of *Mary Barton*, *Gaskell Journal*, 22 (2008), 96-115; Sanders (2009), 249, 251; John Gardner, *Poetry and Popular protest: Peterloo, Cato Street and the Queen Caroline Controversy* (Houndmills: Palgrave Macmillan, 2011), 529; Falke
Bancks or Banks, John (1709-51), of Sonning, Berkshire, a weaver, later a bookseller in Spitalfields, poet and miscellaneous writer. His father died before he was two, and he was raised by his grandfather, a poor provincial tailor. Baines et al report that Banks was ‘educated privately at the expense of his uncle’, and after a failed apprenticeship as a weaver he set up a bookstall in Spitalfields, east London. This epitomises a more complex and contested story. According to Bancks himself he ‘worked hard for his grandfather and acquired the rudiments of a grammar school education’ (LC1). But his grandfather died, the ‘Scene of Learning clos’d’, and Bancks says that he took up farm labour before ‘rigid Fate condemn’d [him] to the Loom’. Theophilus Cibber tells a different story. An uncle-in-law succeeded as Bancks’s guardian at his grandfather’s death and put him to school at a nonconformist academy run by Peter Belbin, a Baptist preacher. Apparently envious of Bancks’s intellectual gifts, Belbin misrepresented him to his uncle-in-law who then removed Bancks from school and “put him apprentice to a Weaver at Reading”’ (LC1). But before he completed his apprenticeship Bancks broke his arm, preventing him from weaving or continuing in the trade. Although his uncle could do no more, another relative left him ten pounds, and now, in around 1729, he went up to London, bought a ‘parcel of old books’, and set up a book stall in the working-class and immigrant area of Spitalfields. Within months of the first unauthorised edition of Duck’s poems, Bancks brought out The Weaver’s Miscellany, seemingly at his own expense, declaredly written by ‘a poor weaver at Spitalfields’ — the two things are separately true, sort of, but not jointly — it emphasises his own experience of farm work and as a weaver’s apprentice, though at Christmas notes in LC1, it ‘does not include an occupation-specific poem, on the order of Duck’s “The Thresher’s Labour”, and makes surprisingly little mention of weavers’ actual work’. Christmas notes that that despite the various stratagems to align himself with Duck, the volume did not sell well, and Bancks ‘tried to distance himself from it later in life’. ~ After 1730 he apprenticed himself to a bespoke bookbinder and bookseller, Mr Montague, while producing a second volume in 1733. Christmas notes that it ‘provides some description of his former working life as a book-hawker, and some insight into his writing process and life as a struggling author’. His friend John Rollo (qv) a fellow poet and the landlord of a Spitalfields
tavern where Bancks liked to go, makes his appearance in several of the poems. He ‘apparently won praise from pope for the volume’, and moved on towards generating subscriptions for a fuller edition of his work, offering first a sample selecting, and then printed them in two volumes in 1738. He left Montague’s employment to work freelance as a writer and editor, producing an edition of the poems of Prior, and lives of Cromwell and other historical figures. This was far more successful than his earlier ventures, and his last project was as a writer for London newspapers as a fully established writer. ~ Bancks published the following collections: The Weaver’s Miscellany, or Poems on Several Subjects by John Bancks, Now a poor weaver in Spitalfields (London: printed and sold by the author and others, 1730), Poems on Several Occasions: consisting of tales, epistles, songs, epigrams and other miscellaneous pieces upon subjects of humour, and gallantry. None of them ever printed before (London: printed for the author, 1733), and Miscellaneous Works in Verse and Prose (London, 1738, 1739), to which Pope subscribed, as well as various non-fiction prose works, including lives of Christ, Oliver Cromwell, Louis XIV, Peter the Great, and King William III. ~ Klaus notes how he became a focus for a soon to be pervasive sneering at labouring-class poets who according to the Grub Street Journal in 1731 had been ‘tempted to neglect’ their business by Stephen Duck’s (qv) ‘good fortune’. Christmas in LC1 notes that in fact Bancks ‘published without the fanfare and royal patronage that Duck enjoyed, though Bancks certainly sought that easier route to writerly self-sufficiency’. Though he started off wanting to follow the patronage trail of Stephen Duck, Bancks was a much more commercial and business-minded person, closer perhaps to another provincial labouring-class poet who found a literary role for himself in London, Robert Dodsley (qv). Christmas concludes that although his plebeian origins ‘might be questioned because of his education (however truncated) and his inheritance (however meagre, but which suggests a family of higher means than, say, Duck’s), and though he was never hailed by his contemporaries as an extraordinary natural genius, Bancks nevertheless set about using the cultural markers available to him in the 1730s to fashion a career in letters. His success speaks both to the inroads non-gentlemanly writers could make in the literary marketplace in the period, and to Bancks’s own wit, talent, and strength of character’ (LC1). ~ Sources: Cibber (1753), V, 310-15; Hoxie Neale Fairchild, Religious Trends in English Poetry (New York: Columbia University Press, 1939), I, 273–8; Røstvig (1971), II, 155-7; Lonsdale (1984), 274-5; Klaus (1985), 15-16; Goodridge (1990), 19-20; Greene (1993), 104-5; Christmas (2001), 21, 96-106; Overton (2007), 7-8, 58-60; Baines et al (2011), 13-14; Batt (2017); Weissman, I, no. 62; LC1, 181-230; ODNB. [C18] [LC1] [T]
Banks, George Linnaeus (1821-81), of Birmingham, a cabinet casemaker, salesman, and editor, a poet, novelist and member of the ‘Sun Inn’ group. He was married to Isabella Varley Banks (qv, under ‘Varley’). Banks published in the periodicals, and produced a volume of poems, *Daisies in the Grass* (1865). His poem ‘Hurrah for Old Christmas’ was printed in the *Northern Star*, 26 December 1846. He also variously edited a number of newspapers: the *Harrogate Advertiser*, *Birmingham Mercury*, *Dublin Daily Express*, *Durham Chronicle*, *Sussex Mercury*, and *Windsor Royal Standard*.

Sources: *Northern Star* as cited; Andrews (1888-9), I, 48-56; Poole (1914), 236-41; Sutton (1995), 37 (several manuscripts of poems and stories; numerous letters); Sanders (2009), 266; ODNB. [CH]

Bannard, James (b. c. 1773), of Coventry, later of Buxton, Derbyshire, and he also seems to have lived in other places in the Midlands and the South of England. Bannard was an agricultural labourer, later a ‘wandering bard’ who tailored his verses to the places he visited, and eventually a ‘poor man from Buxton, who made a living selling his verses’. A ‘Wandering Poet in his 74th Year’, Jewitt calls him in 1867, by which time he was selling his poems ‘at the “Cottage of Content”, Buxton’. By then he had led ‘quite a nomadic’ life, and we can track some of his travels and the stages of his life in the various broadsides and poems that have surfaced. Among the undated broadsides, one entitled ‘the River Avon’ is listed on the Shakespeare birthplace Trust website (ref DR406/135). Also covering the same region are his lines ‘On an Ancient elm Tree at Stratford’, mentioned in an old catalogue. The Oxford collection has ‘The Wandering Poet’s Views and Reflections of Bridgnorth’ (‘When I first into Shropshire came’) (Bridgnorth: Edkins and Sons, printers, undated) (ref. Roud V9721; Bod19453). The dated poems I have located are as follows: *The Poetical Works of James Bannard, late of the city of Coventry, and now of Brandon, Warwickshire, agricultural labourer; containing epistles, reflections, the angels’ harvest home, and miscellaneous poems* (Coventry: printed for the author by Charles A. N. Rollason, 1834); *The Origin and Progress of a noble family in the west of England, and The Flower of Eydon: Poems* (Daventry: Barrett, 1840); ‘The Happy Cottagers, a rural poem, by James Bannard, an agricultural labourer, written when toiling on the estate of the Earl of Aylesford, Great Packington, Warwickshire, in the 69th year of his age’ (Coventry: E. Pearce, 1843), a broadside in the University of Cambridge Library; ‘Derbyshire Hills’ (‘At length my wand’ring feet have brought me / To this Derby Hill’), in his ‘Views and Reflections taken from Solomon’s Temple, near Buxton, by James Bannard, a Wandering Poet in his 74th Year’, his best-known
poem, printed in Jewitt and reprinted in several collections and studies of folk material; and finally, 'Cowes, Isle of Wight: The Following Lines by James Bannard, formerly an agricultural labourer, and at present time a wandering poet, Composed on his arrival at Cowes, 18th June 1849, in the 76th year of his age' ('At length my fickle fancy’s brought me / To the isle of Wight'), another broadsheet. No doubt there are others to be found. ~ Sources: Jewitt (1867), 243-6; Transactions and Proceedings of the Birmingham Archaeological Society, 2-3 (1872), 78; James Burmester, catalogue 57, part 2, item 105 (2021); JISC; Hathi Trust; Catalogue of the Vanderbilt University Library; online sources; information from Nick Groom.

(?) Bannerman, Anne (1765-1829), ‘Augusta’, ‘B’, a ‘crooked poetess’ of Edinburgh, the daughter of William Bannerman, a ‘running stationer’, i.e. a person who sold ballads in the street, and Isobel Dick, a friend of Robert Anderson (qv). She became destitute in the 1790s following the death of her mother and brother, endured much poverty, and became a governess to the Beresford family in Exeter. Bannerman contributed to the Poetical Register. She published Poems by Anne Bannerman (Edinburgh: Mundell & Sons; London: Longman and Rees, and J, Wright, 1800), Tales of Superstition and Chivalry (London: Vernor & Hood, 1802), and a revised subscription edition of Poems (Edinburgh: printed by Mundell, Doig, and Stevenson, 1807). Her poems ‘The Female Exile’ and ‘On the Sleeping Brave of Waterloo’ are included in the anthology The Poetical Commonplace Book (Edinburgh: John Anderson 1822). ~ Sources: Jackson (1993), 16-17; Sutton (1995), 37 (letters); Andrew Elfenbein, ‘Lesbianism and Romantic Genius’, English Literary History, 63, no. 4 (1996), 929-57; Gifford & McMillan (1997), 679; Meyenberg (2000), 200; Backscheider (2005), 403; Backscheider & Ingrassia (2009), 868; Verdonck (2015); ODNB; information about her father from her Wikipedia entry; information from Dawn Whatman. [F] [S]

Banton, John (1793-1848), a labourer’s son of Teigh, Rutland, the son of Edward and Mary Banton, was baptised at Teigh on 2 June 1793. He was educated at the village school but ‘never taught a grammatical lesson’ (Phillips). However he later became the Teigh schoolmaster himself. He married Hannah Cobley, at Garthorpe Leicestershire, on 2 January, 1816, and they went on to have two children. In the 1841 Census he is recorded as a Schoolmaster, living with his wife and two children at Teigh. He published The Village Wreath (Stamford, 1822), Excursions of Fancy; Or visits to the Moor; Being pastoral, Descriptive, and other Poems, by John Banton, of Teigh Rutland (Stamford: printed and sold for the author by W. Markham, 1824), with a
frontispiece of the poet’s cottage, subscribers to which include John Clare (qv), whose surviving library includes both books; and The Sulliot Chief (1834), ‘a dramatic poem, founded on an attempt made by the notorious Ali Pasha to subjugate the Suliotes, an independent tribe of Greeks, an account of which the author found in the Monthly Magazine’ (Phillips). ~ For all that he subscribed, John Clare had no high opinion of Banton, whom he includes in a generally scathing list of ‘nine neighbour poets’: ‘after this started up a Parish Clark named Banton who had the impudence to style his poems “Visits from the Muses” and dedicated t to the University of Cambridge because two or three boys (the sons of clergymen round his own village) had subscribed to it’. He may have felt a little threatened by these local upstarts, with their Cambridge connections and visiting ‘Muses’. Phillips’s County Geography, first published in 1913, regards Banton as little Rutland’s ‘one local poet’: but see also Anna Adcock (qv). Phillips praises Banton’s ‘vivid imagination ... excellent knowledge of the classics, and facility of expression’. ~ Sources: Powell (1964), items 106-7; Michael D. Rafferty, Writers of Leicestershire (Leicester: Leicestershire Libraries, 1984); Crossan (1991), 37; By Himself (1996), 187; G. Phillips, Rutland (Cambridge University Press, 2012, Cambridge County Geographies series, first published 1913), 137-8; information from Greg Crossan and Bob Heyes, and further information from Andrew Ashfield, who drew on Rutland Baptisms, England Select Marriages 1538-1973, 1841 Census, and Rutland Burials, GRO Q1, 1848, Oakham, 15.604.

(?) Barber, Mary (c. 1685-1755/7), of Dublin, an English woollen draper’s wife and mother of four children, whose literary endeavours was supported and encouraged by Jonathan Swift and his friends. In 1734, she was arrested ‘for possession of manuscript copies of some of Swift’s political poems attacking Walpole’s administration’ (ODNB). She was also accused of (and never cleared for) forging Swift’s signature on a letter about her to Queen Caroline. These and the shadow of Swift have perhaps contributed to her eclipse. Barber contributed to numerous magazines and anthologies, including: Tunbrigialia, or, Tunbridge Miscellanies, for the Year 1730 (anonymously), the Gentleman’s Magazine (1737), and Poems by Eminent Ladies (1755). She published A True Tale to Be Added to Mr. Gay’s Fables (Dublin: Sarah Harding, 1728), and Poems on Several Occasions (London: Printed for C. Rivington, 1734), which attracted over 900 subscribers including Swift and Samuel Richardson, and included six posthumous and previously unpublished poems by Constantia Grierson (qv). A modern edition of Barber’s poetry is The Poetry of Mary Barber, ?1690-1757, ed. Bernard Tucker (Lewiston, NY, and Lampeter, Wales:

Barclay, Andrew (fl. 1842), of Dundee, a stone mason, later and at the time of his death a city missionary. He published Sacred Poems (Dundee: Middleton, 1842). ~ Sources: Reid, Bards (1897), 30; JISC (University of Aberdeen). [S]

Barham, George (fl. 1866), a shepherd, published The Christian’s Last Hope; Or, Pathetic Pieces on Departed Friends (London: Little Sussex Place, Hyde Park gardens: sold by Mrs Rhind, 1866), 24 pp. (copies in the BL and the Bodleian). Judging from his one known publication, Barham was based in or near London. ~ Sources: Reilly (2000), 28; WorldCat.

(?) Barker, John Thomas (1844-1919), of Bramley, near Leeds, was in commerce from the age of fifteen. He was the third son of Benjamin Barker of Ebenezer House, Bramley, who founded the firm of B. Barker and Sons, woollen manufacturers, Sheepshanks Mill, Kirkstall Road, Leeds. The son worked for the business early, as a travelling representative all over the UK. Reading was his great hobby, and with much dead time in travelling work he had plenty of opportunity to do so. He read ‘in railway carriages, and being endowed with a trustworthy memory he profited by this enjoyment throughout his life’ (Yorkshire Weekly Post). He also built up a good library, book-buying on his trips. ~ He published The Pilgrimage of Memory: A Romance of the Yorkshire Moors, and Other Poems (London: Simpkin Marshall, 1886), and The Midsummer Day’s Dream (London and Leeds, 1869). Barker also edited his uncle’s autobiography, The Life of Joseph Barker, Written by Himself, Edited by His Nephew (London: Hodder and Stoughton, 1880), and included in his first book a poem ‘In Memoriam’ to ‘Joseph Barker, Preacher, Author and Controversialist’. In
his poems he sometimes wrote in the Yorkshire dialect. An obituary notice from the *Yorkshire Weekly Post*, 15 March 1919 is subtitled, ‘The author of “Bramla Band”’, a poem described as ‘one of the most popular Yorkshire dialect rhymes and quoting extract from it. It was a verse ‘of more than local celebrity’ whose author was ‘proud of it’. The obituary also discusses and quotes from ‘The Song of the Weyver’, another of his popular dialect rhymes. The author was ‘a frequent contributor of literary articles and dialect sketches to our columns’. For example he wrote a series of articles on ‘famous Yorkshiremen who had been engaged in trade and commerce’ ~ His first collection, *The Pilgrimage of Memory*, is dominated by its 114-page title poem, a four-part narrative construction with each part named after a location or a character: ‘Moorfields Hall’, ‘The Hermit’, ‘Ferndale Abbey’ and ‘Florence Myddleton’. ‘A Midsummer Day’s Dream’ subtitled ‘A Rhapsody’ is also in two books, though much shorter, and formed the basis of his second collection. The volume is completed with a somewhat smaller section of miscellaneous poems. What is interesting here is that we only get to the dialect material that was so popular in the last small section, of ‘Humorous Poems’, and then just the two most popular ones, sandwiching more non-dialect material. The impression one get is that in his book he did not wish to capitalise on the popularity of this material so much as fill his book his more ‘serious’ material in Standard English: more evidence, perhaps, that the liveliest and least censored or self-censored poems went into the newspapers not the books, and that dialect work was still thought to be confined to ‘humorous’ work, even by some of it practitioners. ~ Sources: England (1983), 35; Reilly (2000), 28; general online sources.

Barker, Robert (b. 1729), of Wigan, Lancashire, was apprenticed to a Liverpool shipwright at the age of fourteen, and was later a ship’s carpenter. He published *The Unfortunate Shipwright, Or Cruel Captain. Being a Faithful Narrative of the Unparallel’d Sufferings of Robert Barker, Late Carpenter on Board the Thetis Snow, of Bristol, in a Voyage to the Coast of Guinea and Antigua* (London: Printed for, and Sold by the author, undated; editions of 1758, 1759, 1762 and 1795 identified). ~ Sources: undated edition of his principal work via Google Books. [C18]

Barlow, Thomas (1826-1904), ‘The Bard of Longdendale’, of Radcliffe, Lancashire, but at an early age moved to Hyde, Cheshire, where he worked as a calico printer. He later moved to Dinting, and lived in the Glossop area for the rest of his life, were he served as ‘one of the first working-man magistrates of Glossop’. He published A Pic-nic at Woodhead: Scenes around Castleton, and Other Poems (Manchester and London, 1867), and Poems (London, 1894). ~ Sources: Reilly (1994), 30-1, Reilly (2000), 29. [T]


Barnard, Andrew (b. 1860), of Grangemouth, Falkirk, Stirlingshire, the son of the mineworker poet Francis Barnard (qv). He worked with his father, but was disabled in an accident, and was later a weaver, a joiner and a musician, and then an engine-keeper. Barnard published poems in the newspapers. ~ Sources: Edwards, 13 (1890), 132-5; Bisset (1896), 271-6. [M] [S] [T]

Barnard, Francis (b. 1834), ‘F. B.’, of Woodend, Armadale, West Lothian, a mineworker poet, and the father of Andrew Barnard (qv). He published two collections, Sparks from a Miner’s Lamp: Being Poems and Songs (Airdrie: Baird and Hamilton, 1875), and Chirps frae the Engine Lum; Ghaist o’ Gartmorn, and Other Poems (Bathgate: Laurence Gilbertson, 1889), and an important related work, Poetry of the Dell, Being Sketches of the Poets and Poetry of the District of Woodend, Torphichen
(Bathgate: Laurence Gilbertson, 1887). I have not found this rare work in any of the main libraries or databases. It is cited in Blair (2019), 151, 210. She also discusses the poem ‘An Evening in Spring’ from the *Sparks* collection (first published in the *Airdrie Advertiser*, 5 April 1862), in introducing the Miner Poets of Lanarkshire, noting that Barnard was a ‘newspaper poet, whose works tended to appear as ‘F.B., Woodend’ in the *Airdrie Advertiser*, the *West Lothian Courier* and other local papers’ (150-1). ~ Sources: Edwards, 10 (1887), 290; Bisset (1896), 191-202; COPAC (which lists copies in Aberdeen University Library). [M] [S]

(?), Barnard, Robert (1762-1830), of Sheffield, a Quaker and a dealer in local steel products. He was born in Upperton, near Sheffield, the son of John Barnard, and Hannah Wilson. He married Hannah Gaylard in 1796, who pre-deceased him by five years. ~ Barnard liked to call himself the ‘Poet Laureate of Sheffield’, and published a number of poems in the Sheffield newspapers from about 1790 onwards, some of which ‘contained passages not very complimentary to the town; for instance, he declares, and not without truth, that the atmosphere is sometimes so filled with the smoke rising from the manufactures, that the sun looks “like a copper shield”’ (Newsam). He extends this to say that the pollution makes the local women look crocus-faced. However, an anonymous reviewer in the 1824 *Cambridge Quarterly Review* characterised Barnard’s poetry as being of a comparatively ‘grave and sedate cast’. He also ‘never attempted the higher walks of poetry, but many of his lyrical pieces display no ordinary poetic talent, and some of them are of a superior class’. He edited a small volume entitled *The Leisure Hour Improved: Or Moral Miscellanies in Prose and Verse, Original and Selected* (Ironbridge: William Smith, 1809, second edition, 1811), with several of his own pieces in it signed ‘B’. Seven years later, while living in Bridgnorth, he published a full volume, *A Wreath from the Wilderness; being a Selection from the Metrical Arrangements of Accola Montis Amoeni* [Latin for victorious mountain dweller] (Ironbridge: William Smith, 1816), second edition 1817. His poems, which are largely devotional, include ‘Ackworth School’ (extracted in Newsam), ‘The Death of the Righteous’, and six elegies entitled ‘Biblos; or The Book’, on characters from the bible. ~ Sources: ‘Art. V. The Poetical Works of James Montgomery’, *Cambridge Quarterly Review* I (October 1824), 78-108 (86-7); Newsam (1845), 110-11; Lovelock (1970), 1; information from Andrew Ashfield.

(?), Barnes, William (1801-86), of Bagber, in the Vale of Blackmore, Dorset, was born at Sturminster Newton, the sixth child of a farmer in reduced circumstances. He is

Barnet, James (b. 1825), of Dundee, a printer and poet who emigrated to America when he came of age, lived in Chicago, where he farmed and worked in printing, ‘experienced several business reverses; but established a successful business in Chicago’ printing directories and the like. According to Reid, Barnet published a ‘curious account of his “Four Visions in Twenty Years”’. I have not identified this and suspect he published it in the periodical press, where he frequently contributed ‘poems, letters, &c.’ By 1897 he had returned to Scotland to live in Kingsmuir, Forfar. Reid reproduces his ‘A Song to the Tay’, one of many poems that reflected his sense of pride for Dundee and Scotland, especially during his American sojourn, a familiar sense of local patriotism common among those widely scattered.
~ Sources: Reid, Bards (1897), 30-1. [AM] [S]

Baron, John (1823-80), of Blackburn, Lancashire, ‘The Grimshaw Park Poet’, a handloom weaver and then cotton factory operative. He published a collection of poems jointly with the printer James Walkden, Flowers of Many Hues, in 1847. A further collaboration is noted by Hobbs and Januszewski: ‘when John Baron’s former teacher Charles Tiplady was 60 and Baron 50, “an exchange of reminiscences in verse took place between the teacher and scholar”, with poems such as Tiplady’s “Answer to John Baron’s Retrospective Stanzas”’. His newspaper publications include ‘Song of the Emigrant’, published in the Blackburn Times, 11 July 1863. Baron’s powerful manner of reciting verse is captured in William Billington’s (qv) dream-poem ‘A Night with the Brother of “Mine Host”’: ‘John Baron stood reciting next, / Till all the building echoed round; / The “Balaclava Charge” his text, / Made the unvaulted roof resound, / And Dicky’s parlour door to shake, / At which I started, wide awake!’ ~ Sources: Hull (1902), 85-100; Hobbs & Januszewski (2013); ‘Poetry of the Lancashire Cotton Famine’ web page. [T]

Baron, John Thomas (1856-1922), ‘Jack o’ Ann’s’, of Blackburn, Lancashire, a shopworker, a foundry worker, iron turner and fitter, and a prolific dialect poet. He was the brother of William Baron (qv; his nephew Joseph Baron was also a dialect
poet—see Hull, 386-404—but is not a ‘labouring class’ poet). Hobbs and Januszewski record that he ‘had many poems published in the local Dick Snowdrop’s Comic Journal and went on to write some 1,800 dialect poems for the Blackburn Times under his dialect nom de plume, Jack o’ Ann’s’. ~ Sources: Hull (1902), 362-86; Maidment (1987), 351-2; Hobbs & Januszewski (2013); www.cottontown.org.

Baron, William (1865-1927), ‘Bill o’ Jacks’, of Blackpool then Blackburn, Lancashire, a factory worker and dialect ‘poet of the people’, the brother of John Thomas Baron (qv). He published Bits o’ Broad Lancashire (Blackburn and Manchester, 1888), and Echoes of the Loom (Rochdale, 1903). ~ Sources: Hull (1902), 429-39; Hollingworth (1977), 151; Maidment (1987), 269-70, 351-2; NTU; Massey page.

Barr, Catherine (fl. 1859), of London, ‘a poor blind woman, who was never taught to read or write’. Barr was ‘brought up by a pious grandmother’, a missionary, ‘until the age of sixteen’, and ‘afterwards placed at the Blind Asylum in St. George’s Fields, where she remained for seven years’. On losing her guardian, Barr maintained herself by playing the guitar, singing sacred music on the streets of London, and from an annuity of £10 from a charitable institution. Her verses were transcribed and sold to raise further funds. She published Verses by Catherine Barr, (a Poor Blind Woman), Better Known in the Church Militant as “Kitty” (London: Rixon & Arnold, 1859). ~ Sources: Verses, Preface, 3-4, via Google Books. [F] [—Dawn Whatman]

(?), John (b. 1812), of Paisley, Renfrewshire, later of Otago, New Zealand, a manufacturer’s son, a mechanical engineer and the head of an engineering firm. He emigrated to New Zealand in 1852, where he worked as a farmer in South Craigilee, Otago. He published Poems and Songs, Descriptive and Satirical (Edinburgh: W. P. Nimmo, 1861), with poems on both Scottish and New Zealand themes. He sometime wrote in Scots, and was also a temperance poet. ~ Sources: text via Google Books; Brown (1889-90), I, 427-29; Edwards, 12 (1889), 284-90; Blair, PPP (2019); Mitchell, P242. [NZ] [S]

Barrass, Alexander (1856-1929), of Blackhall Mill, County Durham, a coal miner, tells us in the preface to his first volume that he left school at nine and ‘never saw a grammar’ until he was nineteen. He published two volumes, The Derwent Valley, and Other Poems (Newcastle upon Tyne: J.M. Carr, 1887), and The Pitman’s Social
Neet (Consett: J. Dent, 1897). He also wrote a column for the Newcastle Chronicle. Barrass’s first volume is equally divided between an elegant and learned topographical poem inspired by ‘an earnest love’, and which the author describes as a five year project of ‘self-improvement as much as self-amusement’, concerned with ‘the useful as much as the ornamental’; and some occasional and other verses, all largely in standard English. The second volume is dramatically different; the main text is a neglected dialect classic, a coalminer’s social poem in the north-east tradition of Edward Chicken’s The Collier’s Wedding (1730), Thomas Wilson’s The Pitman’s Pay (1826), and Matthew Tate’s Pit Life in 1893 (1894), all qv. The ‘Social Neet’ is set in a pub in Stanley, and describes a pay night, which is the occasion for a sequence of songs and recitations from different speakers, as well as being a poetical device for gathering them in a sociable poetical portmanteau, like Robert Bloomfield’s (qv) late collection May Day with the Muses (1822), and more specifically, following the format of Thomas Wilson’s The Pitman’s Pay and Other Poems (1843), which is also set in a local pub on pay night. Each contribution contrives to relate to one of the main roles in pit work, from ‘The Driver’ to ‘The Deppity’ (these are listed on Barrass’s Wikipedia page). Songs from The Pitman’s Social Neet, including ‘The Driver’ and ‘The Putter’, have been set to music at various times, and continue to be sung in the North-east by folk singers such as the former miner Johnny Handle (b. 1930). ~ Barrass suffered a mental breakdown in the mid-1890s, and in 1894 was institutionalised in Sedgefield Asylum, where he would remain for his last 35 years. His second volume was therefore evidently put into print by friends and admirers including the local Member of Parliament who contributed its brief introduction. He describes it as ‘the last endeavour of the genius of poor Barrass’; so the mental crisis that had overcome him was evidently already regarded as having put him beyond rescue. In the preface to his first volume Barrass thanks two fellow local poets, Joshua Lax for books, and John Rowell Waller (qv) for encouraging his poetical efforts; the third canto of The Derwent Valley is dedicated to his partner, ‘Lizzie’. A hand-corrected and signed copy held by the present contributor (JG) is inscribed to a G. R. Hedley, dated May 9th 1888. Barrass’s first printer/publisher, J. M. Carr of Newcastle upon Tyne, also published the Elswick mineworker James Anderson’s (qv) volume. ~ There is a facsimile edition of The Pitman’s Social Neet published by the British Library. COPAC also lists several library copies of a small 36-page edition (Seaham: Amra, 1993), edited by the late Bill Griffiths, who has published extensively on North-east dialect and ‘Pitmatic’; this edition also includes tunes for the songs, but is hard to track down. Information on the internet suggests that Barrass’s song ‘The Church
wi’ the Lantern Toor’ is still sung by the Tyneside Maritime Chorus. So there is clearly still a great deal of interest in Barrass’s work in the North-east. ~ Sources: Pitman’s Social Neet (BL facsimile edition); Lloyd (1978), 12 note, 51, 58, 342 note, 343 note; Reilly (1994), 31; Bridget Keegan and John Goodridge, ‘Modes and Methods in Three Nineteenth-Century Mineworker Poets’, Philological Quarterly, 92: 2 (2013), 225-50; Wikipedia; general online sources. [M]

(?) Barrell, Maria (1745?-1803), née Weylar, later Adair, ‘Maria’, a dramatist, polemicist and poet. No record of her birth has yet been found, and she may have been born in the West Indies, although she appears to have spent her early years in the country in England. Jackson records that she was ‘probably the wife, and later the widow, of a British soldier who fought in America, and she was subsequently imprisoned for debt’. Ashfield unearths a more complex story, which can only be very briefly summarised here. Barrell appears to have moved to Grenada in 1763, where ten years later she married Theodore Barrell, the son of a Boston shipbuilder and trader. They had two children, a son, William, probably born in Grenada in 1776, and a daughter, name unknown. They moved to St Eustatius, and in 1777, at the height of the American War of Independence were in America. She was permitted by the authorities to leave for Europe on the grounds of having a daughter in England she had not seen for eight years, and left without her husband. She was in London in 1782. In 1792, believing her estranged husband dead, she married James Mackitterick Adair, at St George the Martyr, Southwark; the marriage was short-lived, ending possibly on the discovery that her first husband was living. ~ Thereafter, her life went downhill. If, as seems likely, she reverted to her first married name, then she will probably have been the Maria Barrell, aged 54, who entered the workhouse at St Martin-in-the-Fields in January 1800 but absconded less than three weeks later. She was prosecuted at least twice for ‘passing bad coin’, spending time in prison, and ultimately being condemned to death. She received a royal pardon on 14 September 1803, and was sentenced instead to be sent to New South Wales, but died in Newgate while awaiting transportation. ~ Barrell’s writings reflect this troubled and complex life. She published Reveries du Coeur; Or, Feelings of the Heart. Attempted in Verse (London: printed for the author by Dodsley, Walter, Owen, and Yeats, 1770). Her pamphlet British Liberty Vindicated (London: printed for the author, 1788) pleaded against imprisoning debtors, who are removed from a situation where they can work and alleviate their debt. Her play The Captive (1790) compares the horrors of the French Bastille to her own sense of captivity in her native land; she urges people to petition
for reform. Barrell also wrote for the periodicals, under the pen-name of ‘Maria’. ~

Sources: Todd (1987), 40; Jackson (1993), 22; information from Dawn Whatman, and extensive biographical information from Andrew Ashfield. [AM] [F]

Barrie, James (1753-1829), of Spott, East Lothian, a shepherd, journeyman wright, became known as ‘The Earl of Buchan’s own poet-laureate’ (Sir Walter Scott). He moved early with his widowed mother to Dronshiel, Longformacus, Berwickshire, living at various places in the county all his life, He married Janet Johnston of Hume in 178 and they had thirteen children, all of whom they both outlived. Later in his life he suffered from rheumatism, and Lord Buchan and others set him up in a small abode near the statue of William Wallace at Bemersyde, Melrose, of which he was made custodian, and sold ‘souvenirs of the district, spruce beer, and copies of his poems’. ~ Barrie published Poems for the Use of Children (1808); Poems on Various Subjects (Kelso, 1817), and Riverside Poems (1821). ~ Sources: Crockett (1893), 97-8; Johnson (1992), item 53. [S]

Bartlett, Frederick R. (fl. 1886), ‘a working man of the Black Country, living at Bilston, Staffordshire’, twelve miles south-east of Wolverhampton, apparently a blacksmith or metal-worker, working with others in a small foundry. He published Flashes from Forge & Foundry: A Volume of Poems (Bilston, Staffs., 1886). Bartlett claimed his volume to be ‘Under the Distinguished Patronage of the Right Hon. W. E. Gladstone, Premier; and H. H. Fowler, esq., M.P.’ In a Preface, Charles Lee, Vicar of Bilston, mentions local pride in its publication: ‘To me it is a real gratification to know that our spirited little Black Country town has not only been enriched by many an inventive genius amongst the descendants of Tubal Cain [blacksmiths], but has been, in more than one instance, ennobled by the offspring of the Muses also’ (p. iv). Poems include one on climbing the Wrekin at sunset, quite an interesting series of Christmas poems, and some light verses on rural and working-class life. ~ Sources: Poole & Markland (1928), 462; Reilly (1994), 32; LC6, 339-42; NTU. [B] [LC6]

(?) Barton, Bernard (1784-1849, of Carlisle, later of Woodbridge, ‘The Quaker Poet’, a Quaker, writer, poet and a friend of Charles Lamb, was born on 31 January 1784, the son of John Barton, a Quaker and manufacturer, and Mary Barton, formerly Done. His mother died shortly after giving birth and his father re-married to Elizabeth Horne (1760-1833). They moved to London, the father then being in the business of malting, at Hertford, Herts. Barton was educated in a dissenting
academy and was apprenticed to a shopkeeper, but after marrying his employer’s daughter gave up this role, and worked instead as a private tutor and later a bank clerk. He was eventually given a pension by Sir Robert Peel’s government. Barton published the following poems and hymns: *Metrical Effusions* (1812); *The Convict’s Appeal* (1818); *Poems by an Amateur* (1818); *Poems* (1820, 1821). He is best known for his poem *The Convict’s Appeal* (1818), which expressed his Quaker values in opposing the death penalty and the general harshness of the legal code at that time. Notwithstanding his nonconformist education, he was generally regarded as a ‘natural’ or uneducated poet in his time, hence his inclusion in the present Catalogue. ~ *Sources:* Lucy Barton (ed.), *Selections from the Poems and Letters of Bernard Barton* (London: Hall, Virtue, 1849); Hall (1873), 257-67; E. V. Lucas, *Bernard Barton and His Friends: A Record of Quiet Lives* (London: Edward Hicks, 1893); James E. Barcus (ed.), *The Literary Correspondence of Bernard Barton* (Philadelphia: University of Pennsylvania Press, 1966); Christopher Stokes, ‘Poetics at the Religious margin: Bernard Barton and Quaker Romanticism’, *RES*, 70 (2019), 509-26; Christopher Stokes (ed.), *Selected Poems of Bernard Barton, the ‘Quaker Poet’* (London: Anthem Press, 2020); ODNB; Radcliffe; BL Add MS 52524; general sources.

(?) Basse, or Bas, William, (c. 1583-1653?), probably of Northamptonshire, a retainer to Lord Wenham of Thame Park. He may have attended Oxford. Basse composed an ‘Elegy on Mr. William Shakespeare’ and ‘The Angler’s Song’ included in Walton’s *Compleat Angler*. He also published *Sword and Buckler, or, The Serving-Man’s Defence* (1602), and *Three Pastoral Elegies of Anander, Anetor, and Muridella* (1602). Posthumously published were the *Poetical Works of William Basse* (1893). ~ *Sources:* Hold (1989), 29-31; ODNB; Radcliffe. [OP]

Bastard, Thomas (fl. 1709-65), of Exeter, a textile fuller. He published *A Monody to the Memory of My much endeared brother in Christ, The Reverend and Pious Mr. John Cennick, who Fell Asleep in Jesus, on Friday the 4th of July, 1755* (Exeter: John Spencer, 1765). A Thomas Bastard, weaver, joined the Gild of Weavers, Tuckers and Shearmen of Exeter in 1709 and became a Master of the Gild in 1723; in the same year a Thomas Bastard, sergemaker, swore an oath at the Michaelmas Quarter Sessions in the Guildhall, Exeter. ~ *Sources:* text via Google books; Friends of Devon Archives and Exeter Memories web pages; information from Nick Groom. [T]
Battye, Eliza (c. 1807/10-1887), later Eliza Dawn, apparently from the Nottingham area originally, later of Manchester, and one of several women poets associated with (but as women not allowed to join) the Manchester ‘Sun Inn’ group of poets (on which see Introductory Notes, ‘Manchester’, above); later still of Lincolnshire and Northamptonshire. She appears to have been Eliza Battye, daughter of John Battye and Hannah Creswell. However no baptism record has been identified, and the ages at marriage and death are variant. However there are both two Battyes and two Cresswells on her volume subscription list, the two ‘Miss Cresswells’ most probably being the sister of Eliza Battye’s mother Hannah, a former governess, on the assumption this genealogy is correct. Indeed the three are all later recorded, in the 1851 census, as living in Upper Byrom Road, Manchester. Another subscriber, ‘A. Dawn’, appears to be Andrew Dawn, a Nottingham school teacher who married an Eliza Battye in her parish of All Saints, Chorlton upon Medlock, Manchester, on 28 August 1860, aged 49 to her 50. The couple moved to Cleethorpes, Lincolnshire, where they lived with her aunt, Elizabeth Cresswell, a retired governess. (Eliza’s own mother had died in 1855.) Andrew Dawn is listed as a schoolmaster in the 1861 census, but that year he went out to Australia, arriving in Melbourne on 7 December; he died there two years later. His widow was most probably the Eliza Dawn aged 64, a governess born in Manchester, who was recorded in the 1871 census as a lunatic patient at the Coppice, Nottingham General Hospital, having been admitted in May 1968. She was discharged in November 1875, moving to a private convalescent home in Moulton, Northamptonshire, where she lived in 1881. She died of bronchitis six years later at St Andrews Hospital, Northampton. ~ Battye published a collection, Giuliano de’ Medici, and Other Poems (Southwell: J. Whittingham, 1837), with a subscription list. She declares in the preface that her principal purpose in writing has been to please herself, and eschews the ‘loftiest heights’ in her work in favour of a more down to earth trajectory: ‘My path is earth, and earth-born sympathies my theme’. Nevertheless her 56-page title poem, in three cantos, is ambitious and celebratory of aspects of Italian culture, familiar as a theme in English verse from the so called Della Cruscan poets of the late eighteenth century through to Elizabeth Barrett Browning, perhaps most prominently. And there are other ambitious historical and narrative materials, along with poems of feeling and more general material. ~ She also contributed to The Chaplet: A Poetical Offering (1841), the ‘Sun Inn’ anthology The Festive Wreath (1842), and the Odd Fellows Quarterly Magazine (1841), the latter two both edited by Manchester ‘Sun Inn’ stalwart and regular Ben Brierley’s Journal (Ben Brierley, qv) contributer John Bolton Rogerson. ~ Sources: volume text via
The detailed biographical and genealogical tracing and research here was kindly provided by Andrew Ashfield, drawing on the following sources: Victoria (New South Wales) Record office, BDM. 8842/1863; Richard Wright Proctor, Memoris of Bygone Manchester with Glimpses of its Environs (Manchester, 1887), 57. 212-14; general genealogical databases. [F]

Bates, J. (fl. 1886), of Derbyshire, a common soldier in the 3rd Battalion of the Derbyshire Militia, Chatsworth Rifles. A poem of his is included in Housley, on being stationed at Farfield Common (‘Here we are on Fairfield Common / Come to take our annual drills / And mingle with rich men and women / Who seek a change for world ills’). ~ Sources: Housley (c. 2002), unpaginated.

(?), Richard Rome Bealey (1828-87), of Rochdale, Lancashire, a master bleacher, draper, businessman, freemason, dialect and temperance poet, a songwriter, and a commercial traveller, who lived in Manchester and Nottingham. His main publications were: After-Business Jottings: Poems (London and Manchester, 1864; 2nd edition 1867?), Field Flowers and City Chimes: Poems (London and Manchester, 1866), Old Hall Rhymes (London and Manchester, 1868), Poems (c. 1870), Eawr Bessy (Manchester, 1878), and Later-life Jottings in Verse and Prose (Manchester and London, 1884). Examples of his many songs and of settings of his songs are Cupid’s Challenge, words by R. R. Bealey, composed by H. Basquit (Manchester: Forsyth Brother, [1866]), and It’s a Courting Neet, written by R. R. Bealey, the music composed by J. Nuttall, Junr. (Manchester and London, 18??). ~ Sources: Harland (1882), 260-2, 295-7, 303-9, 321, 332-3, 385-90, 392, 394-5, 425-6, 449-51, 480-1; Robert Muschamp, Richard Rome Bealey, a Lancashire Poet (n.p., 1921?); S. Race, Richard Rome Bealey, 1828-1887, author of “The Master’s Song” (Oldham, Pollard, 1946; I have yet to identified a copy of this nine-page illustrated pamphlet, which is listed in a Nottinghamshire bibliography); Vicinus (1969), 30; Hollingworth (1977), 151; Reilly (1994); 35, Reilly (2000), 34; Boos (2002a), 211; JISC; NTU; general online sources including a short life by David Goldie on the freemasonry.bcy.ca website. [T]

Bearman, Louisa (b. 1899), of Bolton, Lancashire, a dialect poet, began work in a cotton mill at the age of thirteen, drove a bread van in WW1, and was later a businesswoman. Bearman began writing poems at age of 68 following an eye operation; later, almost blind, she dictated poems to a friend. She made a number of radio and TV appearances, and a collection was published, Poems in the
Beath, James (fl. 1883, when he was ‘now well advanced in years’), of Glenvale, Portmoak parish, Kinross-shire, a farmer, whose verses were popular at local gatherings. He published Bishopshire Litts (Kinross: George Barnett, ‘Advertiser’ Office, [1883]), edited by ‘R. B. B.’ (one online source claims that this editor/publisher was a great-nephew of Robert Burns, qv), with an epigraph from Burns on the title page, a 57-page, soft-bound book of 33 poems. The dedication is To the Members of the Tullochgorum Club these Truly Rural Rhymes are respectfully dedicated by the author’. An additional line on the title page states ‘(Printed privately for LOCAL circulation.)’. Beath’s poems and songs, written in Scots, accordingly reflect local and rural traditions. As well as a centenary ‘Ode to Burns (Robert Burns, qv), this slim volume includes poems on ‘Kinnesswood Market’, ‘The Banks o’ Leslie’ (the river Leslie flows through Fifeshire), and on the local character ‘Henry Law’, joiner and amateur bonesetter, among other local topics, and a lot of songs. ‘The Protectionist’s Lament’ touches on the hardships faced by farmers, but generally this is a joyful and good-humoured collection, reflecting their origins in writing for social occasions. ~ Sources: text as cited; Blair, PPP (2019); Mitchell, P245; general online sources. [S]

Beattie, George (1786-1823), of St Cyrus, Kincardineshire, the son of a crofter and fisherman, who trained to be a mechanic, became a clerk, and was later an attorney. Beattie was the author of the poem ‘John o’ Arnha’, published as John o Arnha’. To which is added the Murderit Mynstrell and Other Poems (Montrose, 1818; 12th edition Aberdeen: Lewis Smith, 1878). The title poem is well known, as the number of editions noted would suggest. ~ Sources: Andrew Smith (ed.), George Beattie, of Montrose, a Poet, a Humourist, and a Man of Genius (1863); Wilson (1876), II, 87-90; Reid, Bards (1897), 35-40; Blair, PPP (2019); ODNB; Wikipedia; Mitchell, P244. [S]

Beattie, William (c. 1756-1801), of Aberdeen, a flax-dresser. He published Fruits of Time Parings: Being a Collection of Original Poems, Scotch and English; Composed to Fill up a Few of the Author’s Blank Hours—and respectfully offered to the public (Aberdeen: W. Rettie, 1801). ~ Sources: Johnson (1992), item 61. [S] [T]

Begg, Peter (1819-85), of Dundee, a shoemaker and a founder of the Dundee Literary Institute who also, in 1865, founded the movement (and later drafted the bill) that
led to the Scottish Libraries Act. ~ Sources: Edwards, 4 (1882), 209-12; Reid, Bards (1897), 46-7. [S] [SM]

Beggs, Thomas (1789-1847), of Glenwherry, County Antrim, a sailor, a weaver and bleacher. The family moved to Whiteabbey on Belfast Lough when he was six. Beggs worked on a coasting ship, and was shipwrecked on Rathlin Island off the coast of County Antrim. He then worked as a bleacher in Ballyclare and began placing poems in the newspapers, the Banner of Ulster, the Newsletter and the Penny Journal in Belfast. Periods of unemployment led to walking tours, and the various publications listed here. He published Miscellaneous Pieces in Verse (1819), Rathin: A Descriptive Poem (Belfast, 1820), The Rhyming Pedagogue (1821), The Momento, a Choice Variety of Original Poems (1828), The Minstrel’s Offering (1834), The Second Part of the Minstrel’s Offering (1836), and a prose work, Nights in a Garrett (1830).

Hutchinson prints and discusses his poem ‘The Auld Wife’s Address to Her Spinning Wheel’. ~ Sources: Francis Joseph Bigger, ‘Thomas Beggs, an Antrim Poet; and the Four Towns Book Club’, Ulster Journal of Archaeology, 8, no. 2 (July 1902), 119-27; O’Donoghue (1912), 24; Hewitt (1974); Johnson 46 (2003), no. 82; Wesley Hutchinson, ‘A Selection of Ulster-Scots Writing’, Études irlandaises, 37, no. 2 (2013), 181-202; DUB. [I] [T]

(? Bell, Dugald (fl. c. 1847-81), of Vale of Leven, West Dunbartonshire, a head gardener’s son, and the Secretary and President of the Vale of Leven Mechanics’ Institute. He published Among the Rocks around Glasgow (Glasgow: James Maclehose, 1881). ~ Sources: Macleod (1889), 74-80. [S]

(? Bell, George (fl. 1835), of Penrith, worked in a ‘laborious sedentary occupation’, and had not had the ‘opportunity of experiencing the happiness of a scholastic education’, nor ‘been in the habit of mixing in the refinements of polished society’ when he published his volume, Descriptive and Other Miscellaneous Pieces, in Verse (Penrith: printed for the author by J. Brown, 1835), whose style he feared, ‘will be considered inelegant, and the language harsh and unpolished’. We know little more, but may speculatively extrapolate and make an interim report. We imagine he had a plainly commercial education, found modest employment in a Penrith counting house or scrivener’s officer, and made poetry the occupation of his leisure hours. We know he was well aware of other poets, both the ‘old canon’, including the ‘graveyard school’, and his contemporaries. He was equally aware of having on his doorstep a wealth of topographical and literary riches, the latter associated with
the Wordsworth-Southey circles at Grasmere and Keswick; indeed he would reach out to these powerful contemporaries, with some success. We do not know how his poetry volume was funded, as there is no obvious evidence of either a subscription or of patronage. Perhaps the local printer, recognising the potential of the topographic and literary referencing, printed it speculatively. At any rate it is not too meanly done, and there is a perfectly adequate frontispiece print, a view of Penrith by William Gaskin. ~ As for the contents, there are poems on picturesque locations such as ‘Address to the River Eamont’, ‘Hawes Water. A Sonnet’, ‘Skiddaw. A Sonnet’, and ‘Stanzas on Greystoke Castle’. There is a poem on the death of the popular local poet Robert Anderson (qv). His ‘Lines on Seeing Mr. Thomas Wilkinson, at Yanwath, After He had Lost his Sight’ are concerned with the so-called ‘Bard of “Eamont Vale”’ (1751-1836), a Westmorland landscape gardener, small landowner, Quaker, fell-walker, poet and friend of Wordsworth and Coleridge, a sentence from whose manuscript journal of a Tour of the Highlands of Scotland provided the impulse for Wordsworth’s ‘The Solitary Reaper’. (For further on Wilkinson see the Kelliher article, listed below.) Most interestingly, strategically, there are poems on both Greta Hall (home of Robert Southey and his family) and Rydal Mount (home of William Wordsworth and his family). And indeed Wordsworth was, according to Robert Woof, ‘much struck’ by Bell’s work, and referred to it in the notes to his late poem, ‘An Extempore Effusion on the Death of James Hogg’ (Hogg the ‘Etrick Poet’, qv). There was also a copy of Bell’s book in the library of Robert Southey: so both these literary ‘targets’ appear to have been successfully reached. ~ Sources: text via Google Books; Thomas Wilkinson, Tours of the British Mountains: with the descriptive poems of Lowther, and Egmont Vale (London: Taylor and Hessey,1824); Jackson (1885), 586; Hilton Kelliher, ‘Thomas Wilkinson of Yanwath, Friend of Wordsworth and Coleridge’, essay on the British Library website, 1982; Johnson (1992), 64, and Introduction by Robert Woof (unnumbered page); ‘Thomas Wilkinson (1751-1836)’, Romantic Circles.

Bell, John (fl. 1816), was ‘self taught, without any regular education’, or at least the ‘Advertisement’ to his volumes says specifically that ‘The Editor has to premise that the Author is self taught, without any regular education’. This gives the impression that the poet is actually unknown or only indirectly known to those who published it, the well-known Edinburgh publisher William Blackwood and a local associate, who have discovered ‘a good deal of fancy as well as rich ore among his dross’ and decided to print it. The volume was Cartlane-Craigs: A Poem (Edinburgh: C. Stewart, for William Blackwood, Edinburgh, and J. Annan, and W.
Robertson, Lanark, 1816) viii, 79, [3], a loco-descriptive poem with a dedication to Sir Alexander MacDonald Lockhart. Cartlane Craigs or Crags are situated to the north of Lanark, and Bell’s title page quotes a ‘traditional saw’: ‘On Cartlane-Crags may weel be seen, / The witches’ dance at Halloween’. The poem itself, by contrast, is in ‘standard’ English and very much in the neoclassical tradition of topographical poetry rather than the folkloric, notwithstanding an early, yearning tribute to Robert Burn (qv). A preliminary ‘Advertisement’ describes the Crags and some of the features that come into the poem. ~ Sources: text via Google Books; crjohnson.com, 27 November 2001; Blair, PPP (2019); Mitchell, P247. [S]

(? Bell, J. F. (fl. 1930), published, Rhymes of an Idle Man (London: Arthur H. Stockwell, [1930]). There were four separate editions between 1929 and 1930. The book contains ‘interesting WW1 verse’ which is ‘much more cynical on war than most poems of the period’. Internal evidence also suggests that the author was a working man, but there is no biography (Blair). Online sources suggest that he may have emigrated to Australia, where he appears (with little further information) in several databases. His poem ‘Remembrance is posted in the WW1 material on the ‘Piston, Pen and Press’ web page. ~ sources: Blair, PPP (2019); Mitchell, P244; ‘Piston, Pen and Press’ web page; JISC (BL, Trinity College, Dublin, National Library of Wales, Oxford). [OP]

(? Bell, Maria (d. 1899), Scottish poet; ‘although little is known about Bell’s circumstances, it is likely she was an autodidact’ (Bold). She published Songs of Two Homes (Edinburgh and London, 1899), and a work of prose fiction, The Country Minister’s Love Story (London, 1895). Bold quotes from her poem ‘Peace’, noting her desire ‘Just to be all alone and quiet lie / Upon my bed’. ~ Sources: Kerrigan (1991), 210, 350; Bold (1997), 252-3. [F] [S]

Bell, Thomas (1766-1824), of Ceres, Fife, of ‘humble’ birth and ‘scanty’ education. The only other information given by Edwards in an uncharacteristically scant introduction is that he was ‘married thrice’. His poems ‘Ballad’ and ‘Song’ are included in Edwards. Both are songs. ‘Ballad’ describes with a threatened but ultimately successful love affair. ‘Song’, set to the well-known tune once used by Allan Ramsay (qv), ‘Rock an’ wee pickle tow’, tells the story of a ‘weaver wha loom’d an ill web’, accidentally setting light to his loom with a stray spark, to his ruination. No collection is noted. ~ Source: Edwards, 2 (1881), 55-7. [S]
Bell, Thomas (fl. 1853), a ‘humble individual’ living in a cottage in Barnwell, Northamptonshire. He published *The Ruins of Liveden; with Historical Notices of the family of Gresham, and its connection with the Gunpowder Plot, etc., etc., etc.*, To Which is Added a legendary Poem (London: Whittaker & Co., 1847), and *The Rural Album, containing Descriptive and Miscellaneous Poems; with Historical Notices of Barnwell and Fotheringay Castles, &c.* (London: Joseph Masters, 1853). ~ **Sources:** Charles Cox, catalogue 73 (2018), item 24; texts via Google Books.

Bell, William, ‘Billy Bell’ (1862-1941), of Redesdale, Northumberland, a roadman and poet. In 1885 Bell was employed by his local council to maintain an eight-mile stretch of road, from Carter bar to Rochester. Bell lived nearly all his life in a cottage in Byrness. He filled many exercise books with poems, writing 360 in all on nature, the landscape, rural life and people, including three on the annual Bellingham Show, and poems on fishing, his sciatica, and two from 1905 on the coming of the motor car. His poems often ‘join a sequence of thoughts after a day’s working on road maintenance’ (folk musician Johnny Handle, who rediscovered the poems in the 1980s), and Bell had a particular gift for dialect poetry, often comic in tone. From about 1904 his poems were often published in the ‘Original Poetry’ spot in the local newspaper, the *Hexham Courant*. His poems have recently been collected in [William Bell,] Susanne Ellingham and John Handle, *Billy Bell, Redesdale Roadman, Border Bard: His Life, Times and Poetry* (Seaton Burn: Northern Heritage, 2013), ‘a large selection of poems and a biography of Billy Bell’. ~ **Sources:** ‘Northern Heritage’ catalogue, 2014; Tony Henderson, ‘North’s rural poet is on the road to recognition at last’, *Newcastle Journal*, 27 March 2013, J2, 24 (includes a photograph of Bell); text as cited. [OP]

Bibliography (Winchester, Hampshire: St. Paul’s bibliographies, 1987); Jackson (1993), 116-19; The Hockliffe Project website; information from Dawn Whatman. [F]

(?) Benger, Elizabeth Ogilvy (baptised 1775, d. 1827), of Wells, Somerset, the daughter of a navy purser, who ‘read open books in shop windows, returning each day when the page had been turned’ (both Thomas Chatterton and John Clare, qv, practised similar strategies). She published The Female Geniad; a Poem, Inscribed to Mrs. Crespigny (London: Hookham and Carpenter, Kearsley, 1791), written ‘at the Age of Thirteen’, which mentions Mary Collier, Mary Deverell, Constantia Grierson and Ann Yearsley (qv; the latter misnamed Kearsley), as well as other women writers. She composed ‘A Poem, Occasioned by the Abolition of the Slave Trade’, published in Poems on the Abolition of the Slave Trade by James Montgomery, James Graham and E. Benger (London: Bowyer, 1809), 101-41. Benger also wrote novels and biographies. ~ Sources: Jackson (1993), 25-6; Basker (2002), 620-2; ODNB; information from Dawn Whatman. [C18] [F]

Bennet, John (1737-1803), of Woodstock, Oxford, a shoemaker. ~ Bennet worked as a Journeyman shoemaker and succeeded his father as parish clerk at Woodstock. He also ostensibly inherited his father’s musical penchant, declaring in the preface to his poems: ‘Witness my early acquaintance with the pious strains of Sternhold and Hopkins, under that melodious psalmodist my honoured Father’ (Ditchfield). Bennet received guidance in improving his rhymes from Oxford Professor of Poetry Thomas Warton—the curate of the town and a customer in Bennet’s shop—and under his patronage accumulated an extensive list of subscribers for his first volume in 1774. ~ Although Southey (1831), 122, asserts, ‘There is nothing in his poems which deserves to be extracted for its own sake’, Ditchfield argues that despite Bennet’s plain modesty concerning his poetical faculties, his verses—which are largely marked by simple rhymes and rustic themes—are ‘not without merit or humour’. As for Bennet’s character, the Monthly Review (July-Dec. 1774, 483) notes: ‘Unlike the raft of the Crispinian fraternity, he seems to have a sense of virtue and religion; to spiritualise his profession’. The Critical Review, however, sarcastically parodied his preface and dedication. Bennet states that the motive for publishing the poems was to allow him to ‘rear an infant offspring and to drive away all anxious solicitude from the breast of a most amiable wife.’ ~ Bennet concludes his first volume with the humorous lines: ‘So may our cobler rise by friendly aid, / Be happy and successful in his trade; / His awl and pen with readiness be found, / To make or keep our understandings sound’ (37 (1774), 473); ~ In 1796, Bennet

Bennet, William (b. 1802), of Glencairn, Dumfriesshire, of humble parents, was apprenticed as a mechanic. He contributed poems to the *Dumfries Courier*, and later became editor of the *Glasgow Free Press*. He published his first volume of poetry at eighteen (1820), his second was *Songs of Solitude* (Glasgow: W. R. M’Phun, 1831), and then came *The Chief of Glenorchy* (London, 1840). He also published prose works. ~ Sources: Wilson (1876), II, 248-50. [S]

Bennet, W. C. (fl. 1847-9), of Osborne Place, Blackheath and Greenwich, London, published the following poems in the *Northern Star*: ‘To the Right Hon the Earl of —. A Humble Epistle Touching Scorn of Low Birth’ (first printed in *Tait’s Edinburgh Magazine*), 16 October 1847; ‘The Horrid Metamorphosis, not in Ovid’, 22 April 1848, and ‘A Word to Kings’ (first printed in the *Birmingham Mercury*), 10 February 1849. ~ Sources: *Northern Star*, as cited; Sanders (2009), 270, 273, 276. [CH]

Bennett, Robert (b. 1855), of Linlithgow, West Lothian, the son of a pattern designer, a draper. He wrote in the *Glasgow Weekly Herald* and *Sunday School*, and published a volume, *Poems and Prose* (Glasgow, 1888). ~ Sources: Edwards, 12 (1889), 27-32; Reilly (1994), 42. [S] [T]

(?) Bennoch, Francis (1812-90), of Durrisdeer, Dumfriesshire, the son of a farmer on the Drumlanrig estate, his mother being from a family who had long been tenants
on the estate. He himself helped out on the farm, and he describes helping the shepherd keep his sheep out of the snowdrifts on a winter night in a great storm, in his poem ‘The Storm’. By the age of sixteen he had crossed the border and moved down to London, and in 1837 he set up a business, retiring forty years later as a prosperous London silk merchant and a significant figure in the community, serving as councilman and deputy of his ward in the Corporation and as a commissioner of Lieutenancy of the City of London. He helped reduce working hours, and among a number of other things was a conservator of the Thames, a Fellow of the Society of Arts, and Secretary of the Female School of Art. ~ Bennoch had published poems in his local press at the age of eighteen and continued to write, winning the friendship of many literary figures, including leading writers of the day such as Wordsworth, Dickens, Hawthorne, Longfellow and Mary Russell Mitford, as well as individuals such as the Nottingham writers William and Mary Howitt (significant local figures mentioned elsewhere in this catalogue), Charles Swain and Allan Cunningham (qqv). He spoke ‘warmly’ of Cunningham’s ‘kindness to him on his first arrival in London’ (Edwards). Bennoch is described as ‘a poet of wider reputation’ (Miller, 277). He published three volumes, The Storm, and other Poems (1849), Sir Ralph de Rayne (1872), and Poems, Lyrics, Songs and Sonnets (London: Hardwick and Bogue, 1877). Edwards prints his poems, ‘Who Dares to Scorn’, ‘The Bonnie Bird’, ‘Eva’, ‘May-Day’, ‘My Bonnie Wee Wifey’, ‘My Johnny’, ‘Hey my Bonnie Wee Lassie’, and ‘Hast Thou a Friend?’ ~ Sources: Edwards, 6 (1883), 381 and 16, [lix]; Miller (1910), 277-8; Blair, PPP (2019); Mitchell, P225. [S] [T]

Bentley, Elizabeth (1767-1839), of Norwich, the daughter of a journeyman cordwainer, Daniel Bentley. She had no formal education but was taught to read and write by her father. She printed many of her poems first in the Norwich Chronicle, and published the following volumes: Genuine Poetical Compositions on Various Subjects (Norwich, 1791), An Ode on the Glorious Victory over the French... (Norwich 1805?), 4 pp., Poems, Being the Genuine Compositions of Elizabeth Bentley, of Norwich (Norwich and London, 1821, BL 11642.bb.43), a subscription edition. The London publishers were Taylor & Hessey, publishers of John Keats and John Clare (qqv), and Miscellaneous Poems; Being the Genuine Compositions... Third Volume (Norwich, 1835). Her first volume had 2,000 subscribers and was well reviewed in the Gentleman’s Magazine, and enabled her to open a small school in Norwich. She also received support from the Royal Literary Fund. ~ Sources: Landry (1990), 8-9, 209-16, 273-80; Rizzo (1991), 243; Johnson (1992), items 68-70, 932; Jackson (1993),

Berry, Lizzie (=Elizabeth Kemp, née Marshall, 1847-1919), of Great Bowden, Leicestershire, of poor parents, later lived in Otley, West Yorkshire. She published Poems (Rugby, 1877/79), two volumes, with sixty-seven poems in the first, sixty-eight in the second, Day Dreams: A Collection of Miscellaneous Poems (Otley, 1893), and Heart Sketches: Original Miscellaneous & Devotional Poems (Otley, 1886), with a portrait of the author. She also privately published two volumes, The Tramp and The Wayside Inn, and kept a scrapbook with an additional 319 poems, carefully arranged, possibly for another intended volume. ~ Sources: Reilly (1994), 44; Reilly (2000), 39; ODNB; NTU. [F]

Bethune, Alexander (1804-43), a Fifeshire labourer, the brother of John Bethune (qv), worked ‘digging clayey soil’. He began his career with his brother as a weaver and suffered the collapse of the Scottish weaving market. Bethune published the
following volumes: *Tales and Sketches of the Scottish Peasantry* (1838), *The Scottish Peasant’s Fireside: A Series of Tales and Sketches Illustrating the Character of the Peasantry of Scotland* (1843), and posthumously, *Memoirs of Alexander Bethune: Embracing Selections from his Correspondence and Literary Remains* (1845), and (Alexander and John Bethune), *Tales of the Scottish Peasantry, with a Biography of the Authors by John Ingram* (Glasgow and London, 1884). The Bethune brothers are mentioned in Charles Kingsley’s 1850 novel *Alton Locke*. ~ **Sources:** Hood (1870), 412-16; Wilson (1876), II, 265-7; Shanks (1881), 146-53; Burnett *et al* (1984), no. 62; Maidment (1987), 138, Sutton (1995), 58 (letters); ODNB; LION. [S] [T]

**Bethune, John** (1810 or 1812 to 1839), of Abdie, Newburgh, Fifeshire, a quarry and roadworker, the younger brother of Alexander Bethune (qv). He began his career as a weaver and was apparently quite skilful before suffering the collapse of the Scottish weaving market, He contributed verses to newspapers. Posthumously published were *Poems by the late John Bethune: With a Sketch of the Author’s Life by his Brother* (Edinburgh: Adam and Charles Black, 1840). ~ **Sources:** Hood (1870), 412-16; Wilson (1876), II, 330-4; Edwards, 1 (1880), 94-98; Shanks (1881), 146-53; Cross (1985), 153; Maidment (1987), 138-41; ODNB; LION; NTU. [S]

**Bevan, Philip** (fl. 1840), of Newport, Wales, published two poems in the *Northern Star*: ‘The Covenanters’, 22 February 1840, and ‘Frost’, 7 March 1840, a latter a poem on John Frost, the Chartist leader and the co-leader of the Newport Rising of November 1839, who was also the subject of poems by fellow *Northern Star* contributors, ‘J. H.’, ‘P. W. B.’, George Binns and William Hick (qv), as well as a drama by John Watkins (qv). ~ **Sources:** *Northern Star*, as cited; Roberts (1995), 68; Sanders (2009), 235. [CH] [W]

**Beveridge, Mitchell Kilgour** (b. 1831), of Dunfermline, Fife, emigrated to Australia in 1839, living as a bushman. He published *Gatherings among the Gum-trees* (1863). ~ **Sources:** Edwards, 12 (1889), 258-63. [AU] [S]

**Bewley, John** (fl. 1891), of Blennerhasset, Wigton, an apprentice shoemaker at Crookdake, Wigtown, Cumberland. He published *Bewley’s Day Dreams: A Series of Poetical Pieces* (Meals[m]gate: W. Tate, 1891). ~ **Sources:** Reilly (1994), 45; WorldCat; BL. [SM]

**Billaut, Adam** (1602-62), ‘Maître Adam’, ‘The Virgil of Rabot’, of Nevers, Bourgogne-
Franche-Comté, in central France, a French poet, singer and woodworker-carpenter, one of the earliest of the French ouvriers poètes or worker-poets, a ‘memorable handful of writers hailing from the artisanal classes’ who had ‘attained legendary status’ (Lerner 9). His verses included an Ode to Cardinal Richelieu and another to ‘monseigneur le Prince’. He published Les Chevilles (1644), Le Vilebrequin (1663), and other works. A further collection, Le Rabot, remained unpublished. A 1706 edition of Oeuvres de Maître Adam Billaut, Menuisier de Nevers (Paris: Hubert et Compagnie, 1706), declares itself (translating loosely into English) ‘carefully reviewed from the original of 1644, with a portrait of the author engraved by Bovinet, expanded with many notes, and prefaced with a historical notice of this extraordinary man by N. L. Pissot’. There was a further edition of this in 1842. Lerner records that Billaut ‘enjoyed a brief rediscovery at the turn of the nineteenth century thanks to the republication of a few of his poems and an eponymous vaudeville that premiered in 1805’ (9). Lerner does not appear to identify either the outlet for the poems or the play more closely here, noting instead that the 1842 Pissot reprint followed on the heels of a further (?) vaudeville, a one-act production by ‘Francis et Moreau’, entitled Les Chevilles de Maître Adam, menuisier de Nevers, ou les poètes artisans, performed at the Théâtre du Vaudeville in Paris, 11 December 1841, and printed in a collection of plays that same year. This would suggest that Billaut’s reputation had reason to be revived on at least two occasions in the nineteenth century, the second of them in the decade when French worker-poets came to prominence. Lerner finally adds that Agricol Perdiguier (qv) ‘published his own dialogue featuring the legendary woodworker and poet from the seventeenth century, while still serving as a representative to the National Assembly’ (30 note).


Billington, William (1827-84), ‘The Blackburn Poet’, born at Samlesbury, Lancashire, was a doffer (a worker involved in removing the full [cotton] bobbins or spindles, OED), ‘stripper and grinder’, then a dandy-loom weaver, and later a publican. At the time of his birth at Samlesbury in the Ribble valley, William’s parents were unemployed handloom weavers, and found themselves working as road navvies. Following his father’s passing in 1832, William’s mother, Ann, had to support four of seven surviving children, two of whom were invalids, through handloom
weaving, with sleep a luxury. In the 1883 ‘Dedicatory Sonnet. To my two brothers, Joseph and James Billington’, William would refer back to when ‘a mother’s / Lone life was darkened, bravely battling for / Her orphaned children’s welfare… grim want… grown familiar’. ~ During the evenings that Billington assisted his mother, she would sing for him songs and satires composed by her brother, Robert Bolton. This influence, alongside the example of Richard Dugdale, ‘The Bard of Ribblesdale’ (qv), whom he befriended in his youth, certainly helped bring out the poet in Billington. Having learnt to read and write at Catholic Sunday Schools, Billington lodged in his memory an abundance of lines from major English poets such as Chaucer and Wordsworth (Manchester Guardian, 19 June 1886). ~ Upon relocating to Blackburn at around the age of twelve, Billington spent his days in the factory and his nights at the Mechanics Institute, of which he was a founder member. An ‘insatiable autodidact’, he later taught grammar at a school in exchange for mathematics lessons, tendered his counsel to trade unions, toured the North and Midlands to disseminate his poems, regularly lectured on and debated political and religious matters, his initial reputation being that of a ‘public denier and assailant of… religious belief’ (Abram, 1894), established a Mutual Improvement Society, and ran a beer-house on Bradshaw Street from 1875. It was dubbed ‘Poet’s Corner’, on account of it functioning as a forum for Blackburn’s sizeable circle of dialect poets. ~ Billington published Sheen and Shade: Lyrical Poems (1861) and Lancashire Songs, with other poems and sketches (Blackburn: J. G. & J. Toulmin, 1883). Many of the poems that would constitute these volumes had been featured in The Blackburn Evening Standard and The Blackburn Times. In the dedication to Thomas Clough in Sheen and Shade, Billington refers to the collection as ‘the scattered offspring of my vagrant muse… a motley, but not immoral group’. In the notes to ‘A Lancashire Garland’, Billington writes: ‘Why do I rhyme? Ask the wind why it blows. / Why do I rhyme? Ask the stars why they shine. / Ask the rain why it falls and the stream why it flows, / Ask the rich why they’re proud and the poor why they pine!’ ~ A staunch defender of the working-classes, deploring ‘men who mortgage / Their souls to serve Mammon, the god of the age!’ Billington’s most widely celebrated poem is ‘Th’ Surat Weyver’, which was written during the Cotton Famine and sold 14,000 copies as a broadsheet. The embitterment is inescapable: ‘We’n left no stooan unturn’d, nod one, / Sin’t’ trade becoom so flat, / Bud new they’n browt us too id, mon, / They’n med us weyve Surat!’ ~ In his latter years, Billington produced an extensive series of essays for the Blackburn Standard on local authors, trade unionists and the countryside. He succumbed to bronchitis and lung inflammation on 3 January 1884 (Hepburn). With regard to tributes, in the
To the Memory of William Billington', George Hull (qv) refers to him as ‘a master-mind’ and writes: ‘The Singer has departed; and no more / Is heard the voice, o strong and clear and sweet, / Cheering the crowds in factory and in street’. Another fellow Blackburn poet, John Walker (b. 1845, qv), in ‘Ode: On the Death of William Billington’, affirms: ‘Thou wert a part of me / As I of thee, / As “all are parts of one stupendous whole”’. Billington is depicted as ‘William Bentley’ in William Westall’s novel Red Ryvington (London, 1882). ~ Billington published Sheen and Shade: Lyrical Poems (Blackburn, 1861), Lancashire Songs, with other poems and sketches (Blackburn: J. G. & J. Toulin, ‘Times’ Office 1883), Pendle Hill (Blackburn, 1876), and his various newspaper contributions. Lancashire Songs includes the poem ‘Chatterton’ (‘Old as the world, the tale, yet ever new’; Thomas Chatterton, qv). ~


Bilsland, Alexander (fl. 1741), of Glasgow, a ‘married shoemaker of forty-seven’, produced religious verses following a conversation with the church leaders James Fisher and Ebenezer Erskine. ~ Sources: Elspeth Jajdelska, ‘“Singing of Psalms of which I could never get enough”: Labouring-class Religion and Poetry in the Cambuslang Revival of 1741’, Studies in Scottish Literature, 41, no. 1 (2015), article 11. [C18] [S] [SM]

Binns, George (1815-47), of Sunderland, the son of a Quaker draper, a bookseller and a Chartist agitator. After working in the family business, Binns opened a bookshop in 1837 with his fellow Chartist James Williams; both were imprisoned in 1840 and Binns emigrated to New Zealand in 1842. One of his poems is entitled ‘To the Magistrate Who Committed Me to Prison under the Darlington Cattle Act for Addressing a Chartist meeting’ (Kovalev, 65). He also defended himself spiritedly when political enemies attempted to use his Chartist history against him, in New Zealand. ~ Binns published The Doom of Toil (1841), composed whilst the author was jailed for sedition. ~ Among his journal contributions, he published a ‘Chartist Mother’s Song’ in The Northern Liberator, 1 February 1840, a poem entitled, ‘Give Us This Day our Daily Bread’, in the Chartist Circular, Glasgow, 12 September 1840,

Birch, Samuel (1757-1841), of London, a poet and dramatist, a second generation pastry cook and confectioner at 15 Cornhill, later an Alderman of London, and then Lord Mayor. ‘He married a niece of doctor James Fordyce the divine, by which incident the doctor was so greatly offended as to enter into a newspaper controversy upon the subject with his new cousin, in which he addressed him by the unpoetical name of Mr. Pattypan.’ (Catalogue). Birch published two collections of poems, Consilia; or Thoughts on Several Subjects (1785), and The Abbey of Ambresbury, A Poem. In two parts (1788-9). His many dramatic and musical works included The Adopted Child, A Musical Drama in Two Acts (1795), first produced at Drury Lane, 1 May 1895, the script much reprinted, and The Smugglers (1796), another musical drama first produced at Drury Lane, 13 April 1796. A supporter of the Pitt administration, he also published two anti-Catholic speeches. ~ Sources: Catalogue (1788); DNB; general online sources.

Bird, James (1788-1839), of Yoxford, Suffolk, a farmer’s son, first apprenticed to a miller, and later a bookseller and stationer. He published The Vale of Slaughden, a Poem. In Five Cantos (Halesworth, 1819), a poem favourably compared to the work of Robert Bloomfield (qv), and The White Hats (1819), a mock-heroic attack on radical Reformers. He also wrote an imitation of Byron’s Don Juan, in his Poetical Memoirs: The Exile, A Tale (London: Baldwin, Cradock, 1824), and a number of other collections, including Machin, or the Discovery of Madeira. A Poem. In Four Cantos (London: John Warren, 1821), Cosmo, Duke of Tuscany, a Tragedy, in Five Acts (London: Rodwell and Martin, 1822), Dunwich: a Tale of the Splendid City. In Four Cantos (London: Baldwin & Cradock, 1828), Framlingham: a Narrative of the Castle.
Birkett Card, Mary (1774–1817), Irish poet of humble origins, was the daughter of a candlemaker, and a devout Quaker and abolitionist. She published *A Poem on the African Slave Trade. Addressed to her Own Sex* (Dublin, 1792), two volumes (text online on Brycchan Carey’s web page), and anonymously, *Lines to the Memory of Our Late Endeared and Justly Valued Friend, Joseph Williams* (Dublin, 1807). ~ Sources: as cited; O’Donoghue (1912), 27 (listed as Mary Birkett); Basker (2002), 442–4; Deirdre Coleman, ‘Women Writers and Abolition’, in Labbe (2010), 172–93 (181–90); Lilla Maria Cristafulli, ‘Negotiable forms of Empowerment: Women, Philanthropy and dissent in the Georgian Era’, *La questione Romantica*, 8 (2016), 49–65 (56–9). [C18] [F] [I]

(?) Birrell, Mary (fl. 1861–71), of Dundee, who was partly educated, published *The Rifle Volunteers, and Other Poems* (Dundee, 1861, second edition, Dundee, 1871), and *The Sanctuary* (Dundee), largely poems on patriotic themes. ~ Sources: Reilly (2000), 42; information from Florence Boos. [F] [S]

(?) Bisset, Alexander M. (b. 1869), of Perth in Scotland, later of Bathgate, West Lothian, a farmer, insurance agent, poet and songwriter. Bisset lived for some time in Canada, as well as Dunfermline and Stirling, before settling in Bathgate as an Insurance Agent. He contributed to the *People’s Friend, Scottish Nights*, the *Stirling Observer*, the *West Lothian Courier*, and other newspapers. He published *Spring Blossoms: Poems and Songs* (Bathgate: L. Gilbertson, 1890). He also edited *The Poets and Poetry of Linlithgowshire: An Anthology of the County* (Paisley: J. and R. Parlance, 1896), abbreviated in this Catalogue as Bisset (1896). Bisset includes the following examples of his own verses in his Linlithgowshire anthology: ‘Hame’s Aye Hame’, ‘The Auld Folk’, ‘The Curlin’ o’ t’ (on the sport of Curling), ‘My Ain Love Lo’es me Dearly’, ‘The Spirit of the Lord’, two ‘Sonnets of “The Fairest Fair”’, and ‘Mang the Hills an’ the Heather’. Footnotes give musical settings for several of these. Some of his songs were also set to music in the publication *National Choir*. ~ Sources: David Baptie, *Musical Scotland* (Paisley: J. & R. Parlance, 1894); Bisset (1896), 314–21; Charles
(?), Bissett, James (fl. 1826), of Perth in Scotland, published Poems, Moral, Humorous and Descriptive (Cupar: printed for the author, 1824), Original Miscellaneous Poems (Dundee: printed for the author, 1826), and Original Poems, Moral and Instructive (Cupar: printed for the author, 1830). The first volume comes unadorned with anything more than a title-page epigraph declaring the author’s independence: ‘No gift shall e’er my judgment bind, / I’ll independent tell my mind.’ There is one poem that makes a reference to ‘taking in subscribers’, apparently an unhappy experience, and another that implies much about the author’s misfortune and poverty. The second volume, however, is addressed to a patron (The Right Honourable James, Early of Fife), and appears, especially in tenor and content of the ‘Epistle Dedicatory’ and ‘Epistle Introductory’ as though it may be by a labouring-class writer. The poems are written ‘on varied topics including some political poems’ (ibid.). One poem was ‘Written for the Glasgow Mechanics Magazine, but not inserted’. Another, ‘An Address to Perth’, writes of how the city ‘rear’d me’. The poet is familiar with Glasgow, with Fife (there is a long poem on Ceres Fair, and two of his volumes were published there), and indeed he writes with confidence on a whole number of locations in Scotland, from which it might be guessed that he perhaps worked as a travelling salesman or a pedlar or packman. He talks of a ‘fatiguing day’s journey’ at one point. (‘Extempore in a Wood’). ~ Bissett’s first collection includes ‘A Song to the Memory of Allan Ramsay’ (qv) and ‘An Address or Song to the Memory of Burns’ (Robert Burns, qv). ~ Sources: Blair, PPP (2019); Mitchell, P221; JISC (BL, Dundee, Oxford). [S]

Black, John (b. 1847), of East Handaxwood, Fauldhouse, West Lothian, a moorland farmer’s son, who farmed with his father uneventfully for thirty years, before going to work as an engineering worker for a firm in nearby Addiewell, West Calder. Edwards describes him as ‘the author of many touching verses’ which are ‘pervaded by a strong moral tone, deep earnestness, and a love of nature’. He includes two examples, ‘Child Memories’, and ‘The Smile o’ the Lass We Lo’e’. ~ Sources: Edwards, 2 (1881), 179-81. [S]

Black, Thomas C. (fl. 1870), of Dalry, Ayrshire, evidently a labouring-class writer since his poems were declaredly written ‘amidst the strife and toil of life while
winning my daily bread.’ He published *Poems and Songs* (Ardrossan: Arthur Guthrie, 1870). – **Sources:** Reilly (2000), 43; Blair, PPP (2019); Mitchell, P225. [S]

Black, William (1825-87), of Calton, Glasgow, the ‘son of a Peninsular hero’; a weaver, temperance agitator, and Orangeman. Poems in Edwards. – **Sources:** Edwards, 12 (1889), 102-4. [S] [T]

Blackaby, Jem (fl. 1842-48), of Croydon, a radical and a Chartist leader, a shoemaker and a poet, described in *ODNB* as a ‘highly articulate and romantic “organic” individual’, who influenced the radical writer Thomas Frost. Janowitz notes that he appears ‘throughout’ Frost’s *Forty Years’ Recollections* (1880), and she compares him to a ‘folkloric trickster figure’, but one who was known and reputable in local circles. Sanders describes his small poetic output of ‘only two poems in his lifetime—one on the death of Lord Abinger in the manner of Byron’s “Vision of Judgment”, printed privately in an edition of fifty copies, and another on the subject of the night-flowering cereus, which appeared [thanks to Frost’s patronage] in *Reynolds’ Miscellany*. Blackaby published *A Vision of Judgment* (new version, [1844?]), reviewed in the *Northern Star*, 7 September 1844, and ‘Moral Musings’, *Northern Star*, 24 April 1847. I have not yet located a copy of Blackaby’s *Vision of Judgment*, or indeed established an unmistakeable connection with ‘Blackaby the blacksmith who was Chartist chief in Croydon’ in the direct action of 1839, according to Cole and Postgate, though it seems pretty clearly to be the same man. – **Sources:** *Northern Star*, as cited; G.D.H. Cole and Raymond Postgate, *The Common People* (London: Methuen, 1971 edition), 324; Janowitz (1998), 148-9; Sanders (2009), 7-8, 267; *ODNB*, ‘Thomas Frost (1821-1908).’ [B] [CH] [SM]

Blackah, Thomas (1828-95), of Greenhow Hill, Yorkshire, ‘the leadminer’s poet’, a lead miner from the age of nine, was minimally educated but attended night school for two years at the age of 24. Blackah was a key figure in his small community, known for ‘expressing his sentiments in scathing sayings and epigrams’, as he sat in the ‘shop’ he had set up in his front room, retailing poems, stationery and homemade knitwear, and ‘knitting, while his friends and cronies would drop in for a crack’ (Bruff, quoted in LC6). For some years he wrote and published, under the pseudonym ‘Nattie Nydds’, a dialect almanack, *T’ Nidderdale Olminac* (but note that Moorman says he only contributed to it). – LC6 notes that his biographer Harald John Lexlow Bruff ‘tells an anecdote about Blackah which well reflects both his character and the danger of leadmining. Hoping to find a seam the company had
overlooked Blackah set off alone one Sunday to explore a worked-out mine. To save on candles, as miners did, Blackah walked as far as he could from the bottom of the mine shaft before reaching for the bunch he had hung by their wicks from his collar-button. The candles were missing, and thinking that he must have dropped them nearby he groped around the floor. But he found nothing, and instead lost his bearings. Now in very grave danger, Blackah simply found a dry spot and waited to be rescued by his mates. Luckily the candles had snagged on a twig at the shaft top, and were duly found—as was their owner—the next day.’ An equally interesting prose journal of his 1857 voyage to America is also available; it was transcribed from the original diary by its owner, his great-grandson Michael Blackah, great-grandson, of Whitley Bay, formerly of Pudsey, Yorkshire, and his wife Pat, in 1996, and is now on the Greenhow Hill website. He travelled to the United States and Canada in search of work, though this did little to help his parlous finances, but as LC6 notes, must have given him a treasury of stories to tell, back in his ‘shop’. He died in Leeds like many other members of his family and community, died in Leeds, having moved to the city in search of work following the collapse of leadmining in the 1880s. LC6 concludes that he was, ‘a popular, restless, optimistic yet chronically indigent man. Like much dialect verse of the nineteenth century, his is primarily a poetry of consolation and community spirit, focusing on the commonplaces of family and village life. It is also, as Bruff well argues, an important repository of the Nidderdale dialect of Yorkshire speech.’ ~ Blackah published Songs and Poems, written in the Nidderdale Dialect (Pateley Bridge: T. Thorpe, 1867). His poems were collected as Dialect Poems and Prose, with a short biography by Harald John Lexow Bruff, first edition (York, 1937). ~ Sources: Holroyd (1873), 131-2 (who gives his birth date as April 6th 1827); Andrews (1885), 241-2; Moorman (1917), xxx, xxxiv, 51-3; England (1983), 21, 28; Maidment (1987), 227, 229-30; Smith, Dales (1987), 13-17; Bridget Keegan, ‘“Incessant toil and hands innumerable”: Mining and Poetry in the Northeast of England’, Victoriographies, 1 (2011), 177-201; LC6, 65-72; NTU; information from Bob Heyes; general online sources (there are significant texts and family materials online). [AM] [LC6] [M]

Blackburn, John James (1836-72), of London, lived most of his life in Scotland, a hosier, glover and shirtemaker, who published poems in the newspapers. — Sources: Edwards, 14 (1891), 62-6. [S] [T]

Blacket, Joseph (1786-1810), or Blackett, of Tunstall, Richmond, Yorkshire, a shoemaker poet, the son of a Yorkshire day labourer, and the second youngest of twelve children. He had a very limited education, but read such works the Ecclesiastical History of ‘Eusebius’ (Edmund Rack, qv), and Foxe’s Book of Martyrs as a youth. There was sent off on the ten-day wagon-trip down to London, and placed with a brother, at the age of eleven, to be a ladies’ shoemake. There he saw the famous actor John Philip Kemble perform as Richard III at Drury Lane and ‘henceforth Shakspere became his idol’ (Newsam). He married in 1804, the same year he saw Kemble perform. They had a daughter, Mary. Blacket began writing verse after his wife died in 1807. He was discovered and supported by the patrons William Marchant and Samuel Jackson Pratt, who in the Introduction to Blacket’s Remains compared him to Robert Bloomfield (qv). He was also obliquely satirised in Lord Byron’s ‘English Bards and Scotch Reviewers’ (1809): ‘When some brisk youth, the tenant of a stall, / Employs a pen more pointed than an awl, / Leaves his snug shop, forsakes his store of shoes, / St. Crispin quits, and cobbles for the muse, / Heavens! how the vulgar stare! how crowds applaud, / How ladies read, and literati laud!’ In fact the evidence suggests that he did not abandon his work as a shoemaker, but remained in poverty and ill-health. (In Malta in 1816 Byron wrote a poem directly dedicated to Blacket, ‘A Durham Poet. For Joseph Blackett, late poet & shoemaker, who died at Seaham in 1810’, which however, from its unceasing puns on Blacket’s name and profession is clearly as much a satire as an elegy.) Robert Bloomfield, who had also come under attack in Byron’s poem along with his brother Nathaniel (qv), wrote warmly and wittily to Blacket as his ‘brother in leather’ on receiving his poetry volume from James Lackington in 1809, declaring: “The Conflagration” is so truly full of fire that it allmost burns ones fingers to read it. Saragossa is a noble poem. You have got the right pig by the ear, go on; but choose your own themes, and let the master-tint of your mind have full play. I fear from your own hints in the work that you are not healthy. This makes the last page the more afflicting. I have much to say but will now only tender my hearty good wishes and congratulations. And am sincerely your friend and Brother in Leather’. Bloomfield’s fears were well-founded. In 1809 Blacket’s patrons were able to fund him for a sea voyage (recommended for his health) to Seaham in County Durham, where his brother John worked as gamekeeper to Sir Ralph Milbanke. The
Milbankes, and their daughter Isabella who in a further Byronic connection would marry Lord Byron at Seaham Hall in 1815, gave him much encouragement, and she and the Duchess of Leeds did a great deal to procure support for the publication of his poems (Blacket’s posthumous Remains has separate lists of the subscribers the two women collected, and is dedicated to them and to Lady Milbanke’s family). But unfortunately Blacket died of consumption the following year. He is buried in Seaham churchyard, under a stone with lines from his ‘Reflections at Midnight’: ‘Shut from the light, ’mid awful gloom, / Let clay-cold honour rest in state, / And from the decorated tomb / Receive the tribute of the great.’ ~ He published Specimens of the Poetry of Joseph Blacket, with an account of his Life and some introductory observations (private edition and limited circulation, London, 1809), The Times, an Ode (1809), and posthumously, The Remains of Joseph Blacket, Consisting of Poems, Dramatic Sketches, The Times, and Ode, and a Memoir of his life by Mr. Pratt, ed. with a memoir by Samuel Jackson Pratt (London: Sherwood, Neely and Jones, 1811), two volumes, which included a three-act play, ‘The Chieftain’s Return, or Perfidy Punished’. ~ Blacket’s poem ‘The Bards of Britain. To Sir Richard Phillips, On his presenting the author with the “Cabinet of English Poetry”’, includes lines to Thomas Chatterton (qv), written in the style of Chatterton’s ‘Rowley Poems’, and lines to Robert Burns (qv), written in Burns’s style and dialect of Scots. ~ Sources: Newsam (1845) 106-8; Hood (1870), 219-20; Winks (1883), 308-13 (image on 309); J. L. Garvin, ‘A Durham Poet’, Newcastle Weekly Chronicle, 9 September 1899; Vincent (1981), 204; Burnett et al (1984), no. 68; Cross (1985), 130-3; Rizzo (1991), 243; Sales (1994), 271-2; Sutton (1995), 61 (letters, including one that provides a short sketch of his life); Goodridge (1999), item 8; Keegan (2001), 209-10; Bloomfield Circle (2012), letter 241 and notes; ODNB. [SM]

Blacklock, Thomas (1721-91), of Annan, Dumfriesshire, a blind poet and ‘a pioneer of blind education in the British Isles’ (ODNB). The son of a bricklayer, he lost his sight to smallpox in infancy. In childhood, he enjoyed having poetry read to him, and began writing at the age of twelve. His poems were circulated and came to the attention of an Edinburgh doctor John Stevenson, who paid for Blacklock to attend Edinburgh University. Blacklock’s first volume was published while he was still a student there. He was given further support by the philosopher David Hume, who in 1754 transferred his Faculty of Advocates library salary to Blacklock, and Joseph Spence, Oxford Professor of Poetry, who wrote a short account of Blacklock’s life, as he had earlier done for Stephen Duck (qv). Blacklock completed a degree in divinity and became a preacher in 1759. Five years later, in 1764, he became a
schoolmaster. He married in 1762 and was awarded an honorary doctorate from Aberdeen in 1767. He would live long enough to correspond with the greatest of all Scottish poets, Robert Burns (qv). ~ Bridget Keegan in LC2 makes the following remarks on Blacklock’s poetry: ‘Like fellow Scottish poet Michael Bruce [qv], Blacklock eschewed writing poetry in dialect, though he did capitalize upon the Scottish song tradition, “translating” songs into proper poetic English. His poems follow conventions of neoclassical poetry in their subject matter and attention to propriety. The 1746 volume includes pieces advertising their debt to the classics, including “The First Ode of Horace Imitated” and “To Lesbia: Translated from Catullus”; several moralizing hymns including “An Hymn to Benevolence”, and “An Hymn to Fortitude”; odes on contemporary issues including “To a young Gentleman bound for Guinea: An Ode” and “An Ode on the present Rebellion”; occasional and pastoral poetry and “An Elegy on Mr. Pope”. This last poem, a common subject among labouring-class poets, underscores the relevance of this avatar of Augustan poetry. Blacklock joins a chorus of poets who celebrated Pope, including Henry Jones, Mary Leapor, and Ann Yearsley [qqv].’ Keegan describes Blacklock as a ‘prime success story in the annals of labouring-class poetry, overcoming more than the typical share of hardships’. ~ Blacklock published Poems on Several Occasions (Glasgow, 1746), Poems, to which is prefixed an Account of the Life, Character and Writings, of the Author 1754), the account written by Joseph Spence, Advice to the Ladies, A Satyr ([Edinburgh?], 1754), Poems, 3rd edition (London: R. and J. Dodsley, 1756), A Collection of Original Poems, By the Rev. Mr Blacklock and other Scotch Gentlemen (1760-2, two volumes), An Essay towards Universal Etymology, in Verse (1756); A Panegyric upon Great Britain (1773), and The Graham, an Heroic Ballad in Four Cantos (1774), as well as translations and theological works. ~ His companion and amanuensis Richard Hewitt (qv) was also a poet, listed below. ~

Sources: Joseph Spence, An Account of the Life, Character, and Poems of Mr. Blacklock, Student of Philosophy, in the University of Edinburgh (London: R. and J. Dodsley, 1754); Gilfillan(1860), III, 279-82; Wilson (1876), I, 198-201; Miller (1910), 113-25, 211; Sutton (1995), 64 (letter); Muir Watt (2000), 32-5; Christmas (2001), 75; Baines et al (2011), 26; Chris Mounsey, ‘Edward Rushton, the first British Blind School, and Charitable Work for the Blind in Eighteenth-Century England’, La questione Romantica, 7 (2015), 85-101 (90); Christmas (2017); Croft & Beattie, I, 18 (items 51-2); LC2, 49-50; ODNB; Radcliffe. [C18] [LC2] [S]

Blackner, John (1770?-1816), of Ilkeston, Derbyshire, a stocking-maker and poet, later a radical and a county historian for Nottinghamshire. His education was ‘wholly
neglected in early youth’ and he, ‘it is related, could not even write his name when married’ to Sarah Brown, the sister of a respectable farmer of Kirk Hallam, Derbyshire, with whom he had seven children. However, as Wylie continues, he ‘did have the knack of making lines clink’, these evidently being delivered orally in the first instance (he would become an ‘exceedingly popular’ public speaker, and had a ‘natural eloquence’, writes Mark Pottle in ODNB), though he acquired ‘some companion skilled in calligraphy’ to write then down, and they were given in company with his workmates, because we learn that they ‘encouraged him by their praise’. This reponse was evidently vital, for it led to a situation in which he ‘vigorously strove to acquire sufficient penmanship to jot down his rhymes as they rose in his mind’. ~ Blackner was apprenticed as a stocking maker. He took an interest in politics from early days, and having mastered writing, began to offer contributions to the radical periodical, the Nottingham Review. This led to his moving into Nottingham, where he worked as a lacemaker, involved himself in politics (as well as drinking and poaching), publishing radical political pamphlets, and in May 1810 being sentenced to a month’s imprisonment for his activities in resisting the reduction of lacemakers’ wages. Pottle suggests a possible link with the Nottingham Luddite cause. In May 1812 Blackner went down to London and was hired to edit the Statesman, again a radical journal, but this time with a much bigger sweep. However he soon returned to Nottingham and to the Review, due to health problems. ~ His most lasting work was to be his county History of Nottingham (Nottingham, 1815), and he died at the age of 46 at the Radcliffe Arms in Sussex Street, of which he had become the landlord. He is described as a tall and commanding figure, a ‘radical patriot’ (ODNB), albeit a flawed one with a drinking habit that shortened his life. Wylie clucks disapprovingly at his wasting so much of his talent on radical politics, but it was evidently the dissipation and not politics that caused him real problems. His heroic poem, ‘The Battle of Morengo’ is extant in a notebook in the Nottinghamshire Archives, as is a biography of him by J. Crosby; other surviving verses are to seek in the newspapers and elsewhere. ~


Blackwell, John (1797-1840), ‘Alun’, a Welsh poet from Mold, Flint. He had no formal schooling, and was apprenticed to William Kirkham, a shoemaker with literary interests. He attended meetings of the local Cymreigyddion (literary society), and, through a subscription supported by local gentry and clergymen, went up to Jesus College, Oxford. In the 1820s he won prizes for poems at eisteddfodau in Mold,
Ruthin and Denbigh, becoming curate of Holywell (Flintshire) in 1829 and the rector of Manor Deivy (Pembrokeshire) in 1833. There was no lifetime collection, but posthumous works include Ceinion Alun / Beauties of Alun: Being the Life and Literary Remains in Welsh & English of the late Revd. John Blackwell, B.A. (Alun), (Griffith Edwards, Ruthin 1851), and some verse edited by Isaac Foulkes (1879), collected by Owen M. Edwards in the series Cyfres y Fil ['The Thousand Series', OCLW] (1909). His work is popular and lyrical, drawing on folk-song and showing English Romantic influence. Well-known poems include ‘Doli’ ('Doll' or ‘Dolly’), ‘Cân Gwraig y Pysgotwr’ ('Song of a Woman and the Fisherman') and ‘Abaty Tintern’ (Tintern Abbey). ~ Sources: D. Gwenallt Jones, ‘Alun’, Llên Cymru, I, 4 (1951) 209-19; OCLW (1986); DWB; ODNB; gutenberg.org. [SM] [W] [— Katie Osborn, rev. M-AC]

(? Blaik, George (fl. 1916), ‘The Poet of Abbotshall’, of Kirkcaldy, Fife, first published his poetry in the local press under his own name, later taking on the persona of the ‘Dauvit’s Wife’. He published Rustic Rhymes including Poems by ‘Dauvit’s Wife’, by Geo. Blaik, the Poet of Abbotshall (Kirkcaldy: Fifeshire Advertiser, 1916), with a frontispiece photograph of the author. The Preface, written by Revd. Bruce Begg, ‘says nothing of Blaik’s life or work, but notes his adoption of female pseudonym in local press’ (Blair). There is a notable difference between the ‘Scots poems written in persona of elderly woman and other poems’. He appears to be a working-class writer. One poem is in support of the 1912 strike. (Blair). ~ Sources: Blair, PPP (2019); Mitchell, P244; JISC (Aberdeen, Edinburgh, St Andrews). [OP] [S]

Blair, Alexander (b. c. 1838), of Aberdeen, a tailor and self-taught poet, was paralysed and was never able to walk, ‘but crept about, as he himself puts it “like a little doggie”’ (Reid). He had very limited schooling and no grammatical learning, being apprenticed in the tailor trade, and eventually having his own tailor business in Arbroath. He published in the Arbroath Guide. ~ Sources: Reid, Bards (1897), 48-9. [S] [T]

Blair, John (1818-89), of Stirling, a type-foundry worker. He published Masonic Songs, Oddfellow Songs, and Other Rhymes (1888). ~ Sources: Edwards, 13 (1890), 146-51. [S]

(? Blake, Nicholas (d. 1850s), of Marley, County Meath, a farmer ruined by the famine of 1846-7, He moved to London with the manuscript of a novel, ‘The
Absentee’, unpublished. His poems were published ‘many years after his death’ in the *Drogheda Argus*. ~ **Sources:** O’Donoghue (1912), 29. [I]

(?) Blake, William (1757-1827), the London-born painter, poet and printmaker, was the son of a hosier, and the third of seven children, two of whom died in infancy. Blake was a major artist, a visionary, a radical thinker and a poet of the first importance, often regarded as one of the ‘big six’ poets of traditional canonical Romantic poetry, and a pioneer in the bringing together of poetry and the visual arts. Although he attended school and learned the basics of reading and writing, he left at the age of ten and was largely home-educated by his mother, the Nottinghamshire-born Catherine Blake, née Wright, whose own cultural roots lay in independent and radical, freethinking nonconformist traditions. Frederick Jarvis considers that ‘Blake had no academic education whatsoever’ (12), which perhaps overstates it. But was self-educated, to put it another way, to a very high degree, and this may have been a blessing since, as Jarvis also says, Blake’s ‘great sweep of ideas really needed a new language’. It seems unlikely that he would have found such a language through the traditions of a classical education. He trained, rather, as a printmaker, being apprenticed in 1782 to the engraver James Basire. Blake was proud of the independence he gained by being ‘untaught’, and fiercely resisted in his art the generalising and formal academicism he associated with Sir Joshua Reynolds, who became something of a *bête noire* for him. He was a passionate admirer of his near-contemporary, the poet Thomas Chatterton (qv), another figure who scorned the schools and went his own distinctive way, and like Chatterton he took inspiration from the Gothic and the Medieval, as represented by the great churches of London (or in Chatterton’s case, Bristol), and he spent many hours sketching in this environment during his teens. ~ In 1779 Blake became a student at the Royal Academy. In 1784 he opened a print shop with his former fellow apprentice, James Parker. This was the environment and the revolutionary moment in which he created, with the significant help of his wife Catherine, a vanishingly small number of the then almost unknown and eccentric, now universally admired, verse-and-image early ‘books’, most notably ‘Songs of Innocence’ in 1789, the year of the French Revolution, ‘Songs of Innocence and of Experience. Shewing the Contrary states of the Human Soul’ (1794), and the earliest of his major series of ‘prophetic’ books. In 1800 he and his wife moved out to Felpham in search of a better environment and a freer existence, taking on book-illustrating jobs to make a precarious living, and largely dependent on the goodwill of a single significant patron, William Hayley, whose poems Blake was then illustrating. They returned
to London in 1804. ~ In his later life Blake focussed much more on his prophetic books, with their grander and more deeply coded themes and rich iconography. Difficult as they may have seemed, Blake’s great works were inspired by and responded magnificently to the momentous political and social upheavals of the Romantic period, the ‘age of revolutions’, and if his often oblique, complex, multivalent, large-scale creative responses were little understood by the few who knew them in his lifetime, he would find an appreciative audience and readership in posterity, though his earlier poetry and artwork would always be to the fore in his critical reception. ~ Blake’s first volume, Poetical Sketches (1783), was presented as the work of an ‘untutored youth’. His principal works thereafter were: Songs of Innocence (1789), The Book of Thel (1789-93), The Marriage of Heaven and Hell (1793), Visions of the Daughters of Albion (1793), America, a Prophecy (1793), Songs of Innocence and Experience (1794), Europe, a Prophecy (from 1794), The Song of Los (1795), The First Book of Urizen (from 1794), The Book of Los (1795), The Four Zoas (from 1797); Milton (from 1804), and Jerusalem The Emanation of the Giant Albion (from 1804). There is also, of course, much else of value in the lesser works, including the various commissioned and paid works he did, and it has been the lifelong study of many scholars and critics to evaluate and make comprehensive the full range of his creation, a process that continues apace. ~ Selected sources: Northrop Frye, Fearful Symmetry (Princeton, NJ: Princeton University Press, 1947); Kathleen Raine, Blake and Tradition (London: Thames & Hudson, 1969); Ashraf (1975), 92-4; David Bindman, Blake as an Artist (Oxford: Phaidon Press, 1977); David V. Erdman, Blake: Prophet Against Empire: A Poet’s Interpretation of the History of his own Times (Princeton, NJ: Princeton University Press, 1977); David Bindman, The Complete Graphic Works of William Blake (London: Thames and Hudson, 1978); Baylen & Gossman (1979), 48-53; Geoffrey Keynes (ed.), The Letters of William Blake, third edition (Oxford: Clarendon Press, 1980); Frederick Jarvis, ‘William Blake’ in Burning Bright: Poets of the Industrial Revolution (Upton-upon-Severn, Worcs.: The Self-Publishing Association, 1991), 11-48; Stephen C. Behrendt, Reading William Blake (London: Macmillan, 1992); Jon Mee, Dangerous Enthusiasm: William Blake and the culture of Radicalism in the 1790s (Oxford: Clarendon Press, 1992); E. P. Thompson, Witness Against the Beast: William Blake and the Moral Law (Cambridge: Cambridge University Press, 1993); Steve Clark and David Worrall (eds), Historicizing Blake (Houndmills: Palgrave Macmillan, 1994); Richardson (1994), 249, 254; Peter Ackroyd, Blake (London: Sinclair-Stevenson, 1995); Sutton (1995), 66 (drawings, manuscripts, letters and miscellaneous materials); Jackie DiSalvo, G. A. Rosso and Christopher Z. Hobson (eds), Blake, Politics and History (London:
Blamire, Susannah (1747-94), of Dalston, Cumberland, ‘The Muse of Cumberland’, a yeoman farmer’s daughter, a Cumberland poet and musician who wrote poems and songs in Cumberland dialect, Scots, and ‘Standard English’. She was the youngest of four children of William Blamire, yeoman farmer, and his wife Isabella Simpson. Her mother died when she was seven. Her father re-married, but died himself three years later, and Blamire and her siblings were brought up by their widowed aunt on her farm near the village of Stokledalewath, some miles south of Carlisle. Blamire was educated at the village school. Lonsdale notes that she ‘drew, played the guitar and flageolet, enjoyed dancing and, without any plan of publication, wrote verse’, although this was discouraged by her brother and
aunt. Her first poem is dated from 1766. The testimony of the last part of her poem 'Stoklewath' tells us that she was also known locally as a medical advisor, and enjoyed jokes. ~ Her songs began to appear as single sheets in the 1780s, and eventually trickled into miscellanies, notably volume III of James Johnson’s *Scots Musical Museum* (1790), and Robert Anderson’s (qv) *Ballads* (1808). Her verses and songs were eventually gathered together by two enthusiasts, Patrick Maxwell of Edinburgh, and Henry Lonsdale of Carlisle, and published as her *Poetical Works* (Edinburgh: John Menzies, 1842), with a memoir and notes by Maxwell. A later edition, *Songs and Poems* (London: Routledge, 1866), additionally contains ‘songs by Miss Gilpin, ed. by Sidney Gilpin’. There continues to be interest in her work. Lonsdale includes ‘Epistle to her Friends at Gartmore’, extracts from ‘Stoklewath; or, the Cumbrian Village’, and seven of her short poems, at least one clearly a song, and others using dialect and found speech. There are four in Backscheider & Ingrassia, and twelve poems in Fullard. Some of Blamire’s songs are printed with music in Keith Gregson (ed.), *Cumbrian Songs and Ballads* (Clapham: Dalesman, 1980), a reminder that the initial interest in her work was as part of the folksong tradition. ~ Sources: Rowton (1853), 237-39; Gilfillan (1860), III, 290-3; Gilpin (1875), 31-43, 162-6; Lonsdale (1989), 278-94; Fullard (1990), 550; Susanna Blamire: Poet of Friendship 1747-1794: A Lecture Given by Dr Jonathan Wordsworth, and a Selection of Poems (privately published bicentenary pamphlet, Much Wenlock, Shropshire, 1994); Sutton (1995), 67 (poem MS); Feldman (1997), 103-46; Becky Lewis, ‘The Appeal of the Domestic in the First Year Course: Susannah Blamire’, in Behrendt & Linkin (1997), 157-60; McCue (1997), 60; Wu (1997), 55-66; Christopher Maycock, A Passionate Poet: Susannah Blamire 177-94 (Penzance, Cornwall: Hypatia, 2003); Backscheider (2005), 404; Backscheider & Ingrassia (2009), 869-70; Baines et al (2011), 28-9; Blair, PPP (2019); ODNB; Radcliffe; Mitchell, P244, 245. [C18] [F]

Blanchecotte, Augustine-Malvina (1830-97), of Paris, seamstress, teacher and poet. she published *Rêves et Réalités* (1855), *Nouvelles poésies* (1861), *Impressions d’une femme: pensées, sentiments, portraits* (1868) *Les militants, poésies* (1871), *Tablettes d’une femme pendant la Commune* (1872) and *le long de vie, nouvelles impressions d’une femme* (1875). Her poem *Les larmes* was set to music by Tchaikovsky in 1888. ~ Sources: Lerner (2018), 131; Wikipedia, general and online sources. [F] [T]

Blandford, Edward (or ‘Edwin’) James (fl. c. 1819-40), ‘E. J. B.’ or ‘E. J. Blandford’, of London, a musician, printer, ultra-radical, a ‘down-at-heel hairdresser, poet and occasional printer with Spencean sympathies’ (McCalman), a ‘second-generation
Spencean’ (Janowitz; Thomas Spence, qv), was involved in the early planning of the Cato Street ‘conspiracy’, acted as Secretary to the Committee of Two Hundred, and was arrested in August 1820. His verses are political and often bitterly satirical. The following poems were published in the radical journal, Medusa: or, Penny Politician, for which that Blandford began writing verses, as Worall notes, in the spring of the most tremendously politically eventful year of 1819: ‘The Powers of Fancy, a Poem’, ‘Nature’s First, Last, and Only Will! Or, a Hint to Mr. Bull’ (Vol. I, no. 8, 10 April 1819), described by Janowitz as a ‘miniature epic of paradise lost’, and reprinted in Scrivener, 234-5; ‘A Real Dream; Or, Another Hint for Mr. Bull!’ (Vol. I, no. 9, 17 April 1819, Scrivener, 235-8); ‘More Hints for Mr. Bull; With the Last Hint, which the last Bull must take!!’ (Vol. I, no. 10, 24 April 1819, Scrivener, 238-9); ‘Glorious Poverty, The Glorious Effects of Glorious War, and the glorious measures of Glorious Rogues!’ (Vol. I, no.11, 1 May 1819); ‘Fatal Secrets; or An Appeal to Reason’ (Vol. I, no. 13, 15 May 1819); ‘Satan’s Will, Testament, and Final Codicil’ (Vol. I, no. 14, 22 May 1819), a satirical piece in prose and doggerel verse; ‘An Ex Post Facto Hint for Johnny Bull’ (Vol. I, no. 15, 29 May 1819); ‘Primitive Times, or Wholesome Advice for a Plundered People’ (Vol. I, no. 16, 5 June 1819); ‘A Fervent Appeal to the Swinish Multitude’ (Vol. I, no. 17, 12 June 1819); ‘The True Believer’s Creed’ (Vol. I, no. 18, 9 June 1819); ‘A Terrible Omen to Guilty Tyrants; or The Spirit of Liberty!’ (Vol. I, no. 20, 3 July 1819). The National Portrait Gallery website carries an image of a broadside verse on the Queen Caroline affair, ‘Queen Caroline. Or The Test of Virtue’ (‘Unclouded soon to glad our eyes’), with ‘words by E. I. Blandford’, c. 1820, and there will likely have been other ephemeral publications of this sort. ~ David Worall offers a very useful survey of the 1819 poems, considering the significance of how ‘nature’ is discussed in relation to ownership and productivity, with the Spencian of land as ‘the people’s farm’ contrasting with the better-known idealisation of nature in the Romantic poetry of the era, and noting links with the ideas expressed in the poetry of Allen Davenport (qv) and the speeches of Robert Wedderburn (qv). He sees him as a better poet than Davenport, and Medusa as just the outlet he needed to write his ideas without restriction. Janowitz describes Blandford, Davenport and other Spenceans as having ‘invented a landscape poetic which aimed to feed the body rather than the mind’ (71), and she takes up and develops the discussion of the 1819 poems. She writes: ‘He drew upon the rural resource which, from the loco-descriptive poem through the moralising poem through the landscaped elegy, took its most recent shape as the romantic meditative lyric composed by the solitary self. But Blandford holds on to the claims of a communitarian ethos, in order to cultivate the “people’s
For Worrall, Blandford is an ‘individual whose progress is worth studying’, and he remarks on the dearth of information on him, gives a sketch of his arrest in 1820 and the somewhat chaotic and unreliable personality its details reveal. He notes that the burst of poetry in Medusa ended in mid-June 1819, as Blandford became more deeply engaged in his political work. His arrest, ‘pike in hand’ took place shortly after the Peterloo massacre of 16 August. By October that year he was visiting Norwich, trying to raise support for an armed uprising, and in 1821 he was involved with forming a ‘short-lived Anglo-Carbonarian union based in Soho’, based on admiration for the Carbonari of Naples (McCalman, 157, 189), and he continued to meet with other ‘Old Spenceans’ through the 1820s. He reappears in the ‘London Democratic Association’ of 1837-41, a ‘crucible of London Chartism’ (McCalman, 198). A pro-Queen Caroline broadside poem by Blandford was published in 1820; a page image of this is reproduced on the National Portrait Gallery website. ~ Sources: Medusa, via Google Books; Ashraf (1975), 115-16; McCalman (1988), 133, 136, 157, 189, 196-8; Michael Scrivener, Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874 (Detroit: Wayne State University Press, 1992), 234-43; Worrall (1992), 146-63; Janowitz (1998), 93-7; not in ODNB.


Bleakley, William (fl. 1840), of Ballinaskeagh, County Down, a weaver and loom maker, also a cart-builder and furniture maker. He published Moral and Religious Poems (1840), which includes an ‘Author’s Account’. ~ Sources: Hewitt (1974). [I] [T]

Bloomfield, George (1758-1831), of Honington, Suffolk, a shoemaker, the brother of Isaac, Nathaniel and Robert Bloomfield (qqv), looked after his brother Robert when the latter first came to London, and went on to supply Capel Lofft with biographical material about Robert for the introduction to Robert’s first book, The Farmer’s Boy (1800). George was also a poet in his own right, and some of his verses
are supplied in the apparatus to Bloomfield Circle. They include *Thetford Chalybeate Spa. A Poem by a Parishioner of St. Peter’s* (Cambridge: Printed by J. Smith, and sold by the booksellers in Thetford, Bury, and Norwich, 1820); and the broadsheet ballad, *Friendly Hints, Affectionately Addressed, by an Old Man, to the Labouring Poor of Suffolk and Norfolk: Occasioned by Reading the Accounts of the poor deluded Men who have suffered at Norwich and Ipswich, for Burning corn-stacks, etc.* (Bury St Edmunds: T. D. Dutton, Printer and Bookseller, 1822), a versified appeal for moderation and restraint at a time of rural unrest and conflict. (This is not on COPAC but there is a recently-accessioned copy in Cambridge University Library). Later George Bloomfield lived in Bury St. Edmunds. Letter 423 in Bloomfield Circle, from George Bloomfield to W. Weston (presumably a relative of his late brother Robert’s friend and editor Joseph Weston) supplies much useful information about his and his brothers’ lives. ~ LC4 includes only one of George Bloomfield’s scattered verses, ‘The Poets at Odds’, though in introducing this, McEathron notes that papers in British Library would suggest ‘the provisional outlines of a volume with the working title Verses on Several Occasions.’ McEathron describes ‘The Poet at Odds’ as ‘a kind of labouring-class “Kubla Khan”, a report of a fragmentary vision in a dream’. Anxiety about his brother Nathaniel, and the cruelty George sees in the critical response to Nat’s volume, was a vital stimulus to the poem, which takes the form of a dialogue between ‘Nat’ and ‘Will’. ~ Sources: Hobsbawm and Scott (1980), 97; Meyenberg (2000), 201; Cranbrook (2001), 68, 164-65; Bloomfield Circle (2012); personal knowledge (editor); LC4, 99-104; DNB (under Robert Bloomfield). [LC4] [SM]

Bloomfield, Isaac William (1753-1811), of Honington, Suffolk, the brother of George, Nathaniel and Robert Bloomfield (qqv). He composed anthems, set several of his brother Robert’s (qv) *Rural Tales* to music and ‘was designing a mechanical pea and potato planter when, in 1811, he died unexpectedly’ (Bloomfield Circle). He published *Rosy Hanna. A favourite New Song. The words written by Robert Bloomfield, author of ‘The Farmer’s Boy’; the music composed by his brother, Isaac Bloomfield* (London: Printed for the authors by Rt. Birchall, [1801?]). About five years later was published his *Six anthems: for the use of choirs, where there is no organ, composed by Isaac Wm. Bloomfield, of Honington, near Bury St Edmunds, Suffolk* (London: Printed for the Author and sold by John Longman, [1806?]), which is based on six of the Psalms, and includes a list of subscribers. ~ Sources: Bloomfield Circle (2012); COPAC (copy in the Bodleian Library).
Bloomfield, Nathaniel (1759 - after 1822), ‘Snip’, of Honington, Suffolk, a tailor, the brother of George, Isaac and Robert Bloomfield (qqv). He published An Essay on War, in Blank Verse; Honington Green A Ballad; The Culprit an Elegy; and Other Poems on Various Subjects (London: Thos. Hurst and Vernor and Hood, 1803, printed by P. Gedge, Bury, two editions), with a preface by Capel Lofft. ‘Honington Green’, an important poem on enclosure that perhaps deserves to be considered alongside John Clare’s (qv) much better known ‘enclosure elegies’, was reprinted in The Suffolk Garland (Ipswich and London, 1818), 33-7, and elsewhere. ~ Nathaniel Bloomfield faced some critical hostility, and Scott McEathron in LC4 writes that the ‘trajectory, and relative failure, of Nathaniel Bloomfield’s literary career is an interesting case-study in the prickly dynamics of the reception of labouring-class poetry’. In two very interesting documents (now transcribed in the supplementary materials to Bloomfield Circle as ‘Free Thoughts on the Humours of the chase And the Park’, and a note of 28 December 1822) his brother George (qv) ferociously defends ‘poor Nat’ from these attacks, which he sees as being predominantly class-based. In ‘Free Thoughts’ he tells a story from their childhood which seems to foreshadow the critic hostility his brother earned, and compares this with the relative success of Robert Burns, Ann Yearsley and his own other brother Robert Bloomfield (qqv). The central image is of trespassing: ‘In the year 1769 our Esquire at Honington (Mr Quince) had a party of Gentlemen Boys at his house on a visit to Master Quince, the Young Norfords from Bury &c, — My Self and Brothers were invited as Mrs Q knew though we were very poor, our Mother took all possible care of our Morals, — The young Gentlemen proposed Squirrell hunting in Euston park,!! — My brothers and Me were afraid to go to go, But the young Gentlemen Said they knew Mr King the Keeper would Let us hunt, we went, and Just as my Brother Nat had ascended to the top of the Lofty Oak to dislodge the Squirrell The Duke and Dutchess of Grafton in an Open Carriage and pair of poneys drove up, the Duke immediately ordered us out of the park and Desired us to hunt on our own premises!! ~ There higmightinesses the Critics have converted the free fields of Genious into the park and have long usurped the sole propriety thereof to themselves, But it some times happen that the unlearnd poor are sufferd to Enter the Literary park to hunt for fame and profit. Bob Burns the Ploughman and Nan Yearsley the Milk Woman were very successfull, and Jiles the Farmers Boy did wonders!! But poor Nat had the same Luck in the Literary park as we had in Euston park was orderd out by the Lords of the Soil!! Poor Snip was deemd a poacher!!’ ~ Nathaniel Bloomfield was praised in hearty terms by Henry Kirke White (qv), in no. VI of his ‘Melancholy Hours’ series, in which he laments his
neglect, writing, ‘If Mr Bloomfield had written nothing besides the Elegy on the Enclosure of Honington Green, he would have had a right to be considered as a poet of no mean excellence’. ~ LC4 includes four poems from Bloomfield’s collection, ‘An Essay on War’, ‘Elegy on the Enclosure of Honington Green’, ‘More Bread and Cheese’, and ‘Lyric Addressed to Dr Jenner’, all interesting poems in their different ways. ~ Sources: as cited; Jarndyce (1980), items 1287-8; Johnson (1992), item 100; Cranbrook (2001), 70, 165; C. R. Johnson, cat. 49 (2006), item 55; Bloomfield Circle (2012); LC4, 47-70; NTU. [LC4] [T]

Bloomfield, Robert (1766-1823), ‘The Farmer’s Boy’, ‘Giles’, of Honington, Suffolk, ‘Giles’, later lived in City Road London, and later still in Shefford, Bedfordshire, a farm boy, a ladies’ shoemaker and an Aeolian harp-maker and designer, and the brother of George, Isaac and Nathaniel Bloomfield (qqv). Bloomfield was a highly successful and significant poet, the sixth best-selling poet of his century. He was beloved by John Clare (qv), who saw himself in many ways as Bloomfield’s successor. His life was also a great struggle, however, both financially and psychologically. There is an excellent introduction to Bloomfield by Tim Fulford on the Romantic Circles website, attached to the edition of his letters listed below. Although no full biography has appeared, there is much to glean from his letters and this extended introduction to them. Bloomfield’s trajectory from a Suffolk farm boy to a London shoemaker, then a best-selling self-taught poet, and perhaps particularly his difficulties after his early success, with intrusive patrons, his own caution and diffidence, his sometimes frail mental and physical health, and his financial problems, exacerbated by the bankruptcy of a publisher and his attempts to keep his extended family funded, are all important elements in understanding the trajectory of his life and writings. There is also a great deal to learn of his history from the poems. In Good Tidings (1804), Bloomfield tells the story of his father’s early death from smallpox, and the way the body was hastily bundled into the earth away by a village culture terrified of infection. His mother’s death from a stroke is told and she is lovingly remembered in the poem ‘To a Spindle’. She was a dame schoolmistress as well as a great spinner, and evidently taught her son much. ~ Bloomfield’s work is rich and varied, reflecting especially his Suffolk roots, as well as his experience as a visitor to the Welsh borderland, and (in his final collection, May Day with the Muses, a fine ‘portmanteau’ poem) his communitarian spirit and dreams of rural harmony and communal creativity. Even a seemingly unpromising poem like Good Tidings (1804), a poem in praise of Edward Jenner’s development of smallpox vaccination, is rewarding, reflecting his own grim family
experience of smallpox and his sense of historical development and enlightenment.

Bloomfield published six volumes of verse, a broadside and a drama: The Farmer’s Boy (London: Vernor and Hood, 1800); Rural Tales, Ballads and Songs (London: Vernor and Hood, 1802); Good Tidings; or News from the Farm (London: Vernor and Hood, 1804); The Fakenham Ghost London: Laurie and Whittle, 1805), a broadside, Wild Flowers; or Pastoral and Local Poetry (London: Vernor, Hood and Sharpe, 1806); The Banks of the Wye (London: printed for the Author, Vernor, Hood and Sharpe, 1811); May-Day with the Muses (London: Printed for the Author, 1822), and Hazelwood Hall: A Village Drama (London: Baldwin, Cradock and Joy, 1823). He also published two prose works: Nature’s Music. Consisting of extracts from several authors with practical observations and poetical testimonies in honour of the harp of Aeolus (London: J. Swan, 1818), a side-project relating to his manufacture of Aeolian harps, The History of Little Davy’s New Hat (London: Darton, Harvey and Darton, 1815).

Posthumously published were the Remains of Robert Bloomfield (1824), two volumes, which picked up a lot of his occasional and unpublished poetry and prose, and (co-authored by his son) The Bird’s and Insects’ Post-Office (1880), a charming collections of children’s animal stories. A number of poems and extracts by Bloomfield are included in The Suffolk Garland (Ipswich and London, 1818). A modern edition is Selected Poems, ed. John Goodridge and John Lucas, revised and enlarged edition (Nottingham: Trent Editions, 2007), now incorporated into the Romantic Circles edition (see below). On the many early editions of Bloomfield, see especially B. C. Bloomfield, ‘Robert Bloomfield: A Provisional Checklist of His Published Work, with Some Bibliographical Notes and a Record of Later Editions’, in White, Goodridge and Keegan (2007), listed below, 288-301. A full edition of The Letters of Robert Bloomfield and His Circle, ed. Tim Fulford and Linda Pratt (Bloomfield Circle, 2012), available on open access on the Romantic Circles webpage, is undoubtedly the most useful biographical resource on Bloomfield published to date, not least because the original letters are widely scattered through many archives in the UK and US. Professor Fulford has also prepared an illustrated multi-text edition of The Banks of Wye for the same platform. A complete scholarly edition of Bloomfield’s Collected Works, edited by Fulford and others (2019) is now also online at the Romantic circles website and brings in a number of new poems not hitherto included in editions of his work. There are three collections of essays on Bloomfield: Robert Bloomfield: Lyric, Class, and the Romantic Canon (Lewisburg: Bucknell University Press, 2006), Robert Bloomfield: The Inestimable Blessing of Letters (2012, free to access on Romantic Circles), and New Essays on Robert Bloomfield (European Romantic Review, 31, no. 5 2020). Their contents are listed below. The

Blyth, David (1810-37), of Dundee, a merchant seaman, the brother of Thomas and Isabella Blyth (qqv). The family were ‘associated with the Jute trade’ (Blair). Posthumously published was his collection The Pirate Ship and Other Poems (Edinburgh: Edmonston & Co., 1879), edited by ‘B.M.’, a relative (perhaps his sister Isabella, who by then was Mrs Blyth-Martin). The book contains memoirs and materials relating to several of David Blyth’s relatives who wrote poetry, including Thomas, with thirty poems by Isabella. Reid discusses the ‘Blyth family’ in his
Blyth, Isabella (b. c. 1810s, fl. 1879), of Dundee, later Mrs. Blyth-Martin, the sister of David and Thomas Blyth (qqv). She contributed thirty poems David’s posthumous *Pirate Ship* collection (1879; see his entry), which she may perhaps also have edited, and a substantial sum towards a memorial hall for her brother (suggesting that she was reasonably wealthy, at least later in her life). ~ *Sources:* Reid, *Bards* (1897), 52. [F] [S]  

Blyth, Thomas (b. c. 1818, d. 1874), of Dundee, a flax spinner, the brother of David and Isabella Blyth (qqv), ‘a wit, and a genial spirit’ (Reid), who died at Newport-on-Tay. Some of his poems are included in his brother David’s posthumous collection, *Pirate Ship* (1879; see his entry). ~ *Sources:* Reid, *Bards* (1897), 51. [S] [T]  

Blythe, John Dean (1842–69), of Ashton-under-Lyne, Lancashire, a cotton-mill factory hand, a reporter on a local paper, clerk, and radical, killed in a gun accident. Posthumously published was *A Sketch in the Life, and a Selection from the Writings of John Dean Blythe* (Manchester, 1870). Blythe was a distinctive figure, the grandson of a Scottish schoolmaster and a Manchester Christian radical who took night classes, learning Latin, French and Spanish, and studying English literature, memorising much Shakespeare. He was a Methodist Sunday School teacher, and in his writing thinks and writes very much in Sunday School terms, in some ways a rather better prose rhetorician than a poet. He was encouraged to write by the controversial Methodist clergyman, Joseph Rayner Stephens, and the poet John Critchley Prince (qv), publishing poems in local Ashton-under-Lyne newspapers, and a piece in *Punch* magazine. Poems in his collection include ‘The sleeping pauper-boy’, ‘Vanity of earthly hopes’, ‘Shepley Wood’, ‘Paraphrase of the first psalm’, ‘Mungo Park and the flower’, ‘To R. Platt, Esq, of Stalybridge’ (on the Platt family see Helen Lee, qv), ‘Five shillings and costs’, and ‘A Charade’. His prose includes an essay on ‘Self-Conquest’. The account of his life in the volume, by Joseph Williamson, is also very interesting, particularly on the unusual cause of his unfortunate death. Blythe edited a privately circulated magazine, and left much work in manuscript. He was omitted from LC6 late in the editorial process, purely on grounds of space. ~ *Sources:* Reilly (2000), 46; *ODNB/DNB*; Wikipedia; NTU. [T]
Boden, Frederick Cecil (1902-71), of Chesterfield, Derbyshire, a coal miner and A
lecturer, poet and novelist, was the eldest child of Benjamin F. Boden, who in 1927
was working as a goods porter on the London and Midlands Railway, and his wife,
Annie Boden. According to Derbyshire records Boden’s father also worked
variously as a postman and a furniture dealer’s assister. Boden attended a council
school in Chesterfield, leaving in 1916 at the age of 13, to work at Williamthorpe
Colliery, Chesterfield. He worked underground, and then on the surface from 1921,
on the night shift. He was described in a prefatory note to his first volume, by Guy
N. Pocock in 1927 as follows: ‘Mr Boden is a young miner of twenty-four ... He
works at the pit-head, choosing the night-shift which gives him a little time for
reading by daylight. He has always lived in Chesterfield. He was born there, went
to the Chesterfield Elementary School till the age of thirteen, and then became a
miner. At first, he has told me, he had to work for the most part lying on his
stomach, stripped to the waist, in underground passages two feet and a half high.
He would crawl there all day, a lamp hung round his neck, collecting the coal that
was cut out by the man with the pick; and for meals he ate what food he could
manage to take down with him. For the last six years he has worked on the surface
by night.’ Pocock emphasises the limits of Boden’s formal education, and says he
was ‘not taught English at all’, and that as far as he knows, ‘none of his relations
has any gift for writing’. However, ‘he has never ceased to educate himself in
poetry and philosophy in his scant spare time, spending whatever money he can
spare on books of poems and philosophical works.’ On his methods of
composition, Boden ‘does not consciously compose his poems while working at the
pit-head—but, he says, at all times and place he feels poetry subconsciously’ (ix).
Pocock tells of how Boden approached him with two poems ‘and a letter asking for
criticism’, unsure whether to continue
with his literary efforts. Pocock read more,
took them to Arthur Quiller-Couch, and then to H. N. Brailsford, the editor of the
New Leader, who took some of the poems for his periodical. A ‘dozen or more’ were
then published, both there and in other periodicals, and in the annual collection,
Best Poems of 1926. Some familiar patronly fretting over whether Boden was to be
regarded as miner-poet or whether the poetry should stand on its own merits
follows. Yet he was indeed a miner, and ‘one must not disregard the conditions
under which these poems were written’. Boden worryingly says that many a time,
‘I come home from work and go straight to bed exhausted, and lie there till it is
time for work.’ And he confesses that ‘Oftener than not I’m too tired to write
poetry, or for the study such poetry entails’ (xi). Pocock concludes by looking at the
distinctive ‘study’ of Boden’s, his deep philosophical reading, and finds that it
underpins his poetry and adds something to it. Boden in fact had left the mines even by the time this was published, having done so after being put on short time in 1926. As he says in a Foreword to his second collection in 1929, ‘a few good folk have got me out of the ways that were my life and for a time, I am done with the pit’. Evidently the Pococks, Quiller-Couches and Brailsfords had settled on his being ‘poet’ rather than (exhausted) ‘miner-poet’, and found or helped to find him alternative ways of making a living. ‘I have no need now to muse why, when my week’s work has been well done, I should go short of good food or sound clothes’, Boden continues in his Foreword, mulling over the change in his life. He had moved down to Exeter, where he taught for the Workers Educational Association. He never returned to the mines, though he wrote about them a great deal; indeed he concludes the 1929 Foreword with a sharp reminder: ‘But, though each day is a good day for me, there are no good days for the men that work in the pits. These men and their wives still starve. Their bairns are born and bred in dire want, and I send this book of verse to print in the hope that it will help the cause of the men whose lives are spent in the pits.’ And indeed far more than in the first collection, whose material is typically a kind of Houseman-like meditative lyrical balladry, this second collection focuses on mining and the harsh conditions of life that he speaks of and clearly feels very strongly about. It is from this collection that the Maurice anthology (see further below) draws its material. Boden would also find further opportunity to air his thoughts on mining life in the more expansive and congenial format of his prose fiction. ~ In 1944 he married Dorothy Brecknell in Exeter, and he lived on the South-west of England, in various places including Weston-super-Mare, for the remainder of his life. He was later a lecturer in Logic and Philosophy at the University College of the South West, Exeter (his 1929 collection is signed from there). Boden published the collections, Pit-Head Poems, with a Preface by Sir Arthur Quiller-Couch and a Note on the Author by Guy N. Pocock (London: J. M. Dent, 1927), and Out of the Coalfields, Further Poems (London: J. M. Dent, 1929). He also published the novels Miner (London: J. M. Dent, 1932, 1834, 1939), Flo: A Novel (London: J. M. Dent, 1933), which incidentally was translated into Danish, and A Derbyshire Tragedy (London: J. M. Dent, 1935, 1937). ~ A number of his poems are included in Maurice (2004): ‘Proem’ (‘Living thy life, o thou heart, in these desolate colliery places’), 36, from Miner (1932), ‘Beauty Never Visits Mining Places’, 39, ‘Ling’s Pit Yard’, 47-50, ‘A Kitchen in a House in Derbyshire’, 73, ‘A Woman Lies Awake’, 74, They Lifted You Gently...’, 128, and ‘Bringing Out the Dead’, 220, all from Out of the Coalfields (1929), and the prose piece ‘Pit Lamps’, 190-1, from his novel Miner (1932). Boden’s personal and
literary papers are in the Derbyshire Record Office, ref. D8252. There is a full listing online, and among them one notes appreciative letters from the novelist John Buchan and the Poet Laureate John Masefield, the short story writer H. E. Bates, and George Lansbury MP. Also listed on WorldCat is correspondence with Robert Bridges, and a letter to R. L. Médroz, though it is not clear exactly where these are held. ~ Sources: poetry collections as cited; Maurice (2004), 297; Derbyshire RO; general and online sources. [M] [OP]

(?) Bolton, William (b. 1861), of Brindle, Lancashire, of a Catholic family, the son of a handloom-weaver, James Bolton, and his wife Ellen, née Atkinson. He attended St. Joseph’s School, Brindle, and in 1874 was sent on Ampleforth College, where he remained until 1879, before spending some time at Ushaw College, Durham. Bolton worked in the coal industry, at Moss Collieries, Skelmersdale, then at Duxbury Park Collieries, Chorley, first working in their office for six year, and spending another six as a salesman. He then became the North-East Lancashire representative for the firm of Richard Evans and Co., of Haydock, before running their wharf at Blackburn. ~ Bolton published poems in the local newspapers and in periodicals: the Blackburn Times, Catholic News, Chorley Guardian, Chorley Standard, and the Preston Guardian are mentioned by Hull. His poetry often related to the areas served by the newspapers in which he published. Hull includes his poems ‘Astley Hall’, ‘Boyhood’s Home’, ‘The Child’s Query’, ‘An Evening at Sunset’, ‘My Father’s Home’, ‘My Mother’s Face’, ‘The Vale of Rest’, and ‘Virtue’. ~ Sources: Hull (1902), 417-23.

Bolton, William (fl. 1879), of Croydon, a soldier, a Corporal in the 1st Middlesex Engineers Volunteers. He published Foliage and Blossom (Croydon: published for private circulation, 1879). ~ Sources: Reilly (2000), 47; JISC.

(?) Bond, Richard (fl. 1769), of Gloucester, a bookseller, published Poems Divine and Moral (Gloucester: published for the author, 1769?). Bond was in business in Gloucester ‘from the early 1750s, when he was recorded as selling the Daily Register, until about 1770’ (Christopher Evans, online book description). ~ Sources: GM 39 (1769), 158; BL; general and online sources. [C18]

Bontoux, Césarie (fl. c. 1850), of Marseille, a coutourier or seamstress, was ‘part of a small but active literary scene featuring working-class writers from Provence’ (Lerner, 152). She published in the collection L’Athénée-ouvrier (Marseille, 1846), a
collection named for her literary group, founded the previous year by Reine Garde (qv), ‘L’Athénée ouvrier de Marseille’ (on this see Lerner, 164 note 44). Garde expressed solidarity with Bontoux and writers like her, calling her ‘my sister in poetry’, and sharing with her ‘a radical sense of marginalization from France’s literary world: as women, as working-class writers, and as inhabitants of Provence rather than the capital’ (Lerner, 132). See especially Garde’s ode ‘L’Ouvrière-poète à Mlle. Césarie Bontoux’. ~ **Sources:** Lerner (2018), 152; general and online sources.

Bonwick, James (b. 1817), of London, the son of a carpenter, emigrated to Australia. He published an autobiography, *An Octogenarian’s Reminiscences* (1902), which includes 21 pages of poems. ~ **Sources:** Burnett *et al* (1984), no. 33. [AU] [OP]

(?) Boon, Arthur (fl. 1841), of Plymouth, a Chartist, published two poems in the *Northern Star*: ‘The Inquisition. Chorus of Imps’, 15 May 1841, and ‘Silk Worms and Silk Weavers’, 31 July 1841. ~ **Sources:** Sanders (2009), 241-2. [CH]

Borland, Alexander (1773-1828), of Paisley, a handloom weaver who joined the Lanarkshire militia. An acquaintance of Robert Tannahill (qv), some of his poems are included in Brown. ~ **Sources:** Brown (1889-90), I, 84-85. [S] [T]

Borland, Alexander (1793-1858), of Paisley, a weaver and pattern-designer, shawl-manufacturer, coal merchant, dyer and banker, who was jailed for six weeks for intercepting his partner’s letters. He is the author of ‘The Brown Cleuk on’, included in Brown. ~ **Sources:** Brown (1889-90), I, 273-75; Leonard (1990), 195-96. [S] [T]

(?) Bostock, Susan (1862-1948), of Northampton, the daughter of an early Northampton shoe-manufacturer, was a poet, artist and musician. She published poems in the *Northampton and County Independent* and the *Northampton County Magazine*, and produced three volumes: *Spring Notes and Other Poems* (London: Linwood & Co., 1912), *The Call of the Uplands* (1913), and *The World of Heart’s Delight* (1930). Her poems include ‘A Yorkshire Mill Girl’. ~ **Sources:** Hold (1989), 35-36. [F] [OP]

Boucher, Ben (1769-1851), born at Horsley Heath, ‘The Dudley Poet and Rhymist’, a popular collier poet of Dudley, Worcestershire, which is to say that ‘the greater part
of his singular and irregular life was spent in Dudley, at certain favourite public house haunts, where his talents were appreciated, and his songs admired and read by the curious’ (Clark). Boucher sold his poems himself, broadside style, ‘a penny a sheet’. They include ‘Lines on Dudley Market’ (1827). Although he wrote hundreds, only a small number of his poems are preserved: there are samples on his Wikipedia page and elsewhere online. Clark quotes some ironic memorial lines to Boucher: ‘Oh! rare Ben Boucher, Boucher Ben; the best of Poets, but the worst of men’. Boucher became homeless and poor late in his life, and died in the workhouse. ~ A bronze seated statue of him in a stovepipe hat, pointing to some lines of his verse, created by John McKenna, was erected in Dudley Market in 2015. His ‘Chartist Anthem’ (1847) has been recorded by the band Chumbawumba. ~ Sources: The Curiosities of Dudley and the Black Country, from 1800 to 1860, compiled and ed. Charles Francis G. Clark (1881), 214-16 (includes poems and an image); Poole & Markland (1928), 115-18; N & Q, 219 (1974), 61; Wikipedia and online sources. [CH] [M]

(?), Bourne, Hugh (1772-1852), of Bemersley, Staffordshire, a wheelwright, hymn-writer and Primitive Methodist pioneer / founder and preacher, Bourne published hymns and the poem ‘The Creation, Fall and Redemption of Man’, Methodist Magazine, 1822. ~ Sources: Poole & Markland (1928), 472-3; ODNB.

Bourne, Isabella (fl. 1857/8), of Acton, West London, a servant. She published Lays of Labour’s Leisure Hours (London: Judd and Glass, 1858), which includes a 56-page novelette. The preface describes the continued importance of poetry to working people, and indicates that Bourne is a ‘servant of humble pretensions’. Bourne is referred to in a poem called ‘Cherub and the Poetess’, in William Floyd’s (qv) Lays of Lapstone. ~ Sources: Davis & Joyce, xii and 30; information from Bridget Keegan. [F]

Bouskill, Thomas (b. 1779), of Paisley (born in Nottingham), a stocking weaver. He never published in his lifetime, but wrote for himself. Some of his poems are included in Brown. ~ Sources: Brown (1889-90), I, 129-33. [S] [T]

Boustead, Christopher Murray (fl. 1892-1902), of Keswick, Cumbria, a ‘road man’, that is a road-maker and mender. He published Rustic Verse and Dialect Rhymes (Keswick: T. Bakewell, 1892), printed by a local printer and priced at one shilling, and a second volume, A Few Rustic Lines (1902). In the Preface to his first volume
Boustead says he has published his poems at the request of ‘many friends’, and apologises for the ‘many defects’ of his ‘untutored efforts’. For all this, he moves comfortably enough between ‘standard’ and dialect English, formal and informal styles. The poems celebrate work and leisure, community and the family, as well as distinctive ‘characters’. There is a unifying sense of place and pf local pride, and he is well-informed on the history and meaning of the roads he builds and repairs for a living. For example, the poem ‘Oft Jack an’ Me’ describes a long-anticipated fell-walk, and reveals a remarkably detailed knowledge of the landscape, its features and its history. Evidently the poet has read Robert Burns (qv) and William Wordsworth, and he also draws on the Cumbrian traditions of Susannah Blamire and Robert Anderson (qqv). In his anthology, *Cumbrian Songs and Ballads* (Clapham: Dalesman, 1982), Keith Gregson points out that Cumberland and the border counties made a rich contribution to the British song and ballad traditions in the eighteenth and nineteenth centuries, the area being ‘bounded’ by ‘the works of Robert Burns [qv] to the north and those of Geordie Ridley, Joe Wilson and Ned Corvan [qqv] to the east’ (4). On this topic see also Susan Margaret Allan, ‘Folk-Song in Cumbria: A Distinctive Regional Repertoire?’, PhD dissertation, University of Lancaster, 2016. Boustead makes a modest contribution to this important regional tradition of popular rhyme and song. (The comments above draw on those I made in LC6.) ~ **Sources:** Reilly (1994), 56; LC6, 355-62; NTU. [LC6]

Bowen, Ben (1878-1903), of Treorci, Rhondda, Glamorgan, the brother of David Bowen (qv), worked in the local colliery from the age of twelve. At seventeen he won the Chair at the National Eisteddfod, the youngest poet to do so. He studied at the Academy at Pontypridd and the University of Wales, later suffering health deterioration through tuberculosis, resulting in an early demise at the same age as Keats. Bowen published one volume of poems, *Durtur y Deffro* (‘Doves that awake’, 1897), and several posthumous volumes, prepared by his brother David Bowen (qv). T. Robin Chapman considers him a ‘mediocre poet of immoderate self-belief’, in a study of Bowen that has been described by its reviewer as ‘the destruction of a revered, if forgotten, icon’, and which seems a slightly pointless exercise, as the sole modern critical study of him. ~ **Sources:** *OCLW* (1986); T. Robin Chapman, *Ben Bowen* (Cardiff: University of Wales Press, 2004), Writers of Wales series; Gareth Alban Davies, ‘A Hundred Years On’ [review of Chapman], *Planet*, 163 (February/March 2004), 98-9; *DWB*. Not in *ODNB*. [M] [W]
Bowen, David (1874-1955), ‘Myfyr Hefin’, of Treorci, Rhondda, Glamorgan, the brother of Ben Bowen (qv), a coalminer, and later a minister, editor, educator and poet. He educated his brother’s work and did much to publicise and champion after his brother died prematurely, writing his biography. He also published several pamphlets of poetry himself. ~ Source: DWB. [M] [W]

Bower, Fred (1871-1942), self-styled as a ‘Rolling Stonemason’, born in Boston, MA, of an English family which moved to Liverpool three years later, a stonemason descended from a long line of Dorset stonemasons, working in Britain and America, a ‘tramping’ artisan, a socialist involved in labour politics, and a poet. He published Rolling Stonemason. An Autobiography (London: Jonathan Cape, 1936). This has been re-printed by Merlin Press, London, in 2015, edited by Ron Noon and Sam Davies, thanks to the efforts of Noon, a historian who uncovered the story of Bower cutting the first stone on the site of Liverpool Cathedral, and in June 1904 secretly burying a tin time capsule in its foundations containing socialist messages and literature. Although he had ‘practised the stonemason’s craft on three continents’, Bower is buried at St Peter’s Church in Haswall, Merseyside, where he lived at the end of his life. ~ The reprint of his autobiography is a worthwhile and welcome addition to the recovery of labouring-class lifewriting, and working-class and socialist history. The chapters on the Liverpool Cathedral time capsule (Chapter IX) and on Liverpool’s ‘Bloody Sunday’ (XV) are especially interesting, as is the moment at the end of chapter XIV when Bower meets a ‘little grey man’ who has enjoyed hearing Bower speak at a meeting, and turns out to be the great Irish-born socialist novelist Robert Tressall (né Robert Croker), then in the last months of his life and living in a Liverpool workhouse. Bowers’ poems are scattered through the text (e.g. the sustained piece at 107-12), and are lively and song-like in structure. His poem ‘The Pirate of Park West’ is extracted in Coles’ Wirral anthology. ~ Sources: Burnett et al (1984), no. 78; Gladys Mary Coles, Wirral: An Anthology (2002), 37; Ron Noon, The Secret in the Stone (Liverpool: Merseyside Construction Safety Campaign, 2004); Paddy Shennan, ‘The Secret Message Buried in Liverpool Cathedral’, Liverpool Echo, 6 July 2015; text as cited. [AM] [OP]

Bowie, Agnes H. (fl. 1892-3), of Bannockburn, Stirling, a builder’s daughter. Her poems include the broadside ballad, Lines Written on the Occasion of the Battle of Bannockburn (Stirling: C. Harvey, 1893). The broadside, reproduced and transcribed on the National Library of Scotland website, is dedicated to ‘Wallace Bruce, Esq., American Consul at Edinburgh’ and the President of the Scottish National
Association of Victoria. Stirling Libraries and Archives list two other works on their website, *The Russian Emperor and the Sailor’s Mother: A Bannockburn Story* (1892, 1893), and *The Muckle Slide. A Memory of the Olden Times, Most Respectfully Inscribed to the natives of Bannockburn* (Stirling, undated). ~ **Sources:** Edwards, 12 (1889), 152-61; library websites as cited; WorldCat. [F] [S]


(?) Bowness, William (1809-67), of Kendal, Westmorland, a self-taught artist, published *Rustic studies in the Westmorland dialect, with other scraps from the sketch-book of an artist* (London and Kendal, 1868). ~ **Sources:** Reilly (2000), 51; ODNB.

(?) Boyd, Elizabeth (fl. 1727-45), ‘Louisa’, of London, who described herself as being ‘from the lowest condition of Fortune’ and who expressed the wish, in a preface, to sell stationary from her home in George Court, Princes Street, near Leicester Fields (modern Leicester Square). Her father ‘long and zealously served the Stuart family’. She published *Variety: A Poem... by Louisa* (1727) and other poems and prose works including a miscellany of riddles and poems, a novel and a ballad-opera. Her publications include: *The Humorous Miscellany, or, Riddles for the Beaux; Verses most Humbly Inscrib’d to his Majesty King George IId on his Birth-Day* (1730), *The Happy North-Briton* (1737), and *Glory to the Highest, a Thanksgiving Poem on the Late Victory at Dettingen* (1743). Admiral Haddock, or, *The Progress of Spain* (1739 or 1740), praises the defeat of the Spanish Armada. Her book *The Happy-Unfortunate; Or, The Female Page* (1732, 1735) is the first novel published by a lower-class author we have discovered. ~ **Sources:** Lonsdale (1989), 134-35; Fullard (1990), 550; Backscheider & Ingrassia (2009), 870; ODNB; information from William Christmas and Simon Kövesi. [C18] [F]

Boyd, George (b. 1848), of Kilmarnock, East Ayrshire, a house painter. ~ **Source:** Edwards, 12 (1889), 131-4. [S]

Boyd, George Pringle (fl. 1852), of Dollar, Clackmannanshire, a shoemaker. He published *Miscellaneous Poems and Songs* (Alloa: Stephen N. Morison, 1852). ~ **Sources:** Beveridge (1885), 60-61; Blair, PPP (2019); COPAC; Mitchell, P244. [S]
Boyd, Hugh (fl. 1777), of Darnel (Darnal), Sheffield, a collier who survived a mining accident and produced a single sheet publication whose title tells his story: ‘The Submissive Petition of the Distressed Hugh Boyd, late Collier in Darnel, near Sheffield, in the West-Riding of Yorkshire. Who was confined Six days and fourteen hours under Ground, with six more, by reason of the Roof falling upon them, by which Accident he lost two of his Fingers, which renders him incapable of gaining his Family Bread, which consists of four Mother-less Orphans, she dying soon after he was delivered from the Pit, which happened the second of September, 1777’. The story is then fleshed out in twelve quatrains, beginning ‘Good Christians who my distress do see, / Look with an eye of pity upon me’. At the end is printed, as in a legal document, ‘The above is a True Case, as Witness our hands, William Johnston, Esq. James Howard Stewards to the above Colliery.’ Darnell (now Darnall) is an eastern suburb of the city of Sheffield, but was a mere hamlet in Boyd’s time. It would continue to have colmines up to and beyond the nationalisation of 1947, when Darnall colliery became High Hazels nos. 1 and 2. ~ Sources: Broadsid Ballads Online from the Bodleian Library (online resource), Johnson Ballads 2188; information from William Christmas; not in ODNB. [M]

Boyd, Mary (1860-1910), ‘Mrs. Thomson’, of Mauchline, later of Newmilns, Ayrshire, was the illegitimate daughter of Jane Boyd. She worked as a powerloom weaver at Newmilns. She published Songs and Poems (Dumfries: Thomas Hunter & Sons, Standard Office, 1905), with a photograph of the author. ~ Sources: Blair, PPP (2019); Mitchell, P228; JISC (Aberdeen); online source. [F] [OP] [S] [T]

Boyer, Adolphe (1805-41), a French printer and poet who committed suicide in Autumn 1841, leaving a pregnant wife and their three children, having published a book on labour reform, De l’état des ouvriers et de son amelioration par l’organisation du travail (Paris, 1841; second edition Paris: Madame Veuve Boyer, 1841). He is cited along with Hégissipe Moreau (qv) by Lerner as an example of a worker-poet who ‘paid a heavy price for their attempts to defy the constraints imposed on them as manual laborers and to claim freedom and equality as artists instead’ (xi-xxi). The death of Boyer, along with Hégésippe Moreau and Eugène Orrit (qqv) was ‘sensationalized by the press as cautionary tales about the consequences befalling workers who tried to become professional authors’ (Lerner, 22), and she examines this response in some detail (50-53). She also quotes Walter Benjamin on how ‘around 1840, suicide is familiar in the mental world of the workers’ (Lerner 50). It was already in the air, of course, following the premier in Paris in 1835 of Alfred de
Vigny’s sensational play *Chatterton*, on the supposed despairing suicide of the English poet Thomas Chatterton (qv), and said to have sparked a rash of suicides à la *Chatterton* and international interest (see further Linda Kelly, *The Marvellous Boy* (1971), 104-15). Earlier than this indeed, the suicide of the feminist author and Saint-Simonist Claire Démar (jointly with her partner Perret Desessarts) in 1833, as Lerner notes, was and as with Boyer ‘seen as emblematic of the dangerous consequences sure [to] befall a self-taught and ambitious proletarian class’ (78), although it is not clear if Démar’s origins were proletarian. ~ **Sources:** Lerner (2018), xi-xii, 22, 37, 50-53, 78; general sources.

Boyle, Francis (b. c. 1730), of Gransha, Drumore, County Down, a weaver, although Hewitt also identifies him as a blacksmith from information in the poems. He wrote the poem ‘Bonny Weaver’ (1811), as well as ‘The Wife o’ Clinkin’ Town’. He published *Miscellaneous Poems* (1811). ~ **Source:** Hewitt (1974). [B] [C18] [I] [T]

(?) Boyle, James (fl. 1842), of Manchester?, referred to as a cork-cutter and poet in Alexander Wilson’s (qv) ‘The Poet’s Corner’. No further information as yet. ~ **Source:** source cited.

Boyle, James Thompson (b. 1849), of Friockheim, Angus, was educated at Arbroath and Forfar. He served an apprenticeship as a millwright, but at the age of nineteen enlisted as a soldier in the Scots Greys. After serving for several years he left the army ‘at his father’s solicitation’ (Reid). He worked then as a mechanic in a factory in Forfar, but was driven to seek an outdoor job to improve his health, and obtained a position as a district agent for a ‘well-known firm of publishers’. Reid explains that Boyle’s ‘poems and stories on local historic themes’ have appeared ‘mainly in various newspapers’, but that he was now contemplating a volume. Such a volume indeed appeared, the year after Reid was published: *The Spectre Maid of Ogil, and Other Poetical Tales, Poems and Lyrics* (Forfar: W. Shepherd, 1898). In a short preface the author expresses the hope that his title poetical tale, ‘The Spectre Maid of Ogil’, would be ‘thought worthy of being numbered among the mighty host of legendary Ballads of dear old Scotland’, whilst the shorter pieces ‘have been mainly written on passing incidents, and also descriptive of the beautiful scenery of the valley of Strathmore’. ~ **Sources:** main text from NLS online collection; Edwards, 14 (1891), 166-70; Reid, *Bards* (1897), 61-2. [S]
Boyle, Margaret (b. 1862), born in Cincinnati, Ohio of Irish parentage, was blind from birth and educated in the Asylum for the Blind in Cincinnati. Her poems were published in ‘various American periodicals’. ~ Sources: O’Donoghue (1912), 35. [AM] [F] [I]

Brack, Jessie Wanlass (fl. 1889), of Longformacus, Lammermoor, Berwickshire, a domestic servant. She emigrated from Scotland to Canada, publishing poems in the Scottish American Journal and elsewhere. ~ Sources: Edwards, 12 (1889), 169-72. [CA] [F] [S]

Bradbury, Stephen Henry (b. 1827), ‘Quallon’, of Nottingham, from a poor family, a glove maker, a Sunday School reader and journalist. In 1853 he was working as a clerk in the Garner’s Hill works in Nottingham. A regular contributor to local newspapers as well as metropolitan periodicals, including a story, ‘Military Life’, published in the Nottingham Mercury in 1950. He went on to produce Edenor: a dramatic poem, and miscellaneous lyrics (1854), The Bridal of the Lady Blanche, and other poems (1856), Yewdale, Lyrical Notes (1857), Leoline, and Lyrics of Life (London: Hall, Virtue & Co., 1859), and Lyrical Fancies (London, 1866). ~ Reilly gives his birth date as 1828 but Wylie is pretty specific: 4 January 1827, in Nottingham. Wylie also names him ‘H. Bradbury Mellows’, possibly a variant or alternative pen-name he was using in 1853 when Wylie went to press. ~ Sources: Wylie (1853), 247; Reilly (2000), 52. [T]

Bradford, John Sion (1706-85), of Betws Tir Iarll, Glamorgan, a weaver and fuller, poet and antiquarian, part of a circle of literary men in the district. He studied bardic tradition, and was an instructor of Edward Williams (‘Iolo Morganwg’, qv), who ‘claimed him as an heir to the druidic and bardic system which...had persisted over the centuries in Tir Iarll’ and insisted ‘that it was in Bradford’s manuscripts he had found much of the material which was later shown to be of his own invention’. ~ Sources: OCLW (1986); ODNB. [C18] [T] [W] — Katie Osborn

(? Bradenst, Daniel (b. 1852), of Derry, Northern Ireland, educated at Catholic schools, moved to Glasgow in 1872 to work at an engineering firm. He published Musings in Exile: Poems (Glasgow, 1894). and also published in the journals United Ireland, Derry Journal, Donegal Indicator, the People’s Journal (Dundee), and the Glasgow Weekly Mail. ~ Sources: O’Donoghue (1912), 37. [I] [S]
Bradley, William Joseph (b. 1857), of Bridgeton, Glasgow, worked in an iron foundry, lost an arm, so then worked as a timekeeper. He published poems in the newspapers. ~ Sources: Edwards, 8 (1885), 63-5. [S]

(?) Brady, J. M. (fl. c. 1821?), of Dublin, the son of a tanner of Winetavern street, who ‘wrote good lines on the great Dr. Doyle, and several good songs on “The Heroes of Burgh Quay, under King Dan”’ (Memoir of Zozimus). That is, he wrote songs about those who stood with the great campaigner for Catholic emancipation Daniel O’Connell, who in November 1821 solved the problem of Protestant students disrupting meeting of the Catholic Association by renting rooms at the Corn Exchange on the Quay, where sympathetic coal-porters were on hand to neutralise any disruption; and verses on O’Connell’s close ally in the campaign for Catholic emancipation, Dr James Warren Doyle, Bishop of Kildare and Leighlin. The context of Brady’s being mentioned in the Memoir of Zozimus is a list of ‘itinerant reciters’ comparable with ‘Zozimus’ (Michael Moran, qv), a famous Dublin street reciter. I can find no further information about Brady so far, and no trace of any publication on WorldCat and elsewhere, so presumably he published in ephemeral ways (pamphlet, broadsides), and/or, very probably, like ‘Zozimus’, through oral recitation and indeed singing. ~ Sources: [Joseph Tully?], Memoir of the Great Original, Zozimus (Michael Moran [qv]) (Dublin, 1871), 6; Patrick M. Geoghegan, King Dan: The Rise of Daniel O’Connell 1775-1829 (Dublin: Gill & Macmillan, 2008); National Library of Ireland online catalogue and online sources. [I]

Bramwich, John Henry (1804-46), of Leicester, a stockinger and a Chartist. Born in Shoreditch, East London, he was brought up by his mother. A ribbon-weaver, Bramwich worked in a Leicester factory from the age of nine, enlisted and served for sixteen years, including ten in the West Indies, before returning to Leicester as a framework knitter. Bramwich contributed fourteen hymns to Thomas Cooper’s (qv) Shakespearean Chartist Hymn Book (Leicester, second edition, 1843). He wrote the ‘Funeral Hymn, Sung at the Interment of the Murdered Patriot, Samuel Holberry’ (on the Sheffield Chartist who died at York Castle while incarcerated), printed as a broadsheet with his name mis-spelled as Bramarch, This appears in the Sheffield Libraries online Chartism Information leaflet. He also published ‘God Never Made a Slave’ (Tune: ‘New Crucifixion’), in the Northern Star, 17 July 1847. ~ Sources: Northern Star, as cited; Kovalev (1956), 118-19; Scheckner (1989), 124-5, 330; Schwab (1993), 186; Newitt (2006), 3-7; Sanders (2009), 269. [CH] [T]
Brant, Alfred C. (b. c. 1852), of Louth, Lincolnshire, a secularist and socialist poet, a compositor by trade. During the 1890s, he contributed articles to the journal *Wyvern*, on a range of topics including ‘White Slaves in Leicester,’ and a description of the 1897 May Day demonstration. Under his initials ‘A. C. B.,’ he wrote an autobiographical poem which tells the reader of his secularism and socialism and his joy at working at the Leicester Co-operative Printing Society. He also wrote a sonnet in dedication to the political leader Ramsay MacDonald, *A Rhymester’s Recollections* (1903?) and a poem welcoming delegates to the 1911 Labour Party conference in Leicester. His 36-page pamphlet poem ‘The Leicestriad: Or, Civic Pride’ was published in 1928. Brant was a member of F. J. Gould’s ethical guild. ~

**Sources:** *Leicester Co-operative Record* (October 1910); *The Wyvern*; ‘Who’s Who in Radical Leicester’ web page; not in *ODNB*. [—Ned Newitt]

Brechin, George (b. 1829), of Ellon, Aberdeenshire, a house painter. There are a few of his poems in Edwards. ~

**Sources:** Edwards, 3 (1881), 414-16. [S]

(?/?) Brechin, James B. (fl. 1855), of Dundee, a bookbinder (so identified in a handwritten note in the Mitchell Library copy of his poems). He published *Wild Flowers; Series of Pieces in Verse, Composed and Published for the Benefit of Mission Schools and Sunday Classes* (Dundee: Printed by Hill and Alexander at the Courier Office, 1855). The poems include two themed around the town of Brechin, and there are ‘one or two abolitionist poems’ (Blair). There is an intense sense of social concern about many of the poems, and the author’s charitable purpose seems to be based in a deep-seated passion for education. He writes in the poem ‘Introductory’, ‘O were mine the gems of nature! mine the jewel of the sea! / Every child should be instructed; education should be free; / Opened all that shuts the spirit out of mental liberty ... Must the spirit dwell in darkness, all unconscious of the light?’. The image of education as a light in the darkness is similar expressed by the Bristol Christian socialist poem John Gregory (qv). ~

**Sources:** text via Google Books; Blair, PPP (2019); Mitchell, P244. [S]

Breckenridge, John (1790-1840), of Parkhead, Glasgow, a handloom weaver. He wrote ‘The Humours of Gleska Fair’. ~

**Sources:** Murdoch (1883), 96-103; *Eyre-Todd (1906)*, 203-8. [S] [T]

Bremner, David (1813-78), of Aberchirder, Aberdeenshire, a baker’s son, worked as a herdboy, a baker, and a merchant. ~

**Sources:** Edwards, 11 (1888), 303-10. [S]
(? Brereton, Jane, née Hughes (1685-1740), ‘Melissa’, born at Mold, Flintshire. She married playwright Thomas Brereton, a student at Oxford, in 1711 and lived with him in London In 1722, he having got through the considerable fortune he had and proved violent, they separated, and he drowned, leaving Jane destitute. She moved to Wrexham with her daughters, and circulated her poems ‘within a local, largely but not exclusively female, coterie’ (Baines et al). Brereton had published verses in London, as ‘Melissa’: The Fifth Ode of the Fourth Book of Horace, Imitated, and Apply’d to the King, By a Lady (1716), addressed to King George I, and An Expostulatory Ode to Sir Richard Steele upon the Death of Mr. Addison (1720). From 1734 she published verses in The Gentleman’s Magazine, and the following year the periodical’s publisher, Edward Cave, brought out her poem Merlin: A Poem Humble Inscrib’d to Her Majesty. To Which is Added, The Royal Hermitage, a Poem (1735). (Queen Caroline having shown herself to be a patron of poets in the case of Stephen Duck (qv), she was perhaps on slightly firmer ground than she had been with the non-English speaking George.) Following Brereton’s death there was a posthumous subscription edition, Poems on Several Occasions (London, 1744), edited by her daughter Charlotte. ~ Sources: Dyce (1825), 167-8; OCLW (1986); Gramich & Brennan (2003), 55-57, 394; Baines et al (2011), 34. [C18] [F] [W] [—Katie Osborn]

Bridie, John (b. c. 1833), of Dundee, served his apprenticeship as a painter, and published poems in the newspapers. Bridie studied ‘pictorial’ as well as ‘decorative’ art, ‘and has produced a number of interesting “bits”’ (Edwards; i.e. paintings). Edwards reveals a wider circle of literary interest among his fellow painters: ‘Young Bridie having always evinced a fondness for literature and poetry, and these tastes being shared by a number of his apprentices and fellow workmen, a number of clever and amusing productions emanated from these workshop associates’. Bridie was an active member of one of the literary societies which then flourished ‘in Dundee as elsewhere’. He worked in Edinburgh, Glasgow and other places, settling in Blairgowrie where he was strongly involved in civic life, serving as a J. P and elected as Chief Magistrate. Bridie wrote for the Dundee Advertiser and the Scotsman. His verses are generally written in Scots. Edwards prints ‘The Auld Bleachin’ Green’, ‘The Auld Brig’, ‘“There’s Aye Some Water Whaur the Stirkie Droons”’, ‘Burns Centenary Celebration’ (in ‘standard’ English) and ‘Peter the Postman’. ~ Sources: Edwards, 15 (1893), 338-14. [S]
Brierley, Ben (1825-96), ‘Ab o’ th’ Yate’, of Failsworth, Manchester, a handloom weaver of velvet and dialect poet who was ‘able to use the wide audience this long tradition commanded to become one of the most successful and respected regional writers of his time’. He became a ‘prolific and productive writer, a one-man industry as dialect poet, storyteller, travel-writer, dramatist, journalist and editor’ (LC6). He was an important journalist and editor, and later was elected as a city councillor, reflecting the respect he by then held, serving for six years. Brierley is a key figure in the history of Manchester labouring-class writing, as evidenced in the widespread distribution and readership of his periodical, Ben Brierley’s Journal, and its important role in developing other labouring-class writers, and widening access to literary culture. In his later career as a city councillor he played a vital role in the decision to fund a purpose-built library for Manchester, through a successful maiden speech, printed as ‘Those Town Hall Stairs’ (see LC6) that made brilliant use of a parody of Longfellow’s ‘Excelsior’ (cf. John Clemintson, qv). ~ Brierley’s work has increasingly been reprinted and discussed, and his prose writings have been drawn on in recent historical work, for example Vivienne Richmond, Clothing the Poor in Nineteenth-Century England (Cambridge: Cambridge University Press, 2013), 23. Brierley ‘helped to establish in Manchester a regional literary culture, in which labouring-class poets, non-metropolitan and dialect writers could participate and sometimes thrive’ (LC6). In later life he was often asked to officiate at events, and an unpublished autograph manuscript of a speech he gave at the Lecture Hall, Oxford Mills, Ashton under Lyne to open a flower show, in the late 1880s, is currently being transcribed by the present editor. In Manchester, there have been several pubs and hotels named ‘The Ben Brierley’, perhaps a ‘unique accolade for a nineteenth-century labouring-class writer, and one based on the local fame he acquired for reciting his works around the working men’s clubs’ (LC6). ~ His many publications include Home Memories (1866); ‘Goosegrave “Penny Readings”’, Ben Brierley’s Journal (November 1871); The Lancashire Dialect (Manchester: Manchester Literary Club, 1871); Home Memories and Recollections of a Life (Manchester: Simpkin, Marshall; London: A. Heywood & Son, 1886), an autobiography; Personal Recollections of the Late Edwin Waugh (qv) (Manchester: Abel Heywood, [1891]); Spring Blossoms and Autumn Leaves, poems (Manchester, 1893, reprinted Preston, 2003); Humorous Rhymes (189); and Failsworth, My Native Village (1895). ~ Sources: Ben Brierley, Home Memories, and Recollections of a Life (Manchester: Simpkin, Marshall; London: A. Heywood & Son, 1886); Harland (1882), 447-8, 552-4; Andrews (1888-9), I, 82-6; Vicinus (1970), 349n5; Vicinus (1973), 753-6; Hollingworth (1977), 152; Vincent (1981), 111-13, 182; Burnett et al (1984), no. 85;
Maidment (1987), 360-2, 364-6; Vincent (1993), 7; Reilly (1994), 64; Ben Huk, Ben Brierley 1825-1896 (Manchester: Neil Richardson, 1995); Zlotnick (1998), 195-7; Ashton & Roberts (1999), chapter 8, 97-121; Boos (2001a); Goodridge (2005); Hakala (2010a); Hakala (2010b); NRA (Manchester); LC5, 331-3; LC6, 363-72; ODNB; NTU. [LC5] [LC6] [T]

Brierley, Thomas (1820-1900), of Alkrington, Middleton, Lancashire, a silk weaver, author of ‘Th’ Silk-Weaver’s Fust Bearin’-Home’. He published Nonsense and Tom-foolery, and Seriousness and Solemnity (Manchester and London, 1870), Original Pieces, for either Recitation or Fireside Reading (Manchester and London, 1872), Short Poems, with Pepper and Salt in (Manchester and London, [1892?]), and The Countrified Pieces of Thomas Brierley (Oldham, 1894). ~ Sources: Harland (1882), 338-9, 402-3, 430-1, 454-5, 471-2; Reilly (1994), 64; Reilly (2000), 56-7. [T]

Briggs, John (1788-1824), of Cartmel, Westmorland, a ‘largely self-taught’ editor, miscellaneous writer and poet, sent to school part-time from the age of five but who left at nine ‘at his own request’ to work at his father’s trade of basket-making. He would later take instruction from a local youth, and from this and borrowing books he acquired some Latin, and determined to set up a school in Ulverston. Teaching mainly poor children he could not make this pay, and so took a situation as a teacher at the school in the village of Ellel, near Lancaster, again poorly paying. In 1816, through his father’s Methodist connections, he was appointed as a teacher in the new Methodist school at his home village of Cartmel. He began publishing in a local newspaper at this, progressive political comment initially. He then published a volume of poems by subscription, Poems on Various Subjects (Ulverston: Printed for the Author by J. Soulsby, 1818). Removed from his post and its attached home for sectarian reasons (he would not, as expected, converted to Methodism), he began a new venture, founding The Ulverston Magazine, later renamed the Lonsdale Magazine, or Provincial Repository. He went on the edit the Westmorland Gazette. Briggs published ‘Letters from the Lakes’, firstly in the Lonsdale, and wrote many other prose works, on a surprisingly wide range of topics, as well as ‘Tales’, and the poems collected in his Remains as ‘Fugitive Pieces’. He died in 1824, after some years of illness, stress and financial distress. Hartley Coleridge, Robert Southey and William Wordsworth were among the subscribers to his Remains. ~ Sources: ‘A Sketch of his Life’ in The Remains of John Briggs: Late Editor of “the Lonsdale Magazine” and of “the Westmorland Gazette” (London: John Richardson, 1825), via Google Books; James Burmester, catalogue 89, item 191.
Brimble, William (fl. 1762-82), of Twerton, Bath, a disabled carpenter. Brimble published the collection, *Poems Attempted on Various Occasions, by William Brimble, of Tiverton, near Bath, Carpenter, Written Occasionally for Amusement, and now Publish'd at the Request of Several of his Acquaintance* (Bath, 1765). It is a fine example of that peculiarly eighteenth-century genre, the story in a title. As Christmas, and as Keegan in LC2, have observed, Brimble’s main objective in publishing his volume appears to have been to raise money. An important source of information, quoted in LC2, is the critical response to the publication in two journals, the *Monthly Review* and the *Critical Review*. The *Monthly* in passing also gives us important information about Brimble: ‘It seems he was, some time ago, obliged through unavoidable misfortunes, to leave his business, and a large family, in the country; and came to work in London, ’till his affairs could be accommodated: but since his residence in the capital, a series of misfortunes hath befallen him; the last of which was his falling from a scaffold, while at work, and breaking his collar-bone; in consequence of which, he has been, for some time, disabled from earning his subsistence by his labour. — We therefore beg leave to recommend this honest but unfortunate person, not as a poet, but as an object of benevolence. — Nor will he, we apprehend, be greatly mortified by our sparing to praise his “unletter’d muse,” for he appears, from his preface, to be a modest man, and by no means vain of the productions of his pen; for which, he assures us, he never quitted the hand-saw, but by way of relaxation, at his leisure hours: and it was merely owing to the urgency of his friends, that he appeared in print.’ The reviewer does recognise something of literary value in the project, too: ‘Among other pieces in this collection we have observed a pastoral ballad, entitled *Strephon and Celia*, in which there is a degree of elegant simplicity, beyond what could be expected from the uninstructed pen of a poor mechanic’. The *Critical*, by comparison, is relentlessly sneering, and sneering in an unpleasantly familiar way in the period, by arguing that labouring-class poets should stick to their labour, and that Stephen Duck (qv) should never have been brought out of the threshing barn and into court: ‘Little did her late munificent majesty queen Caroline know what she was entailing upon this country, by generously patronizing Stephen Duck, the thresher; for we have had inundations of such poets ever since, from the awl up to the sledgehammer. Prefixed to the poems before us, is a list of the author’s subscribers, whose generosity, we think, would have been much better judged, had they become his customers instead of subscribers; and instead of patronizing him as a poet, had employed him as a carpenter. How many honest and industrious tradesmen have been ruined by that
tingling in the ears, or singing in the head, which they mistake for poetry!’ Again, though, there is a slight critical easing later in the response, though not of the sceptical and cynical tone: ‘From these reflections the reader is not to conclude that we think Mr. Brimble a despicable poet. All we mean is, that he would make more money by keeping to his original profession than by going a-whoring after the muses, who will most certainly jilt him’. 250 years on, LC2 presents a selection of his work with a rather more balanced and fair-minded critical introduction than these early critics can muster: ‘While Brimble’s poetry is sometimes marked by less than felicitous grammatical choices, he writes upon a good range of topics that reveal perhaps more ambition than the poet would admit. Although a fair number of poems may be considered occasional, the occasions themselves are not predictable, including “On seeing a Human Skeleton with a Gold Ring, buried in a Stone Coffin”, or “On an Artificial Auricula Winning the Prize at Lyncomb Florist-Feast, 1764” (which was printed separately). Brimble also writes reflective verse on nature and on moral topics, pastoral dialogues, versifications of scripture (such as the poem “The Song of Deborah and Barak”), and treatments of local and national events (such as the Taunton Assizes or the war with Spain. Brimble also tried his hand at numerous poetical “Enigmas”—riddles in verse (with answers happily included at the end of the volume).’ Also included in LC2 is Brimble’s Preface, which is important to the critical reception his work received. ~ Baines et al suggest that the poet ‘was probably the William Brimble who was born at Twerton in 1745’, and whose ‘name appears among the subscribers to Christopher Jones’s [qv] Miscellaneous Poetic Attempts (1782), one of the poems of which is addressed to him.’ ~ Sources: Monthly Review 36 (March 1767), 241; Critical Review 24 (1767), 317; Christmas (2001), 210-15; Keegan (2005), 481-2; Baines et al (2011), 35; LC2, 123-40. [C18] [LC2]

Brimlow, John (fl. 1828), of Winster, Derbyshire, a soldier who served in Egypt ‘in Colonel Thornhill’s regiment’. He later became blind and ‘got a precarious livelihood by rambling about the countryside collecting “rags and bones”’. He wrote a ballad, ‘On the Death of the Late Rev. Bache Thornhill, M.A.’, published on a broadside. Revd. Thornhill died on 13 December 1827 so the probably date of this was 1828. ~ Sources: Jewitt (1867), 255-6.

Britton, Frances (fl. 1828), of London?, a poor woman, published Short and True Sketches on the Conflicts of Life: and Other Subjects (London: Printed for the author, 1828), a sixteen-page booklet. In it she ‘wrote bitterly of her poverty and her arrest

Brock, William (1793-1855), a tenant farmer of Eastertoun, Armadale, West Lothian, the author of ‘Frost in the Mornin’, printed in Bisset. ~ Sources: Bisset (1896), 77-8. [S]

(?) Brontë, Patrick (1777-1861) [unaccented ‘Patrick Bronte’], originally Patrick Brunty, of Emdale, Drumballyroney, County Down, weaver, teacher, church minister, poet, and famously the father of the Brontë sisters. Brontë was the eldest of ten children from the family of a small farmer (Carpenter calls him a farm worker) Hugh Brunty and his wife Alice, née McClory. Brunty has a strong reputation as storyteller ‘in the old Irish tradition’ (Green, 23). Although he came from a poor family, this has been much exaggerated, and Juliet Barker is keen for readers to notice that the family gradually moved into better housing, ending in a pretty solid stone farmhouse, which would suggest at least some level of security of not much luxury. His father was renowned as a storyteller, significantly. A reader from childhood, the son was sent to school (again, the length of time at school would suggest some family security), and later learned weaving, but decided instead that teaching would better raise money for his family, and by the very young age of sixteen was running a small school. He began writing poetry at this time. He then worked as a private tutor, and was singled out for the patronage of Revd Thomas Tighe (as was Hugh Porter, qv), who shared and valued Brontë’s evangelical views. This enabled Brontë, at the age of 25, to sail to England and go up to St John’s College, Cambridge, as a sizar (a poorer student, who worked in the university in return for part of their keep). He made the acquaintance there among others of another impoverished sizar, Henry Kirke White (qv), who came up two years later, in 1804. Kirke White put on record his admiration for the frugal way Brontë eked out a very meagre income, a skill no doubt borne of rural Irish necessity. Brontë was a hard-working and very successful student, winning prizes and awards and attracting the patronage of some senior figures, and so came to be ordained a minister of the Church of England and appointed to his first curacy in Braintree, Essex in 1806. In 1809 he was an assistant curate in Wellington, Shropshire, before moving to Yorkshire to become curate of All Saints Church, Dewsbury. One early though unreliable source says that he was writing poetry as a young man in Ireland. He certainly published his first known poem in a local newspaper in 1810, followed by the first of two collections the following year. From
1811 to 1815 he was an assistant curate in Hartshead, a village between Dewsbury and Brighouse. While working as a school examiner at a Wesleyan School near Guiseley, he met Maria Branwell, they married in 1811, their two eldest children, Maria and Elizabeth were born, and Patrick’s second volume of verses was published. In 1815 he became perpetual curate at Thornton, a village west of Bradford, where the four children who would survive into adulthood, Charlotte, (Patrick) Branwell, Emily and Anne, were born. In 1819 Brontë was appointed Perpetual Curate of Haworth, Yorkshire, where he moved and where the family lived for the rest of their lives. His wife died in 1821, and indeed he went on to outlive his entire family, including all of his children. – Elizabeth Gaskell’s *Life of Charlotte Brontë* (1857), painted Patrick Brontë as a rather severe, demanding and difficult father, a view that more recent work has challenged in some ways. This is not the place to debate the matter fully, but critics have remarked on the contrast between his own, strict, Evangelical views (plentifully on display in his writings), and the fact that he allowed and even encouraged his children to read widely. This liberalism as regards reading was perhaps an after-effect of the powerful autodidacticism that had enabled him to rise from rural poverty to a place in Cambridge University and into a successful clerical career. The idealised cottage-girl of his poem ‘The Cottage Maid’ is very strict in her reading: basically, the Bible, in which she is ‘well versed’. As for other books, she is ‘To novels, and plays, not inclined, / Nor ought that can sully her mind’. In his prose work *The Cottage in the Wood*, Brontë rails against the ‘sensual novelist and his admirer’ who are ‘beings of depraved appetites and sickly imaginations’. And yet his own daughters were happily reading any amount of novels, sensual or otherwise, in addition to poems, plays, historical works, and indeed every kind of book or periodical that came their way. Many were subsequently shocked by the worldliness and frankness of their published novels, especially once it became known that their authors were respectable young women, a clergyman’s daughters. ~ Patrick Brontë published two volumes of poetry, *Cottage Poems* (Halifax: P. K. Holden, 1811), and *The Rural Minstrel A Miscellany of Descriptive Poems* (Halifax: P. K. Holden, 1813), and two works of prose fiction, *The Cottage in the Wood, Or the Art of Becoming Rich and Happy* (Bradford: T. Inkersley, 1815, 1818, reprinted by Abraham Holroyd (qv), 1860), a Christian moral fable, and *The Maid of Killarney, Or Albion and Flora, a modern tale; in which are interwoven some cursory remarks on religion and politics* (London: Baldwin, Cradock and Joy, 1818), a political allegory. Either of these could have influenced *Jane Eyre* in various ways. Evangelicism is universally prominent in these works, as one might expect, and the style of his verse can read pretty stiffly to the modern
eye and ear. But it is notable that in poems like ‘The Irish Cabin’ (explicitly set in the country of the Mourne Mountains, where Brontë grew up), he remembers and records physical details from a life of rural poverty, the ‘oaken stool’, the ‘dame turning her wheel’, and the supper of ‘mealy potato, and herring’. He may be sentimental about ‘Fair Erin’, and moralising about the simple, unsophisticated life of the Irish peasant, but some of his less processed memories nevertheless show through. ~ Brontë was also active in the community, as a writer and a man with opinions as well as the necessary pastoral and sermonising presence his job required, as an interesting letter published in the Leeds Intelligencer, 22 April 1837, would suggest. Headed by the newspaper, ‘Liberty or Bondage’, it is addressed ‘To the Labourers, Mechanics, and Paupers or Slaves of England’, and in it Brontë speaks strongly against the Poor Laws (it is reproduced in Barker between 652 and 653). ~ His children would of course have been influenced by his writing, directly and indirectly, as has long been recognised. They could hardly fail to respond to a poem like ‘Kirkstall Abbey’, for example, with its Gothic touches; and having a published parent may have set Charlotte, in particular, onto that road herself. ~ A broader possible vector of influence from father to daughters arises from Patrick Brontë’s own life trajectory. As Roger Sales has remarked (in an email to me) Brontë’s was ‘a classic case of the pursuit of knowledge under extreme difficulties’, and while ‘gaining academic qualifications was Patrick’s main route out of poverty, publishing poetry was also part of his upward trajectory’. Is it merely coincidental, that ‘forms of self-help become such a dominant theme in the writings of his daughters’? And, more directly, that writing was, from an early age, their dominant mode of self-realisation? ~ Sources: William Wright, The Brontës in Ireland (1893); John Lock, Man of Sorrow: Life, Letters and Times of the Reverend Patrick Brontë (London: Ian Hodgkins and Co., 1979); Juliet Barker, The Brontës (London: Weidenfeld and Nicolson, 1994); Dudley Green (ed.), The Letters of Rev. Patrick Brontë (Reading: Nonsuch, 2005); Dudley Green, Patrick Brontë: Father of Genius (Reading: Nonsuch, 2008); Juliet Barker, The Brontës: A Life in Letters (London: Little Brown, 2016), first published in 1997; Carpenter (2018), 73; Sharon Wright, The Mother of the Brontës: When Marie met Patrick (Barnsley: Pen & Sword History, 2019), reviewed in Brontë Studies, 45, no. 3 (July 2020), 304-6; Roger Sales, email correspondence; general sources (of which there is a seemingly unlimited supply). [I]

Brooksbank, Mary, née Soutar (1897-1978), of Dundee, a jute mill worker, trade unionist and socialist, best known for her lyric ‘The Jute Mill Song’ (‘Oh Dear Me’),
one of a group of songs she called her ‘mill songs’. Brooksbank was born into a highly political Catholic family, being the daughter of Sandy Soutar, an Arbroath dock worker and trade unionist who had worked with the Irish radical leader James Connolly, and Rose Ann, née Gillan, a domestic servant and ‘fisher lassie’. Originally from Aberdeen, Brooksbank began working (illegally, due to her young age) as a bobbin shifter in a jute mill in Dundee, at the age of eight or nine. When she was fourteen the mill girls marched successfully for a pay rise of 15%. A political activist and a communist who spent several spells in prison as a result of her agitation, she founded the Working Women Guild, and was centrally involved in the Unemployed Worker’s Union, among many other concerns. ~ Her other songs include ‘The Four Marys’, ‘The Spinner’s Wedding’ and ‘My Johnny’. She published a collection of poems, *Sidlaw Breezes* (Dundee, 1952). ~ **Sources:** Siobhan Tolland, “‘Jist Ae Wee Woman’: Dundee, the Communist Party and the Feminisation of Socialism in the Life and Works of Mary Brooksbank’, PhD dissertation, University of Aberdeen, 2005; ODNB; Wikipedia and other online sources; information from George Deacon. [OP] [S] [T]

(?) Brough, Robert Barnabas (1828-60), a brewer’s son, originally from London, a miscellaneous writer and editor. His family moved to Pontypool, became legally embroiled in the fallout from the Newport Chartist uprising of 1839, and was financially ruined. Brough then lived in Manchester, where he worked as a clerk. His many and diverse publications include *The Vulture: An Ornithological Study* (1853), which is a parody of Poe’s ‘The Raven’, and *Songs of the Governing Class* (1855, 1890). ~ **Sources:** ODNB; NTU; general online sources. [W]

Brown, Alexander (1775-1834), ‘Berwickshire Sandie’, an apprentice mason, and a side-schoolmaster. He published *Poems, Mostly in the Scottish Dialect* (Edinburgh, 1801). ~ **Sources:** Crockett (1893), 110-13. [S]

Brown, Alexander (1801-81), of Burngrange, Perthshire, a calico printer / block printer, the father of William Brown (b. 1836, qv). He published *Poems Secular and Sacred* (Paisley: J. and J. Cook, 1872). The poems include a ‘prefatory poem dated 1850’ that tells us he ‘has a trade and loves the cause of Reform’, and ‘poems from [the] 1850s on British and European political topics in standard English, and religious verse’ (Blair) ~ **Sources:** Brown (1889-90), I, 340-42; Blair, PPP (2019); Mitchell, P245. [S]
Brown, Alexander (b. 1823), of Penicuik, near Edinburgh, a sailor who spent time in America and Canada. ~ **Sources:** Edwards, 4 (1882), 176-80; Reid, *Bards* (1897), 65-6. [AM] [CA] [S]

Brown, Alexander (b. 1837), of Auchtertool, Fifeshire, a cattle herder and cabinet maker. He published in the *People’s Friend*, the *People’s Journal*, and in the local press. ~ **Sources:** Edwards, 1 (1880), 151-6; Murdoch (1883), 302-9. [S]

Brown, Archibald (1850-1827), of Dumbarton, the son of a piermaster, was apprenticed and served as a journeyman blacksmith, and later emigrated to Queensland and became a schoolteacher. Some of his poems are included in Macleod. ~ **Sources:** Macleod (1889), 178-81; general online sources. [AU] [B] [S]

Brown, David (1826-86), of Paisley, a weaver, later the keeper of the West End Reading Room in Paisley. He published *Minstrelsy of My Youth* (Paisley, 1845). ~ **Sources:** Brown (1889-90), II, 226-8; Leonard (1990), 184-5. [S] [T]

Brown, ‘Sergeant’ David (fl. before 1893), of Horndean, Berwick-upon-Tweed, Northumberland, a soldier and later a pedlar in the borders, who wrote rhyming epistles and poems of ‘inferior merit’. ~ **Sources:** Crockett (1893), 293. [S]

Brown, Elizabeth (b. c. 1809), of Woodend, Northamptonshire, a cottage girl, who wrote poems ‘to chase away a dreary hour in my secluded cottage’. She published *Original Poetry* (1839, 1841, 1842), described by Hold (who includes only a McGonagallesque coronation poem) as ‘Northamptonshire’s female McGonagall’. As well as echoing the lazy assumption that William McGonagall (qv) was the archetypal ‘bad poet’ (see his entry below on counter-arguments), this is inadequate, and her more interesting poems include ‘On a poor Irishman calling at the cottage’, numerous elegies, and a number of poems on benevolence and charity, among the few areas of public life in which women could freely participate. ~ **Sources:** Hold (1989), 43-44; information from Bob Heyes; Google Books (full view of 1841 edition). [F]

Brown, Henry (fl. 1830-35), of London, Henry ‘Mechanic’ Brown, a carpenter and artisan. He published The Mechanic’s Saturday Night, A Poem In The ‘Vulgar’ Tongue; Humbly Addressed To The Rt. Hon. Sir Robert Peel. By A Mechanic (London: Printed for the author, 1830), and Sunday: A poem in three cantos (1835). Gorji describes the earlier work as ‘a description of low life (and a satire on drink) in Spenserian stanzas’, and the latter as ‘a defence of the dignity of working people’ (146n57). Kaye Kossick in LC5 notes that his first volume ‘provoked what is surely one of the most cursory and dismissive reviews ever printed in the Athenaeum: “a coarse, clever trifle, descriptive of the jovial sins incident to meetings for the purpose of beer and gin drinking. It is dedicated to Sir R. Peel, and no more need be said about it.’ Brown himself called it a ‘trifle’, noted its faulty stanzas and resolved to do better. In resisting the Athenaeum’s dismissial, Kossick usefully compares the first with the second published work, finding that a ‘deeper, more politicised irony is apparent in the contrast between Brown’s Hogarthian pictura ut poesis of the labouring classes as a beer-swilling swinish multitude in his satire on drink, and his defence of the innate dignity of working people in Sunday.’ She quotes from his author’s note, in which he ‘declared that mechanization had degraded every man and woman to a “state of complete slavery”, yet he believed passionately in a future when “an educated and moral people” would rise to their “proper station in society”, insisting on a “fair share of that wealth, the production of which wasted the blood, the bones, and the spirits of their parents, and sent them in degradation to the workhouse, and in sorrow to the grave.”’ ~ Sources: Ashraf (1978), I, 24; Mina Gorji, John Clare and the Place of Poetry (Liverpool: Liverpool University Press, 2009); Radcliffe; LC5, 1-10. [LC5]

Brown, Henry (fl. 1860), of Northfleet, Kent, a cement worker. He published an unusual work, A Voice of Warning, by Henry Brown, a Working Man, (Who was Blind for six months through an accident at the Cement Works, in the Parish of Northfleet, in the County of Kent.) Composed and written by himself (1860). In place of a publisher is printed a ‘NOTICE. / It is HENRY BROWN who leaves this Book with you. / Any number of these books can be obtained for Postage Stamps on application to the Writer, 43, Henry Street East, St. John’s Wood, London.’ He tells the story of his industrial accident and recovery as a kind of verse-warning in paired couplets over seven pages, before printing, in prose, ‘Now if you have read this little book please show it to your lodger or servants if you have any, and if any more are required when I call again I shall be most happy to leave them, for I am at present unable to
work because my sight is still very bad, and I cannot see a long distance, my only means of living is selling these little books, and I still have to attend the Hospital’. Six more lines of verse follow, then a prose list of the doctors who have treated him and their hospitals: perhaps these gentlemen would be seen as possible purchasers? Another piece of verse follows: an acrostic on his name, then another sales pitch: ‘These books are 1d each if you please to buy them, or 9d per dozen, sent to any address on receipt of stamps to the amount.’ This seems to be the end of the book, but following a blank page there is more: three more quatrains, beginning ‘By many I am oft opposed, / Yet still I must not fear my foes, / The arm of God is stronger than / The vile and wicked jests of men.’ Finally, in prose, ‘The History of my Life is written by myself, chiefly in poetry, and ready for publication as soon as means will permit me to publish it.’ – This eccentrically organised pamphlet is extremely interesting, despite the general feebleness of the verse, and it highlights some important themes in the social history of labouring-class poetry and life. First, the industrial accident: Brown wants to warn others, as he makes very clear, and his message is, protect your eyes, avoid danger, and have faith in divine providence. It’s a simple health and safety message, based on his own mishap. He also wants to tell his story, and bear witness to what has happened to him (cf. Hugh Boyd’s broadside poem, qv). No evidence has yet been located to suggest that his ‘History of my Life’ found a publisher or printer (if, as it seems, he means by this a further publication), but the fact that he has written it bespeaks a powerful impulse to lifewriting. Although he is apparently recovering from the worst of his blindness, the issue of disability, and verse-making as an alternate form of employment for the otherwise income-less disabled workers, is found fairly frequently in the present Catalogue. The cottage industry Brown seems to be running, involving stamps and postage, penny sales with discounts for bulk buying, boldly seeking further sales outlets, and no doubt putting in a lot of foot-slogging round the local London streets, is something rarer. There were indeed individuals selling their own verses, as broadsheets or pamphlets, around the pubs and elsewhere, or as part of their work as itinerant packmen (there are numerous examples in this Catalogue). But poets with patrons, and/or publishers, were strongly discouraged from the ‘degrading’ work of selling their own books, which was particularly hard for figures like Ann Yearsley and John Clare (qqv) who at times sought the financial independence of selling books themselves. ~ There are other interesting details here, too. The statement that ‘It is HENRY BROWN who leaves this Book with you’, perhaps suggests that he is posting free sample copies through letterboxes, in the hope of attracting new orders. If this is the case, he had to have been operating on a shoestring, even with
the cheapest kind of printing. We have no information on how successful this strategy, his ‘only means of living’, might have been, or indeed who were the ‘many’ by whom ‘I am oft opposed’, though doubtless will have been enough busybodies around for someone to object to his enterprise for one reason or another. We only know that somehow or other, a forlorn copy of his pamphlet ended up in the British Museum, and is now safe in the British Library, and indeed online through Google Books, to our historical advantage. ~ Sources: COPAC; text via Google Books.

Brown, Hugh (1800-85), of Newmilns, Ayrshire, a muslin weaver, later a schoolmaster in Galston, Lanark, and a printer’s reader in Glasgow. He published *The Covenanters: and Other Poems* (Glasgow: John Symington and Co., 1838; new edition Glasgow: David Robinson, 1866), a volume of historical and religious poetry, mainly in Standard English, consisting largely of a ‘long narrative poem on the covenanters’ (Blair). He may also be the author of *Castle Konar; or The Minstrel of Konar* (Edinburgh: Alexander Hill, 1833), a ‘long poem in cantos’ (Blair), identified in a pencil note on the Mitchell copy as being by Hugh Brown. ~ Sources: Edwards, 3 (1881), 182-8 and 9, xv; Johnson (1992), item 137; Blair, PPP (2019); Mitchell (four copies, P244, P245). [S] [T]

Brown, Isaac (d. before 1821), of Paisley, a muslin manufacturer (‘late manufacturer in the Plunkin of Paisley’). He published *Renfrewshire Characters and Scenery: A Poem, in three hundred and sixty five cantos, by Isaac Brown, Late Manufacturer in the Plunkin of Paisley* (Paisley: Printed for T. Dick, bookseller, 1824), with memoir and notes. Gorji cites this as an example of the influence of Robert Fergusson’s poem ‘The Farmer’s Ingle’ on a number of self-taught poets. ~ Sources: text cited, via Google Books; Mina Gorji, *John Clare and the Place of Poetry* (Liverpool: Liverpool University Press, 2009), 71, 145n57; information from Bob Heyes. [S] [T]

(?) Brown, J. J. (b. 1859), of Kilsyth, North Lanarkshire, a chemist, the brother of Simon Brown (qv). He published, at the age seventeen, *Visionary Rhymes, or the Tuneings of a Youthful harp* (1876). ~ Sources: Edwards, 1 (1880), 341-2. [S]

Brown, James (1731?-1823), ‘The Durham Poet’, a tailor, and a notable eccentric and religious. He was of Scottish heritage, and was born in the border town of Berwick-on-Tweed according to some sources, which he probably left early in life. Dates are hard to come by, and this is not helped by the fact that his biographers tend to treat
his life and personality humorously (a tradition that began early in his career as a poet), and therefore carelessly as to basic facts. But we do know that Brown lived for many years in the street called the Side, behind the quayside in Newcastle upon Tyne. He kept a ‘rag-shop’ on the Side, and would attend fairs, selling his ready-made clothes. His first wife died during his time in Newcastle, after which he married a Durham woman, Miss Richardson, described by one source as ‘an eccentric old lady’, who owned a theatre and some other property in that city, where he now moved. ~ Brown began writing poetry about 1800, while living in Newcastle, styling himself the Poet Laureate of the city, and publishing a poem on the Apocalypse. According to Mackenzie and Ross, he was a Buchanite (a follower of the prophetess Elspeth Buchan, 1738-91, who claimed to be the ‘Woman clothed with the Sun’ from Revelations, 12), and he ‘used to relate that he and several others fasted 40 days and 40 nights, in imitation of our saviour’, though they allowed that they ‘a little boiled water and oatmeal’. He was also, they say, a Methodist, a ‘distinguished member’ of the Kilhamites or (Methodist) ‘New Connexion, a religious sect who met in a room in Old Elvet, Durham’. Another writer says that he was ‘successively a believer in Wesley, Buchan, [William] Huntington [qv], Emanuel Swedenborg, and Joanna Southcott’ (qv). Mackenzie and Ross describe him as being finally a ‘distinguished member’ of the Southcottians. Certainly he was deeply serious about his religious investigations, though he is portrayed (again humorously and lazily) as merely cranky and easily able to move from one sect to another. Although he was generally a ‘great reader’, by far the most significant volume was his ‘very old and curious pocket edition in black letter’ of the Bible. ~ In writing about his early publication, the author of Sketches of Obscure Poets characterises Brown as a credulous but honest man, whose poverty left him open to the hoaxes and mockery of others. The poetry, this writer adds, ‘consisted chiefly of prophecies, and rhapsodies, suggest by some part of scripture’, though he also wrote topical material of a sort. ~ Mackenzie and Ross record that ‘many of his effusions at elections, and on other public occasions, were productive of much amusement.’ (The implication is that the poet is being laughed at for his pretensions.) He published only through pamphlets, railing against the ‘fine clothes’ of those poets whose works were more richly presented. His last pamphlet was Poems on Military Battles, Naval Victories, and Other Important Subjects, the most extraordinary ever penned: a Thunderbolt shot from a Lion’s Bow at Satan’s Kingdom of this World; reserving themselves in darkness for the great and terrible day of the Lord, as Jude the servant of God declareth, by James Brown, P.L. (i.e. the self-styled Poet Laureate of Newcastle) (Newcastle upon Tyne, 1820). ~ **Sources:** John Sykes,
Brown, James (b. 1836), of Fieldhead, Avondale, Lanarkshire, whose parents ‘rented a few acres of land, but they afterwards removed to Glasgow, where they kept cows, and carried on a dairy business’ (Edwards). Brown was ‘sent to the country’ as a herd boy at the age of ten, and began working in a warehouse a few years later, before joining the postal service. Edwards supplies one of those anecdotes, familiar in its trajectory from many other lives described in this Catalogue, which reflects a huge hunger and determination in relation to reading and self-education: where do the books come from? Mary Collier (qv), for example, ‘soon got by heart’ the poems of Stephen Duck, no doubt briefly borrowing the volume from one of the middle-class women for whom she charred. According to Karl Miller, James Hogg (qv) availed himself of the practice shepherds had of caching books for each other here and there around the countryside (Electric Shepherd, 5). Brown ‘early manifested a strong love of reading, and to gratify this desire, he has walked many a mile after nightfall to manse, farmhouse, and cottage for the purpose of getting a supply. Being very careful of these favours, he was always kindly received and soon had access to all the bookshelves within a wide circle.’ In the postal service he also ‘formed the acquaintance of a small band of literati’ and began to write poetry. He contributed prose pieces and poems to ‘various newspapers and magazines’, his main topics being ‘the beauties of nature, domestic joys, and character sketches’. Edwards prints six of Brown’s poems, ‘Mither’s Questions’, ‘Rural and City Poets’, ‘The Cauld Fire-en’, ‘Half-Witted Will’, ‘The Bairns in Our Street’, and ‘Wee Jean’. Brown published a collection, Linda, and Other Poems (London, 1871). ~ Sources: Edwards, 5 (1883), 230-7; Reilly (2000), 61. [S]

(?) Brown, James B. (b. 1832), of Galashiels, Selkirkshire, a woollen manufacturer. ~ Sources: Edwards, 7 (1884), 33-42. [S] [T]
Brown, James Pennycook (d. 1863), of Brechin, Forfarshire (Angus), farmer’s son, a compositor on the Aberdeen Journal who emigrated to Canada. He published Poetical Ephemeræs (1831), which include a poem on ‘The Death of Chatterton’ (Thomas Chatterton, qv). ~ Sources: Walker (1887); Reid, Bards (1897), 66-8. [CA] [S]

Brown, John (1812-90), ‘The Horncastle Laureate’, born in Horncastle Workhouse, Lincolnshire, apprenticed to a cabinet-maker, then ran away to sea as a cabin boy, travelled to Russia, and was later a housepainter in London. He published The Lay of the Clock and Other Poems (Horncastle, 1861), and Literae Laureate: Or, A Selection from the Poetical Writings in Lincolnshire Language, ed. J. Conway Walter (Horncastle: W. K. Morton, 1890). ~ Sources: Reilly (1994), 68.

Brown, John (b. 1822), of Alexandria, Vale of Leven, Dumbarton. Shortly after his birth his parents moved into Glasgow, and then out to Dumbuck, Dumbarton. The family moved again into Glasgow after some six years, and at the age of fourteen Brown was apprenticed as a pattern-maker in Glasgow. He lived for seven years in Manchester, but otherwise remained in Glasgow as a pattern-maker at least until 1881 when Edwards included him in his second volume. Edwards regards his childhood experience of the rural world as having greatly influenced his poetry, and noted how he journeyed to the country whenever he could. Brown wrote ‘numerous poems and songs’, and published four collections: Song Drifts (Glasgow, 1874, 1883), Poems and Songs (Glasgow: Thomas D. Morison, 1883), Wayside Songs, with Other Verse (Glasgow, 1883), and Wayside Songs, with Other Lyrics (Glasgow, 1887). Poems and Songs comprises ‘poems in Scots and English’ and includes among other things a poem on the pollution of the river Cart, a tributary of the Clyde in the southwest of Glasgow. Edwards selects the poems, ‘She Was Not Old’, ‘Mary Cree’, and ‘My Ain Native Vale’. ~ Sources: Edwards, 2 (1881), 131-4; Murdoch (1883), 266-9; Macleod (1889), 115-1; Reilly (1994), 68; Reilly (2000), 61; Blair, PPP (2019); Mitchell, P245. [S]

Brown, Simon (b. 1853), of Kilsyth, Stirlingshire, a hatter, the brother of J. J. Brown (qv), wrote articles for the Hatter’s Gazette. He published The Lord’s Day: An Essay, Attempted in Verse (1883). ~ Sources: Edwards, 7 (1884), 288-91. [S]

Brown, Thomas (1781-1848), of South Normanton, Derbyshire, ‘the Derbyshire Stocking Weaver’, published poems over thirty years in the Nottingham Review and
the *Derby Reporter* signed ‘T. B.’ Brown’s poems include ‘Lines on Pinxton Wharf’, ‘On a Cup of Tea’, and some lines quoted by Hall, inspired by the new church clock in the village of Worksop (‘Useless now the crowing cock’). ~ Edlin-White describes Brown as having become ‘something of a literary mentor’ to Spencer T. Hall (qv), having been an acquaintance of his maternal uncle Robert. ~ **Note**: James (1963) ascribes the poem *The Field of Peterloo* by ‘T. Brown’ to Brown, characterising him as him one of the ‘better-known’ working-class poets, but authorship of the Peterloo poem remains contested, as Morgan points out (148) in her presentation of a similarly named 1820 poem. It is ascribed by some sources to the well-known Irish poet Thomas Moore, merely using the pseudonym of Thomas Brown, as he often did in satirical work, but Moore’s biographer Ronan Kelly, states that the work is not by Moore, ‘who remained mysteriously silent’ on Peterloo: see Kelly’s *Bard of Erin: The Life of Thomas Moore* (London: Penguin, 2008), 345. ~ **Sources**: as cited; Hall (1873), 331-4; James (1963), 171; Edlin-White (2017), 30-31; Morgan (2018), 137-8, 148 note 87; Derbyshire R.O. D1768, D1768/1 (copies of Brown’s poems), D7145/3 (*Thomas Brown*, by John Spencer); information from Sam Ward. [T]

Brown, Thomas (fl. 1861), of Cellardyke, Anstruther, Fife, a workman. He published *Musings of a Workman on the Pains and Praise of Man’s Great Substitute* (Anstruther: Lewis Russell, and Edinburgh, 1861). This has an ‘introduction on self-improvement’, then a ‘long epic religious verse in standard English’ (Blair). ~ **Sources**: Reilly (2000), 62; Blair, PPP (2019); Mitchell, P245. [S]

(?) Brown, William (b. 1836), of Paisley, son of Alexander Brown (qv, 1801-81), block printer and photographer. There are some of his poems in Brown. ~ **Sources**: Brown (1889-90), II, 309-14. [S]

(?) Brown, William (1791-1864), of Dundee, a laird’s son, a flax-spinner, and a businessman, who retired from business in 1856 and published the prose work, *Reminiscences of Flax Spinning*, and anonymously, *Poems* (1863). ~ **Sources**: Reid, *Bards* (1897), 68-9. [S] [T]

and many poems over her initials in the *Athenaeum*, 1840-41. The following poems by Browne were printed in the Chartist newspaper the *Northern Star*: ‘Trees’, 7 October 1843; ‘The First Valentine’, 2 March 1844; ‘The Ancient Tombs’, 20 April 1844; ‘The Lesson of the Louvre’, 4 May 1844; ‘On the Death of Thomas Campbell’, 3 August 1844; ‘We Are Growing Old’, 26 April 1845; ‘The Last Year’s Cup’, 26 December 1846; ‘The Song of Summer’, 26 June 1847; ‘The Last Year’s Cup’, 30 December 1848; ‘The Bright Houses of Memory’, 22 December 1849, and ‘Our Early Loved’, 28 September 1850. Browne was awarded a modest Civil List pension. In 1847 she moved with her sisters to Edinburgh and was able to make a living as a miscellaneous prose writer. She also published an autobiography: *My Share of the World: An Autobiography* (London: Hurst and Blackett, 1861).

Sources: ‘Frances Brown, the Blind Poetess’, *Northern Star*, 30 (November 1844) and other poems from the *Northern Star*, as cited; O’Donoghue (1912), 43 (as Frances Brown); ABC (1996), 356-8; Colman (1996) 44-7; Patrick Bonar, *The Life and Works of Frances Browne* (Ballybofey: Bonar Publishing, 2007); Sanders (2009), 251-5, 257, 266, 268, 275, 279, 281; ODNB; Wikipedia. [F] [I]

Browne, Moses (1704-87), of London?, the self-taught son of a pen-cutter, worked as a pen-cutter himself in Clerkenwell, London, and was later ordained as a Church of England clergyman. He published *The Throne of Justice* (1721), *The Richmond Beauties* (1722), *Piscatory Eclogues* (1729), *Poems on Various Subjects* (1739), and *The Works and Rest of the Creation* (6th edition, Edinburgh: J. Ruthven, 1805). He also wrote plays and sermons. Sources: CBEL II (1969), 312; Røstvig (1971), II, 153; Blair, PPP (2019); ODNB; Radcliffe; Mitchell, P245. [C18]

(?) Browne, Thomas (b. 1787), of Queen’s County, Leinster (now County Laois), a miller, later a journalist and the ‘leading spirit’ on the *Comet* newspaper. He emigrated to America and ran a successful milling business in Cincinnati. Browne wrote or co-wrote the anonymous *Parson’s Horn Book* (1831), which reprinted material from the *Comet*. His contributions were sometimes in verse. Sources: O’Donoghue (1912), 44. [AM] [I]

Bruce, David (b. c. 1760 d. 1830), ‘The Scots-Irishman’, of Caithness, a farmer’s son. Bruce spent his early years in the north of county Londonderry, and ‘may well have been self-taught’ (Montgomery), as one of his poems implies. He emigrated to America, arriving in Maryland in 1784. Eleven year later he showed up in Burgettstown, Pennsylvania, where he settled as a store-keeper for the last thirty
years of his life, becoming ‘an active member of that community involved in politics, real estate, and other affairs’ (Montgomery). Political debate in this then ‘frontier territory’ was the starting point for his poetry. The Montgomery biography defies simple précis, and really needs to be read for the rich detail of this period of Bruce’s life and its contexts. He published a great deal in the local press, under the nom-de-plume of ‘The Scots-Irishman’, and produced Poems Chiefly in the Scottish Dialect (Washington: John Colerick, 1801), a very interesting collection, written in Scots. ~ Sources: Michael Montgomery, biography of Bruce, with critical discussion and extracts from his work, on the Ulster-Scots Language Society (USLS) website; Blair, PPP (2019); Mitchell, P245. [AM] [I] [S]

Bruce, David (b. 1860), of Cupar, Fife, tailor, a postman, the fourth of ten children and the son of a shoemaker whose ‘weekly wages never exceeded ten shillings’. After a ‘scanty’ education, he was apprenticed at the age of ten to a tailor, moving to Glasgow for some years after he completed his apprenticeship. During his time in Glasgow he improved his handwriting and knowledge of grammar. He returned ‘in weak health’, and strengthened by walks in the countryside took a job as a letter-carrier. Bruce published poems in the Fife Herald and other newspapers. Edwards includes four of his poems, ‘The City of the Sad’ (subtitled ‘Suggested by a walk to a Lunatic Asylum’), ‘Gin I Had a Lad of my Ain’, ‘Fife, an’ a’ the Lands about it’, and ‘Sleep’. ~ Sources: Edwards, 6 (1883), 274-9. [S] [T]

Bruce, George (b. 1825), of St. Andrews, Fife, an orphan, worked as an apprentice joiner, an engineer, a journalist, and a town councillor. He published The First Canto of a Poem, entitled, Destiny (Cupar-Fife, 1865), Destiny, and other poems (St Andrews, 1876); The Two Spirits: A Poem (St Andrews, 1872), and Poems and Songs (Dundee: John Leng, 1886). Blair reprints his poem, ‘The Battle of Tel-El-Kebir’, first published in the People’s Journal, 14 October 1882. ~ Sources: Edwards, 1 (1880), 217-21; Reilly (1994), 71; Reilly (2000), 64; Blair (2016), 182-3. [S]

Bruce, Michael (1746-67), of Portmoak, Kinnieswood, Kinross, ‘The Gentle Poet of Lochleven’, the son of a weaver, a poet and hymn-writer, a ‘boy genius’: one very close in his dates to that other ‘marvellous boy’, Thomas Chatterton (1752-1770, qv), for he died of consumption at the age of twenty. Bruce published an ‘Ode to the Cuckoo’, ‘Lochleven’ (1766), his most famous poem, and an ‘Ode to Spring’ (1767), a kind of self-elegy, and there was a posthumously collection, Poems on Several Occasions, by Michael Bruce (Edinburgh, 1770; new edition Edinburgh: John
Paterson, 1796). His verses were reissued several times, and nineteenth-century editions include: *The Poetical Works of Michael Bruce*, ed. Thomas Park (London: Stanhope Press, 1807), which includes elegiac poems on Bruce, *Lochleven, and Other Poems* (Edinburgh: M Paterson, 1837), and *The Works of Michael Bruce*, ed. Revd. Alexander B. Grosart (Edinburgh: William Oliphant, 1865), with a memoir. ~ Robert Bloomfield (qv) included Bruce’s poem ‘On Hearing an Eolian Harp at Midnight’ in his anthology *Nature’s Music* (1808). Bold (2007, 39) describes Bruce as one who ‘might be Scotland’s first great peasant poet’. His memory is particularly valued in his home town of Kinneswood, where there is a Michael Bruce Cottage Museum, and a walking route called the ‘Michael Bruce Way’. The Michael Bruce Trust, which runs the museum, also published a volume, *Life and Works of Michael Bruce, ‘The Gentle Poet of Lochleven’, The Bicentenary Edition*, ed. with an introduction by Edward Vernon (Perth: Printed by Milne, Tannahill & Methven, Ltd for the Michael Bruce Memorial Trust, 1951). ~ Sources: *Sketches of Obscure Poets* (London: Cochrane and McCrone, 1833), 118-21; Gilfillan (1860), III, 143-50; Wilson (1876), I, 294-306; Douglas (1891), 57-8, 290-1; James Mackenzie, *The Life of Michael Bruce, Poet of Loch Leven* (London, 1905); Crawford (1976), nos. 59-60; Lonsdale (1984), 548-9; Bold (2007); Blair, PPP (2019); LC2, 263-4; ODNB; Wikipedia; Radcliffe; Beattie & Croft, I, item 84; Mitchell, P221, P245, P246, P257. [C18] [LC2] [S]

Brufton, Harry Percy, (1872-1947), of Crookes, Sheffield, ‘T’ Owd Hammer’, who followed his father as a ‘little mester’ (a local term for self-employed makers of the knives and other fine precision metal goods for which Sheffield was once world famous), in the Crookes area of Sheffield. He wrote mainly in dialect, and published, as ‘T’ Owd Hammer’, *Sheffield Dialect Poems* (Sheffield: P. J. Wilkinson, 1932), and *Sheffield Dialect and Other Poems* (Sheffield: P. J. Wilkinson, 1937). Further poems were published in magazines and newspapers, and broadcast. There are two poems at Sheffield Voices, the Sheffield University website dedicated to dialect writers. Lovelock reprints his poem ‘Setterdy Neet’, while England prints ‘T’ Owd Hammer’, the piece from which Brufton took his pen name. ~ Sources: Lovelock (1970), 48, 62; England (1983), 20; information from Yann Lovelock; not in ODNB. [OP]

Bryan, Mary, née Langdon, later Bedingfield (1780-1838), the widow of a Bristol printer, who ‘inherited the debt-ridden business’ and ‘eventually married her patron’ Dr James Bedingfield. She published *Sonnets and Metrical Tales* (Bristol: Printed and sold at the City Printing-Office, 1815; facsimile with intro. by Jonathan
Wordsworth, Woodstock Books, 1996), and (under the name Mary Bedingfield) published a novel, *Longhollow: A Country Tale* (1829), Bryan corresponded with Scott, Wordsworth and others, ‘seeking advice and assistance’ (LC4). As a female working printer Bryan was a rarity, and she published many volumes, including Coleridge’s correspondent Thomas Curnick’s volume *Jehosaphat and Other Poems* (Bristol: Printed by M. Bryan, 1815). ~ **Sources:** Curran (1996); Sharon A. Ragaz, ‘Writing to Sir Walter: The Letters of Mary Bryan Bedingfield’, *Cardiff Corvey: Reading the Romantic Text*, 7 (December 2001); LC4, 105-24; Antiquates online booklist R [under Curnick]. [F] [LC4]

Bryant, John Frederick (1753-91), of London and Bristol, a tobacco pipemaker. ~ Bryant was born in Market Street, St. James’s, Westminster, but following his father’s fruitless venture as a journeyman house painter, spent much of his childhood in Sunbury with his grandparents, and later in Bristol when his father returned to the family trade of tobacco pipe manufacturing. At the age of nine, after one year of basic schooling by an old woman that taught him to read, Bryant was called upon to pack pipes for exportation. Owing to his bashfulness and partial deafness, Bryant considered himself ‘ill fit to be in company with other boys’, who apparently dismissed him as ‘little better than an idiot’. Bryant sought consolation in reading, engrossing himself in the scriptures, and later an account of the Heathen Gods, in which he would learn by heart quotations from Pope’s Homer and Dryden’s Virgil. He developed a craving for the wonderful, ‘preferring by far the stories of giants, fairies, magicians, or heroes performing impossibilities, to any history or narrative that wore the face of truth’. ~ Stirred also by a passion for music, accentuated by way of the recovery of his hearing, Bryant was creating verses by age ten, and his father, who occasionally played violin at Bristol’s genteel assembly rooms, would take pleasure in reading curious fragments from them to his acquaintances. However, Bryant’s taste for reading and music conflicted with his duties to the family business. He was permitted to read only on Sundays, though he affirmed that his mind was ‘ever among books’. ~ Bryant experienced ‘grief beyond measure’ when he left to stay with his beloved grandparents for nine days, only to return to discover that his pregnant mother had died. Following abortive careers as a sailor and as a labourer in London, Bryant married and adopted the path of an itinerant pipe-seller, which proved quite favourable to his poetic pursuits. Indeed, upon returning from walking as far as Swansea, Bryant sang several songs on board a boat crossing the Severn, which were heard by Solicitor-General Archibald MacDonald. It was Macdonald who presented him to
the literary societies of Bristol and London, set him up as a stationer, bookbinder and print seller in London, and facilitated the publication of Verses by John Frederick Bryant in 1787. ~ Bryant’s poetry is characterised more by geniality and fraternity than radical criticism, surely conducive to the harmonious relations he maintained with his patrons. Contrary to the sentiments of the anonymous editor, who seemingly equates the ‘growth of a poetical spirit’ with the advancement towards ‘high’ literary culture, Tim Burke (LC3) argues, ‘his voice is most at ease in the tavern songs and ribald ballads that dominate the first half of his volume of Verses’. An autobiographical account of Bryant’s life was prefixed to the volume. ~ That Bryant achieved a degree of success in his trade is indicated by his obituary in The Times. He died of consumption in March 1791 at his London home in a fashionable building on the Strand. ~ He published Verses by Bryant, Late Tobacco-Pipe Maker at Bristol, Together with his Life, Written by Himself (1787). ~ Sources: Letters of Anna Seward Written Between the Years 1784 and 1807, six volumes (Edinburgh, 1811); John Evans, The Ponderer, a series of essays (London, Bristol, 1812), essays from the Bristol Mercury; Southey (1831), 135-62, 199-202; Unwin (1954), 84-6; NCBEL II (1971); Lonsdale (1984), 726, 853n; Klaus (1985), 6-7; Shiach (1989), 59; Rizzo (1991), 243; Heinzelman (1994), 115-17; Christmas (2001), 210-12, 223-7; LC3, 117-30; Beattie & Croft, I, item 85 and image, 30; BL. [C18] [LC3] [— Iain Rowley]

(?) Buchan, Peter (1790-1854), printer and editor, ballad-collector, was born at Peterhead, Aberdeenshire, and apprenticed as a millwright. After his master failed he set up in business to sell engravings, teaching himself engraving, and building a rolling press. In 1813 he married a Miss Matthews of Peterhead, a dressmaker. His first publication was a volume of poems, The Recreation of Leisure Hours, being Original Songs and Verses chiefly in the Scottish Dialect (Edinburgh, 1814), and the following year sold off the stock from his previous business and became a printer, again rapidly teaching himself the requisite skills and buying the equipment (he also invented a foot-operated hand printing-press). He began a periodical, The Selector, and would go on to publish the series of collections and anthologies of traditional, folk and related materials that made his name. They include; Scarce Ancient ballads (1819), Annals of Peterhead (1819), Gleanings of Scarce Old Ballads (1825), Ancient Ballads and Songs of the North of Scotland (1828), and Scottish Traditional Versus Ancient Ballads (1845). ~ Buchan published a volume by Joseph Anderson (qv). He also commissioned James Rankin (qv) to collect ballads for him (see further, Rankin’s entry, below). ~ Buchan was also an animal rights pioneer. An interesting if studied and purposeful ‘autobiographical sketch’ of his life, first
published in his 1828 *North of Scotland* ballad anthology, was separately published in 1839, addressed to the Earl of Buchan. There are collections of his papers in the University of Aberdeen and at Harvard. ~ **Sources:** *Autobiographical Sketch of the Life of Peter Buchan...in a Letter Addressed to the Right Hon. the Earl of Buchan* (Glasgow: W. G. Blackie, 1839); James Cameron, ‘A Bibliography of Peter Buchan’s Publications’. *Edinburgh Bibliographical Society Publications*, 4 (1901), 105-16; John Allan Fairley, *Peter Buchan, Printer and Ballad Collector* (1903); Ian Spring, ‘The Life and Work of Peter Buchan’, 1790-1854’, unpublished PhD dissertation, University of Edinburgh, 1990; Murray Shoolbraid (ed.), *The High-kilted Muse: Peter Buchan and his Secret Songs of Silence* (Jackson: University Press of Mississippi, 2010); Archive Hub; WorldCat; CERL Thesaurus; Wikipedia and other online and general sources. [S]

Buchanan, Andrew (fl. 1888), of Cowie Bank, Stirlingshire, a grocer. ~ **Sources:** Edwards, 11 (1888), 355-9. [S]

Buchanan, David (1811-93), of Hillhead, Dunbartonshire, a handloom weaver, and manufacturer. He published *Man and the Years, and Other Poems*, ed. William Freeland (qv) (Glasgow, 1895). ~ **Sources:** Reilly (1994), 72. [S] [T]

Buchanan, David Wills (b. 1844), of Dundee. His parents died when he was four, and he was brought up in Blackwater, Glenshee, Blairgowrie, where he attended school until the age of fourteen. He was a local farmworker for seven years, then worked as a van driver, and by 1883 had worked as lodge and storekeeper in a shipbuilding yard in Dundee for eight years. For three years he was precentor at Cray Free Church and was much esteemed by the congregation. He was also a collector for Dundee Burial Society. Buchanan began writing his typically spiritual poetry at the age of twenty, following an accident that kept him at home and reading a great deal, and he was frequently published in ‘newspapers and religious periodicals’. Edwards includes four poems, ‘Kindness’, ‘Farewell’, ‘A Ruined Life’ and ‘Faith’, and admiringly quotes 28 lines from his poem ‘Creative Wisdom’, describing Buchanan’s verses as ‘highly creditable to the head and heart of one in very humble circumstances’. ~ **Sources:** Edwards, 6 (1883), 328-33; Reid, *Bards* (1897), 69-71. [S]

Buchanan, Finlay (1855-1909), of Parkhead, Glasgow, a workman with the Singer company at Kilbowie. Posthumously published were his *Poems* (Glasgow: R.
Robertson, 1913), which includes a photograph of the poet. The Introduction by David Watson describes him as an ‘honest workman, with the soul of a poet’. The collection includes ‘poems on poverty’ though it ‘mostly focuses on nature, love and nursery verse’ (Blair). ~ Sources: Blair, PPP (2019); Mitchell, P197. [S]

Buchanan, Francis (b. 1825), of Perth, Scotland, was educated at Kinnoul School and against his wishes was apprenticed to a draper at seventeen. Disaffected with his work, he ran away with a view to becoming a sailor, but was brought back. He moved to Sheffield, and was later incapacitated by an accident. Buchanan published The Crusader and Other Poems and Lyrics (Perth: Thomas Richardson, 1848), and Sparks from Sheffield Smoke: A Series of Local and Other Poems (Sheffield, 1882). The Preface to his first volume says that the author is a young man, and composed his poems after ‘the toil and business of the day’. But evidently poetry was his real love. Andrews includes his poem, ‘In the deep, deep wood’, and Edwards reprints ‘The Dying Poet’, ‘Labour’, ‘The Auld Thing Ower Again’, ‘O Stay wi’ Me’, ‘Maggie Lyle’, and ‘Ready and Willing’, the latter a patriotic call to arms to defend ‘Old England’. ~ Sources: Andrews (1885), 122-3; Edwards, 11 (1888), 133-39; Reilly (1994), 72; Blair, PPP (2019); Mitchell, P245; not on ODNB. [S] [T]

(?) Bucke, Charles (1781-1846), verse dramatist and miscellaneous writer, a figure of fairly obscure origins, who experienced hardship for most of his life, working in poverty for over thirty years, according to ODNB. He however found a patron in the figure of Thomas Grenville (1755-1846), bibliophile and politician, who supported him with a pension of five pounds a month. Additionally he applied for and received several amounts from the RLF. ~ Bucke was born at Worlington, Suffolk, on 16 April 1781. He married, and the couple had two sons (one ‘an imbecile from birth) and two daughters. He began by publishing prose works, notably The Philosophy of Nature, or the Influence of Scenery on Mind and Heart (London: John Murray, 1813), two volumes, reissued as On the Beauties, Harmonies and Sublimities of Nature (1821), and Amusements in Retirement, or the Influence of Science, Literature and the Liberal Arts (1816). A collection of poems, The Fall of the Leaf and Other Poems, ‘chiefly written as relaxations during occasional journeys in North and South Wales’, was published in 1819. The same year, his verse drama, The Italians, or, The Fatal Accusation, A Tragedy (1819), appeared and went through many editions, partly because of a high-profile conflict whirling around it with the star actor Edmund Kean, concerning its presentation in the theatre and related
matters. A second verse drama, *Julio Romano, or. The Force of the Passions, an Epic Drama* (1830), described by its author in a royal dedication as a ‘humble attempt to create a new species of Drama’, was impractical for staging, and so was presented in published rather than theatrical form, but again there was conflict, this time over whether it would be pirated by Covent Garden or Drury Lane, the two major London licensed theatres. This led to political attempts to protect authors’ works, which were partly successful. These conflicts are summarised by John D. Haigh in *ODNB*, and Bucke rehearses the conflict over *The Italians* at considerable length in a ‘Prefatory Memoir’ to *Julio Romano*. There are later miscellaneous prose works, including one on the eighteenth-century Newcastle poet and doctor, Mark Akenside: *On the Life, Writings, and Genius of Akenside; with some account of his friends* (1832). 

~ **Sources:** texts via Google Books; J. Ingle Dredge, ‘Charles Bucke (not Buche)’, *N & Q*, 6th series, 1 (3 April 1880), 284; *ODNB*; Jarndyce Catalogue CCIII, item 650; general sources.

(?) Burgess, Alexander (1807-86), ‘Poute’, ‘The Fife Paganini’, of Kennoway, Fife, a largely self-taught dancing teacher, fiddler and poet, ‘one of the best known comic poets of Victorian Scotland’ (Blair). He published in the *People’s Journal*, and his work was collected in *The Book of Nettercaps, Being Genuine Poutery, Poetry and Prose. By Poute, of the Leven Saatt Pans* (Dundee: Dundee Advertiser Office, 1875), and *Poute! Being Poetry, Poutery and Prose. (Coupar-Fife: A. Westwood, undated)*. His verses are ‘characterised by a grotesque orthography that was as suggestive of latent, lurking fun as the ideas were thoroughly original and humorous to the degree of burlesque’ (Edwards). The poems were more recently described as ‘clever and sophisticated satires on the level of education and poetic skill that might be expected from a “nature’s poet”’ and they ‘spawned a host of imitators in the same style in the Dundee press’ (Blair). He took his own life in 1886. 


(?) Burgess, John M., of Dumfries? (fl. 1897), published *Fame and the Famous and Other Poems*, second edition (Dumfries: Standard Office, 1897), a soft-bound book, described ‘as an engaging collection in Scots and English, including lively political verse and debate’. Although there is no information on author, ‘internal political verse suggests that he could be employed on a farm’, and ‘definitely seems like working-class writer’ (Blair). There is no trace of
Burgess, Joseph (1853-1934), ‘The Droylsden Bard’, of Oldham, later Failsworth, Manchester, a cotton factory operative and, socialist. A card-cutter from the age of six, working in the mills at eight, he was later a journalist and an Independent Labour Party parliamentary candidate in several constituencies, including Leicester. Burgess published several volumes: “In Memory of My Wife”: A Volume of Amatory and Elegiac Verse (London, Manchester and Oldham, 1875), Pictures of Social Life: Being Select Poems, by “The Droylsden Bard” (Manchester and London, 1869), and A Potential Poet? His Autobiography and verse (Ilford, 1927). Boos singles out his poem ‘Neaw Aw’m a Married Man’ for its ‘touchingly didactic and hortatory aims’ (the poet vows in it to help his wife with the housework). He is also the author of a very interesting autobiography, laced with many of his own poems. He is valuable for his dialect work (which is largely comic), his social observation, political comment, and the volume of elegiac poetry that following the tragic death of his wife from tuberculosis a month after their wedding, clearly a terrible shock if not exactly a surprise, and one from which, some of the later poetry would suggest, Burgess developed a wider sympathetic engagement with the bereaved. He wrote, for example, a poem entitled ‘Lines addressed to Mr. Ben Brierley [qv], the Lancashire author, on reading his poem on the death of his only daughter’, (1927, 126-7.) His prose ‘framing’ of some of his poems in the late collection is worthy of attention, too: he is a strong prose writer with a nice line in what one might call anecdotage. One would like to know more about Burgess’s ‘friends of the Poet’s Corner’, named as James Barnes of Hollinwood, William Cheetham of Middleton, Sim Schofield and Edwin Wright of Failsworth, the latter the subject of the poem ‘Good-by to Edwin Wright’ (1927, 117, 143). None of them appears in this Catalogue at present. ~ Burgess was excluded of LC6 only by reasons of space: his planned entry would have included some of the poems mentioned above, along with ‘God Bless thee, Fayther Kesmus’ (1873), ‘A Factory Honeymoon’ (1874), ‘Ten Heawrs a Day’ (1874), ‘Sweets To The Sweet’ (1875), ‘I’m Sick Of This Confinement’ (1875), ‘To The Memory Of Spencer S. Suthers, Esq.’ (1876), ‘A Night With The Denshaw Navvies’, ‘Ther’s Nowt Loike Spinnin’ Shoddy’, and ‘Owdham Wakes’. ~ Sources: Burnett et al (1984), nos. 108-9; Maidment (1987), 91-3; Reilly (2000), 71; Boos (2002a), 210-11; Newitt (2008), 33; Wikipedia; NTU. [T]
Burland, John Hugh (1819-85), of Barnsley, Yorkshire, a handloom weaver, was largely self-taught. He was a Chartist, a member of Barnsley Mechanics’ Institute, a businessman, and a school warden. He published John Hugh Burland to John Close and the Grand Cluster of Poets: (A Satire) (1868?), and an autobiography, John Hugh Burland By Himself (Barnsley: Barnsley Chronicle, 1902), 8 pp. ~ Sources: Burnett et al (1984), no. 110; Reilly (2000), 71. [CH] [T]

(?), Burlend, Edward (fl. 1869), of Swillington, then Barwick-in-Elmet, West Riding, Yorkshire, ‘brought up at the plough till I was eighteen years of age, and then thrown upon my own resources to make my way in the world as a teacher’ (Introduction to his poetry volume). Burlend tells us that he suffered intermittently from poor health, and largely wrote his poems in these periods. He published Village Rhymes: or, Poems on Various Subjects, Frequently Appertaining to Incidents in Village Life, new enlarged edition (Leeds, 1869). His poems are in standard English and include ‘On Purchasing a Copy of Burns’s Poems’ (Robert Burns, qv), ‘Helen, a Female Lunatic’, ‘On Poverty’, ‘The Beggar Child’, ‘On the Scenery of West Garforth’, ‘To a distinguished Patron, In Memory of Many Favours’, and ‘The Haunts of my Childhood’. ~ Sources: Reilly (2000), 71; text via Google Books.

Burness, John (b. 1771), of Glanbervie, Kincardine, Fife, a self-taught farmer’s son, a soldier and a baker, the author of ‘Thrummie Cap’. He published The Northern Laird and His Tennant, A Tale (Dublin: Findlay and Sergeant, 1815), and Plays, Poems and Metrical Tales (Montrose: Smith and Hill, 1819). He is identified in his first collection as a private in the Forfarshire militia, and in his second volume as a baker. He also claimed to have met and to have found himself to be related to Robert Burns (qv), though it seems likelier that he had just briefly met him. ‘The Northern Laird’ is ‘a tale in Scots about events of 1745 and 1746’ (Blair). ~ Sources: Reid, Bards (1897), 72-9; Blair, PPP (2019); Mitchell, P246. [S]

Burnett, William Hall (b. 1840), of Blackburn, Lancashire, of poor parents, a largely self-taught journalist and poet. He published a poem, The Polytechnic, at the age of seventeen, and went on to publish many prose works. Later works include an edited volume, Broad Yorkshire, Being Poems and Sketches from the Works of Castillo [John Castillo, qv] and Others (second edition, 1885) ~ Source: Hull (1902), 314-19.

Burns, David (1812-87), a Scottish poem who emigrated to New Zealand, living in Nelson, NZ, a joiner, published Scottish Echoes from New Zealand (Edinburgh:
Andrew Elliot, 1883). The volume includes an epistle to William Hogg (qv). ~ **Source:** Edwards, 14 (1891), 387-91. [NZ] [S]

Burns, John (fl. 1775), of Monaghan, born deaf and dumb, published in old age a *Historical and Chronological Remembrancer of All Remarkable Occurrences: From the Creation to This Present Year of Our Lord, 1775* (Dublin, 1775), with a thousand subscribers. Largely a prose work, it ends with a poem on Ulysses’ dog, entitled ‘A Striking example of fidelity and gratitude in a Dumb Animal’. Carpenter is unsure if the mass of material in this book is indeed by Burns himself, noting that if ‘Burns really did compile this extraordinary book, he should be remembered as the most intellectually energetic of Ireland’s eighteenth-century working class.’ It is at the very least an ‘amazing compilation’ ~ **Sources:** Carpenter (2018), 84-5. [I]

Burns, Peter (b. 1800), of Kilwarlin, County Down, a muslin weaver and a freemason. He published *Poems on Various Subjects* (1835). ~ **Sources:** Hewitt (1974). [I] [T]

Burns, Robert (1759-96), of Ayr, Alloway, the ‘Bard of Ayrshire’, the ‘Ploughman Poet’, Scotland’s national poet, a major figure with an immense and continuing international readership, whose debut volume, *Poems, Chiefly in the Scottish Dialect* (1786), was a great breakthrough for Scottish poetry, Romantic poetry, and indeed labouring-class poetry. The son of a self-taught tenant farmer, Burns had little formal schooling himself, and was fêted as ‘the heaven taught ploughman’. He did indeed work on a farm for part of his life, but his working life and social class were more complex than being simply the ‘peasant poet’ he sold himself as and was presented as in the literary marketplace. For his complex relationship to the labouring-class tradition see Tim Burke’s introductory essay and bibliography in LC3, further revised in his Wordsworth Classics edition of Burns and in his essay ‘Labour, Education and Genius’ in *Fickle Man* (2009), 13-24; Valentina Bold, ‘Heaven-Taught Ploughman’ in Bold (2007), 41-59; Luke R. J. Maynard, ‘Hoddin’ Grey an’ A’ That: Robert Burns’s Head, Class Hybridity, and the Value of the Ploughman’s Mantle’, in *The Working Class Intellectual in Eighteenth and Nineteenth Century Britain*, ed. Aruna Krishnamurthy (Farnham: Ashgate, 2009), 67-84; and Nigel Leask, ’Was Burns a Labouring-Class Poet?’, in Blair & Gorji (2012), 16-33. An older short study is James Kinsley’s 1974 British Academy lecture, *Burns and the Peasantry, 1785* (1975), and since this is very much a continuing discussion there with be further material, no doubt. ~ Whatever his own class status, Burns was
immeasurably influential on English, Welsh and Irish as well as Scottish labouring-class poets, and indeed he had a worldwide influence on the working-class movement, the development of poetry and song, and the representation of common life and of local and regional cultures. For some examples of the widespread tradition of labouring-class and other poets honouring Burns in verse see ‘Odes on Burns by Local Bards’, in Knox (1930), 328-44, *Burns and Other Poets* (2012), Seamus Heaney’s essay ‘Burns’s Art Speech’, in *Robert Burns and Cultural Authority* (1999), 216-33, revised and slightly condensed in his *Finders Keepers: Selected Prose 1971-2001* (London: Faber, 2002), 347-63, and further references and cross-references throughout the present Catalogue, which includes ten different poets, for example, who published volumes with titles echoing Burns’s ‘Poems, Chiefly in the Scottish Dialect’, and references innumerable tributes to Burns and memorial poems. ~ Four of his poems, or extracts from them, appeared in the Chartist newspaper the *Northern Star*, ‘A Man’s a Man for a’ That’, 23 December 1843; ‘It’s hardly in a body’s power’ (extract), 25 December 1847; ‘The Tree of Liberty’, 10 June 1848, and a verse from ‘The Twa Dogs’, 30 December 1848. ~ The scholarly editing of Burns is in transition. For fifty years the standard edition has been *The Poems and Songs of Robert Burns*, ed. James Kinsley (1968), while the letters have been represented by *The Letters of Robert Burns*, ed. J. De Lancey Ferguson, second edition ed. G. Ross Roy (1985). Both of these venerable editions are in the process of being superseded by the new Oxford Edition of the Works of Robert Burns, edited by a team of scholars based in the Centre for Robert Burns Studies at the University of Glasgow. Ten volumes are planned, together with a supplementary ‘Oxford Handbook of Robert Burns’. Of these, the first three volumes are now published, and the fourth is due in 2020. These are of course expensive library editions, but useful to consult. There are a great many affordable selections of Burns, a few of which are listed below. ~ **Selected sources:** Robertson (1822), I; Cunningham (1834), 18-24; James Paterson, *Contemporaries of Burns, and the More Recent Poets of Ayrshire* (Edinburgh: Hugh Paterson, 1840); *Northern Star*, as cited; Wilson (1876), I, 349-734; Miller (1910), 144-55; Tinker (1922), 104-11; John S. Clarke (qv), *Robert Burns and his Politics: A Study in History and Human Nature* (Glasgow: J. B. Payne for Glasgow Labour College, 1925), Hugh MacDiarmid, *Burns Today and Tomorrow* (Edinburgh, 1954); Maurice Lindsay, *The Burns Encyclopaedia* (London: Hutchinson, 1959); Powell (1964), items 134-5, the latter item being the copy of Burns’ *Works* (1814) presented to John Clare (qv) by Sir Walter Scott; David Daiches, *Robert Burns* (London: Andre Deutsch, 1966); Carter (1972), 233-8; Donald Low (ed.), *Robert Burns: The Critical Heritage* (London: RKP, 1974); Ashraf (1975), 89-

Some modern editions: James Kinsley (ed.), *The Poems and Songs of Robert Burns* (Oxford: Clarendon, 1968), three volumes (a one-volume edition was also issued,

Burns, Thomas (b. 1848), of Eckford, Roxburghshire, a self-taught farm-worker, later a police officer in Newcastle upon Tyne and a school board officer. He published *Chimes from Nature*, with an Introduction by James Graham Potter (Newcastle upon Tyne, 1887). ~ **Sources:** Edwards, 11 (1888), 302-6; Reilly (1994), 77; NTU. [S]

Burns, Tom (fl. 1902-12), a Clydeside shipyard worker, who published *Verses on Various Themes* (Glasgow: James McNab, 1902, 1903), and *Clydeside Musings* (Glasgow: Globe Song Publishing Company, 1912). His first volume includes ‘local verse on Partick and other standard themes’ with ‘some poems on labour and unemployment (Blair). His second volume is dedicated to the shipworkers of the Clyde, and includes the poems ‘The Riveter’, ‘The Riveter’s Lament’, ‘A Dialogue—Address to Caledonia on launch day by the Duchess of Montrose and the ship’s reply’, and ‘If our Old Ship goes down’, about the Boilermakers’ Union. ~ **Sources:** Blair, PPP (2019); Mitchell, P242, P246; general online sources including shipyardculture.wordpress.com. [OP] [S]

Burns, William (b. 1825), of Clackmannan, a sailor and wood carver, who went to sea at the age of fourteen and became disabled on his second voyage, in 1839. He then worked in Glasgow as a wood carver, moving to Stirling in 1858, where he was a railway timekeeper. Six of his poems are published in Beveridge, and a number of
Burnside, Thomas (1822-79), of Paisley, a weaver, and a shopkeeper, ‘born to narrow circumstances, and nurtured up in hardship’. His father was a reedmaker (a craft that fed into the weaving trade). Burnside was sent to work at seven as a drawboy to a weaver. At sixteen he was apprenticed as a weaver, and then worked for an uncle in Dunfermline, leaving precipitately when he overheard his aunt making hostile remarks about him. He left at night, penniless, and a period of wandering, hardship and a ‘severe illness’ followed. He found refuge in his sister’s house in Glasgow, where he recovered. At 21 he married: his wife was Margaret Marshall (probably referred to in his poem ‘My Peggy and Me’, though Peggy had been a stock name in Scots poetry at least since the days of Allan Ramsay, qv). The following year, lack of trade in Paisley made him move out to the village of Balfron, where he lived and worked for three years, a happy place and period in his life (remembered in his poem ‘The Auld Toon of Balfron’). He was then in Glasgow for several years, working as a mill-hand or a weaver as work demanded. Finally Burnside returned to Paisley, where he spent the last thirty years of his life. When his eyesight failed he opened a small shop with a circulating library, though this was not a successful venture, and he ‘was again compelled to return to the loom to gain a livelihood’ (Brown). ~ In 1865, now in his forties, Burnside began writing. Its genesis seemed to have been the need to write a letter to his only son, then working at Ardrossan, and the inspiration of Robert Tannahill (qv) and ‘several other local poets with whose writings he was familiar’ (Memoir). (As noted elsewhere in this catalogue, Paisley poets, especially weaver poets, were exceptionally prolific and plentiful in the period.) There is also a hint that writing was therapeutic for him. For example, he was able to turn ‘occasions of agitation in the weaving trade in reference to prices and other matters’ (Memoir), a troublesome worry for poor weavers, into topical verses which often heavily satirised the powerful. In this he also found a role in his community, one of the very hardest challenges for a labouring class poet, as a chronicler of the troubles of his fellow weavers. His satirical verses ‘were signs of the fermentation that prevailed amongst operatives, and were read with much avidity by his fellow tradesmen’ (Memoir). Burnside was becoming more political later in life, and ‘professed to be a Radical of the most advanced type’, though he was ‘more inclined to indicate his difference of opinion with political opponents by good humoured banter than by rancorous expressions’ (Memoir). He was also, like a number of other Scottish labouring-class poets of the
period, a supporter of temperance, joining the Good-Templar movement, to which he ‘often contributed by singing his own songs at the frequent social meetings of the lodge with which he was connected, to increase the attractions of such assemblies’ (Memoir). No doubt one of these songs would have been his ‘Never Drink Onything Stronger then Tea’ with its chorus of ‘Aye to keep sober, / Aye to keep sober, / An’ never drink onything stronger than tea’. ~ Burnside published his poems and songs in the *Paisley and Renfrewshire Gazette*, and in ‘popular periodicals’. A selection of his work was also published posthumously as *Lays from the Loom* (Paisley, 1889), a title possibly influenced by the Chartist Poet James Gow’s *(qv)* *Lays of the Loom* (1845). ~ This posthumous collection was ‘issued under the superintendence of a Committee of friends of the late Mr. Burnside’ (which in itself offers evidence of his success in the local community), and is based on Burnside’s declared intention of making a gathering of his work. It was also now a way of making money for his widow, Margaret. The committee say they ‘have taken steps to enlarge the list of subscribers’ Burnside had obtained, which suggests that his plan was already quite well advanced. The copy I have seen lacks a list of subscribers, though it may possibly be present in other copies. The ‘committee’ did include Burnside’s own prepared Preface, which begins as follows: ‘Dear Reader, You may not find much of a profound nature in the following pages, but more of a superficial cast; as, unfortunately, I never had the advantage of even a common school education, so that my poetical legs were never strong enough to climb the steep and rugged hill of Parnassus’. He has done his best, he modestly suggests, ‘gathering the crumbs at the foot of Parnassus’. Two further points are made: the book, he correctly says, is ‘toned with a localism of scenery, incident and character’ which may give it some interest; and he dedicates the book to ‘my brethren in toil, with the hope that they will read and think over its contents’ ([iv]).

The six-page memoir that follows supplies most of the biographical information supplied above. Its author, ‘J. C.’, perhaps his publisher, J. Cook, the subject with his brother of an ‘Epistle to J. & J. Cook, of the “Paisley and Renfrewshire Gazette”’, notes that Burnside did not hold his own poetry in high esteem, regarding many of his verses as being ‘what they were generally recognised to be, contributions of an ephemeral character in connection with the passing life of the community in which he dwell’ (xi), though he goes on to find some more notable features in his pastoral and social verses. ~ The poems, mainly written in Scots, include two poems on Tannahill, ‘To the Memory of Tannahill’ and an ‘Ode to the Memory of Robert Tannahill, Written after a walk over Gleniffer Braes’, and a set of three epistles to a friend, Robert Henderson, written in June and July 1874 from Saltcoats and then
Morpeth, two of them in ‘Standard Habbie’ metre, in which the author’s voice comes through very effectively. (There are other epistles to named individuals.) The third epistle to Henderson, in which the poet is visiting a brother and sister in Morpeth, discusses a dramatic train derailment he had been involved in in some way. Burnside’s good humour and sociability are everywhere evident in his work, even when he is in Saltcoats to recover from poor health, including a twisted back, and admits to Henderson that ‘A subject fit, I’ve turned of late / For the Craw Road’ (the crow road, i.e. his death, though his editor also footnotes it as ‘the locale of the Abbey Asylum’). Occasional poems include ‘Auld Robin the Smith’, which was ‘written for the purpose of being sung at a social meeting in the Hay Weighs Inn, King Street, on 2nd April 1874, at which Mr. Robert Pattison, blacksmith, Castle Street, was presented with a staff and a purse of guineas by a number of well-wishers’. Klaus (1998) compares his ‘The Idle Weaver’ with Ellen Johnston’s (qv) ‘The Last Sark’. ‘A Voice from the Workshop’ is a powerful plea for working-class pride and unity, and the volume ends with another of his informal epistolary poems, ‘Epistle to Mr. George Odger, London’. Odger, founder and first President of the First International among many other glittering achievements as a working-class leader, had evidently come north to give a talk, perhaps in support of the weavers (the details of this need further research), and is praised in the poem for speaking well at the ‘Rifle Ha’’, resisting press attacks on himself (common in this period), and speaking out about a wealthy bishop. The poem ends with a charming, and characteristically framed invitation: ‘If ere again the Tweed ye cross, / An’ ha’e a grain o’ time to lose, / To come the length o’ Paisley Cross, / Jist draw your plan; / If I’m no covered wi’ the moss, / I’ll see ye then’. Altogether this is a very interesting and lively collection.


Burr, James, ‘Quilquox’ (1863-1934), of Tarves, Aberdeenshire, a shoemaker, was the oldest surviving child of Charles Burr (who died in 1926 aged 88), also a shoemaker, and Sarah Logie (who died in 1928 aged 88). They had a family of fourteen of whom three daughters and seven sons survived to adulthood. After living in Cumminestown, Burr acquired the shoemaker’s business in Methlick, a
village about three miles from his apprenticeship home of Quilquox. Burr was a very promising student at school, and his interest in poetry began when he won a copy of the poems of Robert Burns (qv) in a raffle. He began contributing verses to the People’s Friend, including acrostics, riddle and enigmas, and latterly songs and poems. He also published in the Aberdeen Free Press, the Dundee Weekly News, and other newspapers. Apart from his poetry, Burr enthusiastically directed in his spare time the Methlick Amateur Dramatic Society. He and his wife Ann Chalmers (who died in 1953 aged 89) had two daughters Janet (Nettie) and Annie (d. 1945), and four sons, two of whom were killed in action in WW1 (Herbert William in 1916 aged nineteen, and George in 1917 aged twenty-five). Their fourth son, Charles, died in Winnipeg in 1945 (aged 55). ~ Sources: Edwards, 10 (1887), 204-8; family history information from Robert Burr, Frank Burr and the Burr family. [S] [SM]

(?). Bursnell, Sarah (fl. later C18th), from Birmingham? or Worcester?, a ‘poor blind woman’ who lost her sight at the age of 22, a broadside balladeerer, the author of a broadsheet Lamentation of Sarah Bursnell, Composed by Herself, a Blind Woman (‘All you that fear the Lord, who rules the sky’), published by ‘J. Grundy, Printer, Silver St., Worcester, copy in the Bodleian collection. Hepburn guesses that this is a ‘once in a lifetime’ composition, but the online list of ‘Birmingham Ballad Printers’ have a number of further titles. There are two further linked compositions, The Poor Man’s Labour. A New Song. By Sarah Bursnell, a Poor Blind Woman (‘When I was a young man I lived rarely’), and The Answer to the Poor Man’s Labour. A New Song. By Sarah Bursnell, a Poor Blind Woman (‘You rogue what is it you have been saying’). Also listed are two double verses: The Captain’s Frolic, By Sarah Bursnell (a poor blind woman) / The Old woman jealous of the Daughter. By Sarah Bursnell (a poor blind woman), and Old England for Ever By S. Bursnell, a blind Woman (‘Come all you British heroes’) / The Pretty Ploughboy (‘All in the month of May’). All of these were printed by Thomas R. Wood of Birmingham, who was active between 1806 and 1824, although the Bursnell material could have been written earlier. ~ Sources: Hepburn (2001), I, 40; II, 481; University of Oxford Ballads Online; ‘Birmingham Ballad Printers’ website. [F]

Burton, Margaret (fl. 1816), of Darlington, County Durham. Some information about her is tentatively given in the notice ‘To the Public’ at the beginning of her published volume. She apologises for the ‘inferiority of genius and want of mental cultivation’ she is aware of in the poems. She says that she wrote them for her own amusement, ‘before the commencement, and after the close of, her employments in
a dependent situation’, and hopes that ‘they will be received with that candour which the disadvantages she has laboured under plead for’. We can also divine from at least one of her poems, that she is likely to have been a Methodist. A modest subscription list is largely of local Darlington folk, though there is a scattering of names from Canterbury and Sittingbourne in Kent, and a few others further afield. (We learn from one poem that she knew London and had seen the children’s choir in St. Pauls Cathedral.) – She published *Poetical Effusions on Subjects Religious, Moral, and Rural* (London: printed for the author by Paris and Cowell, 1816). The title gives a fair impression of the poems. As so often, especially with women’s labouring-class poetry of the period, there are a number of memorial poems, including one ‘To the Memory of an Infant, Who Expired a few hours after its Birth’, and another ‘On the Death of a Young Poetess’. There are a number of references to affliction and ‘distress’, i.e. poverty, and some poems of solitude. An epistle to the poet’s sister writes of happier times of visiting a bathing spot together. Her ‘Impromptu to a Friend who complained of the Author’s want of animation in company’ speaks of an introvert’s insistence that it is all going on inside, however little she shows of her feelings. There are some tactfully oblique love poems. – Burton is one of the poets listed in George Markham Tweddell’s projected further volumes in his *Bards and Authors of Cleveland and South Durham* (Tweddell (1872)). Unfortunately, this was never completed and many of his papers were destroyed in a flood. However it is possible that some account of Burton is extant among surviving paper or in other works of his. – Sources: text as cited; general online sources including George Markham Tweddell blog. [F]


Butterworth, James (1771-1837), ‘Paul Bobbin’, of Ashton-under-Lyne, Lancashire, a weaver and a son of two handloom weavers, was a poet and a local historian, a Sunday School teacher, and later a postmaster, bookseller and stationer. He published *A Dish of Hodge Podge, or, A Collection of Poems by Paul Bobbin, Esq.* (1800), and *Rocher Vale* (1804). – Sources: ODNB, Wikipedia and online sources. [T]

Byrne, Mary (b. c. 1771, fl. 1789), of Ballyguile, County Wicklow, the daughter of a labouring man, was blind from birth. Her ‘genius’ was discovered when she was twelve years old. Her poem *The Blind Poem, Written by a Girl, BORN BLIND, and now
in her Eighteenth Year (Dublin: Bart. Corcoran, 1789), 24 pages, was published after a parishioner at her church ‘accidentally heard’ her reciting poetry and suggested that publishing these works might alleviate some of her debts. The text is marked ‘Price 3s. 3d., or such greater price as the affluent choose to bestow on poverty’, and the poem is ‘dedicated to the world’, with two lines from Thomas Gray’s Elegy in a Country Churchyard, ‘Perhaps in this neglected spot is laid / Some heart, once pregnant with celestial fire’. Elsewhere she defensively emphasises her disability: ‘And let the Scorners keep this truth in mind, / That she who writes is unimprov’d and blind’ (7), and ‘The Grammar Criticks who in closets pore, / May find some Lines too long—some wanting more, / May find the Persons chang’d without a rule, / And then pronounce the Poetess a Fool’ (8). She also uses her blindness metaphorically to assert her gratitude to God: ‘Who hast in mercy been kind to me, / Knowing my heart and its Propensity: / To veil in darkness my exterior Sight, / Yet shew’st thy wonders by internal Light’ (7). The ‘parishioner’ who writes the preface explains that the ‘short, sudden, and frequent Transitions from one [subject] to another’, happen because, ‘Had the whole of her works been printed, they would have made a large and an expensive Volume’. ~ Sources: O’Donoghue (1912), 52; Jackson (1993), 48; Carpenter (2018), 72, 83-4; information from Dawn Whatman. [C18] [F] [I]

Bywater, Abel (1795-1873), of Sheffield, was the son of George Bywater, a tailor and local nonconformist preacher. He was born in Broad Lane, worked as an awl-blade maker, and was later a druggist (chemist) in the city. He married Hannah Fletcher in 1820 and they had a number of children. Between 1830 and 1834 Bywater published a number of prose ‘conversations’ entitled The Sheffield Dialect: Be a Sheevild Chap (2nd edition 1854; third edition Wakefield and Sheffield, 1877). Other prose works include The Whewelswarf Chronicle (1832), and for twenty years from 1836, The Shevvield Chap’s Annual, the first of many West Riding serial and annual publications of this sort (see for example John Hartley’s (qv), The Halifax Clock and Thomas Blackah’s (qv) ‘Nattie Nydds’ publications). He published a number of Yorkshire dialect poems, two of which are included in the England anthology, ‘Sheffield Cutler’s Song’ and ‘Owd Pinder’. There is a memoir by Albert Middleton attached to the third, posthumous edition of The Sheffield Dialect, which focuses a great deal on Bywater’s love of and deep involvement in religious debate, and outlines the role of the poet and editor James Montgomery (qv), among others, in getting Bywater set up with his annuals. Bywater’s writings, he writes, ‘would with great difficulty be collected, as they extend over such a number of years, and many
of them appeared in the *Sheffield Examiner, The Courant*, and *The Iris*. ~ Sources: as cited; Moorman (1917), xxix-xxxii, 22-4; England (1983), [5], 30-1 and 59-60; not on ODNB; information from Andrew Ashfield.

Cadenhead, William (b. 1819), of Aberdeen, worked in a factory from the age of nine. He published *The Prophecy* (1839), and *Flights of Fancy and Lays of Bon-accord* (Aberdeen: A. Brown, 1853). Cadenhead was a working-class writer, well-known locally, though Edwards indexes him incorrectly as a wine-merchant. His poems ‘The Firhill Well’, ‘The Corbie Well’, ‘A New Chapter of “The Language of Flowers”’, and ‘To William Anderson, A Tranty Street Lyric’, are included in William Anderson’s (qv) volume *Rhymes, Reveries and Reminiscences* (1851), 100-103, 107-10, 154-6, 167-71, the last of these followed by a reciprocal poem, ‘To William Cadenhead, A Bow Brig Lilt’ (171-7). ~ Sources: Edwards, 1 (1880), 347-50; Walker (1887); Blair, PPP (2019); Mitchell, P246. [S]

Cadwaladr, David (1752-1834), of Erw Ddinmael, Llangwm, Denbighshire, a self-educated smallholder and Calvinistic Methodist preacher who ‘taught himself reading by noting the letters on sheep’s backs and then picking his way through the Prayer Book’ (DWB). He would go on to become a ‘highly regarded’ poet and preacher. ~ Sources: Ychydig Gofnodaau ar...Dafydd Cadwaladr (a short record of Dafydd Cadwalladr (Bala, 1836); DWB; ODNB (entry on his daughter, ‘Elizabeth Davis (1789-1860)’). [W]

Cadwaladr or Kadwaladr, Sion (John, Sionyn) (fl. 1650-65), of Llanycil, Merioneth, a writer of interludes and ballads, who described himself as ‘a sad creature, without brother or sister, stubborn, and always poor’. He was transported to America for seven years for stealing half-a-crown. His interludes were written on his return. ~ Sources: OCLW (1986); DWB. [AM] [OP] [W]

Caedmon (d. 680), of Whitby, Yorkshire, an unlearned stockman (Hood calls him a ploughman) at Whitby Abbey, who later became a monk, and is often described as the first English poet, in the sense of being the first whose name is known. His story is told, and the alliterative ‘Hymn’, which came to him in a vision survives, in Bede’s *Historia Ecclesiastica* (c. 731). He engaged in secular pursuits, as Smailes says following Bede, until of mature years, and was then miraculously given poetic inspiration. A vision appeared to him at night as he slept among the cattle, commanding him to sing and giving him the ability to do so. He told the town
reeve, who took him to the Abbess Hilda, who gathered wise men to hear his dream and his poem. He was encouraged to produce more verse, become a monk, and welcomed into the fold. ‘He is said to have sung of Creation, of the origin of mankind, the departure of Israel from Egypt, and their entrance into the promised land, and other histories of the canonical books of Holy Writ’ (Smailes) as well as the Christ story and later scriptural material. Since Bede’s Historia with Caedmon’s story in it had been so familiar since the Middle Ages, one cannot help but wonder if the ‘discovery’ of seemingly prodigious but untaught poets like Stephen Duck in the eighteenth century was partly an attempt, albeit more secular, to find a new Caedmon. Certainly the model of miraculous inspiration was an influential one in later times.

~ Smailes reads his name as a pen-name, since it has meaning in scripture, so it may not be a birth name. ~

Sources: Smailes, Whithy (1868), 1-4; Hood (1870), 283-9; Tweddell (1872), 9-20; Robert Spence Watson, Caedmon, the First English Poet (London: Longmans, Green and Co., 1875); Richard Hamer (ed. and trans.), A Choice of Anglo-Saxon Verse (London: Faber, 1970); ODNB.

Cairns, Arthur (b. 1840), of Dundee, a spinner, powerloom tenter, and weaver (weaving foreman), who worked in India in a jute factory. His father died when he was ten, and he was consequently sent to work in a spinning mill. After a scanty education, he learned more at evening classes. He became a powerloom tenter, and worked for some years in India, running the weaving department of a large jute factory on the banks of the Hooghly River in West Bengal. Returning to Dundee, he held a similar post. He began writing verse later in his life, and his songs became popular at social gatherings. Edwards records that for seventeen years Cairns was ‘one of the most energetic members of the Dundee Burns Club’ (Robert Burns, qv), who could ‘sing with touching pathos his own songs’, and possessed ‘histrionic powers of no mean order’. He was widely admired for his kindly nature and philanthropic work with the poor. Edwards paints a picture of a passionate poet, interested in the feelings of ‘daily life’. He includes four of Cairns’ poems, ‘The Land o’ the Brose’, ‘Love’s Victory’, ‘Cauld was the Blast’ and ‘Oh, Weel Do I Mind’. ~ Sources: Edwards, 6 (1883), 96-101; Reid, Bards (1897), 81-2. [S] [T]

(?) Calder, Robert MacLean (1841-95), of Duns, Berwickshire, a draper who emigrated to America, returning in 1882 to work in shoe-trimming and embroidery trade. Posthumously published was A Berwickshire Bard: The Songs and Poems of Robert Maclean Calder, ed. W. S. Crockett (Paisley and London, 1897). ~ Sources:
Edwards, 12 (1889), 42-9 and 16, [lix], who gives a death date of 1896; Crockett (1893), 254-60; Reilly (1994), 81. [AM] [SM] [S] [T]

Calder, William (fl. 1863), of Edinburgh, a bookbinder, who anonymously published *Poems, Moral and Miscellaneous, with a Few Songs. By a Journeyman Mechanic* (Edinburgh, 1863), 8 pages, which includes ‘Verses Addressed to William Wordsworth Esq’. The author is identified in Halkett & Laing. ~ **Sources:** COPAC; Halkett & Laing (1882). [S]

(?) Callanan, Helena (b. c. 1864), of Cork, ‘The Frances Brown [qv] of the South’, a blind poet, connected with the Asylum for the Blind, Infirmary Road, Cork. She published eleven poems between 1879 and 1896 in the *Irish Monthly*. ~ **Sources:** Colman (1996) 49. [F] [I]

Calvert, William (fl. c. 1756), of Nottingham, a framework knitter and poet. Wylie finds him ‘honourably distinguished from the unlettered herd among whom he lived’ and notes that some of his lines ‘have been published by Mr John Sutton in the “Date Book”’. Under ‘1756’ in the 1880 edition of Sutton, we find the following: ‘Nottingham can claim a poet who *flourished* at this period, as a framework-knitter. His name was William Calvert... The accompanying specimen of his literary powers, hitherto unpublished and written in 1756, is from the original manuscript in the compiler’s possession.’ Half a dozen loose stanzas follow, beginning ‘Attend, my sons, and hear your father tell / A tale of old which he remembers well, / Of Thornhaugh’s death, of Langdale’s shameful flight, / Of Nottingham heroes, and of Preston flight’. The subject matter is the English Civil War fought 100 years earlier, which famously began on Standard Hill in Calvert’s Nottingham. It is more specifically about the Battle of Preston, fought in August 1648. Calvert’s is a rousing, traditional kind of heroic storytelling style, made to be declaimed or read aloud and to thrill the attending audience. That opening instruction, ‘Attend’, marks a starting strategy that goes back to the Anglo-Saxon opening of ‘Hwaet!’ or the openings of classical epic. Nothing more has shown up on Calvert so far, though he is named in Guilford (26). ~ **Sources:** John F. Sutton, *The Date-book of Remarkable and Memorable Events concerned with Nottingham and its neighbourhood, 1750-1859* (Nottingham: Simpkin Marshall, 1852); revised and extended second edition (Nottingham: Henry Field, 1880); Wylie (1853), 241; Guilford (1912) 226 [T]
Cameron, Archibald (d. 1887), of Edinburgh, a builder’s clerk in London who, disabled by rheumatism, was admitted to the workhouse, and ‘died in Dartmouth infirmary after three years as an inmate’ (Reilly). He published *An Invalid’s Pastime: Musings in the Infirmary Ward* (London: Wyman & Sons, 1878). In the Preface he writes: ‘The effusions were composed to wile away the tedious hours consequent on long confinement to a sick room and sick ward. Bedridden and permanently disabled by rheumatism, the use of each limb gone, except the partial use of the right hand, lying on his back in bed, in a rigid state, with no prospect of a change — only the change that will come by death — the author, under these circumstances, ventures before the public, not in the character of one aspiring to fame, but with the less noble aspiration of deriving, if possible, some small pecuniary benefit from his labours. The volume may, perhaps, resemble a small flower-garden, where weeds predominate, and where the flowers are “few and far between”; however, when such is the case, the flowers when found are generally more prized, simply because they are so scarce’. Edwards makes reference to ‘several small collections of poems’ but no other collection has been identified so far. He prints three of Cameron’s verses, ‘The Scottish Hospital’, ‘Kiss and Make It Up Again’, and ‘A Plea for Pussy’. ~ **Sources:** Edwards, 15 (1893), 239-43; Reilly (2000), 80. [S]

Cameron, John (d. 1850), of Dundee, a bagpipe-maker and player, piper to the Dundee Highland Society. He was later described as mentally deranged, and took his own life. Blair prints and discusses his poem ‘Epitaph on John Cameron, the Piper (Dictated by Himself shortly before his Death)’, published in the *People’s Journal*, 17 September 1859. She describes him as ‘a well-known local “character” and the author of newspaper poems and broadsheet songs and verse, whose death was reported in a previous issue of the *Journal* and in the other local papers.’ ~ **Sources:** Reid, *Bards* (1897), 85; Blair (2014). [S]

Cameron, William (c. 1787-1851), ‘Hawkie’, ‘Old Hawkie’, probably from a poor family in St Ninian’s, Stirlingshire, the son of a mashman, he managed to get some school education and was apprenticed to a tailor, but was restless and went travelling instead. He would work as a street pedlar, a beggar, a songwriter, a travelling player and a fortune-teller, travelling in Scotland and the north of England, and especially in Glasgow. He could teach, mend china, or make toys. Making verse would be part of his activities. Terry records that he was disabled: ‘while still a young boy, his right leg was badly twisted and he spent the rest of his life on crutches’, so his travelling existence must have taken some considerable
effort. He settled in Glasgow in his late twenties. Cameron and James McIndoe (qv, ‘Jamie Blue’) were rival criers and chapbook and general street vendors in Glasgow during the 1820s, and as well as selling chapbooks, Cameron was ‘not averse to speaking his mind on the issues of the day to anyone who would listen’ (Terry). Morris puts this more positively, in terms of Cameron’s charismatic ‘ patterner’ sales technique: ‘Hawkie would tell an interesting story that drew a crowd and might or might not bear a direct relationship to the book he was selling. His spontaneous wit always drew a crowd of bystanders. On two occasions, for want of anything better, he patterned newspapers’ (362). Leslie Shepard quotes from the very interesting autobiographical notes Cameron wrote on his wanderings and adventures, whilst the excellent ODNB entry by David M. Hopkin conveys the diversity of his precarious existence. Terry confidently gives his birthdate as 1790, but I follow the more tenuous dating of the other sources. ~ Sources: Shepard (1973), 94-7, 130; John Morris, ‘Chapbooks and Broadsides’, in Donald E. Meek, ‘Gaelic Verse of the Township clearance and Land Agitation, Emigration and Evangelical Revival’, in John Beech, Owen Hand, Fiona MacDonald et al (eds), Oral Literature and Performance Culture (Scottish Life and Society series) (Edinburgh: John Donald, 2007), 360-78 (362-3); Stephen Terry, The Glasgow Almanac: An A-Z of the City and its People (Glasgow: Neil Wilson Publishing, 2011), 90-91; ODNB. [S]

Cameron, William C. (1822-89), of Dumbarton Castle, the son of a sergeant and schoolmaster, worked as a stable boy, a shoemaker, a foreman in Glasgow, and was later a businessman who went bankrupt. He published Light, Shade and Toil: Poems, with an introductory note by Revd. W. C. Smith (Glasgow: James Maclehose, and London, 1875). The volume contains ‘some exhortatory poems to or about the working classes, and verse on standard themes, especially domestic and nursery verse, in English and Scots’ (Blair). There is a possibility that the author is the same ‘W. C. Cameron’ Brown says was ‘a fireman in Backhall Factory—a coarse fellow’, and who published Mall Jamieson’s Ghost, or The Elder’s Dream, Founded on Fact, with Other Poems (Paisley, 1844), if Brown’s ‘fireman’ (repeated by Leonard) were a typo for ‘foreman’, since Macleod says that William C. Cameron was a foreman in a large shoemaking establishment for thirteen years. However the sources records his working in Glasgow rather than Backhall, Paisley. ~ Sources: Edwards, 3 (1881), 274-8 and 12 (1889), xxii; Murdoch (1883), 217-21; Macleod (1889), 157-59; Brown (1889-90), I, 436; Leonard (1990), 180; Reilly (2000), 80; Blair, PPP (2019); Mitchell, P246. [S] [SM]
Campbell, Archibald (fl. c. 1850s-60s), possibly of Cumnock, or at least Ayr, worked in an unspecified ‘laborious job’. He published *Wayside Thoughts and Other Poems* (Ayr, undated). There appear to have been two editions, both printed in Ayr, neither dated. One was ‘Printed by Smith and Grant, Ayrshire Express Office’ and the other ‘Printed and Published by H. Henry’. They probably date from the 1850s or 60s. The first 71 pages comprise a nine-part meditative poem in alternate-rhymed stanzas, which concludes by invoking the poets in support of temperance. ‘A Winter Walk’, in two sections, follows (72-89), and the volume is completed with a section of miscellaneous poems, including ‘The Unfortunate Emigrant’ and ‘To a Poetess’ (‘Hail! sister spirit, fair and wild’). He writes in Standard English, though in the poem ‘Language’ he writes in praise of the ‘common language / That is spoken by the people’.  

~ **Sources:** text via Hathi Trust; Blair, PPP (2019); Mitchell, P246. [S]

Campbell, Archibald (b. 1855), of Dumbarton, ‘the poet-laureate of football players’, a painter.  

~ **Sources:** Macleod (1889), 206-12; Edwards, 14 (1891), 66-69. [S]

Campbell, Mrs C. (b. 1844), of Alexandria, Vale of Leven, West Dunbartonshire, a cooper’s daughter, married to a master brass founder. She composed poems from the age of thirteen: samples are included in Macleod.  

~ **Sources:** Macleod (1889), 187-92. [F] [S]

(?) Campbell, Dorothea Primrose (1792-1863), ‘D. P. Campbell’, of Lerwick, Shetland, a surgeon’s daughter and a distant relative of Sir Walter Scott. Her father died when she was sixteen, and there was family debt. She worked as a governess in England and, unable to get further work, applied to the Royal Literary Fund in 1844, being awarded £30. She worked as a teacher in Sevenoaks, and set up a school for girls in Lerwick.  

~ Campbell published by subscription *Poems* (Inverness, printed for the authoress by John Young, 1811), *Poems* (London, 1816), and the novel *Harley Radington: A Tale* (London, 1821). The printer states in the first volume that the collection is by a young woman of under seventeen, who needs to support her family in distress, and that she lives on one of the ‘remotest islands’. Campbell died in the Aged Governesses Asylum, Kentish Town, London.  

~ **Sources:** Jackson (1993), 49; Blair, PPP (2019); Mitchell, P247. [F] [S]
Campbell, Duncan (fl. 1798), of Scottish origin, a private soldier stationed at Cork. He published *A New Gaelic Song-Book* (Cork, 1798). ~ **Sources:** O’Donoghue (1912), 55. [C18] [I] [S]

Campbell, Duncan (fl. 1825), probably of Carlisle, a cotton spinner, published *Miscellaneous Poems and Songs* (Carlisle: George Irwin, 1825), his only publication. An early factory poet. ~ **Sources:** Blair, PPP (2019); Mitchell, P247; information from Bob Heyes. [T]

Campbell, Elizabeth Duncan (1804-78), ‘The Lochee Poetess’, of Lochee, Dundee, born at Quarryhead, by the ruins of Castle Vane, Edzell, Angus. She was the fifth of eight children of a ploughman, and her mother died when she was three. She began work as a cowtender and whin gatherer at the age of seven, receiving only one quarter session of schooling. She was then in service as a maid at various farms, and was taken by one of her employers for two years to France. After returning to Scotland she married William Campbell, a flax dresser. Since she had learned to work the handloom, for two years after marriage she filled pirns to four weavers. She and her husband and their children lived in Brechin and Arbroath. He suffered an accident which permanently disabled him and led to his death, and all four of their sons died, two in accidents. (Wilson locates her in Tannadice, Forfarshire, describing her as a ‘poetess in humble life...entirely self-taught’.) Campbell published a small collections of her verses to enhance the family earnings. ~ Her publications include *Burns’ Centenary: An Ode, and Other Poems* (Arbroath, 1862) (Robert Burns, qv), *Poems* (four series, Arbroath, 1862, 1863, 1865 and 1867), and again *Poems* (Arbroath: printed by the author, 1872). The third series of *Poems by Elizabeth Campbell* (Arbroath, 1865), included ‘Cora’s House’, ‘The Prison Cell’, ‘The Criminal’s Death-Bell’, ‘Winter’ and ‘The Bereaved Mother’. Her fullest collection, *Songs of My Pilgrimage*, has an introduction by George Gilfillan, a remarkable and beautifully written nine-page autobiographical sketch, and a photograph (Edinburgh: Andrew Elliot, 1875). Gilfillan’s introduction describes her reading: Scott’s novels, some history, but very little other literature. Other notable poems by Campbell are ‘The Fairy King’s Wedding’, ‘The White Lily’, ‘Willie Bill’s Burn’, ‘Nelly’, ‘Struck by Lightning’, ‘The Spanish Rock’, ‘My Infant Day and My Hair Grown Grey’, ‘My Tramp to See the Queen’, ‘Threescore and Ten’ (published in the *People’s Journal*, 15 May 1875, and reprinted by Blair), ‘First Love’, ‘The Graves on My Sons’, ‘The Shadows on the Wall’, ‘Ossian’s Grave’, and ‘The Death of Willie, My Second Son’. ~ Blair (2016) quotes the interesting and intense response
to an article on Campbell’s life of hardship in the People’s Journal, by one reader, John Gibson of East Linton, who read it ‘with tears in my eyes’: ‘We need not despair of our country with such characters in our midst; they are a guarantee against its decay. I do not know how your other readers feel; but, for myself, I feel as if you conferred a great obligation on all who read the Journal in bringing under their notice such a fine example as that of Mrs. E. Campbell; and that in doing so you have done more to reach our hearts than if you had written a dozen articles on the topics of the day.’ (xvii; 10 April 1876). ~ Sources: Wilson (1876), II, 514-15; Edwards, 1 (1880), 135-38; Reid, Bards (1897), 86-90; Bold (1997); Boos (1998); Reilly (2000), 81; Boos (2002b), 148-50; Boos (2008), 120-45 (includes photograph and autobiography); Boos (2010); Blair (2016), 126-7; Boos (2017), 117-28, 143-4; further information from Florence Boos. [F] [S]

Campbell, George (baptised 1761, d. 1817), of Kilmarnock, East Ayrshire, a shoemaker poet, who went on to become an ordained minister of the Secession church of Stockbridge, Midlothian, in 1794. He published Poems on Several Occasions (Kilmarnock, 1787). ~ Sources: LC3, 131-2; ODNB, ESTC. [C18] [LC3] [S] [SM]

Campbell, James (1758-1818), of Ballymure (modern Ballmore, County Westmeath), born near Larne, County Antrim, a weaver, and a member of the Samuel Thomson circle. According to Hewitt, ‘Campbell was the most socially outspoken, the most class-conscious, of weaver bards’. Indeed he was arrested following the uprising of 1798, and his early works were seized and never returned (Beiner, 179-80). ~ Campbell composed an ‘Inscription for the Tombstone of Thomas Paine’ which had 171 octosyllabic lines—implying a huge headstone—expounding his views on priest-craft and extolling the virtue of social justice. The Posthumous Works of James Campbell of Ballymure (Belfast, 1820; Ballymena/Ballyclare, 1870) was published to raise money for his widow and children. ~ Sources: O’Donoghue (1912), 55; Hewitt (1974), 53; Jennifer Orr, ‘Constructing the Ulster Labouring-Class Poet: The Case of Samuel Thomson’, in Blair & Gorji (2012), 34-54; Guy Beiner, Forgetful Remembrance: Social Forgetting and Vernacular Historiography of Rebellion in Ulster (Oxford, 2018), 179-80; information from Bridget Keegan. [I] [T]

Campbell, John (1808-92), ‘Will Harrow’, ‘Chartist John’, of Kinclaven, Perthshire, an agricultural and general labourer, skilled in ‘digging, draining, trenching and other work with the spade’ (Blair), and a Chartist, who worked in Glasgow, Dundee, and in South Africa. He was a long term contributor of poems to the People’s Journal,
and posthumously published was *Poems and Songs of Will Farrow (John Campbell)*, with a short autobiography, both incorporated into Robert Menzies Fergusson’s fictionalised account of Campbell’s life, *A Village Poet* (Paisley and London: Alexander Gardner, 1897). ~ **Sources:** Edwards, 3 (1881), 164-7; Blair (2016), 45-6, 81-2, 112-14; Blair (2019), 131-3. [CH] [S]

(?). Campbell, John (1823-97), ‘Iain Campbell’, ‘The Ledaig Bard’, of Oban, Argyllshire, the son of a schoolteacher, a Gaelic poet and a Sunday School teacher. He grew up in Ledaig, Benderloch, moved to Glasgow, set up in business and worked in a Glasgow warehouse, later returning in poor health to Ledaig where he ran a shop and was the postmaster. He published *Poems* (Edinburgh: McLachlan and Stewart, 1884), and *Yggdrassill and Other Poems* (London, 1898). Campbell received many literary honours. ~ **Sources:** Edwards, 6 (1883), 35-48; Reilly (1994), 83; text of *Poems* via archive.org; online open-access sources. [S]

Campbell, John (b. 1846), of Kilburnie, Ayrshire, a ‘descendant of Covenanters’ and the son of a cotton-spinner who was, however, ‘starved out of the place’, as a result of which his son was ‘nursed in the lap of poverty’. The family moved to Glasgow when Campbell was five, and for two years he attended the school attached to the factory in the east end of the city where his father worked. They moved then to Kelvin Street, to the north-west of the city, and Edwards notes that although the ‘onward march of the great city’ had swept the area’s rusticity away, it was then a semi-rural ‘outlying suburb’ replete with market gardens, ‘rows of fruit’, and the river Kelvin, with its ‘poetic’ spots of Kelvin Grove and the Three Tree Well (for examples of verses on these places by labouring-class poets see Ellen Johnson’s ‘Address to Kelvin Water’ [LC6, 115], Andrew Reston’s ‘Kelvingrove’, and Jessie Russell’s ‘The Three Tree Well’ [LC6, 292], qv). For Campbell the area was a childhood idyll, to which his memory often returned. At thirteen he was apprenticed as a compositor in Jamaica Street, in the commercial heart of Glasgow, and in the second year of his apprenticeship, according to Edwards, he was inspired by the poems of Hugh MacDonald (qv), which he was then typesetting, into trying his own compositions. He published *Wayside Warblings* (1874; enlarged edition 1883). Both editions of this collection were for ‘private circulation’, and are so far untraced (checked on COPAC, LoC, Mitchell catalogue, WorldCat, etc.): possibly they were small-print-run pamphlet publications, and may still exist somewhere. Some of his poems were set to music as songs. Edwards includes four poems, in Scots and English: ‘A Moorland Spring’, ‘Hail! Sweet Season’, ‘Oor
Lambs in the Shepherd’s Fauld’, and ‘The Hour I Meet Thee’ ~ **Sources:** Edwards, 6 (1883), 200-5. [S]

Campbell, John (b. c. 1900s), of Annathill, New Monkland, Lanarkshire, a miner and Christian poet. Knox writes in 1930 that he ‘is only in his early twenties but has already written a considerable number of poems’. He is ‘a young man of high ideals and wide sympathies’. He includes the poems ‘Sweet Regret’, ‘Nature’s Welcome’, and ‘I Go Away—But Would Fain Stay’. ~ **Sources:** Knox (1930), 278-9. [M] [OP] [S]

(?) Campbell, John (fl. 1937), of Glasgow and Birmingham, published *Scotland for Ever! And Other Poems* (Birmingham: Cornish Bros, 1937). Campbell tells us that he worked for the Birmingham branch of a Glasgow firm, and one of the poems would suggest he is a clerk. The material is described as ‘lively local verse in Scots and some English sonnets, etc.’ (Blair). ~ **Sources:** Blair, PPP (2019); Mitchell, P247 and P248. [S]

Campbell, Samuel Scott (b. 1826), of Abercorn, Linlithgowshire, the son of a shoemaker. His mother was a weaver. Campbell was a self-taught shoemaker who published poems in the newspapers. The family moved to Glasgow, and after the break-up of his family and the death of his mother he moved, aged sixteen and still almost illiterate, to Aberdeen, then back to Glasgow where he attended a night-school. Finally he settled in Edinburgh, beginning an intensive programme of self-education, learning French and other languages, and finding work as a foreman in a boot and shoe warehouse. His poems were published in ‘several of the leading weekly and evening newspapers’. Edwards includes five poems, in English and Scottish, ‘Children, Joyous Tripping’, ‘Oot o’ Wark’, ‘A Sleeping Child’ ‘The Lass to Mak’ a Wife’ and ‘Spring is Nearing’. ~ **Sources:** Edwards, 15 (1893), 266-71. [S] [SM]

Campbell, Thomas (b. 1837), of Alton, Loudon, Ayrshire, a herder, weaver, musician, vocalist, and travelling salesman. ~ **Sources:** Edwards, 1 (1880), 25-6. [S]

Campbell, Thomas (b. 1855), of Lisnagarvey, Lisburn, County Down, a millworker. He published in the local newspapers using the pseudonym ‘Pat McBlashmole’. A 1917 article in the *Lisburn Standard* (one of a series on local poets included in O’Donoghue), gives some very precise details about Campbell, probably following
an interview with him. Campbell was born in Sandy Row, Belfast, and his family moved to Derriaghy, Lisburn when he was about two, then to Low Row, also in Lisburn, where he was still living in 1916. He attended Tullynacross National School and Market Square Presbyterian Church School, Lisburn, and at the age of eleven went to work for William Barbour & Sons, Hilden, as a millworker, completing fifty years of working for this firm in 1916. Campbell was a founder of the Lisburn Co-operative Society and its first treasurer and president, from 1892-9. He ‘served on the committee for twenty-five years, and was closely identified with the early struggle of the Society, and during the period of its early prosperity.’ He became a freemason in 1877 and was active in this movement and in the Orange Institution. His 1884 volume, with 66 poems in it, explains: ‘They were composed by a mill operative in his leisure moments, who from boyhood has been nurtured among the whirl of belts and the din of machinery—no enviable situation for the cultivation of the Muses.’ Between 1884 and 1900 he printed many uncollected poems in the Lisburn Standard, and produced a collection, Lays from Lisnagarvey (Belfast, 1884). ‘Many of his poems deal with Masonic subjects.’ The article prints an example, ‘Derraighy’, which follows a song-structure in praises of his masonic lodge (St. Patrick’s Lodge) for its brotherliness and the ideals ‘Of Faith, and Hope, and Love’. Also printed in the article are two poems from the collection, a descriptive poem in praise of ‘Maghraleave’ (‘Sweet Maghraleave’s green hills and vales’), and a comic verse, ‘Paddy’s Wooing’. — Sources: O’Donoghue (1912), 55; James Carson, ‘Some Extracts from the Records of Old Lisburn and the Manor of Killultagh: Lisburn Writers from The Poets of Ireland, 1912, Part 2’, Lisburn Standard, 12 January 1917, reproduced on the blog ‘An Extract of Reflection’, 2011; Reilly (1994), 84. [I]

Candler, Ann More (1740-1814), of Yoxford, Suffolk, the daughter of a glover, who learned to read and write by imitating her father. Later in her life, made destitute by her husband’s drinking, she entered the workhouse at Tattingstone, the subject of her 1802 poem, ‘Reflections on my own situation... ’, where she gave birth to twin boys. She may have worked in domestic service. Scott McEathron in LC2 describes her life as a ‘bleak chronicle of hardship and travail’, though perhaps ‘not untypical of women of her class’. She published by subscription Poetical Attempts...with a short narrative of her life, by Ann Candler, a Suffolk Cottager (Ipswich and London, 1803), thanks to the efforts of a group of local women, prominent amongst them the poet Elizabeth Knipe Cobbald (1767-1824), an indefatigable figure who managed to round up no less than fifteen Cobbolds to add to the
subscription list, along with many other individuals of all classes. Candler’s ‘short narrative’ is especially interesting, a piece of writing ‘at once deeply personal and a vivid, even shocking piece of social history’ (LC2), telling of the hardship of her life, of forty years of being married to a man whom she loved but whose deep irresponsibility and tendency to abscond at key moments, in many ways ruined her life, and of the twenty years she spent in the dreaded workhouse. As McEathron points out, ‘the Memoirs provides a level of confessional detail rarely found in the highly conventional prefaces to labouring-class volumes; Candler’s narrative reminds us that there must be equally powerful human stories behind the sketchier, less forthcoming accounts of many of her contemporaries’ (LC2).

Alongside this account sits her poem, ‘Reflections on my own situation’, which tells the story of her life and her fall into the workhouse, in a different way. Her poems often deal with incidents from her life. She lost three of her nine children in infancy, with two more disappearing, presumably into the ‘great wen’ of London, and the first poem in the book, ‘A Mother’s Feelings for the Loss of Her Child’ reflects these experiences, and her feelings about receiving the son she had wanted, only to have him taken away again, ‘Before six moons their course had run’. Among the other poems, there are thoughtful pieces such as ‘Serious Reflections on the Times’, looking outwards from her life to the broader picture of a divided society, and moralising its horrors. Candler’s ‘Stanzas addressed to the inhabitants of Yoxford, in 1787’, was included in The Suffolk Garland (Ipswich and London, 1818), 41-2. ~


Canning, Dan (b. 1851), of Glasgow, a printer and singer. ~ **Sources:** Edwards, 3 (1881), 363-4. [S]

Cannings, Thomas, (fl. 1800), a private soldier in the 61st Regiment. He published ‘The Unfortunate Lovers’, *Hibernian Magazine* (1790), collected in his volume, *Detached Pieces in Verse* (Cork, 1800). ~ **Sources:** O’Donoghue (1912), 57. [I]

Capern, Edward (1819-94), ‘The Rural Postman of Bideford’, of Tiverton, Devon, a baker’s son. He worked in a lace-factory, then as a letter-carrier, and later lectured in the Midlands. He was a friend of the West Country shoemaker poet John
Gregory (qv). Capern was the author of Poems (second edition 1856, third edition, London, 1859). The Devonshire Melodist: A Collection of Original Songs by Esward Capern, Rural Postman, Bideford, Devon, Transcribed for the Voice and Pianoforte, under the Author’s Direction, by T. Murby (London: Boosey & Sons, [1861]), Wayside Warbles (London, 1865; second edition, London and Birmingham 1870), Sungleams and Shadows (London and Birmingham, 1881), and a much later selection of his work, The Postman’s Poems (Bristol: Bellman Press, 1939). Capern was also valued (and still is: see below) for his songs, which were published as The Devonshire Melodist: A Collection of Original Songs by E. Capern, transcribed for voice and piano by T. Murby (London: Boosey’s Musical Cabinet, 1861), of which there were a number of editions. ~ A copy of Sungleams and Shadows listed by Jarndyce in their Catalogue 211 (2015) notes an authorial inscription ‘To Frank Denton Esq from his friend and brother minstrel, Edward Capern, Combe May 10th 1881’ and the signature ‘Frank William Denton’ (unidentified). In 2016 Roger Collicott Books listed an autograph letter from Capern to William Pengelly, the geologist, dated 28 January 1858, and Lesley Aitchinson Books listed a letter to a J. H. Haydon dated 27 November 1877. ~ There has been regional interest in Capern, and most recently there have been two related books by Liz Shakespeare (listed below), and a CD of The Songs of Edward Capern The Postman Poet, by Nick Wyke and Becki Driscoll (2017). ~ Sources: William Ormond, Recollections of Edward Capern (Bristol, [1860?]); W. Ormond, An Hour with Edward Capern. An Address (Bristol: Taylor, undated pamphlet, c. 1860s.); Miles (1891), X, xiv; Wright (1896), 71-3; Maidment (1987), 137, 147-9; Reilly (1994), 85; Reilly (2000), 83; Ilfra Goldberg, Edward Capern: The Postman-Poet (Cambridge: Vanguard Press, 2009); Liz Shakespeare (ed.), The Poems of Edward Capern (Bideford: Letterbox Books, 2017); Liz Shakespeare, The Postman Poet (Bideford: Letterbox Books, 2017), a novel; LC5, 289-300; ODNB; NTU. [LC5]

Capitein (or Captain), Jacobus Elisa Johannes (1717-47), a former slave, was brought to Holland and educated at the University of Leyden. He later becoming a missionary. Capitein wrote a Latin dissertation, ‘Is Slavery Contrary to Christian Liberty’, which includes a long poem. ~ Sources: Basker (2002), 84-6. [C18]

Carey, Mr, first name unknown (fl. 1815), an Armagh stone-mason, referred to as a poet in the Newry Magazine, I (1815), 138. His poems include a comic epitaph on a ‘clergyman inordinately fond of oysters’: ‘Behold the spot where A[verell] lies, / Amid these lonely cloisters! / Michael! if he will not rise / At the last trump, cry “Oysters!”’. ~ Sources: O’Donoghue (1912), 57. [I]
Carleton, William (1794-1869), of Tyrone peasant stock, ‘hedge-school’ educated, a Protestant convert, became a successful novelist. His *The Emigrants of Ahadarra: a tale of Irish life* (1848) is based on the ‘ravages of depopulation in the wake of the famine & the necessity of emigration in order to stay alive’. He wrote a great deal of fiction and non-fiction prose (including numerous contributions to political and religious debates). Carleton was also a poet, and wrote the ballad of *Sir Turlough*. There are two posthumous volumes: *Farm Legends* (New York: Harper, 1876), and *Farm Ballads* (London: Routledge, 1889). Late in life Carleton received a Civil List pension for his work. His son, William Carleton junior, became a leading Australian poet. ~ Sources: O’Donoghue (1912), 59; Taylor (1951), 311-16, 389; Barbara Hayley, *A Bibliography of the Writings of William Carleton* (Gerrards Cross, Bucks.: Colin Smythe Ltd, 1985); Sutton (1995), 169 (manuscripts, letters); Thomas B. O’Grady, ‘The Parish and the Universe: A Comparative Study of Patrick Kavanagh and William Carleton’, *Studies: An Irish Quarterly Review*, 85 (Spring 1996), 17-26; ODNB; NTU. [AU] [I]

Carmichael, Daniel (b. 1826), of Alloa, Clackmannanshire, the son of stonemason, worked as engineer on Clydeside and Merseyside. He published *Cosietattle, and Other Poems* (Liverpool, 1888), and *Rhyming Lilts and Doric Lays* (1880). ~ Sources: Murdoch (1883), 201-6; Beveridge (1885), 71-75; Edwards, 9 (1886), 88-96; Reilly (1994), 85. [S]

Carmichael, Peter (b. 1807), of Kirkfieldbank, Clydeside, a kinsman of banished Jacobites, was apprenticed as a shoemaker, and was later a station-master at Douglas, Lanarkshire. He published *Clydesdale Poems* (Hamilton and Glasgow, 1884). ~ Sources: Edwards, 4 (1882), 230-33; Reilly (1994), 86 (misdating birth as 1897, clearly a simply typo); NTU. [R] [S] [SM]

(? ) Carmichael, Rebekah, later Hay (1766-1823), of Edinburgh, was orphaned young, and was later left destitute as a widow. Robert Burns (qv) subscribed to her volume, *Poems by Miss Carmichael* (Edinburgh: printed by the author and sold by Peter Hill, 1790), full text on Google Books. ~ Sources: text cited via Google Books; Lonsdale (1989), 445-7; Johnson 46 (2003), no. 161; information from Andrew Ashfield. [C18] [F] [S]
Carnduff, Thomas (1886-1956), of Belfast, ‘The Shipyard Poet’, a poet and playwright, an Orangeman who moved towards communism, and came to believe in ‘the emancipation of the working class above his Orange political views’ (Carson, 252). He was the son of impoverished working-class parents, born in the Little May Street district of Belfast, who worked at a number of jobs including Belfast shipyard, which proved inspiration for many of his poems. He ‘played an active role in the Larne gun-running of 1914 with the Ulster Volunteer Force’ (Carson, 251). He then joined the ‘Young Citizens’ Volunteers’ and was recruited into the Royal Engineers, taking part in the Battle of Messines and the Battle of first Ypres. He went on to have two plays put on at Dublin’s Abbey Theatre, Workers and Machinery (1933), and two in Belfast (Traitors, 1934 and Castlereagh, 1935). Carnduff published Songs from the Shipyard and Other Poems (1924) and Song of an Out of Work (1932), the two volumes reprinted together as Poverty Street and Other Poems (1993). He also wrote radio plays and popular newspaper articles. His archive is at Queen’s University, Belfast. ~ Sources: John Gray, Thomas Carnduff: Life and Writings (Belfast: Lagan, 1994); Niall Carson, ‘Irish Working-Class Poetry 1900-1960’, in Michael Pierse (ed.), A History of Irish Working-Class Writing (New York: Cambridge University Press, 2018), 243-56 (251-2); ‘Forgotten Poets of the First World War’, Wikipedia and other online sources.

Carnegie, David (1826-91), of Arbroath, Forfarshire, a bookseller’s messenger, a handloom and then a powerloom weaver. He published a pamphlet collection, Lays and Lyrics from the Factory (Arbroath: Thomas Buncle, 1879). Blair (2014) prints and discusses his poem, ‘Italian Freedom’ (People’s Journal, 17 September 1859), and her 2016 collection includes his poem ‘I Sigh Not for Greatness’, first published in the People’s Journal, 26 June 1858 and signed ‘A Son of Tammas April 1858’. ~ Sources: Edwards, 1 (1880), 189-91 and 16, [lix]; Reid, Bards (1897), 106-7 (gives death date of 1890); Reilly (2000), 83; Blair (2014); Blair (2016), 10-11; Blair (2019), 109, 118-19. [1]. [S] [T]

Carnie, Ethel (1886-1962), later Ethel Carnie Holdsworth, of Oswaldtwistle, Lancashire, a cotton worker, poet and novelist, ‘the early twentieth-century’s best-known working-class woman poet’ (Boos). She published Rhymes from the Factory (1907 and 1908), Songs of a Factory Girl (Manchester, 1911), Voices of Womanhood (1914), and ten novels (as Ethel Carnie Holdsworth), plus short stories and articles. After she left the factory where she worked, she served on the editorial board of the Woman Worker. ~ Her works are now being edited and re-published in a series

(?) Carpenter, John ‘Miles’ Maurice (b. 1911, d. after 1982), ‘Maurice Carpenter’, originally from Caterham, Surrey, a poet, a committed Communist and a member of the Left Book Club Poets’ Group. Robert Fraser describes his background as one of ‘petit bourgeois respectability’, but for Graham Stevenson he was unequivocally a ‘working-class left-wing poet’. (Fraser may just mean that Caterham, from which Carpenter ‘escaped’ into London, was a locale of petit-bourgeois respectability.) Carpenter was educated at Birkbeck College, London. He worked at David Archer’s Bookshop in Parton Street, Bloomsbury, London, a focus for many of his contemporaries. (Among other things Archer was Carpenter’s friend and fellow-poet George Barker’s first publisher.) After WW2 he provided lectures at the council estate at South Oxhey, in north-west London. He was awarded the Shakespeare Quatercentenary Prize in 1964, and was later a Fellow of the International Poetry Society. ~ Carpenter’s main poetry publications were: *IX Poems* ([London]: Phoenix Press, 1935), *The Tall Interpreter* (London: Meridian Books, [1946]; Youlgrave, Bakewell: Hub Publications, 1978), described in a Meridian Press advert as ‘a self-contained section of a long poem, illustrated by Gordon Barker’; *Gentle Exercise* (London: Fore Publications; Denver: A, Swallow, 1950), part of the Key Poets series; *Norch* (n.p: n. pub, [c. 1965?]); *The Black Ballads, and The Love
online sources including a brief biography by John Schad on Graham Stevenson’s web page. Not in ODNB. [OP]

Carr, James (b. 1825), of Ipswich, Suffolk, a boot and shoe maker, working from premises in St Lawrence Street, Ipswich, was the author of a poem on the Crimean veterans, *Heroes Wreaths; Or Tributes to the Brave* (Ipswich, 1857). ~ **Sources:** Cranbrook (2001), 144, 173; Copsey (2002), 68. [SM]

Carrick, John Donald (1788-1837), of Glasgow, of humble parentage, worked variously in Glasgow and London, in an architect’s office, in a pottery, opening a china/stoneware establishment, and later as a travelling agent and a journalist. Carrick wrote songs published in *Whistle-Binkie*, and a collection of Scottish anecdotes, *The Laird of Logan* (1835). There is a copy of this in the surviving library of John Clare (qv), presented to him by William Smith of Alloa in 1837. ~ **Sources:** *Whistle-Binkie* (1858); Wilson (1876), II, 91-3; *Eyre-Todd* (1906), 190-94; Powell (1964), item 148; Sutton (1995), 183 (manuscripts, letters); ODNB. [S]

Carroll, John (fl. 1860), of Dublin, a boot and shoemaker. He published a volume, *Circular of the Poet Shoemaker: Being a Few Poems Promiscuously Selected from the Volume Preparing for Publication* (Dublin, 1860). ~ **Sources:** O’Donoghue (1912), 61; Reilly (2000), 86. [I] [SM]

Carson, Joseph (fl. 1831), of Kilpik, County Down, a weaver, published *Poems, Odes, Songs, and Satires* (1831). ~ **Sources:** Hewitt (1974). [I] [T]

Carter, Thomas (b. 1792), of Colchester, Essex, later of London, a tailor, a poet and the author of technical books and an autobiography. Carter was from a family of six, the son of a ‘husbandman and general labourer to a wine merchant’, and his mother was a domestic servant and dame school mistress. He attended his mother’s dame school, and then a dissenting school to the age of eleven or twelve, then worked casually as a horse-minder when he left school, later becoming a woollen draper, and a tailor. He was an overseer during the 1812 elections, a Sunday school teacher, and in 1824 was elected a member of a literary society. He ran his own tailoring business and was also a landlord. In 1810 Carter moved to London, returning to Colchester before moving to London again to avoid enlistment; by 1812 he had returned again to Colchester, and thereafter moved between the city and the town (London, c. 1815-19; Colchester, 1819-36; London,
from 1836). Burnett et al say that he wrote poetry, ‘much of it published’, presumably in the newspapers and journals of the time. They describe him as a rather high-minded churchgoer, careful in his friendships and serious in his reading, an ‘early Victorian, self-educated, deferential working man’ whose autobiography ‘was calculated not to offend a sense of propriety, decency and respectability’. It does, however, contain much of value, both on conditions in the tailoring trade and on aspects of the wider political and social world. It has accordingly been drawn on by a number of historians (an example is cited in the references below). Carter published a Guide to Trade (London: Charles Knight & Co., 1838-42), The Manual for Apprentices; and his autobiography, first published in the Penny Post, 11 May 1844, and in two volumes, Memoirs of a Working Man, with an Introduction by Charles Knight (London, 1845) and A Continuation of the Memoirs of a Working Man, Illustrated by Some Original Sketches of Character (London: Charles Cox, c. 1850). ~ Note: Burnett et al list also [Two] Lectures on Taste (Colchester, 1834), a volume of lectures given to the Philosophical Society of Society, though this is listed elsewhere as being by another James Carter of Colchester (1798-1855). It is therefore possible that some other details in the Burnett et al entry, drawn on in my entry, above, could relate to this other figure. ~ Sources: Vincent (1981), 35; Burnett et al (1984), nos. 131-2; Cross (1985), 128, 151-2; Pamela Sharpe, ‘The Bowels of Compassion: A Labouring Family and the Law, c.1790-1834’ in Tim Hitchcock, Peter King and Pamela Sharpe (eds), Chronicling Poverty: The Voices and Strategies of the English Poor, 1640-1840 (Houndmills: Macmillan, 1997), 87-108 (107, note 94). [T]

(? ) Carter, William (fl. early 1780s), of London?, a Lieutenant in the 40th Regiment of Foot, a soldier on the British side in the War of American Independence, and the author of The Disbanded Subaltern, an Epistle (London: Printed for the author, 1783, 1785), and a prose work of military-historical interest, A Genuine Detail of the Several Engagements, Positions, and Movements of the Royal and American Armies: With an Accurate Account of the Blockade of Boston, and a Plan of the Works on Bunker’s Hill, at the Time it was Abandoned by His Majesty’s Forces, on the Seventeenth of March, 1776, in a Series of Letters to a Friend (London: Printed for the author, and sold by G. Kearsley, 1784), 50 pages. ~ Sources: Dobell (1933); ESTC; BL; NLA; general online sources. [C18]

Carter, William (fl. 1868), of Manchester, a hairdresser, published Rhythmical Essays on the Beard Question (London, Liverpool and Manchester: Simpkin Marshall, 1868),
Carter is vehemently ‘anti-beard’, and it was his mission to ‘remove the grim vestiges of barbarity from the human face divine’. And presumably to drum up a lot of beard-shaving business, especially if he sold copies in his shop. ~

Sources: Reilly (2000), 86; general online sources.

(?): Casey, Elizabeth Owens Blackburne (E. Owens Blackburne) (1845-84), of Slane, County Meath, lost her sight at the age of eleven, but regained it under skilled medical treatment. Casey was a successful novelist but latterly became almost destitute and took assistance from the Royal County Fund. She died in Dublin in a burning accident. As well as her Irish novels and two volumes of Illustrious Irish Women (1877), she published Con O’Donnell and Other Legends and Poems for Recitation (London, 1890). ~ Sources: O’Donoghue (1912), 62. [F] [I]

Casey, John Keegan (1846-70), ‘Leo’, ‘Kilkeevan’, ‘The Poet of the Fenians’, of Mount Dalton, near Mullingar, County Westmeath, a peasant farmer’s son, a mercantile clerk, and a popular radical orator and journalist writing for The Nation, The Irishman, The Irish People and other periodicals, associated in Irish history with the 1867 Fenian Rising, and famous for his rebel song, ‘The Rising of the Moon’. His first poem appearing in The Nation when he was sixteen. Casey was imprisoned in 1867 for complicity in the Fenian rising, and died at the age of twenty-four. It ‘is said that 60,000 people attended his funeral’, and a monument was raised in Glasnevin Cemetery in Dublin. He published A Wreath of Shamrocks (1866), The Rising of the Moon and Other Ballads (Glasgow, 1869), and a posthumous volume, Reliques of J. K. Casey, collected and edited by ‘Owen Roe’ (Eugene Davis), and published by Richard Pigott (Dublin, 1878). Casey is widely remembered in Ireland today. See especially Sean Cahill and Jimmy Casey, Tell Me Shawn O’Farrell: The Life and Works of John Keegan Casey (Ballymahon: The John Keegan Casey Society, 2002). ~ Source: works cited; O’Donoghue (1912), 63; Richard J. O’Duffy, Historic Graves in Glasnevin Cemetery (Dublin: James Duffy, 1915), 28-9; Wikipedia and many other online sources. [I]

Castillo, John (1792-1845), a journeyman stonemason, was born in Rathfarnham, County Dublin, brought up at Lealham Bridge in Cleveland, and died at Pickering, Yorkshire. Of poor Catholic parentage, he embraced Wesleyan Methodism and became a fiercely puritanical preacher. Castillo published dialect poems, including ‘Awd Isaac’, in Cleveland dialect, first published in Northallerton, 1831, ‘T’ Lealholm Chap’s Lucky Dream’, and the volumes Awd Isaac, The Steeplechase, and
Other Poems (Whitby, 1843), The Bard of the Dales: Or, Poems and Miscellaneous Pieces, partly in the Yorkshire Dialect (1850), and posthumously, Poems in the North Yorkshire Dialect, ‘by the late John Castillo, Journeyman Stonemason and Wesleyan Revivalist’, ed. George Markham Tweddle (Stokesley: Tweddle, 1878). His dialogic poem, ‘Voices which I Think I Hear’ and his ‘Lines on Returning a Borrowed Stick’ were printed in The Whitby Repository and Monthly Miscellany, n.s. III, September 1833, 257-8. ~ Sources: Newsam (1845), 217-18; O’Donoghue (1912), 64; Moorman (1917), xxxi-xxxii, 33-5; Cowley, Cleveland (1963), 10-11; Ashraf (1978), I, 33-4; Charles Cox, Catalogue 51 (2005), item 64; Robert Bridge, ‘John Castillo’s “Awd Isaac”’, The Library 19, no. 4 (2018), 433-54; ODNB. [I]

(?!) Cathcart, Robert (1817-70), of Paisley, a shawl designer. He published an early pamphlet and a full collection, Gloamin’ Hours (1868). ~ Sources: Brown (1889-90), II, 89-92. [S] [T]

Catcott, William (1808-70), ‘The Baker Bard’, of Wells, Somerset, a baker and a local poet. He was born in West Horrington, a mining village near Wells, the son of a wool-comber and worsted stocking-maker, and the older of two sons (he also had a sister). He attended a dame school and had two terms at a higher school, and was also taught a great deal by his mother, who he described as ‘an exemplary woman and a most affectionate mother’. ~ He published Morning Musings (Wells: W. and R. George 1854), and a fuller edition, Morning Musings, Second Series, with a Memoir of the Author (Wells, 1870). It appears that three copies only of the 1854 edition are known. A welcome modern edition of his poems is William Catcott, The Complete Works, ed. Clare Blackmore, Bill Allen and Sarah Wade (Glastonbury: Walton Press, 2018). ~ Catcott also appears to have co-authored with Michael Westcott a book called The Human Mind, and How to Cultivate it, in Prose and Verse. This is described as being ‘in press’ at the back of an 1857 book by Westcott (The Gossamer Spider), and styles Catcott as ‘The Author of Morning Musings’. I have been unable to track down this jointly authored book, however, so it may not have been published in the end. Westcott was a partner in the Parson’s Brush Factory, who were a major employer in the city of Wells. Catcott wrote a poem about the brush factory, ‘The Factory Bell’, published in the Somerset and West of England Advertiser, 7 August 1931. Westcott published a number of popular scientific and natural history works. ~ Sources: texts cited; Eric Parsons, ‘The Fruits of Research’, John Harris Society Newsletter, 50 (Winter 2014), on links between Catcott and his friend John Harris; ‘Bringing words of Baker Bard back to life in a new Poetry volume’, Western Daily
Catto, Edward (b. 1849), of Aberdeen. His father died when he was two, and he was sent to work at eight as a half-timer, working in the calendaring department of the Camperdown linen works. His first poem ‘The Orphan Laddie’ was published in the Weekly News, Other poems include ‘The Crippled Orphan Loon’. ~ Sources: Edwards, 1 (1880), 144-6. [S] [T]

Catton, William (fl. 1733-63), of Maxfield Street in the parish of St Ann’s, Westminster, London, a foot soldier, notably in the War of Austrian Succession (1740-48). He describes himself on the title page of his small volume of poems as ‘Late a soldier; who served His Majesty fifteen Years in General Folliot’s Regiment of Foot; I was 12 Years abroad, in Minorca, France, Flanders, and Scotland; and discharged at the general Reduction, at Berwick upon Tweed, 1748, and as I am not wounded, so I am not provided for, therefore I am most humbly obliged to all Persons of Distinction, that are pleased to accept of my Poems, and encourage my Performances, since having neither Trade or Friend, I am obliged to Write the same for a Maintenance’. This is evidently patron and reader bait, but it tells us some interesting things, such as his plight as a discharged soldier with no other trade, a common problem in the period. Whenever the state wanted to downsize its soldiery, the unwounded discharged would have to make shift, and poetry might be a means of survival. ~ There is similar but variant biographical information in one of the surviving broadsheets of his poems that preceded the publication of his volume: Sacred to the Memory... (see below). Onto this sheet he has cleverly crammed seven poems, and at least two appeal statements, one for each page. ‘Sacred to the Memory of that renowned Hero Major General Wolfe’ heads the sheet, leading into ‘An Epitaph, suitably adapted to his [i.e. Wolfe’s] Monument Proposed to be in Westminster’, and ‘An Epitaph, on her Late Royal Highness, the Illustrious Princess Elizabeth, who departed this Life at Kew, in the 19th Year of her Age’. ~ The first ‘appeal’ follows this, at the foot of the page: ‘Composed by the Person that comes for the Answer, William Catton, Late a Soldier’. His service record follows as with the volume, and again he mentions that he was ‘discharged at the general Reduction, at Berwick upon Tweed, 1748’, i.e. following the Treaty of Aix-la-Chapelle and the end of the War of Austrian Succession. This time he ends with a verse: ‘Extensive Bounty’s doubtless blest, / Diffusive Love, shall sleep
in rest, / Errors excuse, my Works accept, / I’m your Obedient with Respect. / Having no Pension, Trade, or Friends, / I’m turn’d Poor Poet, in the End.’ ~ The verso of the broadsheet has more of the same, at least at first: a ‘Poem on the taking of Cape Breton and Cherbourg, also the destroying their fleet at St Maloe’s, by his Grace, the late Duke of Marlborough’ and ‘An Encomium on the Magnanimous Ferdinand, Prince of Brunswick. The Right Honourable Lord George Sackville, and the truly noble Marquis of Granby’. But next comes something similar but also rather different, ‘An Encomium on Eaton School’, a place where ‘Wisdom and wisdom’s sons dwell’. This is again an appeal: ‘These lays for succour I impart, / And no Assistance have from art. / Errors excuse, my works accept, / I’m your obed’ent with respect. / In Maxwell-street, Saint Ann’s was born, / Pecunia’s aid all arts adorn; / Having no pension, friend or trade, / Nature hath me a poet made.’ The last line is a clever way of moving from his financial need to the idea that he is a ‘natural’ poet, a species much prized in the period. Appealing to the sons of the great at Eton chimes in with both his nose for power, and (as with Oxford: see below), perhaps some desire to get closer to the pinnacles of learning. Finally there is a verse appeal, headed ‘A short Touch on the Number of Lines in this Poem’. In eight lines he recounts that Pope, ‘Some say’, had ‘half a guinea’ for each line of the Essay on Man; whereas he only wants a penny as line (a true hack-writer’s price), and so he would like six shillings and six pence for the 78 lines of verse on this broadsheet. He actually tots the figures up at the end. It is a clever and witty broadsheet, overall, though it is surely unlikely anyone ever gave him six shillings and sixpence for it. ~ ESTC lists five broadsheets by Catton: An Elegy on the universally lamented death of His Late Royal Highness, Frederick Prince of Wales (London?, 1751?); An Elegy on the much lamented death of the noble Charles Noel Somerset, late Duke of Beaufort (London?, 1756?); A Poem on Lord Blakeney’s bravery at the siege of Minorca (London, 1756); A Poem on the taking of Cape Breton and Cherbourg, also the destroying their fleet at St Maloe’s (London?, 1758?); and Sacred to the Memory of that renowned Hero Major General Wolfe (London?, 1860?), discussed above. ~ His sole collection (ESTC gives two states of it), is Poems on Several Occasions, Composed by William Catton (London?: printed for the author, 1763), comprising 16 pages of military themes and related panegyric and elegy, all in solid rhyming couplets. The book ends with a familiar quote from Pope, ‘Good-nature with good sense should always join, / To err is human, to forgive divine’, followed by a couplet of his own which then runs into prose: ‘Since learning’s brightness shineth not on me, / I hope my errors, may excused be, / By the lenity and humane condescension of the Gentlemen belonging to the ancient and famous University of Oxford’. What
precise encouragement from academia (compare his encomium to ‘Eaton School’, discussed above) he is acknowledging, or perhaps soliciting here is not clear, but it is of a piece with the note of flattery to the powerful that runs through all his verses, and is in tune with the persistent tendency William J. Christmas has noted, especially in the decades after 1750, of labouring class poets often writing primarily for money (Christmas (2001), 157-61). Catton knows, not just how to rhyme neatly and to flatter, but who exactly is in charge, and where the power and money (and indeed knowledge) lie. ~ Sources: texts as cited; ESTC; foundational research by William Christmas.

(? ) Caulfeild, John (fl. 1777), of Dublin?, a soldier, ‘late Cornet of the Queen’s Regiment of Dragoon Guards’. He published The Manners of Paphos, or, Triumph of Love (Dublin, 1777; another edition, London: Edward and Charles Dilly, 1777). Extracts of two approving letters from Thomas Blacklock (qv) appear before the poem, which was well received. This was his sole publication. O’Donoghue includes him in the Poets of Ireland, perhaps because of the Dublin first publication. ~ Sources: O’Donoghue (1912), 64; Dobell (1933), no. 2808; BL; Croft & Beattie, I, 39 (item 116). [C18] [I]

(? ) Caulton, Isabella (1808-87), née Ralfs, of Tonbridge, Kent, a stationer and librarian, was the daughter of William Ralfs and his wife Charlotte, née Oakey. She had two sisters and a brother: Matilda (1812-89), Clara (1814-34), and Edward (1817-63) who became a surgeon in London. She may also have had a twin brother, Richard James, who baptised on the same date, but may not have survived. The family ran a stationary business and circulating library in the High Street, Tonbridge. After her father died in 1835, her mother ran this business until her own death in 1844, aged 69. She is recorded in the 1841 census as a stationer, with her daughter Matilda, and another woman, Hannah Featherstone, both schoolmistresses, also in residence. ~ Isabella Caulton, meanwhile, spent a considerable period of time in Kendal, Westmorland, and moved to Manchester. In 1836 she married John Caulton, a hatter, at Beetham, Milnthorpe. An attender at the Poet’s Corner, Sun Inn meetings in Manchester, she contributed poems to Bradshaw’s Journal, the Odd Fellows’ Quarterly Magazine, and the collection the Athenaeum Souvenir (Manchester, 1843), to which she contributed the poem ‘Remember Me’, 41-2. She published a collection, The Domestic Hearth (Manchester, 1843). ~ Caulton moved to Warwickshire with her husband, where she published a further collection, Poems for Home (Leamington Spa, 1851). Among the 150
subscribers to this volume were her brother and sister, people from her husband’s birth town of Macclesfield, Cheshire from hers of Tonbridge, Kent and from Westmorland, Manchester and Leamington. Perhaps the most notable subscriber is Richard Bindloss, silk manufacturer of Manchester and Macclesfield, who with his family subscribed for over twenty copies. Two other Manchester subscribers, a Mr R. Freeland and a Mr J. Stephenson, subscribed for ten and twelve copies respectively. ~ In the 1861 census she and her husband, a hatter and shaper, are living at Linen Street, Warwick, parish of St Mary, with their children Ellen Matilda (12), Stapleton Cotton (10), Harry Oakley (8), Walter John (6), Agnes Isabella (4), and Florence Mary (4 months). Her eldest daughter, Frances, had been sent to her sister’s school in Tonbridge. Two years later the family emigrated to New Zealand, settling in Napier, Hawke’s Bay, on the north island. A brief account of the Napier Athenaeum and Mechanics’ Institute, undated but written c. 1885-6, notes that the ‘present librarian’ is Mrs Isabella Caulfield, whose ‘connection with the Athenaeum extends over ten years’. ~ Her husband John died in 1879, and she died in 1887; both are buried in the Old Napier Cemetery. ~ Sources: text of first collection via Google Books and the Athenaeum Souvenir via the Chethams Library digital resources; ‘Napier Athenaeum and Mechanics’ Institute.—Mrs. Isabella Caulton, Librarian’, written c. 1885-6, in The Pamphlet Collection of Sir Robert Stout: Volume 85, online in the New Zealand electronic text collection; extended information from Andrew Ashfield, who drew on the following sources: IGI; 1841, 1841 and 1861 censuses; Pigot’s Directory (1824); Maidstone Gazette, 25 November 1834 and 20 January 1835; Manchester Courier, 16 July 1836; London Gazette, no. 20214, 18 April 1843, 1306; John Weir Hunter, ‘The Clubs of Old Manchester’, Papers of the Manchester Literary Club (Manchester, 1876). [F] [NZ]

Cavanagh, Michael (c. 1827-1900), of Cappoquin, County Waterford, a cooper, and a Fenian. He moved to the USA in 1849, working as a cooper, until 1867, when he began contributing on Irish matters to the Emerald and the Celtic Monthly Magazine, New York and the Boston Pilot. Cavanagh fought in the Civil War, then worked in the Treasury at Washington. He was secretary to the Fenian John O’Mahony. He was a Gaelic scholar, ‘and many of his poetical versions from the old tongue are well known’. ~ Sources: O’Donoghue (1912), 65. [I]

(?)) Cave, later Winscom, Jane (c. 1754-1813), born in South Wales, was the daughter of an English exciseman stationed in Talgarth in mid-Wales. She also married an exciseman, and lived in Bristol, Winchester, and Newport, She published Poems on


(?) Chadwick, William Henry (1829-1908), of Manchester, a Wesleyan preacher at the age of fourteen, and a temperance advocate who became a zealous Chartist. Imprisoned in 1848 for Chartist agitation, he wrote poems in prison. He was later an actor, a phrenologist, mesmerist and touring séance-holder. Chadwick also helped to found the agricultural workers’ union with Joseph Arch (see DLB, I (1972), 26-9, for further on Arch). He published A Voice from Kirkdale Gaol: A Poem for the People (c. 1849). ~ Sources: T. Palmer Newbould, Pages from a Life of Strife. Being Some Recollections of William Henry Chadwick. The Last of the Manchester Chartists (London: Frank Palmer, 1911), 63 pp.; Chartist Biographies and

Chalenor, Mary (1804-42), née Reader, of Holborn, London, an ailing mother and widow, who ‘follow[ed] an occupation productive of little else than toil and hardship’, the author of ‘simple verses’, and ‘humble but sincere tributes to the muse’ (all these phrases, strongly suggesting a labouring-class poet, come from the posthumous ‘Editor’s Address’ to her final volume). She was baptised on 21 January 1806 at St Sepulchre, Holborn, the daughter of Charles and Mary Ann Collis. She would address a poem to her parents, whom she pre-deceased. She also had a sister Sarah (1809-92) to whom she addressed two poems. She married Henry Chalenor, fishmonger, on 14 July 1837, at the church of St Martin in-the-Fields, with her father as witness. They had three children, all baptised at St Clement Danes: Henry Boyle (b. 1828), Mary Elizabeth (b. 1831), and Martha Charlotte (b. 1833). Her husband died in 1840, leaving her with three young children. In the 1841 Census she is described as a widow, and a tobacconist, living with her three children at Crown Court, Dorset Street, St Bride’s. She died on 16 December 1842 at New Manor Street, Chelsea, aged 38, and was buried two days later in the Old Brompton Cemetery. Her parents lived locally and the children went to live with them. Her son Henry Boyle was apprenticed as a bookbinder.

Mary Chalenor published Walter Gray: A Ballad (London, 1841). Her Poetical Remains were published in 1843 to support the children (London: Longman, Brown, Green, and Longman). Walter Gray attracted some positive reviews, but the author apparently did not get to read them. The Literary Gazette considered the poems ‘sweetly natural; and though on topics often sung, breathe a tenderness and melancholy which are at once soothing and consolatory’. The Globe found ‘much grace and feeling in the poems of Mrs. Chalenor, who has not aimed at those wild flights in which some poets consider the perfection of poetry to consist, but has chosen the subjects of her muse amid the occurrences of every-day life, to which she has succeeded in imparting a charm and an interest’. The Shropshire Conservative considered the volume an ‘acceptable gift for youth’, Bell’s Life ‘an unpretending little volume’. The Athenaeum again mentions ‘domestic subjects’, and in a somewhat head-patting way says that the book, ‘in short, is womanly’.

Sources: Poetical Remains via Google books; information from Dawn Whatman; detailed information from Andrew Ashfield, based on the following additional
Chalmers, Margaret (1758-1827), of Lerwick, Shetland, the daughter of a customs officer, wrote ‘verses in Humble Imitation of Burns’ (Robert Burns, qv), and published a collection of Poems by Margaret Chalmers, Lerwick, Zealand (Newcastle upon Tyne: S. Hodgson, 1813), in ‘circumstances of severe domestic affliction’: her brother was killed at the Battle of Trafalgar, and it is notable that there are two poems here about the Tyneside-born Trafalgar hero Lord Cuthbert Collingwood, as well as her Burns imitation, and another in imitation of Walter Scott’s popular ‘Lady of the Lake’. Chalmers described herself as ‘the first British Thulian quill’ (i.e. writer from Thule, the far north). Her poems sold poorly, and with the support of Sir Walter Scott she ‘secured a grant from the Royal Literary Fund’ in 1816. ~ Sources: Corey E. Andrews, ‘Writing in Burns’s Shadow: The Great Unknowns of Nineteenth-Century Scottish Labouring-class Verse’, The Bottle Imp, Supplement 2 (April 2015), online via academia.edu; Antiquates online booklist S; Wikipedia. [F] [S]

(?) Chalmers, Robert (1779-1843), of Paisley, a tobacconist and grocer, and a weather-forecaster. He published poems and a pamphlet, Observations of the Weather in Scotland, showing what kind of Weather the various Winds produce, and what Winds are most likely to prevail in each Month of the year; also, a Garden Calendar adapted for Cottars and Others (1839). ~ Sources: Brown (1889-90), I, 142-45. [S]

Chalmers, Robert (1862-96), of Aberdeen, a ropemaker from the age of eight, published in the newspapers. ~ Sources: Edwards, 9 (1886), 326-30. [S]

Chambers, James (1748-1827), of Soham, Cambridgeshire, the son of a leather-seller, an ‘itinerant poet’, pedlar and net-maker, seller of verses and acrostics. He had no real schooling, and left home at the age of sixteen. According to his friend and fellow writer John Webb (qv), who memorialised him, Chambers could read but could not write, so he would have needed a scribe to create his verses, like several other poets listed in the present Catalogue (Johnson Green, Mary MacPherson, Joseph Mather, and Isobel Pagan, to name four). However Copsey (2000) says that he ‘taught himself to write and spell, composing verses for weddings, birthdays
and like occasions to sell on his travels’. (It is possible that by ‘write’ here he means ‘compose’.) Chambers seems to have been a familiar figure in and around Suffolk, travelling with his ‘two or three dogs for company’ (Cranbrook). He lived for a while in the Haverhill area, leaving in 1790 to live in a shack on the barrack ground at Woodbridge. In 1818 he was still living ‘in a miserable shed at the back of the town’. Although Chambers insists repeatedly in his writings that he is a ‘despised’ outcast from society, there were certainly some charitable feeling expressed towards him. Copsey notes that although some ‘local ladies in Ipswich’ raised a subscription of £500 (a vast amount) to clothe and house him in a cottage, he soon became restless and began to wander again. In 1825 he had his portrait painted in Diss. He died ‘in the unoccupied farmhouse of Mr Thurston at Stradbroke’ where the villagers ‘provided a decent coffin’ (Copsey). He is buried in the churchyard at Stradbroke. Chambers published Reflections on Storms and Tempests [(1795), Poems: Containing the Goat, or, A Caution against Inebriety, and The Poor Botanist (Ipswich, 1796), credited to ‘James Chambers, Student in Philology, Phytology, and Theology, and Author of “Reflections on Storms and Tempests”’, and The Poetical Works of James Chambers, Itinerant Poet, with the life of the author (Ipswich, 1820). I have not identified from any source a copy of the first title listed, which is picked up from the claim made on his 1796 title page; it was most probably an ephemeral publication, perhaps a broadsheet or a pamphlet. The Earl of Cranbrook describes Chambers as ‘one of those queer eccentrics who in every age manage to pick up a scanty livelihood from the charity and curiosity of more conventional members of society’. That would certainly be an understandable view from the highly ‘settled’ perspective of a cultured landowner, but it may be that Chambers, and indeed others like him (some listed in this Catalogue as making a living from verse, among other sources), rather than being merely ‘eccentric’ in their restless need to move around, were attempting to reclaim a very much older tradition of travelling culture, one that is kept alive today by (much-persecuted by the ‘settled’) traveller communities, and was celebrated by (among others) John Clare (qv). Sources: Poetical Works, via Google Books; John Webb, ‘Haverhill’, ll. 159-62 in Haverhill, A Descriptive Poem, and Other Poems (London: J. Nunn, 1810); Johnson (1992), item 177; Copsey (2000); Cranbrook (2001), 58, 174-5; Christopher Edwards, list 65, item 48; LC4, 139-58; information from Andrew Ashfield. [LC4]

Chamber, James (fl. by 1885), of Alloa, Clackmannanshire, a glazier, the author of ‘Bannockburn’, ‘Bailie Broon’, and ‘Never Cut a Friend’ (poems listed but not printed in Beveridge). Sources: Beveridge (1885), 148. [S]
(?) Chandler, Mary (1687-1745), of Malmesbury, Wiltshire, the daughter of a dissenting minister, a milliner, and a self-educated poet. Her spine became crooked and her health suffered as a result. In 1705, still in her teens, she set up a milliner’s shop in Bath. Her poetry-writing began with poems and rhyming riddles sent to friends. Her best-known work, *A Description of Bath: A Poem* (London, 1733, 1734, 1736, 1738, 1741) was published anonymously as ‘a letter to a friend’, with a dedication to Dr Oliver, her physician. She knew Mary Barber (qv), who was a neighbour in Bath. ~ Sources: Dyce (1825), 169-70; Rowton (1853), 125-6; Foxon (1975), C107; Lonsdale (1989), 151-5; Fullard (1990), 552; David Shuttleton, ‘Mary Chandler’s *Description of Bath* (1733): the Poetic Topographies of an Augustan Tradeswoman’, *Women’s Writing*, 7 (2000), 447-67; Christmas (2001), 31; Johnson 46 (2003), no. 162; Backscheider (2005), 405; Backscheider & Ingrassia (2009), 871; Burmester, *Women*, 11; ODNB; Wikipedia. [C18] [F] [T]

Chandler, Reuben (1829-1906), ‘a working man of School House, 8 Pinfold Street, near New Street, Birmingham’ (Reilly). He was born at Painswick, Gloucester, the son of Samuel Reuben, a clothworker, and his wife Elizabeth, née Clissold. In 1841 he was living at Stroud with his parents, according to census information; by 1851 he had moved to Birmingham, and was living with his brother Edwin, a baker. He married Caroline Hallam (b. 1826) in 1854. They had a son, Frank, who died in childhood. In 1861 they were living in the household of her father, Joseph Hallam, chairmaker, at 8 Pinfold Street, Birmingham. A decade later, they had moved on to 86 Albion Street: Chandler was working as a ‘rough warehouseman’, his wife as a shopkeeper. At some point in the following decade he changed profession, and became a craftsman, making temperance emblems and medals; they moved along the road, to 97 Albion Street. His wife Caroline died in 1887, leaving the sum of £172 in her will. He married Ann Lawrence (1849-1927) the following year. By 1891 they were living at Tenby North Street in Birmingham; his profession now described as a ‘personal emblem maker’. Finally, the 1901 census lists him as retired, and living on Whitehall Road. ~ Both Chandler’s poetry and his later employment show that he was a committed temperance reformer. He published *Onward & Upward: Temperance Poetry, Melodies, Recitations, Rhymes, and Dialogues, with Religious and Moral Musings*, second edition (London and Birmingham, 1862), and *The Temperance Life-boat Crew Reciter and Melodist*, second enlarged edition (London, Manchester and Birmingham, 1867). ~ At his death he left the very large sum of £3,463. He is buried in Key Hill Cemetery, where a monument
commemorating Chandler, his wives Caroline and Ann, his son Frank, and his father Samuel, still stands. ~ Sources: Reilly (2000), 90; extensive information from Andrew Ashfield, drawing on the following sources: Gloucester Archives, Baptism Register, Stroud, 1829/132/1049; Censuses 1841-1901; Kelly’s Directory (1892); GRO, Q4, 1854, Birmingham, 6d, 300; GRO, Q3 1887, Birmingham, 6d.23; GRO, Q2 1888, Birmingham, 6d. 275; GRO, Q1 1906, West Bromwich, 6b. 343; Key Hill Cemetery Records; Cheltenham Chronicle, 31 March 1906.

Chapman, James (1835-88), of Upper Banchory, Kincardineshire, the son of a blacksmith, a farm worker until the age of 24. He then moved to Glasgow, working for two years as an attendant in Gartnavel Asylum before joining the Partick police force, where he worked as a detective and rose through the ranks. Chapman published A Legend of the Isles, and Other Poems (Partick: John Thomlinson, and Edinburgh, 1878), ‘Ecce Homo’ and Other Poems (Partick, John Thomlinson, 1883), and a memorial volume, published the year he died, The Scots o’ Lansyne, and Other Poems (Glasgow: James McNab, 1888). His poems are in Scots and English, and they include poems on contemporary as well as historical subjects. Edwards includes ‘The Sword and the Cross’, ‘Culloden’, ‘The Moral Rubicon’, and ‘Bocht Wit’s Best’. ~ Sources: Edwards, 2 (1881), 318-23; 12, xxii and 16, [lix]; Murdoch (1883), 296-302; Reid, Bards (1897), 113-14; Reilly (1994), 90; Reilly (2000), 91; Blair, PPP (2019); Mitchell P222, P227, P247. [S]

Chapman, Thomas (1844-88), ‘Joseph’, of Falla, Lanarkshire, was self-educated. He worked as a cowherd and a ploughman, and was later a policeman, rising to the rank of Sergeant. He published Contentment and Other Poems (Kelso, 1883). ~ Sources: Edwards, 4 (1882), 69-72; Reilly (1994), 91. [S]

Chapman, Thomas Learmonth (b. 1824), of Beancross, Falkirk, Stirling, a herder and tenant farmer. He was a President of the Woodend Burns Club (Robert Burns, qv), and published prose pieces in the local press, There are several of his poems in Bisset. ~ Sources: Bisset (1896), 128-32. [S]

Chappell, Henry (1874-1937), ‘The Bath Railway Poet’, of Bath, Somerset, a porter on Bath station, wrote ‘The Day’, a ferocious patriotic war poem, addressed to the Kaiser, that was published in the Daily Express, 22 August 1914 and had a significant impact. His Collected Poems were published in 1918. According to his great-granddaughter in a BBC interview, he met Kipling, and also turned down a
station-master’s job to write. ~ **Sources:** BBC4 ‘Railways of World War One’, aired April 2015; general online sources. [R] [OP]

Charles, Adam (d. 1886), of Backburn, Gartly, near Huntly, Aberdeenshire, the son of a crofter, ‘never had the advantage of any schooling, but learned to read while herding’. He was apprenticed to a weaver in Clatt, and in time set up on his own as a weaver. The weaver poet William Thom (qv) worked with him as a journeyman ‘during a season’, and also trained him in playing the flute to a high level of skill. (His ‘passion was music’.) Charles moved to Bogfountain (Bogfouton), Forgue, where he worked successively as a weaver, a merchant, and a postman. Later he worked at dial-making and setting, and clock-repairing, activities which ‘superseded the muses as the hobbies of his life’. Charles published *Miscellaneous Poems, by Adam Charles, Clatt* (Aberdeen: printed by J. Watt, 1835), and *Nathan’s Parable to David, A Poem, to which is prefaced an Enigma of the most abstruse kind* (Aberdeen: printed by J. Anderson & Co., 1836). The quotations above are from Walker, who describes a man who, whilst he lived all his life in the same small area of Aberdeen, appears to have stretched his mind in a number of ways, through poetry, music, intricate mechanical work, and a series of jobs. ~ **Sources:** Walker (1887), 655; JISC (Aberdeen University Library). [S] [T]

Charles, David (1762-1834), of Llanfihangel Abercwyyn, Carmarthenshire, a hymn-writer. He had little education, was apprenticed as a ropemaker, and later owned the factory. A collection of hymns by Charles and his son (also David) were published as *Ffrydiau Gorfoledd* (1977), ed. Goronwy Prys Owen. ~ **Sources:** OCLW (1986). [W]

Charlton, John, (1804 - c.1883), of Blackburn, Lancashire, ‘Little John the Poet’, a cobbler poet and singer, born in Lymm, Cheshire. ~ **Sources:** Hull (1902), 153-9; Hobbs (2019). [SM]

Chatt, George (1838-90), of Hexham, Northumberland, attended a county school, and was an agricultural labourer until the age of nineteen, when he enlisted in the Royal Engineers, serving in Gibraltar. He began writing poems in his teens, and published *Miscellaneous Poems* (Hexham: Courant Office, 1866), 110 pp., ‘The productions of a farm labourer, in the few scattered hours of leisure snatched from a toilsome occupation’. There is a great deal of ‘local patriotism’ in the volume, and a mixture of other kinds. The FARNE archive holds single sheet of his songs ‘Bring,
oh, bring’ and ‘Hexham Fell’, and several poems, from the collection, noting that much of his poetry appeared first in the *Hexham Courant* and describing his poetry as being ‘typical of the Northumberland and Border poetry of the day’, and noting that it includes some dialect work. ± Chatt became a journalist, and went on to edit the *Hexham Herald*, then from 1872 the *Lancaster Examiner*, and from 1874 the *West Cumberland Times*, where he was employed until his death sixteen years later. Sources indicate that at the time of his death he was a widower, but I have no information on his marriage. Chatt is buried in Cockermouth cemetery. ± Sources: text via Google Books; Reilly (2000), 92; ‘Past People of Allerdale’ (produced by Allerdale Borough Council, and now online); information from Bob Heyes; FARNE archive (2004); information sheet on the website, www.werelate.org.

(?) Chatterton, Thomas (1752-70), of Redcliffe, Bristol, ‘The Marvellous Boy’ (Wordsworth), a major poet of humble origins, the posthumous son of the writing master of St Mary Redcliffe Pile Street School, and a seamstress and dame schoolmistress. Chatterton was both an antiquarian and a ‘forger’ of medieval poems and documents (though the term is subject to much scrutiny), a precocious genius, a poet, and a writer of great diversity and ability. After a rather limited commercial education as a ‘bluecoat boy’ at Colston’s School, Bristol, Chatterton’s apprenticeship with a legal scrivener in the city left him many hours to himself. He had taken an intense interest in antiquarianism and genealogy since early childhood, and this period is most probably the time that he took up his medieval-style writing in earnest: the ‘Rowley’ corpus was largely the fruit of this leisure time (ODNB). As the medieval monk ‘Thomas Rowley’ and his companions, Chatterton wrote poems, plays, literary letters, biographies, architectural and antiquarian reports. His books of antiquities include ‘Battle of Hastings I’ (1768), ‘Craishes Herauldry’ (1768), ‘The Tournament’ (1768), ‘The Bridge Narrative’ (a supposedly thirteenth-century account, which he got published in Felix Farley’s *Bristol Journal*), his ambitious play ‘Aella’ (which contains the third ‘Mynstrelle’s Songe’, his best-known lyric), and an ‘Excelente Balade of Charitie’, a poem on the theme of the Good Samaritan. In addition to the ‘Rowley’ poems and documents, he wrote satires, a burletta, three fine ‘African Eclogues’, and other poems including ‘Ossianics’, elegies and occasional verse. ± Frustrated with provincial life and clerical drudgery, Chatterton successfully escaped his apprenticeship indentures with threats of suicide, and made his way to London in April 1770, aged just seventeen. His tragically short career there as a miscellaneous writer for the periodical press, from April to August, was remarkably successful before it was cut
short by his untimely death from an overdose of drugs, which was ruled to be suicide. ~ Posthumously published was an edition of Poems, Supposed to have been written by Thomas Rowley and others (1777, 1778, 1782), Miscellanies (1778), and many subsequent editions of his poems, including an early edition of the Rowley Poems edited by Jeremiah Milles (1781) which argues at perverse length for their medieval authenticity and was memorably described by S. T. Coleridge as ‘an owl mangling a poor, dead nightingale’. The ‘Rowley Controversy’ over authorship that erupted in 1782 spawned a mass of literature. A three-volume edition was edited by Robert Southey and Joseph Cottle for the benefit of Chatterton’s surviving relatives (Bristol, 1803). A further two-volume edition was published in Cambridge in 1842 and formed the basis for a popular single-volume American edition published in Boston in 1882. The Victorian edition edited by the Chaucer scholar W. W. Skeat (1872) ‘modernised’ the Rowley texts, thereby missing the point entirely (ODNB). Fortunately, few later scholars took up the modernised texts, though Nevill’s biography (1948) does and is best avoided for this reason. ~ Among Chatterton’s friends were James Thistlethwaite (qv); he also satirised Emanuel Collins (qv). ~ Thomas Dermody (qv) was sometimes referred to as ‘The Irish Chatterton’, and Chatterton was often compared with other youthful prodigies, including William Newton and fellow Bristolian William Isaac Roberts (qqv). ~ Chatterton was profoundly influential, especially among the Romantic poets and the Pre-Raphaelites, and in many ways he remains so, continuing to provide inspiration, for example, for creative works in all media (see Goodridge (1999) for a listing of many such works). Major poets he influenced included his near contemporary William Blake (qv), and many later figures including John Clare and John Keats (qqv). An example of this influence may be seen in Powell (1964), item 152, which is the copy of Chatterton’s Rowley Poems (1777) owned by John Clare (qv), from which Clare took many notes and quotations, commenting on Chatterton in his journals and elsewhere, as well as sometimes following Chatterton in attempting to ‘forge’ antique verses. Clare also makes it clear in his notes that he has read the Davis (1806) biography of Chatterton. It may also be noted that the two poets shared a biographer, Frederick Martin, whose biography of Clare (the first) was published in 1865, the same year his ‘Memoir’ of Chatterton appeared in an edition of Poems by Thomas Chatterton (London: Charles Griffin and Company, [1865]). ~ Chatterton is also referenced in poems by William Billington, Joseph Blacket*, Thomas Cooper*, Allan Cunningham*, Thomas Dermody*, James Dacres Devlin*, Ebenezer Elliott*, Sidney Giles, John Gregory*, John Harris, Israel Holdsworth, Thomas Hood*, Joseph James*, Isabella Lickbarrow*, Henry F. Lott*, James Montgomery*, John
Nicholson (1790-1843)*, John Fitzgerald Pennie*, John Critchley Prince*, John Rannie*, William Isaac Roberts*, Edward Rushton*, Edwin Waugh*, Henry Kirke White*, James Woodhouse*, and Ann Yearsley* (all qqv). For details on the asterisked poets see Goodridge’s checklist of creative responses, in Groom (1999), and on Gregory see additionally Goodridge (2015a). ~ His supposed suicide in a London garret at the age of seventeen, around which an immense mythography has been based, is now seriously contested (see Bell (1943), Holmes (1971, 2000), and especially ODNB and related essays by Nick Groom). A blue plaque is the only trace of Chatterton’s last home in Brooke Street, London, and his final resting place nearby is long since obliterated. However, the house in which Chatterton grew up, opposite St Mary Redcliffe Church in Redcliffe, Bristol, has after many years of neglect now been restored by Bristol City Council, and was opened as the ‘Chatterton Cafe’ in 2016. ~ Richard Greene, reviewing LC2, was puzzled as to why Thomas Chatterton (qv) was included in an anthology of ‘labouring-class’ poets (Scriblerian, 37. no. 1 (Autumn 2004), 73). Bridget Keegan’s Introduction to Chatterton in LC2 explains this, and has relevance for the present entry: ‘Chatterton’s background was not, strictly speaking, labouring-class. His father, who died just prior to the poet’s birth, had been the writing master of St. Mary Redcliffe Church in Bristol. His mother supported him through running a dame school and taking in piece work, and was able to send him to school as a charity boy, where he was educated for the purpose of becoming a lawyer’s clerk. He began an unhappy apprenticeship as a clerk at the age of fifteen. Yet despite the fact that Chatterton never practiced a manual trade, his poverty and his personal struggles have made him an important icon in the labouring-class tradition.’ (See also Keegan’s important essay, ‘Nostalgic Chatterton: Fictions of Poetic Identity and the Forging of a Self-Taught Tradition’, in Groom (1999.) ~ There are two modern bibliographies of Chatterton, Warren (1977) and Rowles (1981). The definitive edition of Thomas Chatterton’s works, unlikely now to be bettered, is The Complete Works of Thomas Chatterton, A Bicentenary Edition, ed. Donald S. Taylor (1971). There are also useful modern selections of the poetry edited by Grevel Lindop (Manchester: Carcanet, 1972, 2003), and Nick Groom (Cheltenham: Cyder Press, 2003). The best short reference source on Chatterton is his ODNB entry, written by Groom, who is much the most engaging and well-informed living critic on all aspects of Chatterton and his poetry. The standard biography of the poet, notwithstanding its old-fashionedness, quirks and occasional blind spots, remains E. H. W. Meyerstein’s labour of love, A Life of Thomas Chatterton (1930), though there are many other biographies worth exploring. Among the more interesting
perhaps are those of George Gregory (1789, re-printed in the 1803 edition), John Dix (1837), David Masson (1856, 1874), Daniel Wilson (1869), John H. Ingram (1910), and the novelised biography by Neil Bell (1943). (The Dix biography is highly unreliable but also has important material.) A good ‘life and times’ summary is Kelly (1971, 2012), whilst Kaplan (1987, 1989) wins many useful insights from her psycho-biographical approach. (There are earlier psycho-biographical studies by Ellinger (1930), and two articles by Greenacre (1958). B. H. Bronson also deploys psycho-biographical ideas in his important essay on Chatterton.) The fullest study of Chatterton’s poetry to date is Donald S. Taylor’s Thomas Chatterton’s Art: Experiments in Imagined History (1978). In line with Taylor’s policy in his standard Oxford edition of reintegrating ‘Rowleian’ and ‘Non-Rowleian’ works, this very valuably gives equal and full weight to all areas of Chatterton’s work. Cook (2013) is an important study of Chatterton’s early reception, and one of the fullest studies of his influence is Bristow and Mitchell’s Oscar Wilde’s Chatterton (2015). There have been three modern collections of essays on and around the subject of Chatterton, edited by Groom (1994), Groom again (1999), and Heys (2005). ~ Few writers have attracted so much secondary writing that casts heat rather than light. In the list of sources below therefore, long as it is, I have not attempted to catalogue the mass of material around the ‘Rowley Controversy’ of c. 1777-82, which is properly discussed and referenced in Daniel Cook’s 2013 study, and may also be traced in in the library series, Thomas Chatterton: Early Sources and Responses (Routledge/Thoemmes Press, 1993, reviewed in Angelaki, I, no. 2 (1993/94), 159-61). Both Warren (1977) and Rowles (1981) have excellent coverage of the sources for it, too. I have also limited the material on the ‘Walpole Controversy’. The evidence relating to this may be found in the standard Works (1971) and elsewhere, and it is much discussed in the biographies listed and other general sources. Discussion of Chatterton’s ‘suicide’, another favourite topic for a great deal of under-evidenced speculation and moralising, is limited to half a dozen or so sources, usually the most important ones, mentioned above and listed below. ~ **Selected Sources:** ~ **Editions:** [Thomas Tyrwhitt] (ed.), Poems, supposed to have been written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century, To which are added a Preface, an Introductory Account of the Several Pieces, and a Glossary (London: T. Payne & Son, 1777, facsimile edition Menston: Scolar Press, 1969), two editions in 1777, and a third in 1778 with an important appendix concerning authenticity: the fourth edition (1781) was edited by Jeremiah Milles who attempted in it to prove the authenticity of the poems; Miscellanies in Prose and Verse by Thomas Chatterton (London: Fielding and Walker, 1778); Robert Southey and
Cherry, Andrew (1762-1812), of Limerick, the son of a printer and bookseller, went on the stage ‘while only a boy, and, after hard struggles, made a moderate fortune and some reputation by his acting’. He married the daughter of the theatre manager Richard Knight and became a manager himself. He died on tour with his company at Monmouth. Cherry was well known as the writer of popular songs such as ‘The Bay of Biscay’, ‘He was Famed for Deeds of Arms’, ‘The Dear Little Shamrock’ and ‘Tom Moody’. Six of them are included in Hercules Ellis, Songs of Ireland, second series (1849). He also published or wrote for performance (unpublished work noted as such): Harlequin in the Stocks, pantomime (1793), The Outcasts, unpublished opera (1796), The Soldier’s Daughter, comedy (1804), All for Fame, unpublished comic sketch (1805), The Village, unpublished comedy (1805), The Travellers, musical drama (1806), Thalia’s Tears, unpublished poem (1806), Spanish Dollars, musical entertainment (1806), Peter the Great, operatic drama (1807), and A Day in London, unpublished comedy (1807). ~ Sources: Walker’s Hibernian Magazine, April 1804 (portrait and biography); O’Donoghue (1912), 66. [I] [C18]

(?) Chetwood, William Rufus (William Chetwode) (d. 1766), of Dublin, a prompter at Drury Lane Theatre, London, for thirty years. He published or wrote for performance Kilkenny; or, The Old Man’s Wish, poem (Dublin, 1748), The Generous Freemason, ballad opera (1731), The Lover’s Opera, musical piece, (1729), The Stock Jobbers; or The Humours of Change Alley, comedy (1720), South Sea; or, The Biter Bit, a farce (1720), and miscellaneous works including A Tour Through Ireland (1746) and A General History of the Stage (London, 1749). ~ Sources: O’Donoghue (1912), 67. [I] [C18]

Chicken, Edward (1698-1746), of Newcastle upon Tyne, a weaver and a weaver’s son, later opened a school, and became a figure in civic society, serving as a parish clerk to the church where he would be buried. He ‘was regarded as a man of wisom and arbiter of small disputed in the town and from this became known as “The Mayor of White Cross”’ (Maurice). Chicken published The Collier’s Wedding (Newcastle upon Tyne, 173?), Foxon C147; Lonsdale (1984), 216-18, 843n, variant text printed in David Wright (ed.) The Penguin Book of Everyday Verse (1983), and in Maurice (2004), 96-14. He also published a political poem, No;...This is the Truth (1741, Foxon C148). The Collier’s Wedding is an important poem, in that it is the first
in a line of verse portrayals of coalminers’ lives in the north-east, and it became the stimulus for later accounts, albeit which sometimes reflect dismay at Chicken’s often earthy and riotous poem, and express a desire to portray the miners in a more dignified light. Good examples of these later poems are Thomas Wilson’s *The Pitman’s Pay* (1826), Matthew Tate’s *Pit Life in 1893* (1894), and Alexander Barrass’s *The Pitman’s Social Neet* (1897), qv. ~ H. Gustav Klaus straightforwardly celebrates the poem and its refusal to conform to the mores of ‘puritan-minded contemporary observers’. Chicken ‘lets no such sanctimonious and paternalistic considerations enter the picture’. Though not a collier himself, he ‘was endowed with a remarkable gift of observation and a sense of coarse humour’. ~ Baines *et al* deduce that *The Collier’s Wedding* ‘must have circulated widely in manuscript, for no printings of it survive before its first ascription to Chicken, in 1764, long after he was dead’. (Unless an earlier broadside or other ephemeral printed version is unrecorded.) They also note its later wide circulation. It was reprinted in Newcastle, Edinburgh, Liverpool and Warrington, and was ‘used as a source by local historians of the nineteenth century’ (it was reprinted again in 1829). ~

**Sources:** Allan (1891), 5-7; Welford (1895), I, 546-9; Foxon (1975); Klaus (1985), 62-4; Baines *et al* (2011), 62; Maurice (2004), 96-114, 298; *ODNB*; LC1, 53-72. [LC1] [T] [C18]

Chippendale, Thomas (d. 1889), of Waddington near Clitheroe, Lancashire, was orphaned and moved to Blackburn, Lancashire. He worked as a weaver, and as an insurance agent, moving to Nelson and then to Edinburgh. His poems, published in the newspapers, include ‘The Lads of Chippendale’, quote by Hobbs and Januszewski. ~ **Sources:** Hull (1902), 355-61; Hobbs & Januszewski (2013). [T]

Chirrey, John (fl. 1808), of Glasgow, weaver, wrote an epistle to to Walter Watson (qv), first published in Watson’s *Miscellaneous Scottish Poetry* (1808) and collected in *Poems and Songs by Walter Watson* (Glasgow, 1887). This is discussed by Mary Ashraf in the context of the industrial disputes both were heavily involved with in the period. ~ **Sources:** P. M. Kemp-Ashraf, “The vernacular Poet faces Reality’, in P. M. Kemp-Ashraf and Jack Mitchell (eds), *Essays in Honour of William Gallacher (Life and Literature of the Working Class), with a Supplement: Thomas Spence: The History of Crusonia and other Writings* (East Berlin: Humboldt-Universität zu Berlin, 1966), 118-30. [S] [T]
Chisholm, Isabella (fl. 1865-82), a Scottish travelling tinker, and a principal source of poems, songs and incantations for Alexander Carmichael’s *Carmina Gaelica* collection (Edinburgh, 1900). ~ **Sources:** Boos (2002b), 150-1; Boos (2008), 116-20; text cited. [F] [S]

Chisholm, Walter (1856-77), ‘Wattie’, of Chirnside, a Berwickshire shepherd lad and warehouse porter, who left school at twelve to work with his father as a shepherd. He published in the newspapers, and died at the age of 21. During the last two years of his life he had been working as a porter in a leather warehouse in Glasgow, but returned home, suffering from pleurisy. At the very end of his short life he won a prize for his verses, in the *People’s Journal* Christmas poetry competition for 1876. A posthumously published volume, largely of pastoral poems, was issued, *Poems, by the Late Walter Chisholm, A Berwickshire Shepherd Lad*, edited with a Prefatory Notice, by William Cairns (Edinburgh: James Thin, and Haddington, 1879). The Preface reprints his obituary from the *Haddington Courier*, 5 October 1877. Edwards admits that selecting representative poems is ‘a difficult task’, but opts for four lyrics, ‘To a Thrush—in Winter’, ‘A Heather Lilt’, ‘Spring’, and ‘Griefs an’ Cares’. ~ **Sources:** Edwards, 2 (1881), 62-7; Crockett (1893), 198-204; Reilly (2000), 93; Blair, PP (2019); ODNB; Mitchell. [S]

Christie, J. Knox (fl. 1877), ‘J. R. Christie’, of Paisley, a printer’s assistant from the age of eight or nine, a postman and a bookseller, He published *Many Moods in Many Measures: Poems in Fifty Varieties of Verse* (Glasgow: Lochhead Brothers, 1877). He worked for the post office in Dunoon and Glasgow. Christie is listed in Brown as ‘J. R. Christie’. ~ **Sources:** Edwards, 1 (1880), 19-30; Murdoch (1883), 373-78; Brown (1889-90), II, 415-17; Reilly (2000), 95; Blair, PPP (2019); Mitchell. [S]

Christie, John, ‘Thomas Kidd’, of Arbroath, Forfarshire, a sawmill worker. He published in the local press as ‘Thomas Kidd’. No further details of his work found so far, but a John Christie of Arbroath subscribed (with a number of other Christies including a blacksmith, Robert Christie) to *Poems on Various Subjects*, by John Sim Sand (Arbroath, 1833). ~ **Sources:** J. M. McBain, *Arbroath Poets and Their songs: A Lecture, delivered in the Public Hall, Arbroath, on 6 March, 1883* (Arbroath: T. Buncle, [1883]); Blair (2019), [1]. [S]

Christie, William (fl. 1889), ‘Stable Boy’, of Hexham, Northumberland. He published *Three Leal and Lowly Laddies: Mauricewood Pit Disaster, Midlothian, September 1889. To*
the Memory of Three Pony Boys (Manchester: John Haywood; Peebles: J. A. Kerr, 1889), 24 pp., poems, mainly in Northumbrian dialect, ‘to the memory of three pony boys, by a stable boy’. On 5 September 1889 a fire began in the Mauricewood colliery, near Penicuik, Midlothian, in a ventilation shaft, which spread to a coal seam. 63 of the 70 men and boys underground at the time were killed, mostly at the deepest level. ‘Pony boys’ would be the young lads tasked with looking after the pit ponies who hauled coal in the mine. It is possible that Christie knew the three boys, but more probably he had read something of the very detailed press reportage on the disaster and as a stable boy, felt a sense of kinship with the pony boys who died. The disaster was national news, the worst in the history of the Lothian coalfield, and it led to the closure of the mine. There is a full list of those who died (a number of them quite obviously boys), with detailed official and newspaper reports from the time, on the Scottish Mining website. ~ Sources:
Andrew B. Donaldson, Mauricewood Disaster: Mining in Midlothian (Roslin: Midlothian Libraries, 1991); Reilly (1994), 93; ‘Mauricewood pit disaster novel gets to the heart of the truth’ (on Dorothy Alexander’s novel The Mauricewood Devils), The Scotsman, 7 March 2016; WorldCat (Cambridge University Library); Wikipedia and the Scottish Mining website. [S]

(?), Luke Thomas (1808-78), ‘L. T. Clancy’, a Chartist poet, lecturer and activist, the son of Charles Clancy, was probably born in Dublin, since the earliest record currently known of him is as a ‘respectable shopkeeper in one of the principal streets in Dublin’. He was later the Honorary Secretary of the Dublin Repeal and Chartist Association. In December 1839 he wrote to the Northern Star from Tandernee, Armagh, declaring his intention of coming to England because his political activities had attracted unwelcome attention from the authorities. In 1841 he was elected to the Chartist Council of Brighton. His profession then was given as whip-maker. On 22 November that year he married Caroline Matilda Browne, a cane worker, the daughter of Valentine William Browne, gardener, at All Saints church, Lakenham, Norwich. He is described as a widower, so there is likely to have been an earlier marriage, perhaps in Ireland. Around this time he worked as an itinerant lecturer in Norwich, York, and elsewhere. He lived in Islington from 1847-51, and was involved in active distributing two radical periodicals: The Irishman and The People’s Agent. ~ In the 1840s Clancy published a long cycle of poems in The Northern Star, ‘Scraps for the Radicals’. These ran as follows: ‘Scraps for Radicals, No. 1, Farewell to Erin, and No. II, My Native Land’, 8 August 1840; Nos. 3 and 4, ‘To Those Who Can Best Understand Them’, 25 September 1841; No.
5, ‘Whig pay, and patriotic perfidy!’; and 6, ‘Song. Commemoration of the Caged Lion’s Liberation from York Castle’, 9 October 1841; Nos. 7 and 8, [untitled], 4 December 1841; No. 9, ‘The Land of Repeal and the Charter My Boys!’ (‘Air: Sprig of Shillelagh and Shamrock so Green’) (‘O blest be the Island which Brien the Brave’), Nos. 10, ‘Farewell to Cambria’ (‘Air: Napoleon’s Farewell to France’) and 11, ‘Sarmetia’, 23 April 1842; [There is no. 12.]; No. 13, ‘Song of the Irish Absentees’ (‘Tune: The night before Billy’s Birthday’), 2 July 1842; No. 14, ‘Elegiac Lines on the Death of Samuel Holberry, who died a Martyr to Democracy, June 2st, 1842, aged 27’, 9 July 1842; No. 15, ‘Napoleon’, 30 July 1842; No. 16, (‘Let the harp of my country now slumber’), 6 August 1842; No. 17, ‘The Soldier’s Bride, or La Heroine de Francais’, and No. 18, ‘The Fall of Warsaw’, 11 February 1843; No. 19, ‘The Mountain, Nymph Liberty’, No. 20, ‘For Freedom! For God!!! And for Right!!!!’, and No. 21, ‘Impromptu’, 25 March 1843. Roberts (1995) notes that he is among the most frequent contributors to the paper up to 1842. ~ On 19 May 1854 Clancy was forcibly taken to Colney Hatch Asylum. He was listed as a pauper, and by 22 June had recovered enough to be released. In a letter of 26 July he characterised this event as a kidnapping, by a ‘secret tribunal of the English inquisition’. It seems that he had been seized by the Poor Law Guardians at Clerkenwell Workhouse, who had draconian powers in those days. He now lived at 10 Ray Street, Clerkenwell. ~ Clancy emigrated to New South Wales in December 1859 with his wife Caroline, arriving in April 1860. They lived in Sydney where he continued to work as a whipmaker. He is buried at the Rookwood Catholic Cemetery, New South Wales (Section M1, Row 4BL29, Plot 14.). His wife died two years later. ~ Sources: Northern Star, as cited; Kovalev (1956), 111; Scheckner (1989), 128, 331; Schwab (1993), 187; Roberts (1995), 68; Sanders (2009), 237, 243-9; detailed information from Andrew Ashfield, who drew on the following additional sources: Northern Star, 6 July, 1839; Dublin Weekly Register, 17 August 1839; Northern Star, 4 January, 1840, 2 October, 1841, 1 October, 1842, 7 January, 1843; GRO, Q4 1841, Norwich, 13.608; St. John and All Saints, Lakenham, Marriage Register, 158/315; Northern Star, 8 May, 1847, 1 June, 1850, 22 June 1850, 3 August, 1850, 17 August, 1850 and 22 February, 1851; Friend of the People (Red Republican), 18 July 1851; Reynold’s Newspaper, 2 June 1850; Colney Hatch Lunatic Asylum Register; Reynold Newspaper, 30 July, 1854; ‘Dirigo’ passengers, NSW Archives; Assisted Passengers Index, NSW Archives; Official Post Office Directory New South Wales 1867, p. 121; Sands’ Sydney Directories 1863-1867, digital copies at Sydney Archives; NSW, BDM, Deaths 2615/1879, 3226/1880; Rookwood Cemetery Register. [CH]

Clare, John (1793-1864), ‘The Northamptonshire Peasant’, of Helpston, Northamptonshire, major poet, son of a ‘whopstraw’ (thresher) and a town shepherd’s daughter. He worked variously as a gardener, a limeburner, a thresher and general agricultural labourer, and very briefly in the militia. After early success as a poet, Clare’s anxious and cyclically depressive temperament, his poverty and the difficulty in managing his life and his large family led him into increasingly serious mental health problems, and his later years were spent in asylums in Epping Forest and Northampton where he continued to write, prolifically but sporadically, including his most famous poem, ‘I Am’ (1848). ~ Clare was educated at a village dame school and a church porch school at nearby Glinton under enlightened schoolteachers, both of whom he would memorialise fondly in verse. He was also hugely and comprehensively self-educated, particularly in poetry, but also in many other subjects (he tutored local children in mathematics). He devoured print of any and every kind, reading everything he could, even the thick volumes of stodgy sermons his well-meaning patrons sent him. ~ Clare published four volumes in his lifetime, *Poems Descriptive of Rural Life* (1820), *The Village Minstrel* (1821), *The Shepherd’s Calendar* (1827), and *The Rural Muse* (1835); there were also a number of magazine publications including, during his asylum period, his most famous poem, ‘I Am’, published in several periodicals in 1848. There was some interest in Clare in the late nineteenth century following his death, and a rediscovery of Clare by early twentieth-century poets such as Arthur Symons and Edmund Blunden, and the critics John and Anne Tibble. But the vast hinterland of his unpublished poetry was only put fully into print in the modern era, in a long-term editorial project for Oxford University Press begun by Geoffrey Summerfield, and continued by Eric Robinson, David Powell and others, and also in a very useful and more widely accessible series of Carcanet editions. There is a good choice of both specialised and selected editions now available. Much of Clare’s prose remains unpublished, however, although his letters, natural history, political and autobiographical writings are for the most part now in print. ~ Clare in the twenty-first century is regarded as an especially significant figure, particularly valued for his portrayal of natural history, village culture and the effects of enclosure, as a love poet, a folksong maker and collector, a verse-storyteller in the line of George Crabbe (qv), William Wordsworth and Robert Bloomfield (qv), and an ‘ecological’
poet, prescient in his interest in the variety, detail, behaviour, range and variations in the flora and fauna he so carefully observed and richly described in so many of his poems. Most of his papers are held in Northampton, Peterborough and New York. The cottage in Helpston in which Clare’s family held a small tenement is now owned by the John Clare Trust, whilst his landscape is the focus of the Langdyke Trust’s activities, which include managing Swaddywell Pit and other Clare-associated local sites of particular natural history interest. The John Clare Society is active, with a first-rate annual journal and an annual festival in Helpston, and there is a well-supported John Clare Facebook group. ~ Interest in Clare was kept alive in the twentieth century, particularly in the work of Blunden and the Tibbles. The modern academic study of his poetry began in Cambridge, in work by John Barrell, in his doctoral dissertation and subsequent, highly influential 1972 monograph on Clare. It was further developed in several excellent studies in the 1980s (listed below), and then through the John Clare Forum at Nottingham Trent University in the 1990s and 2000s. The baton has now passed back to the University of Cambridge, with its Centre for John Clare Studies, which holds monthly open talks and runs conferences and seminars. Single author studies of Clare now regularly appear, as well as numerous articles and some outstanding creative responses. ~ **General resources** include the ‘John Clare Info’, ‘John Clare Resources’ and ‘John Clare Blog’ websites, and the publications *JCSJ* and *JCSN*. **Major bibliographies** are: H. D. Dendurent, *John Clare, a Reference Guide* (London and Boston: George Prior Publishers and G. K. Hall, 1978); Barbara H. Estermann, *John Clare: an Annotated Primary and Secondary Bibliography* (New York: Garland, 1985); P. M. S. Dawson, ‘John Clare’, in *Literature of the Romantic Period: A Bibliographical Guide*, ed. Michael O’Neill (Oxford: Clarendon Press, 1998), 167-80; John Goodridge, ‘Index to the John Clare Society Journal, 1-36 (1982-2017)’ and ‘Further Reading: A Chronological Survey of Clare Criticism, 1970-2012’ (both these are available on John Goodridge’s [academia.edu](http://academia.edu) page); Andrew Hodgson and Erin Lafford, ‘An Index of Significant Publications on John Clare, 2011-16’, *JCSJ* 36 (2017), 69-75 and thereafter annually in *JCSJ*. **Clare’s manuscripts** are catalogued in the following works: [David Powell], *Catalogue of the John Clare Collection in the Northampton Public Library* (Northampton: Northampton Public Library, 1964; with inserted loose-leaf Supplement, 1971); Margaret Grainger, *A Descriptive Catalogue of the John Clare Collection in Peterborough Museum and Art Gallery* (Peterborough: printed for the Earl Fitzwilliam, 1973); Barbara Rosenbaum, ‘John Clare (1793-1864)’, *Index of English Literary Manuscripts*, Vol. IV (1800-1900), Part I (Arnold-Gissing), ed. Barbara Rosenbaum and Pamela White (London: Mansell, 1982), 421-58, 828-9; David C.


Clark, Charles Allen, or Clarke, Charles Allen (1863-1935), ‘Teddy Ashton’, of Bolton, Lancashire, the son of working-class parents, worked in cotton mill, and as a journalist. He edited the popular *Teddy Ashton’s Weekly*, wrote communist fiction, and was a founder of the Lancashire Authors’ Association. Clark published ‘*Voices* and Other Verses* (London and Manchester, 1895), among his many other publications, edited or written, all carefully catalogued by Sparke. They include popular serials, and publications clearly aimed at holiday purchasers and ‘repeat’
Sparke gives their reference numbers in the collection at Bolton reference library, whose catalogue still (2018) has 41 ‘Teddy Ashton’ items listed. (It is not attempted to repeat the list here.) ~ His story, ‘The Great Chowbent Football Match’ c134-40. ~ Sources: online sources as cited; Sparke (1913), 45-8; Reilly (1994), 95; Margaret Beetham, ‘“Oh! I do Like to be Beside the Seaside!”: Lancashire Seaside Publications’, Victorian Periodicals Review, 42, no. 1 (Spring 2009), 24-36. [T]

Clark or Clarke, Ewan (1734-1811), of Standing-Stone, near Wigton, Cumberland. The brother of Revd. Wilfred Clark, who liked to chide him for his drinking, he served in the army, and later kept school at Standing-Stone. Clark published Miscellaneous Poems (Whitehaven: J. Ware and Son, 1779), and The Rustic, A Poem in Four Cantos (London: Thomas Ostell, 1805). Five poems in a Cumberland dialect were included in the first volume, and it caused considerable interest (the poet Thomas Campbell, among others, owned a copy); indeed Alex Broadhead identifies the ‘renewed interest in Cumberland that appears to have occurred in the 1780s’ to this publication. T. K. Burton and K. K. Ruthven record that the Dorset poet William Barnes (qv) considered Clark’s ‘Seymon and Sammy’, ‘Roger Made Happy’ and ‘The Faithful Pair’ to be as ‘true poetry if not the best ever written in the language of rural life this side of the Scotch borders’. ~ Ryan Hadley discusses the two paired poems from the same collection which respond to the life and writing of Ignatius Sancho (qv), ‘From Ignatius Sancho to Mr. Sterne’ and ‘From Mr. Sterne to Ignatius Sancho’. These were a ‘reworking of the exchange of letters’ between Sancho and Laurence Sterne, an exchange which had been re-printed several times, and also appeared in half a dozen major periodicals, as a kind of literary oddity. ~ Clark was a subscriber to John Stagg’s (qv) Miscellaneous Poems (1804). ~ Sources: Gilpin (1875), 44-59; CBEL II (1969); Johnson (1992), item 18; T. K. Burton and K. K. Ruthven (eds), The Complete Poems of William Barnes, Volume 1, Poems in the Broad Form of the Dorset Dialect (Oxford: Oxford University Press, 2013), lxxi; Alex Broadhead, ‘The textual history of Josiah Relph’s Cumberland poems: Inventing dialect literature in the long nineteenth century’, in Jane Hodson (ed.), Dialect and Literature in the Long Nineteenth Century (London: Routledge, 2017), 67-88; Ryan Hadley, Beyond Slavery and Abolition: Black British Writing c. 1770-1830 (Cambridge: Cambridge University Press, 2019), 38-41; Google Books and other online sources; information from Brian Maidment. [C18]
Clark, Hugh, (b. 1832), ‘Heone’, of New England Farm, Ardrossan, Ayrshire, worked as a farmboy, received an ‘excellent commercial education’, then went to help his brother in his shop at Saltcoats, and later at Ardrossan. At the age of sixteen Clark went to Glasgow to work in ‘one of the great counting houses of the city’ as a clerk, working there for two years, but then, as Edwards delicately puts it, falling into ‘the whirlpool of dissipation into which so many of our brightest youths are sucked’ (presumably he means drinking), and losing a number of jobs in Glasgow and Edinburgh as a result. Macintosh, who sees this as the inevitable result of a country lad moving to the big, bad city, talks of him being ‘left stranded on the tide of commerce, a hopeless social wreck’. These periods of ‘dissipation’ alternated with bouts of remorse, and an ability to rally himself that saw him make numerous fresh starts. (Both Edwards and Macintosh remark on the fact that, as Macintosh puts it, Clark in his early manhood was ‘gifted with a fine presence and address’.) Edwards quotes an unnamed source: ‘My first acquaintance with Clark was when I was an apprentice printer. I was so enraptured with his verses that the idea often occurred to me that if ever I should become a publisher, it would be among my first volumes. That time did arrive.’ Clark published Poems for the Period, by Heone (Irvine: Chas Murchland, 1881), edited by Revd. Henry Reid, Minister of the West United Presbyterian Church, Irvine, and dedicated to the Irvine Burns Club (presumably either Murchland or Reid was the anonymous source). Clark was in no position to relish the publication however, and Edwards tells a melancholy, not to say melodramatic story here, in the genre of temperance narrative: ‘...[T]he poet was unable to be conscious of the voice of popular applause, and regardless of the accents of pity or blame. In a lonely garret, he eked out many a weary day, till at length the brain gave way, and now he presents the painful picture of a helpless, hopeless inmate of the imbecile ward of the Irvine Poorhouse.’ Both Edwards, and Macintosh regard Clark as ‘a person of genius as contrasted with talent’, as Macintosh puts it, and Edwards dwells on what might have been, his volume giving ‘only fragments of the great things we might have had from the poor sufferer’; nevertheless his extant poems are ‘quite colossal in their melancholy grandeur’. Edwards finds room for a solid extract from Clark’s poem ‘An Essay on Ice’, and the poems ‘I Think of Thee’, ‘She Weeps’, ‘Night’, ‘Sunrise in Spring’ and Ardrossan: A Retrospect’, from Clark’s larger poem, ‘An Excursion from the City to the Sea’. Macintosh has the same extract from this, and also prints the lyrics ‘The Spirit of Love’, ‘Pan’s Dream’, and ‘Ion’. – Sources: Edwards, 6 (1883), 352-62; Macintosh (1910), 249-52. [S]
Clark, J. (fl. 1744), a patient in Bethlehem Hospital, London, the author of *Bethlem a Poem. By a Patient. Humbly Inscríbd’ to the Honble. Edwd. Vernon* (London: Sold by Saml. Lyne, 1744), inscribed at the foot ‘Proper to be had and read, by all when they go to see Bedlam’. It appears that the only known copy is in Guildhall Library, London. ~ **Sources:** Dobell (1933), 301; Foxon (1975), C225. [C18]

Clark, James (1798-1868), of Glenfarquhar, the Mearns (Kincardineshire), a ploughman and tenant farmer. His poems were posthumously published by, and side by side with, those of his son William Clark (qv), as *Leisure Musings by Two Ploughmen* (Montrose: ‘Standard’ Office, book 1894, 2nd edition). ‘Lots of Jamie Clark’s poems appeared in the *People’s Journal*, and possibly some of William’s too’, notes Blair, who characterises the volume as ‘lively local verse, an interesting collection’. ~ **Sources:** Reid, *Bards* (1897), 119-20; Blair, *PPP* (2019); Mitchell, P247. [S]

Clark, Robert (1811-47), of Paisley, a weaver. After a very brief period of schooling, he was apprenticed as a weaver’s drawboy at the age of six. He taught himself to read and write by studying at night school. Clark married, but his wife died, and in 1836 he emigrated to America for five years. He worked as a weaver in Paisley again, but the depression of trade made him try emigrating again. He set sail for America in 1847, but the ship capsized during the passage, and tragically, all were drowned. He was just 36, and had published two volumes by then, *Original Poetical Pieces, Chiefly Scottish* (Paisley, 1836), and *Random Rhymes* (1842). ~ **Sources:** Brown (1889-90), I, 452-54; Leonard (1990), 182-3. [AM] [S] [T]

Clark, William (b. 1826), of Glenfarquhar, the Mearns (Kincardineshire), a ploughman and tenant farmer, who published his poems along with those of his late father James Clark (qv), as *Leisure Musings by two Ploughmen* (2nd edition, Montrose: ‘Standard’ Office, 1894). He may have had poems in the *People’s Journal*, too: see his father’s entry, above. ~ **Sources:** Reid, *Bards* (1897), 120-1; Blair, *PPP* (2019); Mitchell, P247. [S]

Clarke, John Smith (1885-1959), John S. Clarke, of Jarrow, County Durham, sometimes dubbed the ‘Poet Laureate of the Revolution’, variously a circus worker (specialising in lion-taming), journalist, editor, socialist politician, poet and writer, educator and adventurer. Born to parents of gypsy heritage, and into a circus family, Clarke was the thirteenth of fourteen children, of whom seven survived to
adulthood. His relatives included nine circus folk, including a clown, an elephant-trainer, a juggler and a rope-dancer. His father, also a John Clarke (his mother was Sally Ann Clarke), was at that time a draper’s assistant, but was able to secure a new role, opening new shops, which meant travelling all over the country, a reversion of sorts, as Chalinor notes, to the lifestyle he had abandoned. ~ Clarke received scant formal education, though his circus kin taught him many valuable practical skills, so that by the age of ten he could ride a horse bareback, and in his teens could break and train horses. He would recall that ‘Circuses and wild beasts have always been part of my life ever since I can remember’ (quoted in Chalinor, 12). At the age of twelve he went to sea, both in the spirit of adventure and as a better option than factory work, and at seventeen was a lion-tamer’s assistant, becoming the youngest lion-tamer in the country, standing in when his tamer got injured. He would continue to take both circus work and jobs on ships for several more years. Clarke’s parents had made attempts to fill the gaps in his education, but it was his own intense curiosity, especially concerning animals, that fuelled his desire to read and learn, and to travel. He wrote articles in the Newcastle Journal ‘on animals and well-known personalities of the time’ (WCML web page). ~ Clarke became involved in the smuggling of arms to Russian revolutionaries in 1906, the year after the first Russian Revolution. In the following year, 1907, he joined the Social Democratic Federation (SDF). Clarke was a strong public speaker, and also wrote for the cause, both articles and political poetry. In 1908 he became the editor of The Keel, a Newcastle socialist newspaper. When the SDF failed to support a series of strikes on Tyneside in 1908, he joined the breakaway Socialist Labour Party. The following year, working on an appallingly unseaworthy boat, he jumped ship in Durban, South Africa, and was felled by malaria while attempting to walk home, being nursed back to health by sympathetic Zulus. ~ In 1910 Clarke moved to Edinburgh, working as secretary to the veteran writer and social reformer Jane Clapperton, while editing and writing on his own account and continuing his political work. He also gave horse-riding lessons, wrote for children, and gave lantern-lectures. He married in 1912. During the war period, he was threatened with arrest for his anti-war stance; friends were imprisoned, and he sheltered in his Edinburgh home at least one victim of the government backlash against ‘Red Clydeside’ anti-war agitation, and for a time himself went on the run. In 1919 he published pro-Soviet pamphlets, visiting the Soviet Union in 1920, meeting V. I. Lenin (and reportedly curing Lenin’s sick dog). ~ Clarke differed from his political colleagues on such issues as the ‘sidelining of Sylvia Pankhurst’ (wcml web page), and he joined the Independent Labour Party in 1927, serving as a Glasgow
councillor for fifteen years, and as MP for Glasgow Maryhill from 1929-31. He continued to write and lecture on many subjects, particularly politics and literature. Clarke became a member of the Royal Fine Art Commission for Scotland, a board member of the Glasgow School of Art and a trustee of the Scottish National Portrait Gallery. He was President of the Burns Federation (Robert Burns, qv) as well, and was involved in the Burns revival, publishing a short study of Robert Burns and his Politics: A Study in History and Human Nature (Glasgow: J. B. Payne for Glasgow Labour College, 1925). Clarke lectured and wrote for the Labour College. He published an Encyclopaedia of Glasgow (1936). He even served as a magistrate.

During the Second World War he again worked as a lion-tamer (now the oldest in Britain, neatly balancing his earlier record as the youngest), and in the post-war period wrote a column for the Scottish Daily Express, as ‘Uncle Mack’. ~ Clarke published Satires, Lyrics and Poems, chiefly humorous (Glasgow: Socialist Labour Press, 1919) and The Poems and Satires of Romany Rye: a selection (Glasgow, d.n.k). He published two books of lifewriting: Roughing it Round the World (d.n.k., not seen) and Circus Parade (London: 1936). Among his political writings are: The Man They Could Not Hang (1911), an anti-capital punishment pamphlet centring on a grotesquely bodged execution; The Young Worker’s Book of Rebels (Glasgow: Proletarian School, 1918); The Red Army: Revolutionary Poems (Glasgow: Proletarian School, 1919), with Albert Young and Tom Anderson; Pen Pictures of Russia Under the Red Terror: Reminiscences of a Surreptitious Journey to Russia to attend the Second Congress of the Third International (Glasgow: Workers’ Committee, 1921); Marxism and History (1928). When a reprint of Marxism and History was needed, he refused the publisher’s demand to excise the names of Trotsky and Bukharin from the index, which meant it was not reprinted, but well epitomises his political independence and strong sense of principle. Ashraf selects four of his poems ‘Karl Marx’, ‘To the Memory of [Karl] Liebknecht and [Rosa] Luxemburg’, ‘The Proletarian Pedigree’ and ‘The Soul of Silas’. ~ Sources: Ashraf (1975), 337-44; Ray Chalinor, John S. Clarke, Parliamentarian, Poet, Lion-Tamer (London: Pluto Press, 1977); Gordon Munro, John S. Clarke (2006), not seen; wcml web page; ODNB; spartacus-educational.com, Wikipedia entry and other online sources; information from Ross Bradshaw. [OP] [S]

(?), John (1601-43), of Wootton Glanville, Dorset, a highwayman poet, the only one recorded in the present Catalogue, though Dick Turpin’s exploits were famously celebrated in a ballad that is still sung. He was linked with the ‘uneducated poets’ tradition by Robert Southey, though he in fact he came from
minor gentry and went up to Oxford University, though he was expelled for stealing. After moving to Dublin in 1635, he enjoyed successful dual careers as physician and lawyer, despite doubtful qualifications. His commonplace book survives, containing some original and some copied verses, along with letters and medical prescriptions. Clavell published *A Recantation of an Ill Led Life* (1628).

Sources: Southey (1831); ODNB. [OP]

(?) Cleaver, Thomas John (1823-1909), born in London, and later lived and worked at Stockton-on-Tees, working for the Durham County Coal Company, before returning to the south-east. He was the son of Thomas & Francis Cleaver, baptised on 11 May 1823, at St Mary le Strand church, Westminster. Cleaver married Caroline Cowper Douglas, the daughter of Captain Martin Douglas, RN, on 12 September 1846, at Norton, near Stockton, where they lived. They had three children. Cleaver worked as an accountant, and became President of the Stockton Literary Society, then newly-formed. He published *Night and Other Poems, by Thomas John Cleaver, President of the Stockton Literary Society* (London: Simpkin, Marshall & Co., and Stokesley: W. Braithwaite, 1848), with a dedication to ‘Charles Swain, Esq., [qv] of Cheetwood Priory, Manchester, as a Token of Admiration for his Genius, and the Classical Beauty of his Taste, and for that Finer Spirit of Love and Humanity which Breathes throughout his Writings’. The Preface is signed from ‘Norton, near Stockton on Tees’. In the Preface he writes that his volume is ‘the offspring of my leisure evenings’, written for his own pleasure, though the title poem was written at the request of a friend. There is much love poetry in the collection, and several sonnets of friendship. – By 1851 they had moved to Otley in Yorkshire, and is described in the census as a ‘Classical Tutor (French and German Languages)’. In 1762 we know that they had moved down to London, because of two dramatic events: Caroline was admitted to the Colney Hatch Lunatic Asylum in January, where she would remain until 1877, and the following month her husband was declared bankrupt. – Cleaver became involved with a woman from North Walsham, Norfolk, Lucy Blyth (1834-1910). She had moved to Deal, on the Kent coast, by 1861, where she worked as a teacher, and they were married bigamously on 8 December 1866, in Pentonville, London. The following year a daughter, Lucy Mabel, was born, and a son, Thomas Cyril Blythe, was born in 1869. Another daughter, Mary Lilian, born in 1871, died the same year. They were then living in Wanless Road, Lambeth. They moved on to Sterne Street, Hammersmith where they show up on the 1881 and 1891 censuses. (His first wife, Caroline, died in 1879 in Epsom.) By 1901 he had retired, and they had moved up the Thames
valley to Maidenhead. On his death in 1909 a newspaper obituary wrote of his ‘fine attainments and knowledge. He was a splendid classical scholar, well-read in all that was best in English and foreign literature, and had met many celebrities…’ Evidently his marital secret remained safe.

Sources: Tweddell (1872), 125-43; Maidment (1987), 124-6; NTU; extensive additional information from Andrew Ashfield, who drew on the following sources: Censuses, 1851-1901; Westminster Archives, Westminster Baptisms, St. Mary-le-Strand, 1823/65/573; GRO, Q3 1846, Durham, 24.211; Durham Chronicle, 18 September, 1846; Lunacy Patients Admission Registers, 1846-1912: Colney Hatch Registers; Clerkenwell News, 26 February, 1862; GRO, Q4 1866, Clerkenwell, 1b. 1035; GRO Births 1867, 1869, 1871; GRO Deaths, Epsom 1879; Maidenhead Advertiser, 24 November, 1909; GRO, Deaths, Maidenhead 1909, 1910. [M]

Cleghorn, Jane (b. 1827), of Port Glasgow, the orphaned daughter of a shipmaster who was wrecked on the coast of Wales at the age of 27, when she was just four. Edwards describes how by his courage her father saved the entire crew, and this is significant in that, as Edwards puts it, ‘a period of sore bereavement opened a well of poesy’ in her, though he may be thinking here of the cumulative effect of a later major bereavement in her life. Cleghorn received a scanty education, and earned her living from the age of ten. She was later left a widow with her aged mother and young child to provide for, and worked as a hairdresser. She published poems in Glasgow newspapers and other periodicals. Edwards includes four of her poems, ‘The Temple of Nature’, ‘The Aged Widow to Her Wedding Ring’, ‘Oor Ain Fireside’ and ‘Woman’s Mission’, written in both Scots and English. ~ Sources: Edwards, 6 (1883), 366-70; information from Florence Boos. [F] [S]

Cleland, Alexander (1863-85), of Airdrie, North Lanarkshire, the son of a ‘humble parents’, his father being John Cleland, a colliery workman. Cleland was an apprentice tailor and then a journeyman tailor, who ‘early evinced high poetical talent’, and wrote well even as a boy, but died at the age of 22 in an enteric fever epidemic. His poems were published in the local press. Knox includes ‘By the Sea’, ‘An Autumn Reverie’, and ‘The Old Man’s Sorrow’. ~ Sources: Knox (1930), 159-62. [S] [T]

Clemintson, John C. (fl. 1872), of Jarrow, County Durham (now Tyne and Wear). a miner, the author of ‘The Black Leggin’ Pollis’ (‘The shades iv neet wor fallin’ fast’), a parody of Longfellow’s popular poem ‘Excelsior’, that was printed and awarded
‘Third Prize’ in the almanack, *Chater’s Canny Newcassel Diary and Local Remembrancer* (Newcastle upon Tyne: J. W. Chater, 1872). (See also Ben Brierley (qv), who parodied the same poem, also for political purposes.) ~ **Sources:** FARNE archive (2004). [M]

(? C) Clephan, James Thomas (1804-88), James Clephan, of Monkwearmouth Shore, Sunderland, was the second son of a baker, Robert Clephan. Of a Unitarian family (he would later be a trustee of the church in Newcastle), he was educated and apprenticed to a printer in Stockton. In 1825, having completed his apprenticeship, he moved to Edinburgh to work for the firm of Ballantyne (now best known as the publishers of Scott), for three years. He then obtained a post on the *Leicester Chronicle*, and moved south. Ten years later, in 1838, he was appointed editor of the *Gateshead Observer*, a paper that would acquire a national reputation under his editorship, and he worked there for 22 years until his retirement in 1860. After this he worked as a freelance journalist in Newcastle in his later years. ~ In addition to his journalism Clephan published two collections of verse, *Hareshaw Burn; Evening on Hexham “Seal” and Other Poems* (Stockton-on-Tees: printed by W. Robertson, 1861), and *The Bishop’s Raid, with Other Poems* (Newcastle upon Tyne: A. Reid, 1864). These were both modest and slim productions, and Clephan will have been better known as a poet for single verses and popular songs printed in the newspapers and periodicals. (On the *Hareshaw Burn* title page he is described as the author of ‘The Bud and the Flower’.) ~ During his time on the *Gateshead Observer* Clephan helped the pitman poet Joseph Skipsey (qv) to find work in Gateshead. He himself was buried in Jesmond, and has been memorialised in the name of Clephan Street, Gateshead. ~ **Sources:** Andrews (1888-9), I, 77-81; Allan (1891), 43; Welford (1895), I, 593-6; Reilly (2000), 97; *ODNB*; Wikipedia and online sources.

(? C) Clifton, Harry (1832-72), of Hoddeston, Hertfordshire, was orphaned in his early teens. Educated in Cheshunt, he was apprenticed in a circus as a rider and a clown, and later achieved music hall success as a singer, lyricist and composer. He wrote the broadside ballad, ‘Polly Perkins, of Paddington Green, or the Broken Hearted Milkman’ and was also known for his ‘motto’ songs of advice (for example: ‘Work, Boys, Work, and Be Contented’). There is a full-sized illustration of the ‘Polly Perkins’ song in Barker, with Clifton ‘in character’ as the milkman. A number of his songs are usefully listed on the Mudcat Cafe website. ~ **Sources:** as cited; Kathleen Barker, *Early Music Hall in Bristol* (Bristol: The Bristol Bracnh of the Historical Association, 1979); Hepburn (2001), II, 449-51.
Close, John (1816-91), ‘Poet Close’, of Gunnerside, Swaledale, Yorkshire, the son of a butcher and lay preacher from Stephen, Westmoreland. He assisted his father from 1826. Then in 1846, he became a printer at Kirby Stephen and kept a bookstall at Bowness-on-Windermere. He was finally granted a Civil List pension of fifty pounds on April 1861, but it was cancelled by Lord Palmerston in June 1861, before it had received royal signature. Poet Close was eventually, however, granted 100 pounds from the royal bounty fund. These events seem to have gained Close some notoriety, for they were featured in the periodical *Byrne’s Gossip of the Century*, in an article titled ‘Poet Close and his pension: shewing how it was got, who took it from him and what the queen sent him from the royal bounty 1861’ (1892, I, 249-51; also apparently featured in *The Illustrated London News*, Feb 1891 239). Biographer Frederick Boase notes, ‘He indited some verses to the king of Bonny [referring perhaps to his 1862 publication], who created him his poet laureate, but unfortunately for the poet no salary was attached to the office’. Close published numerous volumes, including: *The Satirist, or, Every Man in his Humour* (Appleby, 1833), *The Poetical Works, etc. of John Close* (Kirkby Stephen, 1860, in five parts), *Poet Close’s Christmas Book, Containing, Memorial of His Late Royal Highness Prince Albert; The Black Man’s Visit to Poet Close; Drops from the Spring; New Sketches, New Poems; Capt. Hudson’s Mesmerism, &c* (Kirkby Stephen, 1862), *The Wise Man of Stainmore: Or, Tales and Legends of Old Time* (1864), *Poet Close at the Lakes. Dedicated to Everybody. Part I* (Kirkby Stephen: J, Close, [1865]), *Poet Close in Carlisle and Scotland; and, a Night with Jacob Thompson, the Celebrated Westmoreland Painter; Shap Abbey, and the “Wise Men” of Kendal; Grand Cluster of the Barnsley poets, &c.* (Kirkby Stephen, 1866), *Bowness Church Bells and other Poems* (1872), and *Poet Close’s New Poem on the Late Awful Fire at his Bookstall, Bowness, Kirkby Stephen, Westmorland* (Kirkby Stephen, 1875). ~ **Sources:** Boase (1908), IV, 692; Sutton (1995), 209 (manuscripts and letters); Reilly (2000), 98-9; ODNB. [—Katie Osborn]

Close, John George (fl. 1879), of Belfast, a linen wrapper. He published a collection, *Echoes of the Valley* (Belfast: J. M’Ilveen, 1879). ~ **Source:** Reilly (2000), 99. [I] [T]

Clounie, Thomas (b. 1867), of Kirkcudbright, and then Blackburn, Lancashire, a draper. ~ **Source:** Hull (1902), 440-5. [S] [T]

Coaker, Jonas (1801-90), ‘The Dartmoor Poet’, of Hartland, Postbridge, Devon, a servant-boy at Widecombe-in-the-Moor, later a labourer, publican, parish tax-
collector. Most of his work was printed in fragments. But there was one volume, *A Sketch of the several Denominations in the Christian World; with a short account of Atheism, Judaism, and Mahometanism* (verse) (Tavistock, 1871). He also contributed to Robert Dymond (ed.), *Things New and Old Concerning the Parish of Widecombe-in-the-Moor and its Neighbourhood* (Torquay, 1876), published to raise church funds, which also recorded a contribution by Widecombe’s policeman poet John Webber (qv), who may have been influenced by Coaker.  

Sources: as cited; Wright (1896), 99-101; Russell Markland, ‘Jonas Coaker, the Dartmoor Poet’, *Notes and Queries*, 12th series ix (1921), 516 (see also 448, 496-7).

Coates, James (fl. 1805-13), of Bridlington?, Yorkshire, a ‘labourer’. He published *A Description of Burlington Key and Neighborhood* (Gainsborough, 1805), *A Pathetic Elegy on the Death of W. Brown and C. Choddick, who Suffered on the Tempestuous Night of Oct 30th, 1807, while Engaged in the Herring-fishery* (York: T. Wilson and R. Spence, 1808), and *Bridlington-Quay, a Descriptive Poem, Second Edition, enlarged and improved; to which is added, A List of the Lodging-Houses* (Scarborough: printed for the author by G Broadrick, 1813), with a map of Bridlington’. (Jarndyce). All three publications have strongly nautical flavour (the list of lodging-houses in the Bridlington district is especially distinctive as would suggest that the publication is aimed at sailors on shore-leave.  

Source: 1813 volume via Google Books; Johnson (1992), items 192-3; Keegan (2008), 206; general online sources.

Cochran, John (fl. before 1889-90), of Paisley, a drawboy, weaver, and coal seller. He published pieces in newspapers.  

Sources: Brown (1889-90), II, 418-20.  

Cochrane, Robert (b. 1854), of Paisley, a turner and tenter. A selection of his poems are included in Brown.  

Sources: Brown (1889-90), II, 444-51.  

Cock, James (b. 1752), ‘The Grandholm Poet’, of Elgin, Aberdeenshire, the son of a weaver, was born into a large family. His education was ‘scanty, but what he received he seems to have turned to good account’ (Edwards). He trained as a handloom weaver, and in 1771, aged nineteen, he emigrated to the United States, but returned to Elgin when the ship was blown astray and after eight days at sea was forced into the port of Stromness, Orkney. In 1881 he began work as a ‘customer weaver at Fraserburgh under the patronage of Lady Altoun’ (Radcliffe), and as an estate steward. On the death of Lord George Fraser in 1781, his prospects were, as Edwards puts it, ‘blasted’ and he was ultimately ‘forced by penury’ back
to his home town, where he ‘struggled hard to make both ends meet for another twelve years’. However, in 1796 he became the overseer of a linen factory at Grandholm, and also worked independently as a weaver. ~ Cock published *Simple Strains, or the Homespun Lays of an Untutored Muse* (Aberdeen: printed for the author, 1806), bound up from pamphlets. The various later editions (Aberdeen, 1810, 1820, 1824) have changes to their contents, and variations in their titles: ‘Simple Strains or…’ and ‘Hamespun’ for ‘Homespun’. Radcliffe includes the poem ‘Willie and Davie’, from the second edition, on his webpage, and quotes from Cock’s interesting account of the volume’s genesis: ‘In the year 1806, being then labouring under a complaint of the stone, under which I groaned for six years, and being greatly disabled from labour, I applied my self to the composition of poetry. Reduced to extreme necessity, with the advice of some friends, I forced myself out in public view, and at the above date, published the first copy of my lame productions’ (v-vi). The sense of needing a morally or practically justifiable reason to publish was a common one, and the use of the adjective ‘lame’ to describe his poems subtly adds lameness to the disabling pain of a kidney-stone that he discusses, offering his poetry as a kind of therapy for illness. Despite this modesty and self-abnegation, his verses were clearly popular, and he is described by Radcliffe as the leader of a coterie of labouring class poets. Edwards includes his poem ‘To a Mouse’. ~ Sources: Edwards, 2 (1881), 181-2 and 16, [lix]; Johnson (1992), items 198-9; Blair, PPP (2019); Radcliffe; Mitchell, P247; general online sources. [S] [T]

Colburn, George (b. 1852), of Laurencekirk, Kincardineshire, from a large working-class family, though ‘by dint of untiring perseverance and self-denial, the children received a fair education’ (Edwards). They moved to Stonehaven when George was nine, and he attended school there for a short while, working in summer in the country and attending the school through the winter. He enjoyed being in the countryside and had an early passion for books, especially history and poetry. At fourteen he was sent to Montrose, Angus, to train in the grocery business. He also spent some time in America, visiting scenic spots such as Niagara Falls, the Great Lakes and the St Lawrence River, before returning to Scotland after three years due to poor health. He contributed prose and poetry to ‘various public prints’ and published two volumes, *Poems: Historical and Descriptive* (Brechin: Brechin Advertiser Office, [1883]), with an Introduction by D. H. Edwards, and *Poems on Mankind and Nature* (Glasgow: Maclaren and Sons, 1891). His poems ‘include verse on political topics, pastoral, many poems on Stonehaven scenery, emigrant verse’,
and ‘verses on famous figures e.g. Gladstone’ (Blair). Edwards selects four poems, all in his usual style of a rather formal poetic English: ‘The Glen’, ‘James Beattie’, ‘Eliza’ and ‘Dunnotar Castle’. ~ **Sources:** Edwards, 5 (1883), 64-70; Reid, *Bards* (1897), 121-3; Blair, PPP (2019); Mitchell, P248. [AM] [S]

Coldwell, Peter (1811-1892), of Lauder, Berwickshire, a grocer, wrote humorous poems and recitations, some of which are published in Crockett. ~ **Sources:** Crockett (1893), 335-9. [S]

Cole, Charles (*fl.* 1833-51), described on the title page of *Political... Poems* as ‘a London Mechanic’, by Ashraf as a ‘mechanic’, by Scheckner as a ‘Little-known worker-poet’, and by Schwab as Secretary of the United Operative Weavers of London. He published *Political and Other Poems* (London: W.C. Mantz, 1833, second edition 1834, both in BL), ‘A poetical address to his grace the Duke of Wellington’ (1835), several poems in the radical papers in the 1840s and 1850s (see Scheckner), and Sanders lists three of his poems published in the *Northern Star*, ‘The Strength of Tyranny’, 9 May 1846, ‘The Spirit of Wat Tyler’, 16 September 1848, and (as C. Cole) ‘Who Made the Poor?’, 4 January 1851. ~ **Sources:** *Northern Star*, as cited; Kovalev (1956), 120-1; Ashraf (1975), 143-8; Ashraf (1978), I, 13, 24, 43-4; Scheckner (1989), 129-32, 331; Schwab (1993), 188; Boos (2002a); Sanders (2009), 263, 274, 282; information from Bob Heyes. [CH] [T]

Coles, John (1775-1842), of Weedon Lois, Northamptonshire, the son of John and Hannah Coles. A shoemaker, and an agricultural labourer, he co-authored with Joseph Furniss (qv), *Poems Moral and Religious* (1811), the two authors stating in the preface, ‘We are plain unlettered men; having never received the advantages of an education ... from our childhood to the present time we have been under the necessity of labouring hard for our daily support’. Coles married Hannah Whitenee [sic] on 31 July 1800 at Raunds, Northamptonshire. ~ **Sources:** Hold (1989), 53-4; information from Andrew Ashfield. [SM]

Collier, Mary (1688?-1762), of Midhurst, Sussex, a farm worker, charwoman, washerwoman and general labourer, who had no formal education, but was taught to read when very young by her mother. In delineating the seasonal drudgery working-class women are locked into, and railing against such inequities as woman’s double-shift, her poem *The Woman’s Labour* (1739) is also a rejoinder to Stephen Duck’s (qv) poem of male labour, *The Thresher’s Labour* (1736), which had
included some derogatory comments on women’s contribution to harvest-time work. At 246 lines, her poem is wittily written, in what E.P. Thompson describes as “the old folk mode of the “argument of the sexes””, and also comments upon the relation between private vices and public welfare with a lack of deference that illuminates the humbug about ‘national’ wealth, and may partly account for the shortage of patronage she experienced. Collier spent several years nursing her sick father before relocating to Petersfield in Hampshire after his death, where she worked as a washerwoman and itinerant household brewer until the age of 63. She retired to a garret in Alton, last being identified in her 72nd year composing a poem in honour of the marriage of George III. ~ Collier is one of several eighteenth-century plebeian poets who have been revived and anthologised since the 1980s. Her poems were first reprinted around 1820, perhaps in response to the revived interest in labouring-class poetry in this period. Her modern re-emergence was a product of second-wave feminism: in 1974 Sheila Rowbotham printed an extract of *The Woman’s Labour* in her major study, *Hidden from History*; Mary Chamberlain included an extract in her *Fenwomen* the following year. Roger Lonsdale printed substantial extracts in his two anthologies (1984 and 1989), bringing her to a wide audience, while two ‘back-to-back editions of Duck’s and her ‘labour’ poems put these texts solidly on the academic radar. ~ Although the absence of letters and eminent patrons has meant that the particulars of her life remain cloaked in obscurity, she stands unmistakably as a seminal poetic spokesperson for the common woman. Her poem ‘The Three Wise Sentences’ is an archetypal feminist reworking of scripture, from the apocryphal Book of Esdras. Three young men debate ‘What, in their Judgments, did in strength excel / All other things’. The third triumphantly argues the case for ‘Women’. ~ Collier published *The Woman’s Labour: An Epistle to Mr. Stephen Duck; in Answer to the late Poem, called The Thresher’s Labour. To Which are added, The Three Wise Sentences, taken from the First Book of Esdras, Ch. III. and IV* (1739). The main poem has been edited, alongside Stephen Duck’s *The Thresher’s Labour*, by Moira Ferguson (Augustan Reprint Society, 1985), and by E.P. Thompson and Marian Sugden (Merlin, 1989): see sources, below. Also published were *Poems on Several Occasions*. Winchester: For the Author, by Mary Ayres, 1762 and 1820?), with ‘Some Remarks of the Author’s Life drawn by herself’, and *The Poems of Mary Collier* (1765?). Her poems ‘To a Friend in Affliction’ and ‘Verses Addressed to Mrs Digby’ were featured in volume 2 of *The Lady’s Poetical Magazine* (1781-82), four volumes. ~ **Sources:** Tinker (1922), 94-5; Unwin (1954), 73-4; Sheila Rowbotham, *Hidden from History* (London: Pluto Press, 1974), 24-6; Mary Chamberlain, *Fenwomen* (London: Virago, 1975), 10; Lonsdale (1984), 325-6; Klaus
Collier, Mary (Mary Peach) (1799-1858), of Derby, a housemaid, was born in Matlock, the daughter of James Peach, a stone mason. She moved to Belper, and married John Collier in Duffield in 1823. Collier published Poetic Effusions, by M. Peach (Derby: printed for the authoress, 1823, 1835, 1847, 1851). The first edition appeared in 1823 and the pieces composed in intervening years added to the later editions. The Bodleian catalogue specifies her as ‘Mary Collier, of Belper’. ~ The biographical facts briefly given here were principally gathered by two English students from Murray State University, Kentucky, Angie Hatton and Angela
Walther, who with their project supervisor Kevin Binfield visited Derbyshire in 2009 to research Mary Peach Collier, as part of a remarkable and pioneering project in recovery research teaching, described by Binfield in his chapter, ‘Life Study in and Beyond Mary Peach Collier’s Poetic Effusions’, Binfield & Christmas (2019), 227-38. ~ **Sources:** Johnson (1992), item 205; C. R. Johnson, cat. 49 (2006), item 72; ‘Poetry in Motion for Derbyshire Writer’, *Derbyshire Telegraph*, 12 February 2009 (article online); Kevin Binfield, ‘Life Study in and beyond Mary Peach Collier’s Poetic Effusions’ in Binfield and Christmas (2019). [F]

Collier, Samuel (fl. 1743), of Preston Baggot, Henley (modern Preston Bagot, Henley-in-Arden), Warwickshire, a labourer, published *On Discontent: By Samuel Collier, Labourer* (n.p. [1743]), beginning ‘Of all the evils that befal mankind’. Foxon notes that the Oxford copy (the only one I have located) has a manuscript note, ‘By a labourer that worked at the revd Mr Welchman at Preston Baggot near Henley 1742/3’. ~ **Sources:** Foxon (1975), C291; COPAC (Bodleian). [C18]

Colling, Mary Maria, née Kempe (1805-53), of Tavistock, Devon, the daughter of a farm labourer, worked as a domestic servant for most of her life. She was ‘sent to school to an old woman’, i.e. what was called a ‘Dame School’, and then attended a Free School at the age of ten, to learn needlework. Kossick, in LC5, records that her ‘sewing skills were meagre, but she possessed an impressive spelling ability and a memory so retentive that she was able to “mind” her poems, only writing them down when she was alone’. At the age of thirteen Colling went into service as a housemaid, an apparently because she loved gardening, was given a patch of ground to look after. Though ‘fearful of being thought “mazed” (Devonshire dialect for “mad”), she fancied that the flowers she nurtured could talk and was inspired by their secret confabulations to compose her poems’ (LC5). ~ Colling was enabled to publish these flower-inspired verses by subscription, as *Fables and Other Pieces in Verse. With some account of the author, in Letters to Robert Southey by Mrs Bray* (London: Longman, Rees, Orme, Brown and Green, 1831), with a subscription list. She did so assisted by the patronage of Anna Bray, a novelist and the wife of the vicar of Tavistock, as the book’s title acknowledges, although Kossick notes the strict limitations Bray set on this patronage, set out in her prefatory ‘letters to Robert Southey’, in which she outline a purely exceptionalist view of Colling’s poems. Bray was bitterly angry when this pleasing act of patronage led to demands for more of the same and, like Pope in his ‘Epistle to Arbuthnot’, she found herself inundated with manuscripts from would be-poets. She brought the subscribers in,
though, perhaps with the help of Southey, and they included the poets Wordsworth, Southey, Rogers, and L. E. L., as well as a ‘Mrs Kempe’, perhaps the poet’s mother, whose copy was listed for sale by the booksellers Hart and C.R. Johnson. ~ Colling also suffered as a result of the success of the volume, finding herself the object of local resentment and jealousy. Kossick notes that her art as a maker of verses ‘enabled her to enact cathartic revenge’ against these unexpected enemies. And whilst her poetry is generally almost too well-behaved in its style, the ‘extraordinary metaphorical violence of one poem’, Kossick writes, ‘breaches the bounds of conformity enough to hint at Colling’s suppressed potential’. Her suppressed rage ‘assumes full gothic panoply in “The Birth of Envy”, an evocation of infernal chaos that belies the “sad picture of one naturally so gentle” (Wright, 109)’ (LC2). The expression of this righteous anger perhaps pre-figures a more alarming kind of outburst, in the ‘aspects of Tourette’s Syndrome’ Kossick records that Colling suffered in later years, manifested especially in restlessness and swearing. She was eventually ‘deemed insane and confined to an asylum’ (LC2). Eventually she was released, but she died soon after, her health broken, aged 48. ~ Kossick’s account in LC5, on which I’ve purposely drawn on heavily here, is required reading for this poet. She selects three of Colling’s poems, ‘To Robert Southey, Esq. Poet Laureate, &c. &c. On being told by Mrs. Bray, that he had most kindly noticed me and my little verses’, ‘The Eagle and the Toad’, and ‘The Birth of Envy’. ~

Sources: Southey (1831), 212-13; Anna Eliza Bray, Traditions, Legends, Superstitions, and Sketches of Devonshire on the Borders of the Tamar and the Tavy, Illustrative of its Manners, Customs, History, Antiquities, Scenery, and Natural History, in a series of Letters to Robert Southey, Esq., three volumes (London: John Murray, 1838); Wright (1896); Blain et al (1990), 225-6; Jackson (1993), 83; ABC (1996), 271-2; ODNB; Burmester, Women, 378; John Hart, catalogue 69, item 108; C. R. Johnson, Catalogue 48, item 105; LC5, 11-16. [F] [LC5]

(?) Collins, Emanuel (b. 1712?), of Bristol, ‘Revd. Emanuel Collins’, a rhyming publican who kept the Duke of Marlborough public house in Bedminster, where apparently he ‘celebrated irregular marriages’ (Meyerstein). Whether he was actually an ordained minister or not is unclear from the sources. Collins published Miscellanies in Prose and Verse (Bristol, 1762). Thomas Chatterton (qv) satirised him in passing, in an ironic wish to sing ‘like Midnight Cats or Collins’. ~ Sources: Meyerstein, A Life of Thomas Chatterton (London: Ingpen & Grant, 1930), 81; Lonsdale (1984), 500-1; Thomas Chatterton, Selected Poems, ed. Nick Groom (Cheltenham: Cyder Press, 2003), 66; general online sources. [C18]
Collins, George Thomas (b. 1844), of Southampton and then Blackburn, Lancashire, a brush maker, published in the Blackburn newspapers. ~ Sources: Hull (1902), 264-71, which includes an autobiographical statement by the poet.

(?) Collins, John (1742-1808), ‘Brush Collins’, born in Bath, Somerset, though he later settled in Birmingham, a tailor’s son, a staymaker, popular actor and musical entertainer. He published *Scripscrapologia, or Collins’s Doggerel Dish of All Sorts* (Birmingham: ‘Published by the Author Himselves and printed by M. Swinney’, 1804). A long subtitle gives a further sense of what is intended, essentially an entertaining miscellany developed partly from his stage performances, a sort of greatest hits album: ‘Consisting of Songs Adapted to Familiar Tunes, And which may be sung without the Chantertipe of an Italian Warbler, or the Ravishing accompaniments of Tweedle-dum or Tweedle-dee. Particularly those which have been most applauded in the author’s once popular performance, call’d The Brush. The gallimaufry garnished with a variety of comic tales, Quaint Epigrams, Whimsical Epitaphs, &c. &c.’ The title page displays a variety of typefaces and sizes appropriate to this idea of a comic miscellany. In an ‘Apology to the Reader’ Collins notes that some of the pieces have been published in the *Birmingham Chronicle*, ‘and copied from thence, though not altogether correctly, into other provincial prints, while their editor omitted to insert the Name of poor BRUSH at the Bottom of the Scroll’. The volume is dedicated in a poem entitled ‘Previous Apostrophe, (For it cannot be called a dedication) To Mr. Meyler, Bookseller and printer, in the Grove, Bath’ (William Meyler, qv). Collins’ poems as much as his performances were admired, and one of them, ‘Tomorrow’ was included in the popular Victorian anthology, Francis Palgrave’s *Golden Treasury of English Verse* (1861), while other poems of his were reprinted in other anthologies. He performed in Bath, Dublin, London (where he also gave lectures) and elsewhere before settling in Birmingham. ~ Sources: Johnson (1992), item 207; DNB/ODNB; NCBEL III (1969); LION; main text via Google Books. [T]

Collins, Samuel (1802-78), of Hollinwood, near Manchester, ‘The Bard of Hale Moss’, a weaver, and a radical. He wrote verses in Lancashire dialect, and published *The Wild Floweret* (Manchester, 1875); *Limerick Races, as Sung by Sam Collins* (1860?), and *Miscellaneous Poems and Songs* (1859). ~ Sources: Reilly (2000), 103; ODNB.
Collins, Sarah (fl. before 1839), a broadside balladeer who ‘was transported to Van Diemen’s Land for highway robbery’, according to her ballad, quoted and discussed in *Fraser’s Magazine* in 1839: possibly her name is a pseudonym, or the whole thing may be just a folk story, though Hepburn is inclined to think it authentic. She writes of a deeply cruel punitive regime where ‘They chain us two by two, and whip and lash along, / They cut off our provisions if we do the least thing wrong, / They march us in the burning sun, until our feet are sore, / So hard’s our lot now we are got upon Van Diemen’s shore.’ (There is a great deal more in this vein.) NLS has a copy of the Collins broadside. It is printed on one side under the heading of ‘Female Transport’ (‘Come all young girls, both far and near and listen to me’), alongside a poem about a male transport, ‘the New Transport’s Farewell’. There is no date, but a printer is named: ‘Walker, Printer, Durham’. The ballad was also printed elsewhere, and there are variant versions. It appears on several Australian websites, and on the Australian Folk Song site, folkstream.com it has a musical setting added. This site draws from a copy in the Mitchell Library, Sydney, and the notes point out that nearly 25,000 women and girls were transported (included, one might add from the convict records, another Sarah Collins, transported for seven years in 1846), half of whom were Irish (and half of whom went to Van Diemen’s Land, later named Tasmania). ~ **Sources:** as cited; ‘Horae Catnachiae’, *Fraser’s Magazine*, 19 (1839), 407-20 (414-25); Geoffrey C. Ingleton, *True Patriots All; Or News from Early Australia as Told in a Collection of Broadsides* (Sydney: Angus & Robertson, 1952); Robert Hughes, *The Fatal Shore* (London: Pan Books, 1987); Hepburn (2001), I, 40 and 274 note; Australian Culture website and other online sources. [F]

Collins, William (1838-90), of Strabane, County Tyrone, a labourer, soldier, and a journalist. He emigrated to Canada at the age of thirteen or fourteen, lived in Upper Ottawa for some years, crossed to the US when the Civil War broke out and served in one of the Western regiments. In 1866 he accompanied General O’Neill to Canada, ‘in connection with the expected Fenian invasion of the Dominion’. He worked as a labourer in the quarries of Cleveland, Ohio, writing poems for the *Boston Pilot*. He became a staff writer on the *Irish World* and later the *New York Tablet*, and he co-founded with fellow Irish poet J. C. Curtin a short-lived periodical, *The Globe* in New York, and wrote as well for ‘many other papers’. Collins published *Ballads, Songs and Poems* (New York, 1876). Notable poems include ‘Tyrone Among the Bushes’ and ‘Summer in Ireland’, the latter being reprinted in *Shamrock*, 8 September 1883. ~ **Sources:** O’Donoghue (1912), 74. [CA] [I]
Collyer, Robert (b, 1823), of Keighley, Yorkshire, a factory-worker and a blacksmith, who emigrated to the United States in 1850, and later entered the Methodist ministry. ~ Sources: Andrews (1885), 137-40. [B]

Comrie, William (fl. before 1889-90), of Paisley, a ‘knight of the shuttle’ (i.e. a weaver). Some of his poems are include in Brown. ~ Sources: Brown (1889-90), II, 260-63. [S] [T]


Connell, Philip (fl, 1865), of Mountnugent, County Cavan, later of Manchester, a self-described ‘self-taught peasant’, who attended a ‘hedge school’ in Ireland, and was otherwise self-taught. Originally a native Irish speaker, he was an ‘immigrant Irish plasterer’ in Manchester when he wrote ‘A Winter Night in Manchester’, included in his volume, Poaching on Parnassus: A Collection of Original Poems (Manchester and London: John Heywood, 1865), a ‘tiny subscription edition’. The volume has two particular strengths, which reflect his position as an Irish emigrant in England: descriptive work such as the winter night poem, and Irish poems, generally
through his rendering of mythical material, presented in a quite scholarly way, with endnotes. The poem also includes ‘The Cotter’s Sunday Morning’, a homage in the form of a kind of sequel to Burns’s famous poem, ‘The Cotter’s Saturday Night’ (Robert Burns, qv). There is also quite a lot of civic occasional poetry, marking topical events and personalities. The title page describes Connell as the ‘Author of “Orwin and Sebana.” etc.’, but I have not identified any version of this Irish myth under his name. It may have been published in a periodical. ~ Sources: Philip O’Connell [not the poet], The Schools and Scholars of Breiffine (Dublin, 1942), 410; Maidment (1987), 99, 150, 152-4; B. E. Maidment, ‘Describing Manchester Poetically: Philip Connell’s “A Winter Night in Manchester”, Manchester Regional History Review, 10 (1996), 14-28; Reilly (2000), 104; NTU. [I]

Conqueror, Jessie (b. c. 1835, d. before 1905), of Almondbank, Perth, a ‘linen and yarn bleachfield bleacher’. She is identified as such from the 1851 Census by Kirstie Blair, though here is little further evidence on her life, other than the fact that her posthumous collection of 1905 calls her the ‘Wife of John Gardiner’. There is stronger evidence of her literary activities, which focused on the periodicals, particularly the Glasgow Penny Post. This was where the poet ‘Edith’ published, and there are ‘Lines to Edith’ in Conqueror’s collection. Blair has identified Conqueror as the ‘J. C., Banks of Almond’ who published at least three poems in the periodical, and in mentioned in the correspondence columns. These poems include ‘The Agonised Cry of the Heart’ (19 January 1867), on a mining explosion. Posthumously published was her collection, Poems (1905). The few facts gathered here come from and are contextualised more fully in the source cited, which also prints her ‘Lines, Composed on Revisiting a Once Familiar Spot on the Banks of the Almond’. ~ Sources: original research by Kirstie Blair on the ‘Piston, Pen and Press’ web page, 11 November 2020, drawing on the 1851 Census and the Glasgow Penny Post. [F] [S] [T]

Constable, Michael (fl. 1841-56), of Dublin?, ‘M.C.’, ‘One of the Ranks’, ‘A British Soldier’, an Irish-born tailor, enlisted in 1841 and appointed a messenger at the Admiralty in London in 1856. He published National Lyrics for the Army and Navy (Dublin, undated; second edition 1848), Othello in Hell, and The Infant with a Branch of Olives, by ‘One in the Ranks’ (Dublin, 1848), Othello Doomed, etc., by ‘One in the Ranks’ (Dublin, 1849), and Songs and Poems (Dublin, 1849). ~ Sources: O’Donoghue (1912), 78. [I]
Constantine, Henry (1791-1870), of Carlton, Yorkshire, ‘The Coverdale Bard’. He published *Rural Poetry and Prose* (Beverley: John Green, 1867), two volumes, copy held at Leeds University Library. ~ **Sources:** Reilly (2000), 105; NTU.

Cook, Andrew (b. 1836), of Paisley, a compositor. ~ **Sources:** Edwards, 12 (1889), 268-71. [S]

Cook, Eliza (1818-89), of South London, the daughter and eleventh child of a Southwark brewer, tinsmith and brazier. Self-taught, she established in 1849 an important periodical, *Eliza Cook’s Journal*. She also published the collections *Lays of a Wild Harp: A Collection of Metrical Pieces* (London, 1835), *Poems* (1845), *New Echoes, and other poems* (London, 1864), *Poems* (1860, 1861), and *Poetical Works* (London, 1870, 1882 and New York, 1882). Her poems include ‘God Speed the Good Ship; Or, The English Emigrant’, ‘Stanzas to my Starving Kind in the North’ both discussed by Hepburn, as well as ‘The Streets’ (in which she recalls her London childhood), ‘A Song, to The People of England’, and five poems which were set to music in the 1840s and 1850s: ‘Nature’s Gentleman’, ‘The Old Arm-Chair’, ‘The Old Water Mill’, ‘The Indian Hunter’, ‘O come to the Ingle Side’. Her ‘Stanzas’ (‘Truth! truth! where is the sound’) were printed in Glasgow’s *Chartist Circular*, no. 54, 3rd October 1840, 220. ~ She published the following poems in the Chartist newspaper, the *Northern Star*: ‘Song of the Worm’, 8 June 1839; ‘The King of the Air’, 28 September 1839; ‘The Tree of Death’, 4 April 1840; ‘King Death’, 16 October 1841; ‘A Home with a Heart’, 6 August 1842; ‘Song of the Haymakers’, 15 July 1843; ‘Song of the Blind One’, 2 September 1843; Song of the Hempseed’ (first published in the *New Monthly Magazine*), 21 October 1843; ‘Rhymes by the Roadside’, 4 November 1843; ‘Birds’, 11 November 1843; ‘Old Songs’ (Abridged from the *Forget-me-Not* for 1844), 2 December 1843; ‘Song of the Old Year’, 30 December 1843; Song of the Spirit of Poverty’, 17 February 1844; ‘Many Happy Returns of the Day’, 23 March 1844; ‘My Old Companions’, 6 April 1844; ‘Love On’, 13 April 1844; ‘The Happy Maid’, 15 June 1844; ‘My Old Straw Hat’, 9 November 1844; ‘Christmas Song of the Poor Man’, 28 December 1844; ‘Summer Is Nigh’, 26 April 1845; ‘We’ll Sing Another Christmas Song’, 27 December 1845; The Heart’s Charity’, 22 June 1850, and ‘The Poor Man to his Son’, 26 October 1850. ~ Hepburn has much to say about her and notes that her ‘concern for the poor is evident in many poems’ (II, 410). Boos (2008, 281) notes her focus on the ‘need for humane treatment of animals’, citing the poems ‘God Speed the Plough’, ‘To a Favourite Pony’, ‘Old Dobbin’, and ‘On Seeing a Bird-Catcher’, and noting that she shares this concern with ‘rural poets
such as Elizabeth Campbell and Jane Stevenson’ (qqv: the Jane Stevenson who flourished in 1870). Cook is also notably sympathetic to the plight and exploitation of Native Americans, in her poem, ‘Song of the Red Man’ (in the Boos anthology, 290-1). She indeed is an altogether important figure in her period. ~

**Sources:**


Cook, James (fl. 1907), of Kilbirmie, in the Garnock Valley, North Ayrshire, published *Garnockside Liltons* (Beith: John E. Hood, 1907). A preface by Frank Gillon, schoolmaster, of Amisfield Schoolhouse, Dumfries (perhaps a former teacher of Cook’s who has moved south, but also included in the list of poets in ‘A Toast—“Local Poets”’; see further below), says that Cook was born and still lived in Kilbirmie. He gives no hard information on Cook’s life or work. However, much internal evidence in the poems suggests that he was probably a working man, possibly working in mills. He appears to have published largely in the *Glasgow Weekly News*, as well as other local periodicals including the *Ardrossan and Saltcoats Herald*, and liked to enter poetry competitions. And he sometimes wrote on political topics. He was evidently an active member of the Kilbirmie Burns ‘Red Wud’ Club (Robert Burns, qv), whose doings occasion several poems. There is a lot of ‘local patriotism’ about Kilbirmie. The Blair report notes he ‘appears to have emigrated to Canada in the late 1860s’, He certainly writes from Montreal in prefatory material to ‘To Whom It May Concern’ (1869), and he had a brother-in-law, Robert Kerr, who lived in Bagot, Manitoba, in 1905 (‘Scotland V. Canada’). But if he did emigrate to Canada, he certainly came back, because there are numerous local references to Kilbirmie matters he was involved in later, including for example, ‘Kilbirmie Flaxmills Mechanicals Society’ (34) to which he was admitted...
on 6 October 1902. It would be very hard for him to continue to be as widely involved in local matters as he evidently was from afar. That being said, a lot of his verse is playfully topical, and often involves curious newspapers stories picked up from all over the place, including transatlantic stories. His summary of a complex and learned lecture, beginning ‘Comparative anatomy, / Ligum logum latamy’ (52) reads almost like an early version of Tom Lehrer’s ‘The Elements Song’. ~ Among many other references to individuals, there is one to ‘Tom Burns, the Partick Poet’ (Tom Burns, qv), in ‘A Pun’ (29). And most interestingly of all from the point of view of the present Catalogue, is his ‘Toast—“Local Poets”’ (78-9). The ‘premier poet’ is a ‘gifted chiel ca’d “Tam McQueen”’ (Thomas MacQueen, qv), and a number of less known poets are mentioned, including Frank Gillo, the schoolmaster who wrote his Preface, and Cook himself, who gets a mark of only fair: “’Jamie Cook’ jist now is fairish, / Pen-picturing Kilbirnie Pairish’. ~ Sources: text as cited; Blair, PPP (2019); Mitchell, P197. [CA] [S]

Cooke, Noah (1831-1919), of Kidderminster, Worcestershire, ‘The Weaver Poet’, the son of poor illiterate parents, worked as a carpet weaver in what was then a huge industry in Kidderminster. He published Wild Warblings (Kidderminster, 1876). The volume begins with a short autobiography in which the poet describes the opportunities and limitations of his upbringing. It is worth quoting at some length: ‘My father was a journeyman weaver; he wove bombazine, a fabric composed of silken warp and woollen weft. The looms he held were built in the garret of the house he occupied. My mother also employed her spare time at the same business; and a bombazine loom was probably one of the first objects my eyes beheld. At an early age I was sent to the “Old Church school,” where the instruction was, I think, given gratuitously, for I do not recollect ever carrying any school-pence. During the time I attended that school there was a blithe, cleanly-looking, kind old gentleman, and I learnt to read and write a little under his care. His successor was a violent austere man, and I took a dislike to him at first sight. I often had cause to repent the change, and I began to dread the school as a place for torture rather than tuition. I played truant very frequently; the meadows and green lanes had greater attractions for me than the hated school. About that time the bombazine trade collapsed, and we were reduced to the greatest straits. I soon learnt by a too practical experience the miseries of extreme poverty. After enduring many privations and vicissitudes our domestic prospects grew a little brighter, and I got my first job of work. My employment was to turn a silk-winding machine, and my wages were two shillings a week, with twopence for myself. With this pocket money I often made purchases
of little books.’ Thus began his interest in writing. Cooke was a thoughtful man, and took an active role in his community, as a union representative for the weavers. Despite the hardship of his working life he continued to write poetry, and as late as 1916 privately printed a long religious poem, *Life*. — **Sources:** Burnett *et al* (1984), no. 170; L. D. Smith, *Carpet Weavers and Carpet Masters: The Handloom Carpet Industry of Kidderminster 1780-1850* (1986); Ashton & Roberts (1999), chapter 6, 70-75; Reilly (2000), 106-7; LC6, 269-86; NTU. [LC6] [T]

(?) Cookson, Mary Ann (fl. 1820-29), ‘M. A. Cookson’, was possibly in service, and possibly from North-east England (though there is also a Scottish connection). She published *Poems on Various Subjects, Never Before Published* (Leith: William Heriot, 1829), three edition published that year. The Preface says that her poems were ‘unpremeditated effusions of fancy’, written between the ages of fourteen and twenty, and that she has published them ‘at the urgent request of a number of intelligent and respectable Ladies’. She apologises for blemishes caused by the little time ‘which a variety of business has left for revisal’. Blair considers that Cookson may be a working-class poet, and this account of their publication would certainly support that idea. (It may or may not be significant that the Preface, which addresses ‘an indulgent public’ in the third person, is signed as ‘Their most obedient humble servant’.) The poems are occasional, often imaginative; most commonly on biblical themes, sometimes on historical or topographical materials. Illness, decline of health and death are the subjects of several poems. One is signed from Newcastle, one (on Scottish hero Rob Roy MacGregor) from Cramlington House in Northumberland. They include ‘Stanzas to the Memory of Robert Burns’ (qv), ‘Verses on Visiting Stirling Castle’, ‘Macduff’s Castle’, and one on ‘Largo Law’, the hill in the East Neuk of Fifeshire. The latter is written in the stanza and style of John Dyer’s ‘Grongar Hill’ (1726) and similar ‘hill’ poems, and shows a fairly broad historical and geographical knowledge of the area. One poem references Carvilla Church Yard, Northumberland, a location not so far identified. ‘The City of Edinburgh’ is celebrated, though the poet admits in it that she is not Scottish, but ‘a stranger’. Elsewhere she writes, ‘A Southern [sic] I roam in the bleak rugged North’ (83). The book ends with a partial list of the ‘several hundreds’ of subscribers, led by ‘Right Hon. Lady Janet St Clare, Daughter of James Earl of Rosslyn, M. P. Rosslyn Castle’ and one or two other ‘Hons.’ and ‘Right Hons.’, with a good many clerical names, and the odd academic, journal editor, military officer, etc. They include ‘D. Sillar, Esq. Irving, the Ayrshire Bard’ (David Sillar, qv). The subscribers’ locations range through southern and eastern Scotland, or are from the
Tyneside area. It is ultimately quite hard to judge the social background of this poet, though a possible explanation which deeper research might prove, would be that she was in service, very probably to James, 2nd Earl of Rosslyn (1762-1837), or his daughter, Lady Janet St Clair-Erskine (d. 1880), the two aristocratic patrons who head up Cookson’s subscription list. ~ Sources: text via Google Books; Blair, PPP (2019); Mitchell, P229; COPAC (BL, NLS); general online sources. [F]

Cooper, George (1829-76), of Arbroath, Forfarshire, was trained as a painter, and also worked as a flax-dresser when trade was slow. He moved to England as a young man, working at his trade and then enlisting in the 83rd Regiment of Foot, serving in India with that regiment during the Indian Rising of 1857-8. This took a great toll on him, and he returned to Arbroath in poor health in 1862, living thereafter a ‘quiet, unostentatious life’ (Reid), finding solace in writing tales and lyrical poems. He appears to have been a modest writer who wrote for his own pleasure, and declined to publish when encouraged to do so. He left behind in manuscript a large number of poems, including several of three or four hundred lines, as well as his tales, which were passed to George Gilfillan, who admired them, though they were never published, the suggestion being that his family was as cautious about them as he had been. Edwards notes that many of his verse are ‘exceedingly humorous’. He finds space for two, ‘Dry Up Thy Tearfu’ E’e’, Sweet Lass’ (also in Reid), and a comic narrative poem, ‘The Bowl o’ Bluid’; both written in Scots. ~ Sources: Edwards, 6 (1883), 72-7; Reid, Bards (1897), 124. [S] [T]

Cooper, Henry (d. before 1873), of Edingley, Nottinghamshire, a stocking-weaver, who ‘almost without help’ educated himself so and later on became schoolmaster of Amlwych, on Anglesey in Wales, ‘where his ashes peacefully sleep’ by 1873. He was ‘[a]another true poet, who must have loved poetry for its own sake alone, for he has left no formal collection of his writings’; he is mentioned with others in Spencer T. Hall’s account of Samuel Plumb (qv), as evidence of a notable richness in the soil of Edingley for growing local poets. ~ Source: Hall (1873), 316. [W]

Cooper, Joseph (1810-90), of Thornsett, New Mills, Derbyshire, ‘The Poet of Temperance’, was orphaned at seven and went out to work early. He published The Temperance Minstrel: Original Melodies (Manchester: Heywood, 1877), which was a pamphlet publication printed in New Mills, and Helping God to Make the Flowers Grow, with other original poems, hymns, song, dialogues, recitations (Manchester: Brook and Chrystal, 1889). ~ Sources: Samuel Laycock (qv), ‘To my Friend, Joseph
Cooper, the Derbyshire Bard’, Collected Writings (2nd edition, Oldham, 1908); Reilly (2000), 107; Charles Cox, Catalogue 51 (2005), item 73.

Cooper, Thomas (1805-92), ‘Adam Hornbook’, of Leicester, then Gainsborough, Lincolnshire, born into a working-class family, a shoemaker and a teacher, journalist and preacher, a significant autodidact, and a major Chartist figure, not least as a poet, best known for his epic and widely reviewed prison poem, The Purgatory of Suicides: A Prison Rhyme (1845), and for the fact that, as Sales (2002) puts it, Cooper’s ‘life, and to a lesser extend his works, were raided and reconstructed by [Charles] Kingsley for his social-problem novel Alton Locke: Tailor and Poet (1850)’. Bradshaw & Ozment note that he joined the Chartists in 1840 ‘when he discovered the extent of the workers’ misery in the course of writing a story for the Leicestershire Mercury’, supporting the cause ‘in rousing speeches and songs and in his role as the editor of the Midland Counties Illuminator’. ~ Cooper published many other volumes of poetry and prose including Wise Saws and Modern Instances (1845), The Baron’s Yule Feast. A Christmas rhyme (1846), Captain Cobbler; or the Lincolnshire Rebellion. An Historical Romance of the Reign of Henry VIII (1850), Eight Letters to the Young Men of the Working Classes (1851), The Belief in a Personal God and a Future Life (1860), A Calm Inquiry into the Nature of Deity (1864), The Bridge of History over the Gulf of Time (1871), Plain Pulpit Talk (1872); The Life of Thomas Cooper. Written by Himself (London, 1872), God, the Soul, and a Future State (1873), A Paradise of Martyrs (1873), Old Fashioned Stories (1874), The Verity of Christ’s Resurrection from the Dead (1875), The Verity and Value of the Miracles of Christ (1876), Poetical Works (1877), Evolution, the Stone Book, and the Mosaic Record of Creation (1878), The Atonement and other discourses (1880), and Thoughts at Fourscore, and Earlier. A Medley (1885). Cooper also edited the Shakespearean Chartist Hymn Book (Leicester, second edition 1843). ~ The following poems and extracts appeared in the Chartist newspaper, the Northern Star (which reviewed Purgatory of Suicides on 7 February 1846, 4): An extract from ‘The Purgatory of Suicides’, 27 September 1845; extracts from ‘The Baron’s Yule Feast. A Christmas Rhyme’, 3 January 1846; ‘We’ll Rally Around Him’, 20 June 1846, ‘Sonnets on the Death of Allen Davenport [qv], by a Brother Bard and Shoemaker’, 5 December 1846, and ‘The Time Shall Come’ (Air: ‘Canadian Boat Song’), 3 April 1852. ~ Cooper left Chartistism in 1845 after a disagreement with its leader Feargus O’Connor, and ten years later became a Baptist minister. His 1872 autobiography, listed above, ran into many editions. Apart from its political, social and spiritual interest, it throws light on the life of Thomas Miller (1807-74, qv), a close contemporary and childhood friend of

**Cope, Elijah (1842-1917),** of Ipstones, Staffordshire, a gardener’s son, worked as a wood carver. He published *Poems by Elijah Cope of Leek* (Leek, 1875), including ‘An Elegy on the Late George Heath’ (qv). ~ **Sources:** Poole & Markland (1928), 248-50; George Heath web page.

(? ) **Copland, William** (b. 1837), of Strichen, Aberdeenshire, a saddler’s son, became a parish teacher, and obtained a Master’s degree. He published *Vacation Rhymes and Verses, Chiefly Relating to the District of Buchan, by William Copland, M.A.* (Dundee: Printed at the Dundee Advertiser Office, 1866), which the author describes as ‘Pieces...originally written as a sort of employment and solace in leisure hours, and while the author was in a delicate state of health’. ~ **Sources:** Reilly (2000), 108. [S]

**Corbet, Denys** (1826-1909), of Vale, Guernsey, a patois poet. His seafaring father died and he was drafted into militia, but left as a pacifist. He became a parish
schoolteacher and a farmer. Corbet published *Les Feuilles de la Forêt: ou, Recueil de Poesie Original, en Anglais, Francais, et Guernesais* (Guernsey, 1871); *Le Jour de l’an de 1874*, which was successful, and led to subsequent annual works, *Le Jour de l’an 1875*, 1876, and 1877, and *Les Chânts du drain rimeux* (1884), which acknowledges that he is the last, dernier, of the Guernesais patois poets. – *Sources*: Reilly (2000), 108; ODNB.

Corbett, Hamilton (1850-85), of Glasgow, a plumber and a singer. – *Sources*: Edwards, 8 (1885), 302-5. [S]

(?) Cordingly, John (fl. 1825-68), of Ipswich, was the son of William Cordingly (d. 1832) and his wife Amy (d. 1805). There is a tributary poem in his collection to his a sister my, who died in 1826 aged 39. By his own account he received ‘a very limited commercial education’. Copsey notes that he voted in the Ipswich election as a timber merchant of Duke St., Ipswich. Cordingly married Mary Jane Booth in 1818, and there were children. He published *Poems* (Ipswich: R. Deck, 1827), and *The River Orwell, A Descriptive Poem* (Ipswich, 1837). Copsey notes two prose works, *Remarks on the Subject of Union Societies among the Working Classes* (Ipswich, 1825), and *A lecture at the Great White Horse Hotel* (Ipswich, 1858). Cordingly and his family are buried in St Peter’s churchyard in Ipswich, and Cranbrook notes plentiful tributary verses on their stones. Cranbrook reprints his poem ‘To Love’ (I will not own thy sway, love’). – *Sources*: Cranbrook (2001), 182; Copsey (2000), 126; Johnson 46 (2003), nos. 280-1; text via Google Books.

Corrie’s best known play, *In Time o’ Strife*, was revived in 2013 by the National Theatre of Scotland, and in 2018 the fiftieth anniversary of his death was marked by a full academic conference on Corrie at the University of St Andrews, one outcome of which was the establishment of a web page dedicated to Corrie on the University website. ~ Sources: Ashraf (1975), 353; Charles Cox, Catalogue 51 (2005), item 344; ODNB; information from Sam Ward. [S] [M] [OP]

(?). Corry, John (fl. 1792-7), a self-taught Ulster writer who settled in London. He published *Odes and Elegies, Descriptive and Sentimental, with ‘The Patriot’, A Poem* (Newry, 1797), and miscellaneous prose works including histories of Liverpool, Macclesfield and Lancashire, biographies and stories. Subscribers to *Odes* included Lord Edward Fitzgerald, several other writers, and a number of United Irishmen, suggesting a link. ~ Sources: O’Donoghue (1912), 80. [C18] [I]

(?). Corry, Samuel (1867-70), of Ballyclare, County Antrim, a reedmaker, printer and bookbinder. Hewitt implies he is a poet, but I have not yet found evidence of this, though he certainly printed volumes by other Northern Irish poets, included in this catalogue. ~ Sources: Hewitt (1974) [I]

Corvan, Edward (1829-65), ‘Ned Corvan’, a popular Tyneside entertainer and a prolific songwriter, was born in Liverpool of Irish descent, and moved with his parents to Newcastle upon Tyne at the age of four. Three years later his father died, leaving his mother to earn enough to keep her family. Like another Tyneside songwriter, Robert Gilchrist, Corvan worked as a sailmaker. He then joined a travelling company, the Victoria Theatre, run by Billy Purvis (William Purvis, 1784-1853, qv). In about 1850 he left to join the Olympic Concert Hall, becoming at the ‘age of nineteen...the first full-time professional singer and songwriter in the North-East’ (Hermeston). He was also the first to dress up, performing in character, and dressing as both genders. He performed in concert halls, before setting up in South Shields, where he established Corvan’s Music Hall. After four years he went back to itinerant singing. ~ Corvan published Random Rhymes, Being a Collection of Local Songs and Ballads, Illustrative of the Habits and Character of the “Sons of Coaly Tyne” (Newcastle upon Tyne, 1850), a very rare book, a copy of which is in South Shields Public Library. In the 1850s he published four iterations of Corvan’s Song Book, 1-4 (Newcastle upon Tyne: W. Stewart, undated, c. 1850s). Hermeston notes that ‘Like [George, ‘Geordie’] Ridley and [Joseph. ‘Joe’] Wilson [qqv] who followed him, in the 1860s he appeared in the Tyne concert hall which accommodated audiences in

Coslett, Coslett (1834-1910), ‘Carnelian’, of Nantyceisiaid or Nantygleisiaid, near Machen, Monmouthshire, the family moving to Bedwas, Monmouthshire. Coslett was a coal miner and a poet, a member of ‘Clic y Bont’, the Pontypridd poets’ group, brother of William Coslett (qv), tutored by Caledfryn. Coslett competed in eisteddfodau though without national success. There is a monument to him at the Groes-wen burial ground. ~ **Sources:** DWB. [M] [W]

Coslett, William (1831-1904), ‘Gwilym Elian’, of Nantyceisiaid or Nantygleisiaid, near Machen, Monmouthshire, the family moving to Bedwas, Monmouthshire. A coal miner and a poet, a colliery official, and the brother of Coslett (qv), and a member of ‘Clic y Bont’, the Pontypridd poets’ group. ~ **Sources:** DWB. [M] [W]

Costley, Thomas (1837-1900), of Maghaberry, Belfast, County Down, of poor parents, a hand-loom handkerchief weaver in Belfast, Glasgow, and Salford, later an estate agent, and also a poor law guardian and a member of a number of literary societies in his adopted home of Lancashire. He published *Sketches of Southport, and Other Poems, by Thomas Costley, F. R. S. A. I.* (Manchester: Barber & Farnworth, 1889). He was also the author of two volumes of literary essays and talks, *My Favourite Authors* (London: Simpkin Marshall, 1894) and *Lancashire Poets and Other Literary Sketches; in a series of lectures* (Manchester: Abel Heywood, 1897). ~ **Sources:** O’Donoghue (1912), 82; Reilly (1994), 108; JISC. [I] [S] [T]

Courtenay, Georgina (fl. 1886), of Dundee, a resident of ‘The Home’, a home for ‘fallen’ women, in Paton’s Lane, Dundee. She published ‘Out of the Depths,’ in The People’s Journal, 27 November 1886, later issued as a broadside (there is a copy in Dundee Central Library). It may be a coincidence that ‘Georgina Courtenay’ is also the name of a character in Charles Lever’s 1865 novel, Luttrell of Aran, or perhaps the poet is using a pseudonym from the novel. ~ Sources: Dundee Courier, 29 November 1886; Kirstie Blair, ‘Dialect, Region, Class, Work’, in The Cambridge Companion to Victorian Women’s Poetry, ed. Linda K. Hughes (Cambridge: Cambridge University Press, 2019), 129-44 (128); information from Florence Boos. [F] [S]

Cousin, Mary (b. 1862), of Stirling, a blind poet who lost her sight through measles, but at twenty still planned to become a teacher. Her poems were published locally, and include ‘The Shetland Fishermen’, ‘Mother’, ‘Comfort in Adversity’, and ‘A Friend’. ~ Sources: Edwards, 4 (1882), 364-7; information from Florence Boos. [F] [S]

Cowan, Isa (fl. 1886), of Newton Stewart, Wigtonshire, Galloway, was born and lived ‘in the humbler walks of life’, and received little education. She published The Banks O’ Cree and Other Poems by Isa (1882; second edition, enlarged, Newton-Stewart: M’Credie and Anderson, 1886), full text on archive.org. Her poems ‘have been produced, sometimes in the intervals of domestic duties, and at other times in the very acts of household work’ (Edwards). Many were addressed to friends, and several are the acrostic verses popular in the period. Titles include ‘Lines on the Funeral of Miss Ranken’, celebrating the life of a teacher, ‘On Hearing An Essay Read in the “Vale of Cree” Lodge by Miss M. A—, Now Mrs. G—’, and ‘Wee Magie’. ~ Sources: archive.org; information from Florence Boos. [F] [S]
Cowan, John (b. 1840), of Paisley, a boilermaker and a spirit dealer. His poems are uncollected. ~ Sources: Brown (1889-90), II, 369-73. [S]

Cowan, Thomas (b. 1834), of Danskine, Garwald, East Lothian, a printer and, bookseller. ~ Sources: Edwards, 4 (1882), 326-34. [S]

Cowie, James (b. 1827), of Woodside, Aberdeen, a mason. He published *Hame-spun Lays of a Deeside Ploughboy* (1850). ~ Sources: Edwards, 1 (1880), 386. [S]

Cowper, William (1812-86), of Laurencekirk, Kincardineshire, taught by his mother, was a weaver and a teacher. He published *At Midnight with the Book and the Stars, and Other Poems* (Montrose, Edinburgh and London, 1874). ~ Sources: Edwards, 1 (1880), 185-87 and 9, xxii; Reid, *Bards* (1897), 124-5; Reilly (2000), 113. [S] [T]

(?) Cox, Roger (fl. c. 1699), of Cavan, a hatter, later the Parish Clerk of Laracor, County Meath, an eccentric. Four poems by him are quoted in Henry Brooke, *Brookiana* (London, 1804): ‘The Landlord’ and ‘Interest Like Rust’, The Deserted Fair’, and ‘Verses written in a Marriage Register Book of the Parish of Laracor’ (34-40). ~ Sources: *Swiftiana*, ed. G. H. Wilson (London, 1804), 1. 4-7; O’Donoghue (1912), 84. [C18] [I]

Cox, Walter (b. 1770-1837), ‘Watty Cox’, of County Meath, a blacksmith’s son, a gunsmith, and a political writer and journalist. He wrote for the papers of the United Irishmen, founded the *Union Star* in 1797 and after spending time in America founded in Dublin the *Irish Magazine and Monthly Asylum of Neglected Biography*, which he ran from 1807-15. In America again he started another journal, The Exile, which failed. He later lived in France and Ireland, dying in poverty. O’Donoghue describes Cox as a ‘remarkable character of the ’98 movement’. He published *The Snuff Box*, a bitter satire against America (New York, 1820), *The Widow Dempsey’s Funeral* (Dublin, 1822), a comedy, ‘much of the verse in the *Irish Magazine* for 1814’ including ‘The Parting Cup; or The Humours of Deoch an Darrish’, and a number of other works. ~ Sources: O’Donoghue (1912), 84; Richard J. O’Duffy, *Historic Graves in Glasnevin Cemetery* (Dublin: James Duffy, 1915), 33-4; DNB. [AM] [I]

(?) Coyle, Henry (fl. 1899), the self-taught son of a Connaught father and a mother from Limerick, born in Boston, MA. He contributed verse to the periodicals
Harper’s Bazaar, Detroit Free Press, Boston Transcript, Catholic Union and Times (Buffalo), and the Boston Pilot. He became the assistant editor of Orphan’s Bouquet, Boston. Coyle published The Promise of Morn (Boston, Mass., 1899), a book of poems. ~ Sources: O’Donoghue (1912), 85. [I]

Coyle, Matthew (b. 1862), ‘The Smiddy Muse’, of Arva, Killeshandra, County Cavan, though he lived in Scotland from infancy, was educated at Port Glasgow, and worked as a blacksmith in Govan. He published poems in the Glasgow Weekly Mail, Belfast Irish Weekly, Glasgow Observer, Ulster Examiner, and many other papers. ~ Sources: Edwards, 14 (1891), 215-19; O’Donoghue (1912), 85. [B] [I] [S]

(? Crabbe, George (1754-1832), of Aldeburgh, Suffolk, a major poet, the son of a ‘violent-drunken saltmaster’ (The Guardian, 24 April 2004); apprenticed to an apothecary, later a surgeon, and later still a clergyman. In a review of the series English Labouring-Class Poets 1700-1800 (2003), Richard Greene was puzzled as to why Crabbe, ‘who was brought up in desperate poverty’ was excluded from these volumes while Thomas Chatterton (qv) was included (Scriblerian, 37. no. 1 (Autumn 2004), 73). The short answer as regards Crabbe would be that he worked in two of the professions (doctor and church minister) and did not identify himself with the labouring-class or its traditions in his writings. But quite apart from his early poverty, there are a number of reasons to connect Crabbe with the labouring-class tradition. He wrote about working-class life as well as middle-class society in a way that suggests he had experience of both. In his early poem The Village (1783), which Raymond Williams calls a ‘counter-pastoral’ (The Country and the City, 91), he endeavoured to offer a ‘real Picture of the Poor’ as an antidote to the usual sentimental view of village life, and in doing so acknowledged the importance of the most prominent labouring-class poet of his century, Stephen Duck (qv), in the course of an exceptionalist argument about poverty and opportunity, cast as a rhetorical question: ‘Save honest Duck, what son of verse could share, / The poet’s rapture and the peasant’s care?’ Crabbe’s influence on labouring-class poetry may be less pervasive than that of Robert Burns, John Clare or Robert Bloomfield (qv), but may be seen obliquely in a work such as Alexander Balfour’s (qv) poetry volume, Characters Omitted in Crabbe’s Parish Register (1825). John Clare, however, took strongly against Crabbe, no doubt drawing on some of his own negative experiences, in reading him as part of a conservative tradition of comfortably-off clergymen with too much power in the village, telling the poor how they must live: ‘whats he know about the distresses of the poor musing over a snug coal fire in his
parsonage box’ (Letters, 137; see also 302). John Lucas, a long-time admirer of both poets, comes to Crabbe’s defence by facing down Clare’s rhetorical question: he knows ‘a great deal’, actually, ‘as anyone who has read The Village and The Borough knows’ (Lucas, ‘Bloomfield and Clare’, in Goodridge (1994), 57). Clearly something in the writing catches a nerve with Clare, though. In a review of Robert Bloomfield’s final volume of poetry, May-Day with the Muses (1822), the Monthly Review considers that Crabbe ‘is always most successful when he is painting some scene of wretchedness or knavery’ (94: 89-94), unlike Bloomfield, whose tales ‘delight to describe the virtues and happiness of rural life’. The kernel of truth in this generalisation is that Crabbe does indeed show a deep awareness of the wretchedness and poverty of rural life, not just in an early work like The Village, but throughout the series of ‘tales’ that form the most widely admired part of his poetic output. For Clare and Bloomfield this might seem like a form of condescension, an attack on the way poor people live, only seeing the bad things, but it is equally valid to read Crabbe’s narrative poems as merely realistic, offering a social critique rather than class contempt. Does he ‘blame and shame’, or does his verse storytelling have a higher function? Either way, these stories in verse are deeply rewarding to read, both as literature and as a perspective on social history contemporary with its period, including working-class history. ~ Crabbe’s major poetry publications were: The Village (1783), The Parish Register, published in Poems (1807), The Borough (1810), Tales (1812), and Tales of the Hall (1819). The standard edition of his poems is: George Crabbe, The Complete Poetical Works, ed. Norma Dalrymple-Champneys and Arthur Pollard (Oxford: Clarendon Press, 1988), three volumes. Modern selections include John Lucas (ed.), A Selection from George Crabbe (Longman, 1967, 1987); Howard Mills (ed.), George Crabbe, Tales, 1812, and other Selected Poems (Cambridge: Cambridge University Press, 1967); Jem Poster (ed.), George Crabbe: Selected Poetry (Manchester: Carcanet, 1986); Gavin Edwards (ed.), George Crabbe, Selected Poems (London: Penguin, 1991); Stephen Derry (ed.), George Crabbe (London: Dent, Everyman’s Poetry series, 1999). His ‘lost’ poem, The Voluntary Insane, was rediscovered, edited and published by Felix Pryor in 1995 (Manchester: Cohen). There is also a scholarly edition of the Selected Letters and Journals of George Crabbe, ed. Thomas C. Faulkner and Rhonda L. Blair (Oxford: Clarendon Press, 1985). Prominent among Crabbe’s prose works is An Account of the Natural History of The Vale of Belvoir (1795). There are seven of Crabbe’s notebooks in Cambridge University Library and one in Trinity College, Cambridge; many are concerned with scientific matters. ~ Sources: The Life of George Crabbe, by His Son, with an Introduction by Edmund Blunden (London: The Cresset Press,
Craggs, Joseph (c. 1870-1948), ‘Jossy’, a Durham miner, author of *Scalloper Jim* (a scalloper is a miner ‘who works coal entirely by hand, without the use of gunpowder’), self-published as a broadside in the early 1930s. Lloyd is rather patronising about this energetic verse-narrative, describing it as a ‘piece of epic hyperbole’ and supplying it with its ‘strophic arrangement, such as it is’ himself, arguably a step too far for an editor. ~ **Sources:** Lloyd (1978), 328, 366 (note). [M] [OP]

Craig, David (b. 1837), of Dundee, a Baxter’s factory boy at the age of thirteen, who rose to be a weaving manager, and wrote ‘lively skits at election times’. ~ **Sources:** Reid, *Bards* (1897), 126-7. [S] [T]

Craig, John (1796-1854?), “‘Coal’ Craig’, of Airdrie, North Lanarkshire, a muslin weaver, schoolmaster, poet and editor, geologist and lexicographer, described by Knox as ‘one of Airdrie’s most distinguished sons’ of the first half of the nineteenth century. His mother died in 1800, when he was in his infancy. The son of a merchant, Craig went to the Town School in Airdrie, but only attended for six months, and in 1805, aged nine, was sent, ‘much against the boy’s inclination’, to Glasgow to learn the trade of muslin weaving where, according to the *Chartist Circular*, he ‘became notorious for spoiling his work’. In 1808, through a work colleague who was a lay preacher, Craig was converted by (though he would later be in dispute with and expelled from) the Baptists. However it was this same preacher who first got him interested in educating himself, and he would continue to take an interest in, and write about, religious matters in later life. In 1811 he went to Paisley, where he wove, and the following year he went back to Glasgow. At the age of twenty (though the *Chartist Circular* says in 1819, when he would have been 22 or 23) he returned to Airdrie and opened a school. This went well until Craig, who always had radical and progressive political views, published a tirade following the Peterloo massacre. This played poorly with parents, who withdrew their children. Craig then moved down to Shotts, working in a school there, but neither school teaching nor the place itself suited him, as Knox (who describes Craig’s early career as a series of false moves) demonstrates by printing lines from Craig’s ‘The Miseries of a Village Schoolmaster’ (‘Condemned to toil amid the rude; / To reap the worst ingratitude’), and from his poem ‘The Parish of Shotts, a Parody’ (‘Know ye the land where the bleak herbless whinstone / In hillocks, not hills, rears its desolate head’). He moved up Edinburgh in 1822 and worked as an
editor, editing the Casket, and gaining ‘high commendation both from Sir Walter Scott and Christopher North’ (the pen-name of John Wilson, principal writer for Blackwood’s Magazine). His ‘Ode to Silence’ was published in Constable’s Miscellany. While he was running a school in Echobank, north of Edinburgh, Craig published a modest volume of poems, Poems by John Craig (Edinburgh: John Anderson Jun., 1827), with a fulsome dedicatory poem to the Countess of Wemyss and March. In addition to his tirades against schoolmastering and Shotts, there are signs in it that he had settled into the Edinburgh literary scene, with ‘Stanzas written for the Anniversary-Dinner of the Edinburgh Shakspeare Club, 1826’, as well as echoes of Byron (two ‘Hebrew Melodies’), and Thomas Campbell (‘Written on a Blank Leaf of [Thomas Campbell’s] “The Pleasures of Hope”’). It was quite well received and earned him literary friendships and admiration. However, although he would continue to write poetry, and in 1829 would produce a local periodical, The Talisman: or, Monkland and Bothwell Literary Melange with much of his own material in it, there appears to have been no further volume of poetry from his pen. ~

Returning to Airdrie, he found, as Knox puts it, ‘the whole district in the process of transition’. The ‘coal and iron industries had begun, and there dawned upon him the great opportunity of bringing his knowledge of geology to good account.’ Working as tutor to the family of a Mr Buttery, a managing partner in the Monkland Iron and Steel Company, ‘presented exceptional opportunities for developing his new bent’, and Craig would go on to publish ‘the first authentic Geological Survey of the coal measures of Lanarkshire’ (‘On the Carboniferous formation of the lower ward of Lanarkshire’, Transactions of the Highland and Agricultural Society in the year 1839), which won him a ‘premium from the Scottish Genealogical Society’, employment in surveying work with Glasgow Town Council, and a new role as a popular lecturer on geological matters. Known for this work as “Coal” Craig’, he also frequently contributed to Glasgow’s liberal newspapers. He also continued to print poems from time to time, and ‘many of his pretty songs have appeared in the Argus’ (Chartist Circular). His other major project was a dictionary, first issued as a part-work making it accessible to many, and then in two great 1,000-page volumes. Its title reflects both Craig’s natural interdisciplinarity, and the need to catalogue fully the language of the new industrial age: A New Universal, Technological, Etymological, and pronouncing Dictionary of the English language, embracing all the terms used in Art, Science, Literature (London: Henry George Collins, 1849). In 1850 Craig went to America to do some surveying work, and according to Knox, died there in 1854 at McGregor’s Landing, Iowa. However, his rather brief Wikipedia article—he is not in ODNB—puzzlingly
states that he died in 1880. ~ **Sources:** Craig’s *Poems* via Hathi Trust; ‘Literary Sketches: John Craig’, *Chartist Circular*, 104 (18 September 1841), 434; Knox (1930), 110-20; Wikipedia and online sources; information from Bridget Keegan. [S] [T]

Craig, John (b. 1851), ‘The Burrelton Muse’, of Burrelton, Coupar Angus, Perth and Kinross. After a ‘fair’ elementary education, he worked as an agricultural labourer, then became a fruit-grower. (Perthshire has long been known for its fruit-growing, especially of raspberries, which its soil particularly suits.) At the age of fourteen he won as a prize at his village school, James Hogg’s (qv) *The Queen’s Wake* (1812), and Edwards records that his first attempt at verse-making was based on one of the characters in it, a 100-line piece entitled ‘Old David’. He began to send materials in to the Dundee *Weekly News* and other papers, signed as ‘The Burrelton Muse’. Interestingly, Edwards writes that Craig had recently begun to study Tennyson, ‘and other master poets, and became so impressed with his own inferiority that he has of late hesitated to risk himself in print.’ It is surely worth comparing this anxiety at the great names of poetry, with the early confidence that James Hogg, a rural worker like himself, had inspired. There may also (to speculate further, perhaps unwisely) be a sense in which the Tennysonian gloom eclipsed a certain playfulness in verse that Craig will had learned from Hogg. Craig also wrote prose sketches. Edwards includes two of his poems, ‘Robin’s Welcome’, and ‘The Wastlan’ Win’. ~ **Sources:** Edwards, 2 (1881), 121-3. [S]

Craig-Knox, Isabella (1831-1903), ‘Isa’, ‘Isa Craig’, of Edinburgh, a hosier’s daughter, orphaned in childhood. She left school at ten, became a journalist, and was a feminist and social campaigner, living in Edinburgh and London. She served as the Secretary to the National Association for the Promotion of Social Science. Craig-Knox won first prize for an ode on Robert Burns (qv), and her poem was recited at the Burns Centenary, to a crowd of 6,000 at the Crystal Palace. ~ She published *Poems by Isa* (Edinburgh: William Blackwood, 1856), *Duchess Agnes, a Drama, and other Poems* (London: Alexander Strahan, 1864; 2nd edition, 1865). *Songs of Consolation* (London, 1874), and novels and prose writings, including a *Little Folk’s History of England* (1872). She also edited *Poems: An Offering to Lancashire* (London: Victoria Press 1863), a benefit publication for relief of the cotton famine, and summarised by Blair as a ‘well-known anthology containing canonical mid-Victorian poets, published at the women-run press by Emily Faithfull’. She contributed to *Fraser’s, Good Words, and The Quiver*. ~ **Sources:** Kerrigan (1991), 196-

Craw, William (1771-1816), of Chirnside, Berwickshire, a mason and a sailor. He published a Naval Poetical Journal in Twelve Letters (Kilmarnock: H. & S. Crawford, 1807), and Poetical Epistles (Kilmarnock, 1809). ~ Sources: Crockett (1893), 107-9; Blair, PPP (2019); Mitchell, P227. [S]

Crawford, David (fl. 1785-98), of Heriot Hospital, Edinburgh, a farmer. He published Poems, Chiefly in the Scottish Dialect, on Various Subjects (Edinburgh: Printed for the Author by J. Pillans & Sons, 1798). In his poem ‘Some Account of the Author’, Crawford writes of his lack of classical learning, and how he was ‘a kintra [country] farmer bred’ but that ‘Lady Fortune turn’d her back, / An’ lawyers cam’ an’ fell’d my pack’. Clearly he had lost his agricultural livelihood, and so made for ‘Edina Town’, Edinburgh, where he found good friends: ‘An’ now I’m singing like a lark, / Within the gate o’ Heriot’s Wark’, i.e. he is living and working at Heriot Hospital, a charitable school founded in the seventeenth century outside the city walls (see his poem ‘A Description of Heriot’s Hospital’, 6-9). Crawford’s precise role there is not made clear, though there is a great deal of interesting biographical and contextual
information to be gleaned from his sprightly collection of informal and ‘occasional’
poetry. The volume has an impressive and extensive subscription list headed by
the Lord Provost and Lord Lieutenant of Edinburgh, and ranging from councillors
and ‘bailies’, to (for example, under ‘A’) a shoemaker, a farmer, a slater, two
wrights, a music teacher, an M.D. and a tailor. No doubt the title, echoing Robert
Burns’s [qv] famous debut, helped; but clearly he was well liked in the city, and he
presents himself as a ‘character’, as well as a bard engaging in several exchanges of
poetic epistles with others in the volume. ~ Sources: text cited, via Google Books.

Crawford, James Paul (1825-87), ‘Paul Rookford’, of Catrine, East Ayrshire, worked
as a tailor in Glasgow, and was a temperance poet and the author of the
enormously popular newspaper and broadside verse, ‘The Drunkard’s Raggit
Wean’. He was also the brother of Mungo and John Kennedy Crawford (qqv). ~
Sources: Edwards, 1 (1880), 372-7 and 12, xvi-xvii; Murdoch (1883), 188-92; Eyre-
Todd (1906), 361-63; Kirsty Blair, ‘“The Drunkard’s Raggit Wean”: Broadside
Culture and the Politics of Temperance Verse’, Cahiers victoriens et édwardiens, 84
(Automne 2016), online open-access publication. [S] [T]

Crawford, John (1816-73), of Greenock, Renfrewshire, and Alloa, Clackmannanshire,
a house-painter, and a cousin once removed of Robert Burns’s [qv] ‘Highland
Mary’ (Mary Campbell). He published Doric Lays: Being Snatches of Song and Ballad
also wrote a prose work, Memorials of the Town of Alloa (1874). Crawford was a
contributor to Whistle-Binkie. ~ Sources: Rogers (1857), VI, 98-108; Wilson (1876), II,
396-8; Edwards, 1 (1880), 324-5 and 5, 101-4; Beveridge (1885), 39-45, 153-4; Reilly
(2000), 114-15; Blair, PPP (2019); ODNB; Mitchell, P227. [S]

Crawford, John (b. 1851), of Carluke, Lanarkshire, an opencast miner and a cabinet-
maker. Edwards in 1887 enthusiastically noted him down as a ‘well-known
Lanarkshire poet, whose productions, in a remarkable degree, display a pawky
humour and felicitous use of the Doric.’ He was a popular man, possessed ‘of a
versatility and force of character ever welling out in spontaneous and natural
ebullitions of native wit, mimicry, story-telling, song-singing, and patriotic ardour
for auld Scotland, its deeds of valour and sons of song’. At that time he published
his verses in the newspapers. Six years later he published a full volume, Some Bits o’
Scotch Verses and Sangs (Hamilton: Advertiser Office, 1893), with a photograph of
the author. The concise Blair report on it harmonises pretty closely with Edwards’s, noting its ‘good Scots verse on various themes’. The volume is dedicated to the geologist John Hunter, and neatly divides the verses into six short sections, ‘Verses anent the Bairns’, ‘Verses anent the Callans’ (i.e. of or for youth), ‘Verses anent the Auld Folk’, ‘Verses on Various Subjects’, Local Verses’, and ‘Some Sangs’. There are one or two lively political poems in the ‘local’ section, while the ‘various’ section includes a poem called ‘The Covenanter’s Funeral’ and ‘the Lay of the Miner’ which is much concerned with the poverty an hardship in the Scottish mining communities, and makes reference to the 1880 strike (i.e. the Lanarkshire strike led by Keir Hardie). Edwards prints ‘Kate Galloway’s Tam’, ‘Wee Dod’, ‘A New Year Lilt’, and ‘Maggie Hay’. ~ Sources: text as cited; Edwards, 10 (1887), 150-7; Blair, PPP (2019); Mitchell, P223; spartacus-educational.com. [M] [S]

Crawford, John Kennedy (b. 1831), of Catrine, Ayrshire, the brother of James Paul and Mungo Crawford (qqv), an apprentice draper in Glasgow, later working in the shawl trade in Paisley. ~ Sources: Edwards, 7 (1884), 292-7. [S] [T]

Crawford, Margaret (b. 1833), of Gilmerton, Liberton, Midlothian, a gardener’s daughter who ‘never enjoyed the advantages of a liberal education’, getting most of her learning from her mother. The family move to Torwoodlee, Roxburghshire, where she began writing poetry at the age of twelve. She was taught dress-making by the wife of her father’s employer, and subsequently worked as a nurse-maid at Craignish castle, Argyllshire. Her parent then moved to Stow, Midlothian, where she lived with them, working as a dressmaker. Another source says that she worked as a factory girl, and certainly she wrote about the experience and the trials of a factory girl’s life in her volume, but there is no mention of this employment in Rogers (1857). ~ Crawford published Rustic Lays, on the Braes of Gala Water by Margaret Crawford, A Gardener’s Daughter, Stow (Edinburgh: Mould and Tod, 1855). The volume includes poems on her pastor, her sister, and on an ill-tempered suitor, three poems on the Crimean War, and ‘seasonal, pastoral and religious poetry’ (Blair). ~ Sources: Rogers (1857), 206-13; Boos (2008), 19; Blair, PPP (2019); Mitchell, P227; information from Florence Boos. [F] [S]

Crawford, Mungo (1828-74), of Catrine, Ayrshire, the brother of James Paul and John Kennedy Crawford (qqv). An apprentice draper in Glasgow, partly paralysed at the age of 25, he went on to work as a ship’s purser, and later as a draper in Kilmarnock, Ayrshire. ~ Sources: Edwards, 7 (1884), 292-7. [S]
Crawford, William (b. 1803), of Paisley, a weaver and a soldier. He published *The Fates of Alceus: or Love’s Knight Errant. An Amatory Poem in five books, with other poetical pieces on various subjects* (1828). ~ *Sources*: Brown (1889-90), I, 404-05. [S] [T]

(?) Crealock, W. M. (fl. 1888), of London?, a sailor, published *Scraps by a Sailor; or, Rhymes of the Land and Sea* (London: Wyman and Sons, 1888), a ‘collection of short poems dealing principally with sea subjects’ (*Bookseller*). The collection is described in the *Literary World* as ‘very sailor-like, and full of a bright breeziness which is very pleasant’, however ‘there is no attempt at deep thought’. ~ *Sources*: *Literary World*, 39 (1889), 151; *Bookseller* (1888), 1255, 1279; Reilly (1994), 115; BL and the other copyright libraries.

(?) Crease, James (fl. 1847-49), an Edinburgh-published poet, who wrote in ‘intervals of leisure’, and according to one review, was ‘engaged in business’, and so ‘had to redeem the time devoted to the Muses from the engrossing business of daily toil.’ (*Scot. Cong. Mag.*) He published *The Child of Poverty* (Edinburgh: William Blackwood, 1847), which includes a comic poem on ‘Washing Day’, and *Sabbath in Edinburgh: A Poem* (Edinburgh: William Blackwood, 1849). His first collection was reviewed in three Christian periodicals of the time (see below), and listed in two others, from which we can surmise that he was an active Christian. Crease published a ‘Sonnet’ to John Ramsay’ (qv) in the latter’s collection, *Woodnotes of a Wanderer*. ~ *Sources*: *The Baptist Magazine* 40 (1848), 417; *The Christian Witness, and Church Member’s Magazine* 5 (1848), 16-17; 135-8; *The Scottish Congregational Magazine*, New Series, vol. X (1850), 132-5; Blair, PPP (2019); Mitchell, P227; COPAC (BL, NLS, and several others). [S]

Cresswell, Marshall (1833-89), of Fawdon, a Northumberland-born miner, the son of Thomas and Jane Cresswell, who worked at Dudley colliery (Cramlington), and also out in Borneo. A prose account of his experiences in Borneo were serialised in the local newspaper, the *Newcastle Courant*, as ‘From Dudley Colliery to Borneo’ (this has been transcribed and is reproduced on several sites on the Internet). He left school to work in the pit at the age of nine. He trained as a ‘sinker’ and it was this experience of sinking new mine shafts that led to his being recruited for work at Sarawak in Borneo. ~ Creswell was also a poet and songwriter who published numerous songs and autobiographical materials in local newspapers and elsewhere. He married Esther Brown in 1860 and they had six sons and a daughter.
A 36-page publication, *Local and Other Songs and Recitations* was published by John W. Chater in Newcastle, in 1876, and included an autobiographical sketch. An enlarged (100 page) second edition was published in 1883. His Wikipedia entry gives a list of his songs and publications. ~ **Sources:** Allan (1891), 512; FARNE archive (2004); Wikipedia; not in *ODNB.* [M]

Crighton, James (d. 1892), ‘The Whistler’, of Perth, later living in Arbroath, Forfarshire, a ploughboy, a station master, and finally an estate manager in England. ~ **Sources:** Reid, *Bards* (1897), 128-30. [S]

Crocker, Charles (1797-1861), of Chichester, West Sussex, a shoemaker who left school at the age of twelve. He often composed verses, and some that he sent to the *Brighton Herald* led to a subscription being raised for his first volume. Robert Southey became a good friend, and ‘asserted that his sonnet “To the British Oak” was one of the finest in the English language’. In 1839 he left shoemaking after thirty years and worked first as a bookseller, then as a sexton at Chichester cathedral and a bishop’s verger. (He would write a guidebook to the cathedral.) ~ Crocker published *The Vale of Obscurity, the Lavant and other poems* (1830, second edition Chichester and London, 1834, third edition, 1841), *Kingley Vale and Other Poems* (Chichester, 1837), *A Visit to Chichester Cathedral* (1848), and *The Poetical Works of Charles Crocker* (1860). Among the poems in his first volume is a poem on ‘Bloomfield’s Grave’ (Robert Bloomfield, qv). Another is on ‘Labour and the muse’. And there is also a sonnet, ‘After Reading a Volume of B. Barton’s Poems’ (Bernard Barton, qv). ~ Robert Southey, who became a good friend, ‘asserted that his sonnet “To the British Oak” was one of the finest in the English language’. There is a ‘Sonnet. To Charles Crocker’ by H. G. Adams in the Nottingham-based literary journal *Dearden’s Miscellany*, II (1839), 779. In 2014 a ‘blue plaque’ was unveiled in South Street, Chichester, commemorating this ‘Poet, Cathedral Sexton, and most respected Cicestrian’ (*Chichester Observer*, 11 March 2014). His papers are in the West Sussex Record office, Add. Mss 21,431 (National Archives web page). ~ **Sources:** *Sketches of Obscure Poets* (London: Cochrane and McCrone, 1833), 102-12; Winks (1883), 321-2; Johnson (1992), items 233-4; Sales (1994), 257-9; Sutton (1995), 256 (letters); Reilly (2000), 116; Keegan (2001), 200; Johnson 46 (2003), no. 282; Andrew Berriman, Alan H. J. Green and Richard Williamson, *Charles Crocker: Chichester’s Forgotten Poet* (Chichester, 2019), New Chichester Papers, Number Ten; *ODNB*; NTU. [SM]
Crofts, Thomas (1815-1904), ‘The Belper Poet’, of Woolley Moor, Ashover, Derbyshire, a farmer’s son, who worked as a draper in Belper, Derbyshire, where he had a shop just off the marketplace. A Congregationalist and a radical, Crofts was admired for his satires around local and general elections. His first poems were published in the local paper when he was nineteen, and he carried on submitting material almost until the end of his life. His materials are miscellaneous, and include poems on local topics like ‘Belper Park’, ‘Matlock Bath—a Dream’, and mention of the nailmakers of Belper, a major local industry. Further afield he writes on Servian (Serbian) independence, Garibaldi, and Australian emigration. Among his other poems are ‘A Pen and Ink Sketch of a Derbyshire Town’, ‘Lines Written on visiting Haddon Hall, August 1st, 1838’, ‘On Seeing a Soldier Wheeling a Barrow of Coals to a Cottage near Nottingham Barracks’, ‘“A Thing of Beauty is Joy for Ever”’ (from John Keats, qv, ‘Endymion’), and ‘Parting Words’. Late in his life he published a collection, A Castle in the Air and Other Poems (Derby: Bemrose and Sons, 1892). ~ Sources: Derbyshire Record Office, D1771; belper-research.com and other online sources; text via Hathi Trust.

Cronshaw, Joseph (b. 1851), ‘The Ancoats Poet’, of Newton Heath, Ancoats, Manchester, a self-made working man, the son of ‘poor but respectable’ parents who by the time he reached the age of 13 had become successful provision merchants. He had a ‘rough bringing up’ and was sent to work for a ‘gutta percha shoemaker’, but ‘this business proved injurious to the lad’s health’, and he left, determining that he would ‘never again work for a master’. Despite opposition from his parents, he hired a handcart and hawked salt, eventually becoming a successful salt merchant and entrepreneur, running the Onward Salt Wharf in Ancoats. Cronshaw wrote prolifically in verse and prose, in dialect and standard English, publishing in local newspapers, including the Wheat Sheaf; ‘issued by the Cooperative Society at Greenfield’, the Manchester City News, the Burnley Record, the North Cheshire Herald and the Cheshire Post. He published a single volume, Dingle Cottage (A Lancashire Story), with Poems and Sketches (Ancoats, Manchester: Herbert Eva & Co, Mosley Press, [1908]). Clearly a great deal of planning, design and care has gone into the presentation of this volume: the cover has the strap-line, ‘A Voice from Ancoats’, the title page notes ‘Introductory Remarks by David Lawton, Thomas Booth, Thomas Middleton’, cover and page both beautifully presented, with the text bordered by flower patterns (two bright red Lancashire roses frame the title-page), while the back cover is blind stamped with an ornate ‘DC’ framed in a curtained window or stage with open curtains. Opposite the title page is a
delicately printed photograph of the author, signed ‘Yours faithfully, Jos Cronshaw’. The volume is illustrated with line drawings throughout. (All this may be seen in the copy on the Massey page.) Behind this pleasing presentation, and the apparatus of a triple Introduction and authorial Preface, lies an intricate network of support: librarians, fellow writers in and on the dialect, co-operative societies, outlets for talks and recitations, local newspapers, and publishers willing to invest (for there is no subscription list). Behind the volume as a whole there is a tremendous sense of pride in regional writing, presided over by three spirits from the previous generation, the poets Edwin Waugh, Samuel Laycock and Ben Brierley (qqv), who are regularly name-checked in the preliminary materials. Indeed, one mixed prose-verse piece, ‘A Strange Dream’, uses the dream motif to discuss the experience of reading these three hallowed Lancashire dialect poets, and to underline this, handsome photographic portraits of each of them with names and vital dates, are interleaved with the poem (156-63). One of several frank, self-reflective poems in the volume, ‘Am I a Poet?’ (167-71) confirms one’s sense of, if not quite an anxiety of influence, at least a self-effacing, deferential and anxious desire to perpetuate and participate in the powerful popular and literary traditions the earlier poets represent. In his Preface Cronshaw proudly claims that ‘for over thirty years I have recited from the platform poems and sketches from WAUGH, BRIERLEY, LAYCOCK and other Lancashire authors’. The first poem in the book, ‘Aw’m Lonely, an Weary, an’ Sad’, is sub-headed ‘(Sequel to E. Waugh’s beautiful poem, “Come Whoam to thi Childer an’ Me.”)’, and there are three other poems about coming ‘awhoam’ in the book. (One might contrast this deeply respectful response to Edwin Waugh’s enormously popular sentimental poem, with Ben Brierley’s acridly parodic verse-riposte to the same poem: ‘Go tak’ the ragged Childer an’ flit.’) ‘Eawr Parson’ (72-3) says of the parson that ‘He ma’es one think o’ “Gentle Jone,” / An’ good owd “Roger Bell”, with these names footnoted as characters/titles of poems by Waugh and Laycock. Among the other poems, ‘Lost in London, or the Dialect in Distress’, subtitled ‘(Supposed conversation betwixt an Author and his Book)’, reflects a desire to re-assert the local and homely over the overwhelming, corrupting power of the metropolis, and is something akin to Mary Leapor’s (qv) humorous poem, ‘Upon her Play being returned to her, stained with Claret’ (compare also Robert Bloomfield’s (qv) satiric diatribe against the ‘great whirlpool’ of London, in his poem ‘Spring’, in The Farmer’s Boy, 1800). ‘A Tribute to Morley Park’ (186-7) is a paean both to a local amenity and to the author’s late parents (to whom the whole volume is dedicated). ‘Dingle Cottage ’, the opening prose work, is a 60-page novella in south Lancashire dialect, and there is prose
scattered elsewhere in the volume. ~ **Sources:** Maidment (1987), 368-9; main volume as cited, via Massey page; NTU.

Crosbie, Robert, of Walkerburn (or from nearby Innerleithen, Peeblesshire, from where he signs the second edition of his book), a mill worker. He published *Poems and Songs* (Edinburgh: John Forsyth, 1864; 2nd edition, Galashiels: W. Smith Elliot, 1888). The collection includes poems on mill work, and a ‘Song: As Sung at the Celebration of Burns Centenary in Galashiels 25th January, 1859’ (Robert Burns, qv). The second edition has a few new poems. ~ **Sources:** Blair, PPP (2019); Mitchell, P246, P248; general online sources. [S]

Cross, William (1804-86), of Paisley, the son of a handloom weaver ‘in humble circumstances [who] could afford him little or no school education’ (Edwards), though he was taught to read and write. His father had been admitted a member of the Paisley Craft of Weavers in 1776 and ‘to his last day the son preserved with pride the craft ticket, with the worthy weaver’s specimen of fine lawn—“seventeen hunder linen”—attached’ (Eyre-Todd). At the age of eight Cross went to work as a drawboy in the textile industry, though his teacher, Mr Barr, evidently seeing talent in the boy, tried in vain to get Cross’s father to consent to his continuing to tutor him without payment. ~ The labour was ‘slavish, and consisted of heavy and constant tugging at hard cords, which often blistered and bled the tender hands engaged in it’ (Edwards). But he was ‘bred a designer of textiles’, as Eyre-Todd puts it, and would progress to a pattern maker and then a manufacturer of tartan shawls ‘when Paisley was the great seat of that trade’ (ibid). He was never a weaver like his father. (Commentators on his poetry inevitably use the metaphor of ‘weaving’, however.) ~ Although he had rejected Mr Barr’s offer, Cross senior was able to help educate his son himself, being a ‘man of refined taste’ whose ‘fireside training’ of his son was ‘exceptionally extensive and stimulating’ (Edwards). With the help of a ‘small, but choice’ library of books, he learned some history, astronomy and especially poetry, and ‘gained a general knowledge of the great facts of history and science’ (ibid). His father also passed on his own love of drawing, which helped Cross on his journey to becoming a textile maker and a designer. Eventually he was taken into partnership with the shawl manufacturing firm of Cross & Water, before going into business on his own account. After the downturn in trade in 1840 Cross moved into journalism, buying up a paper called the *Edinburgh Chronicle*, which he ran for five years as the business manager, with his early friend and tutor in French and design Alexander Colquhoun as editor. It
was not a success, though, and lost him most of his capital, and he returned to Glasgow to resume his old trade, which he managed with great success for forty more years. ~ Cross’s literary work, both prose and verse, ran in parallel with his other work, and his first known publication was made when he was 21: three verse pieces in the magazine *Gaberlunzie*, 1825, ‘Long Yellow Hair’, ‘Edie Ochletree’ and ‘Auld Man’s Lament’ Among his later works is what became a very famous story, ‘The Disruption’, on the subject of the 1844 splits in the Scottish Church. It was printed in the *Edinburgh Chronicle*, and then as a separate volume in 1846. (It was reprinted in the *Weekly Mail* some years later). In 1882 Cross gathered his best work together and published it with a telling subtitle as *Songs and Miscellaneous Poems, Written at rare intervals of leisure in the course of a busy life* (Glasgow: Kerr & Richardson, 1882). His humorous poem ‘The Daintie Bit Plan’, among other works, was included in the third series of *Whistle-Binkie*. ~ *Sources*: Edwards, 6 (1883), 17-28 and 9, xxi-xxii; Brown (1889-90), I, 379-83; Eyre-Todd (1906), 263-66; Reilly (1994), 118; Blair, PPP (2019); Mitchell, P248. [S] [T]

Crossarthurlie, Jessie (later C19th), a Scottish poet, published a poem, ‘The Factory Girl’s Lament,’ in *The Poet’s Box*, sold in Glasgow and Dundee (1849-1911). Florence Boos has remarked that this is one of the very few poems by Victorian working-class women poet she is aware of that describes working conditions. (However a famous Irish (and American) parallel is the folk song ‘The Factory Girl’, which ‘hinted at the the feeling of disempowerment inherent in a move from seasonal time to factory bell time’, as John Moulden has writwn.) ~ *Sources*: Boos (2008), 20-21; information from Florence Boos. On ‘The Factory Girl’ see John Moulden, ‘Folk-Song, Memory and Ireland’s Working Poor’, in Michael Pierse (ed), *A History of Irish Working-Class Literature* (New York: Cambridge University Press, 2018), 202-21 (219). On another American parallel, see ‘The Lowell Factory Girl’, in the Anonymous section above, under 1830. [F] [S]

(?), Thomas (1803-1843), ‘The Ovenden Bard’, of Ovenden, Halifax, West Yorkshire, dyer?, poet. He was the son of John Crossley (1778-1850), master dyer, and was one of eleven children, ‘most of whom became dyers or drysalters’ (Bull). He was educated at Thomas Steele Swale’s commercial boarding school, and began writing poetry at school, encouraged by his teachers. Crossley first published poems in the *Imperial Magazine*, and over many years contributed to other local papers and periodicals. He published three collections, *Halifax*; *A Poetical Sketch: and The Battle of Hastings* (Halifax: Printed by Birtwhistle & Nicolson, 1831); *Poems,*
Lyric, Moral and Humorous (London: Hurst, Chance & Co., [1829]), and The Flowers of Ebor (London: Longman, Rees, Orme et al, 1837), the last volume having been much admired. The second volume includes, among other things, ‘Lines to the Memory of Robert Bloomfield’ (qv), and ‘Written at the Grave of Robin Hood’, as well as much sky-watching complete with learned references to Herschel, several fables, some ‘enigmas’, and a concluding section of sonnets. In the third volume he describes poetry composition as ‘the solace and amusement of [my] leisure hours’. It contains tributes to James Thomson (author of The Seasons), Robert Southey, William Wordsworth, Robert Burns (qv), and John Clare (qv), a further selection of sonnets, and a good deal of village, plant and herb lore. ~ Crossley is described as a friend of John Clare in the biography of that poet by J. W. and Anne Tibble (1972, 340, and there are extant letters from Crossley to Clare in the BL, including one written on the back of a prospectus for a poem by Crossley’s on the subject of Leeds. Clare owned Crossley’s first two collections, which remain in his surviving library in Northampton. In June 1840, Crossley published in the Halifax Express a story to the effect that Clare had died in the York Lunatic Asylum. This had been wrongly published in The Times in London on 17 June (his probable source), though it had been refuted on 22nd, in the same newspaper, in a letter from Matthew Allen, who then had care of a very much living Clare in his private asylum at High Beach in Epping Forest, and who took advantage of this accidental publicity to give a full report on his patient, and solicit a pension for the benighted Northamptonshire poet. Two years later, on 5 May 1842, Crossley, hearing (correctly) that Clare was now in the Northampton General Lunatic Asylum, wrote to the Northampton Mercury, concerned about the fate of a proposed subscription being raised for Clare, and included with the letter his sonnet on Clare, to try and help re-kindle support for his brother poet. (The sonnet is included in Clare’s Critical Heritage volume, listed in his own entry. The Flowers of Ebor includes sonnets ‘To John Clare’ and ‘To Helpstone Cottage, the Birth Place of John Clare’.) ~ Crossley was also a companion of Branwell Brontë, and they would meet to share poetry at the Lord Nelson pub in Luddenden. He had further connections with a number of other local poets, including John Nicholson, ‘The Airedale Poet’ (qv), and he is mentioned in the biography attached to the latter’s Works. His soubriquet of ‘The Ovenden Bard’ was apparently given to him by Ebenezer Elliott (qv) in a sonnet to Crossley. ~ Crossley died at 39, leaving behind his wife Emilie and their surviving children (they had six, but not all survived infancy). At that time the family was living at Park Lodge, Ovenden. A brief notice of his death in GM says that he was a ‘contributor for 16 years to the Lady’s and Gentleman’s Dairy, and

Crowe, Robert (b. 1832), a tailor, and a temperance advocate, born in Ireland, raised in poverty, educated at a National School. He later lived in London and Birmingham, and then emigrated to America. Crowe published an autobiography, *Reminiscences of an Octogenarian* (New York, 1901?), 32 pp., copy in the Library of Congress, in which ‘some poetry and ballads is included’. ~ **Sources:** Burnett *et al* (1984), no. 189; *Chartist Biographies and Autobiographies* (New York: Garland, 1986); Harte (2009), 37-41. [AM] [I] [T]

Crozier, William (fl. 1814-47), of Wolfhope, in the Ettrick Forest, Selkirkshire, a shepherd. He published *The Cottage Muse; Consisting of Epistles, Poems, and Songs, by William Crozier, Shepherd, Wolfhope, Selkirkshire* (Galashiels: Printed for the Author, by William Brockie, ‘Border Watch’ Office, 1847). The title page has an epigraph by Henry Scott Riddell (qv): ‘There’s beauty in the wild green bower, / And beauty all the greater, / That hand ne’er there trimmed twig or flower, / As simplest words have deepest power, / When thoughts are true to Nature’, and there is also a poem ‘To Mr Henry Scott Riddell’. The volume is dedicated to Robert Napier (the ‘Father of Clydeside shipbuilding’: compare Ellen Johnson (qv) who also dedicated a poem to him). A brief note ‘To the Reader’ remarks that the poems were written ‘during the lapse of many years of toil and servitude, and often under circumstances not at all agreeable for wooing the Muse with any degree of success’. They ‘have beguiled many a solitary and labour-encumbered hour, whether when the hand was wielding the implements of actual toil, or the foot exercised in wending after the flocks, by the wilds of hill and glen’. The title poem, an epistle in the ‘Standard Habbie’ metre, is dedicated ‘To William Aitchinson, Esquire, Linhope, Inclosing a Few Poems’ and dated ‘Deloraine, August, 1823’ (modern West and East Deloraine, near Selkirk); the second poem, ‘To a Young Friend at College’, is in the same metre, and similarly signed and dated, ‘Whitslade, September 1814’ (modern Whitslade, Selkirk), and there are other dated poems, epistles and dedicated verse throughout. the places named are hard to track on modern maps but offer a kind of conspectus of places he has worked. Some of the more interesting titles include,
‘The Author’s Earnest Prayer to Her Majesty, for a Repeal of the Corn Laws’ and ‘To the Men of Ettrick and Yarrow, calling upon them to give Aid to the Anti-Corn Law League’; ‘Reflection on the Year 1833’ (a purely personal reflection on passing time and mortality); ‘Lines to the Memory of the Right Honourable William John Napier, who died at Macao, 11th October 1834’, and ‘Lines on Hearing of the Death of James Hogg [qv], the Ettrick Shepherd’. ~ Sources: text as cited via Google Books; Blair, PPP (2019); Mitchell, P227; information from Bob Heyes. [S]

Cruickshank, William (d. 1868), ‘The Rhyming Molecatcher’, of Bauds of Montbletton, Gamrie, Banffshire. His father, a gardener, died when he was three and the son ‘was removed to Mill of Fisherie, King-Edward, Banffshire. He worked in farm service for several years, then went into business as a mole-catcher, travelling all over Scotland and England, before settling in Kinknockie, Peterhead, Aberdeenshire. In 1868 Cruickshank was collecting subscriptions for the Buchan Agricultural Society, as he had done for many years, when he was taken ill, and he died the next day. A posthumous collection was published for the benefit of his widow, Charlie Neil, and Other Poems, Chiefly in the Buchan Dialect (Peterhead, 1869). Edwards describes the title poem as presenting ‘a fine but affecting picture of Scottish rural life’. It ‘relates the history of a peasant from youth—from rural happiness to mendacity and wretchedness’. Edwards prints two extracts from this poem. Sources: Edwards, 2 (1881), 192-5; Reilly (2000), 117. [S]

(? ) Cruse, Jesse (fl. 1890s), a London postman, a Primitive Methodist lay preacher, and an abstainer. He produced numerous 30-page publications in the 1890s, include Labour of Love: Containing Twelve Original Poems on Moral & Religious Subjects (London, 1898), and A Poor Man’s Logic: Containing Twelve Original Poems on Moral & Sacred Themes (London, 1896). ~ Sources: Reilly (1994), 119-20; NTU.

Cryer, Silas (b. 1840), of Bingley, Yorkshire, a printer and compositor. He published Leisure Musings: Consisting of Original Poems on Pleasant Subjects. With Appendix and Beautiful Illustrations (Keighley: Printed at the ‘Herald’ Office, 1876), 72 pages, ‘a good example of the motto poeta nascitur non fit’ (Forshaw). The title page of Cryer’s volume describes him as ‘author of “An Essay on Character;” “The Christian’s Warfare;” “The Evils of Intemperance;” &c.’ There is a short verse ‘Introduction’, and the poems include ‘To a Skylark. Written during a pleasant walk from Bingley to Keighley’, and then a five-page prose ‘Biographical Sketch of the late R. H. Hodgson, Esq., Solicitor, Keighley’, with a full-plate photograph of Hodgson,
followed by a memorial ‘Monodical Acrostic’ on him. Other poems include ‘The Railway Engine’, ‘Acrostics on Bingley’, ‘On Seeing a Sparrow in a Church During Divine Service’, ‘The Contrast; Or, The Happy Home and the Hovel of Misery’, a moralising temperance poem with illustrations of the contrasting homes; ‘A Voice from the Clock at the Mechanics’ Institute, Bingley’, and ‘Job Senior; The Hermit’. The Appendix comprises improving texts from other writers, mainly in prose and under headings, though intermingled are what appear to be further poems from Cryer. ~ Sources: text via Google books; Forshaw (1891), 67-8.

(?) Cryer, William (1845-1917), born at Ryecroft, near Rochdale, Lancashire, and moved to Farnworth, now in Greater Manchester, in 1867. He published Spring Blossoms (Bolton: James Stead, 1874), The Coronation: A Lancashire lad’s free and loyal address to his sovereign (Bolton: J. Blackshaw & Sons, [1911]), 12 pp, and Lays After Labour; Or, Evening Songs (London: Elliott Stock, 1902; Bolton, Alfred Blackshaw, 1913), 440 pp., with guarded photograph. The author writes of his final collection: ‘A large proportion of these poems, which I now present to my friends and the public in book form, have already appeared in periodical literature. Whatever may be their literary value, they are gratefully offered as a tribute to friendship, and to all those sacred and social ties which tend to enoble our nature and make our lives pleasant and enjoyable. I shall be happy to find a place among that goodly number of present-day bards who, though engaged in the business of life, yet find occasion and time to voice their impressions of life in song.’ Cryer served as a Vice-President of the Lancashire Authors’ Association, and Reilly also notes that many of his poems were set to music and appeared in ‘various hymn books’. Among Cryer’s poems there is a poem ‘To the Memory of Samuel Laycock’ (qv). ~ His son James Wilfred Cryer, born at Farnworth in 1882, was also a poet, and published Songs for the Right (1902), Lyrical longings (Bolton: A. Blackshaw & Sons, 1910), 48 pp., and Lyrical longings and Songs for the people (1912), 83 pp. ~ Sources: Sparke (1913), 52-3; Reilly (2000), 118; Massey page; main text via archive.org and Google Books.

(?) Cumming, Thomas (fl. 1810-19), of Paisley, a glazier, bookseller and poet. He published Peep into the Cabinet, A Poem (Paisley: printed for the author, 1818), Strictures on the Election of John Maxwell, Esq., of Pollok, 4th July, 1818, as representative in Parliament for the Shire of Renfrew: a Poem printed by Stephen Young, Paisley (Paisley, 1818), and Sympathy Displayed and Patriotism Delineated: A Poem (Paisley: printed for the author, undated [?1819]). He also published Dreadful Catastrophe at Paisley, November 10th, 1810 (Paisley: printed for and sold by Thomas Cumming
1810), relating to the tragic capsizing of a pleasure boat on the Paisley Canal at Martinmas Fair, but it is not clear from the sources if this is a verse or a prose work, or indeed if Cummings wrote or merely printed it. ~ Sources: Brown (1889-90), I, 197; Scottish Book Trade Index, National Library of Scotland web page. [S]

(?). Cunliffe, William (fl. 1863), ‘Willife Cunliam’, of Burnley, Lancashire, a wool-sorter, the author of at least six poems published in the local newspapers during the cotton famine years, in dialect and in standard English. They include ‘Hoamly Chat’, ‘The PETCHED SHIRT’ and ‘Settling th’ War’. Simon Rennie describes Cunliffe as ‘a very good poet—a great poet’ (Guardian, 9 August 2018). His rediscovery is part of a major project led by Dr Rennie to recover the voices of textile worker-poets of the Victorian period. ~ Sources: David Collins, ‘Willife Cunliam: lost Victorian poet becomes a new literary star with his Lancashire dialect’, Sunday Times, 5 August 2018; Alison Flood, ‘Mill workers’ poems about 1860s cotton famine rediscovered’, The Guardian, 9 August 2018; ‘Poetry of the Lancashire Cotton Famine’ web page. [T]

Cunningham, Allan (1784-1842), ‘Hidllan’, ‘The Nithsdale Mason’, of Keir Mill, Dalswinton, Dumfriesshire, a stonemason, poet, miscellaneous writer and editor, and the brother of Thomas Mounsey Cunningham (qv). He was a friend of James Hogg (qv), whose ‘Sixteenth Bard’ in his portmanteau poem The Queen’s Wake (1812) is said to be based on Cunningham. He was also close to John Clare (qv), who wrote him a memorable letter after the death of Robert Bloomfield (qv), addressing him as ‘Brother Bard and Fellow Labourer’, and going on to remark that ‘I should suppose, friend Allan, that “The Ettrick Shepherd,” [James Hogg, qv] “The Nithsdale Mason,” [Cunningham] and “The Northamptonshire Peasant,” [Clare himself] are looked upon as intruders and stray cattle in the fields of the Muses (forgive the classification)’ (Clare-Cunningham, 9 September 1824; Clare, Letters, 302). Cunningham’s work was also esteemed by Sir Walter Scott. He published a great deal of original and edited work, including the following volumes: Songs, Chiefly in the Rural Language of Scotland (1813), Sir Marmaduke Maxwell, a Dramatic Poem; The Mermaid of Galloway; The Legend of Richard Faulder; and Twenty Scottish Songs (London: Taylor & Hessey, 1822), The Songs of Scotland, Ancient and Modern (four volumes, 1825), Lives of the most Eminent British Painters, Sculptors, and Architects (six volumes, 1829-1833), The Maid of Elvar, A Poem. In Twelve Parts (London: Edward Moxon, 1832), and The Works of Robert Burns [qv] with His Life (eight volumes, 1834; a one-volume version of this was published by

(?) Cunningham, John (1729-93), born in Dublin, lived in Edinburgh and several other cities, the son of a wine merchant and cooper ‘who won the lottery’ (Carpenter, 2018, 87), a grammar school-educated strolling player, playwright and poet, who placed his first poems in the Dublin newspapers before he was twelve, and at the age of seventeen wrote a farce, *Love in a Mist*. Shortly after this, he moved to England, to work as an actor. For a long time he was with the Digges company in Edinburgh. Remembered for pastoral poems such as ‘May-Eve; or, Kate of Aberdeen’ and ‘Content: A Pastoral’, he published *An Elegy on a Pile of Ruins* (London: H. Payne and W. Croplet, 1761), 144 lines, showing a knowledge of England’s medieval history, *Day and Other Pastorals* (Edinburgh: Printed by S. Willison and M. Jarvie, 1761), *Poems, Chiefly Pastoral* (Newcastle upon Tyne T. Slack, 1766; 2nd edition, 1771), and finally his *Poetical Works* (1781). There is a copy of this last volume in the surviving library of John Clare (qv), in the back of which Clare has written out two short poems of his own. ~ Cunningham lived out his last years in Newcastle upon Tyne. According to Gilfillan, he ‘seems to have fallen into distressed circumstances, and was supported by his benevolent printer, at whose house he died’. This was in the Bigg Market in Newcastle, and Cunningham’s gravestone is around the corner, in St John’s churchyard (on the corner of Grainger Street and Westgate Road, at the rear on the right of the little churchyard there). ~
Cunningham, Thomas Mounsey or Mouncey (1776-1834), of Culfaud, Kirkcudbrightshire, the brother of Allan Cunningham (qv) and a friend of James Hogg (qv), was educated at a village school and at the Dumfries Academy. He worked as a millwright, later lived in Rotherham and London, and rose to be the chief clerk in the engineering firm of Rennie. He contributed verses to the *Scots Magazine*, James Hogg’s *Forest Minstrel*, and the *Edinburgh Magazine*, and published *Har’st Kirn, and Other Poems and Songs* (1797). ~ **Sources:** Wilson (1876), I, 537-40; Harper (1889), 251; Miller (1910), 212-13; Sutton (1995), 273 (letters); Radcliffe; *ODNB*; Wikipedia. [C18] [S]

(?) Curling, Mary Anne (b. c. 1796), the daughter of a London tailor and a lace-cleaner, won a suit for breach of promise of marriage in 1819, against the Pastor of the Baptist Church in Oxford Street. This may perhaps be alluded to in the poem ‘Caprice’ in her collection, 29-30, which has a note: ‘The circumstances which occasioned the above lines happened a few years since; and as the Authoress was young, confiding, and perhaps rather vain, it made a strong impression on her’. She published *Poetical Pieces by M. A. Curling* (Dover: Printed by W. Batcheller, 1831), 52 pages, and *Poetical Pieces...with some additional pieces* (London, 1831). The title page of the first imprint has on it four timid lines of verse: ‘I come with doubt and fear upon my brow, / And with a trembling hand my verses show; / But, still, a pleasing hope inspires my mind, / That Critics may relax, and Friends be kind’. It is a cautious short collection, though replete with feeling, mainly Christian and familial. ~ **Sources:** text via Google Books; Jackson (1993), 93. [F]

(?) Curll, Edmund (1683-1747), ‘The Unspeakable Curll’, possibly from the West of England, a tradesman’s son, apprenticed to a London bookseller in 1698, and thereafter made a living as a bookseller and pornographer, biographical scandal-monger and patent medicine-seller, notorious in his time for his unscrupulous and mercenary entrepreneurialism, lack of concern for intellectual property rights or
decorum, and indeed business opportunism of every kind. It is less well-known that he wrote poetry, perhaps because, as Paul Baines and Pat Rogers bluntly put it, ‘Pope was a great writer and Curll, despite repeated efforts to break into verse, was not’. (8) Alexander Pope was Curll’s great enemy and condemner, who found in Curll a useful foil, and the 1828 version of his *Dunciad* provoked Curll’s verse reply, *The Curlliad. A Hypercritical upon the Dunciad Variorum* (1829), which is chiefly interesting as a source of biographical information about its author. More effective was his prose work, *The Popiad*. ~ Sources: [W. J. Thoms], *Curll Papers. Stray Notes on the Life and Publications of Edmund Curll* (privately printed, 1859); Ralph Straus, *The Unspeakable Curll* (London: Chapman & Hall, 1927); Peter Murray Hill, *Two Augustan Booksellers: John Dunton and Edmund Curll* (Lawrence, Kansas: University of Kansas, 1958); Pat Rogers, *The Alexander Pope Encyclopedia* (Westport, CT: Greenwood Press, 2004), 77-8, 100; Paul Baines and Pat Rogers, *Edmund Curll, Bookseller* (Oxford: Clarendon Press, 2007); ODNB; general online sources including Wikipedia.

Currie, James (1829-90), of Selkirk, a child textile-worker, and a soldier who lost his right arm in the Crimea and was discharged from the army. He was later a post-runner, and a mill employee. He published *Wayside Musings; or Poems and Songs* (Selkirk: George Lewis, 1863), and *Poems and Songs*, with a biographical sketch by Charles Rogers (Glasgow, 1883). ~ Sources: Edwards, 3 (1881), 117-21 and 16, [ilix]; Reilly (1994), 120-1, Reilly (2000), 119; Blair, PPP (2019); Mitchell, P248; NTU. [S] [T]

(?), Currie, Robert (fl. 1870), of Glasgow?, published *Miscellaneous Poems Accompanied by Two Essays* Glasgow: Archibald Sinclair, 1870). A note states that the poems have been written in the intervals of labour, which would suggests that the author is working man. The poems are in Standard English and written on familiar topics (religion, love, domestic life) (Blair). The volume also contains two inspirational essays, on ‘Woman’ and ‘Human Happiness’. ~ Sources: Blair, PPP (201); Mitchell, P246. [S]

Currie, William J. (b. 1853), of Selkirk, the son of James Currie, worked as a creeshie (carding machine worker). ~ Sources: Edwards, 11 (1888), 226-33. [S] [T]

Cuthbertson, Alexander (b. 1703), of Blackburn, Whitburn parish, West Lothian, the son of a smallholder. In ‘A Short Account of the Author’s Life’ he records that he ‘began to display his talent for poetry very young’, and that he had only nine months of schooling. He could, however, ‘read the Bible, and repeat the Larger Catechism in less than five years after his birth’. Clearly scripture formed his principal education, though he also ‘studied the planetary system for his own amusement, and acquired no bad ideas of poetry and its measures, of which his poems on the creation are instances, being composed in his juvenile days’. His father died when he was 23. He ‘took a small farm’ at Easter Sands, Whitehill, and four years after his father’s death he married Elizabeth Purdy, a ‘very prudent and beautiful woman’, who bore him eight children. Until the age of forty he farmed, though ‘his dispositions, which was always more serviceable and benevolent to others that to himself, rendered him a bad farmer’. He was thus ‘reduced to very low circumstances’. Cuthbertson then worked for two years for the ‘noble family of Roseberry’, before becoming involved in ‘coal-works and lime quarries’, particularly at Brechmiln heugh and Blackburn heugh; Borrowstonnes and Polbeth are also mentioned. This continued for another sixteen years, after which ‘his bodily strength began to decay, and a feebleness ensued... occasioned by being often obliged to work all day up to the middle in water, in the midst of winter’. He then worked in a school, and seems to have begun to focus more on his writing. ~ Cuthbertson published Poems on Various Subjects (Glasgow: Printed for the Author, 1766), a volume of religious verse, including a metrical paraphrase of Psalm 23, and a number of longer, sub-Miltonic pieces, including an extended piece on the creation. The collection is dedicated to the Right Honourable John, Earl of Hyndford, and has a substantial subscription list. He also wrote elegies, though none appears in this collection. ~ Sources: text via Google Books. [S]
poetry from World War I. ~ **Sources:** Reilly (2000), 120; Blair, PPP (2019); Mitchell, P245. [S] [T]

Dafydd, John (1727-83), of Bedw-gleision, Caeo, Carmarthenshire, a shoemaker and a hymn writer (as was his brother Morgan, qv). Five of his hymns and nine of his brothers were included in William Williams’s volume *Aleluia* (1747). ~ **Sources:** OCLW (1986). [C18] [SM] [W]

Dafydd, Morgan (d. 1762), of Bedw-gleision, Caeo, Carmarthenshire, a shoemaker and a hymn writer (as was his brother John, qv). Nine of his hymns and five of his brothers were included in William Williams’s volume *Aleluia* (1747). ~ **Sources:** OCLW (1986). [C18] [SM] [W]

Dakers, Robert A. (b. 1865), ‘D.A.R.’, of Crieff, later of Haddington, East Lothian, and then Edinburgh, a weaver’s son, and a compositor. ~ **Sources:** Edwards, 14 (1891), 144-9. [S]

Dalby, John Watson (1800-85), ‘J. W. Dalby’, ‘J. W. D.’, of Thornbury, near Bristol, a radical writer, later an exciseman. He was apprenticed to a London bookseller, and wrote for the *Literary Chronicle*, the *Black Dwarf*, and for Leigh Hunt’s serial publications. Dalby published *Poems* (London: Printed for the Author, 1822), a review of which described him as being ‘under all the disadvantages of privation, disease and domestic calamity’, and *Tales, Songs and Sonnets* (1866). He also wrote a memoir of Charles Lamb (1837). Dalby variously lived in Amersham, Bucks., and Wooton, Northants., retiring to Thornbury, but ending his days in Richmond, Middlesex. A sonnet addressed to him by J. A. Leatherland (qv), published in 1862, played on the idea of having lost track of him, and of wondering where this ‘Peripatetic poet’ was now: ‘Is Buckingham’s old rural town thy home? / Does classic Olney tempt thee there to stray?’ (Olney, 13 miles south-east of Dalby’s Wooton, Northampton, had been the home village of the beloved poet, William Cowper.) Scrivener includes his poem on the Queen Caroline affair, ‘The Queen’s Triumph’, first published in the *Black Dwarf*, and notes that Dalby published fourteen other poems there, ‘making him the most frequently published poet in the periodical’. ~ **Sources:** Michael Scrivener, *Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874* (Detroit: Wayne State University Press, 1992), 270-1; Radcliffe; ‘Thornbury Roots’ webpage; information from Bob Heyes.
Dale, Sarah (fl. 1883-90s), ‘Essdee’, née Schofield, of Ashton-under-Lyne, Lancashire, a cotton mill worker who was taught to read and write by her mother. She published *Adelia and Other Poems* (Ashton-under-Lyne, 1883), and *Merriky Letters, with Other Rhymes of Old and New England, by Essdee* (Huddersfield, c. 1890s). ~

**Sources:** Reilly (1994), 124. [F] [T]

(?), Victor James William Patrick (1858-1905), ‘Victor J. Daley’, of Navan, County Armagh, of a Fenian family, the son of a William John Daley, a soldier in the Indian army, and his wife Mary Jane, née Morrison. He was educated ‘sketchily’ by the Christian Brothers in Armagh, ‘because he preferred roaming the countryside and visiting sites of history and legend as recounted by his grandfather’ (*ADB*). After his mother re-married, he attended a Catholic school in Devonport. In about 1875 he obtained a position as a clerk in the Plymouth office of the Southern, later the Great Western Railway company. Daley emigrated to Australia around 1878, living in Adelaide where he worked as a clerk, then Melbourne, and finally Sydney, joining the *Sydney Punch* as a journalist, later writing for the *Sydney Bulletin*. In addition to his journalism he wrote short stories and poetry for the newspapers. He published a poetry collection, *At Dawn and Dusk* (Sydney, 1898), and there was a posthumous collection, *Wine and Roses*, poems, with a portrait and memoir (Sydney, 1911). Daley was married with six children, and enjoyed much literary companionship, his friends including fellow-balladeers, A. B. ‘Banjo’ Paterson and Henry Lawson. O’Donoghue describes him as one of the best of the Australian poets, much admired, and one ‘whose fame as a poet spread over Victoria and New South Wales’. He died of tuberculosis, and is buried in the Catholic section of Waverley Cemetery, Sydney. His papers are in the State Library of New South Wales and National Library of Australia. ~ **Sources:** A. G. Stevens, *Victor Daley* (Sydney, 1905); O’Donoghue (1912), 95; G.G. Allwood Keel, 1981 entry in *ADB*, giving much fuller biographical and bibliographical details. [AU] [I]

Dalgity, Isa (fl. 1895), born at Craigharr Cottage, on Persley Braes, over the Don valley, Aberdeenshire, the sister of John Dalgity (qv). She attended school at Whitstripes, Old Machar, until the age of fourteen, when she began to work first as a farm servant, and later for some years as a papermaker. Dalgity lived in Aberdeen, and published in the *Aberdeen Free Press*. Her verses include ‘Alane’, ‘Oor Countra Side’, ‘School Days’, and ‘Freen’s O’ Auld Langsyne.’ ~ **Sources:** Edwards, 8 (1885), 65-69; information from Florence Boos. [F] [S]
Dalgity, John (b. 1859), of Upper Persley, Aberdeen, a gardener, the brother to Isa Dalgity (qv), published poems in the newspapers. ~ Sources: Edwards, 7 (1884), 208-11. [S]

(?) Dalglish, A. (b. 1856), of Stonehouse, South Lanarkshire, entered at the age of fourteen a mercantile house in Glasgow. He wrote ‘Bauldy’s Hay Stack’ and a poem included in Edwards. ~ Sources: Edwards, 1 (1880), 351. [S]

Dalgleish, Walter (b. 1865), a farmer’s son of Potburn, Ettrick, Selkirkshire, apprenticed as a joiner, but spinal disease left him ‘unfit for regular work’ (Edwards). He published The Moorland Bard (Silloth: J. J. Martin, 1887), and Poems and Songs (Silloth, 1891). These titles are listed by Edwards, but they are extremely hard to track down. The Moorland Bard is not on any of the usual catalogues, and Poems and Songs is on WorldCat but with limited details. It therefore seems likely that these are very small circulation local publications, pamphlets perhaps, and there may be others of the same type (Edwards uses the word ‘several’). Most of Dalgleish’s poems, Edwards records, were published in the Hawick Standard ‘and other newspapers’, and these are probably a better source for their recovery than the elusive volumes. Dalgleish’s poems tend to be humorous, and good-humoured. He began writing as an apprentice joiner, and to do so more steadily under the shadow of illness and disability. Edwards gives us three of his poems, ‘By the Auld Trystin’ Tree’, ‘Biddy Magee’ and ‘The Scottish Tongue’. ~ Sources: Edwards, 15 (1893), 67-9; WorldCat. [S]

Daly, John (fl. c. 1891), of Blackburn, Lancashire, tentatively identified as the fellow ‘factory bard’ of Richard Rawcliffe’s (qv) poem ‘In Blackburn Park—To Flora’, and clearly identified by Daly’s reply, ‘The Voice of Flora—In Blackburn Park’ [c. 1891]. ~ Sources: Hull (1902), 202-4; Massey page.

(?) Dalziel, Gavin (fl. 1808-25), of Paisley, published Poetical Satires & Epistles (Kilmarnock: printed by H. & S. Crawford, for the author, 1808), and A Selection of Poetical Pieces. (Paisley: printed for the author, 1825). The two poems included in Brown, ‘Hard Times’ and ‘Prison Song’, strongly imply that this is a labouring-class poet, while the first volume could be ‘possibly by a soldier’ (Blair). It includes poems on the Paisley weavers, as well as ‘The Gauze Bord, A Poem, Descriptive of a Celebrated Dance, held in the Saracen Head Inn, Paisley, Nov 9th 1804’. ~ Sources: Brown (1889-90), I, 233-34; Blair, PPP (2019); Mitchell, P248; COPAC. [S]
(? ) Dalziel, Mrs Jane Waddell (fl. 1895), of Stoneyburn Farm, Addiewell, Linlithgowshire. Some her poems are included in Bisset. ~ Sources: Bisset (1896), 242-6. [F] [S]

(? ) Danby, Charles, of Nottinghamshire (fl. 1810s): not much known. ‘At this period [the 1810s] Robert Millhouse [qv] was rising in reputation; the Howitts were in Nottingham, as also was a young man of genius named Danby, but who early died’. (Hall). He is thus mentioned contextually in Spencer T. Hall’s account of Samuel Plumb (qv) as evidence of a wealth of local poetry in the village of Edingley. James also names him, as a member of the Nottinghamshire group of poets, but I have yet to track down any verse. ~ Source: Hall (1873), 318; James (1963).

Daniel, Thomas (b. 1784? fl. 1835-7), of Cruden, Auquharnie, Aberdeenshire, published Poems, Chiefly in the Scottish Dialect, second edition, enlarged (Peterhead: R. King, 1837). (The first edition of 1836 does not appear to be extant.) Daniel stresses in the Preface to the second edition that he has been educated in the ‘school of nature’, and that his ambition as an author is not to please ‘persons of refined taste and extensive acquaintance with literature’, but rather to ‘interest and amuse those of his own class who enjoy the simply told traditions of a rural population’. There is perhaps some defensive posturing in this, but it seems abundantly clear that the author’s origins are among the ordinary people of rural north-east Scotland. Again, in a preliminary poem ‘To the Reader’ he writes of ‘my artless muse’. What he most clearly is, throughout the volume, is a dramatic storyteller of some power, alert to the history, geography and mythology of his native countryside. ~ If his poem, ‘History of my Life’ can be taken as evidence, dramatically expressed as it is, Daniel was born in 1784, and quickly grew into a ‘rough, red headed, stubborn loon’. His first memories are of trying to learn to read at the age of five. In 1792 a sister died. In ‘ninety-four, I gaed to squeel’, so he began school at about the age of ten/ He was there for three years, but did not learn much, he says, and as a result got ‘mony a llickin sair and sad’ from the teacher. But he was good at making things, and at fourteen built model wooden ships, reading of Wallace, and dreaming of battles: he loved the stories of historical battles in the school library. At fifteen he had learned to thresh and plough, and to manage harvest work. At
twenty he says he volunteered to fight the French, possibly in a home volunteer force, and at twenty-two ‘tried my skeel, / To manage hame and furth, right weel’, i.e. to farm and to fish. His father died in 1807 and the next year he travelled up to the Moray Firth, apparently as a soldier still, though ‘ne’er a Frenchman e’er I slew’. His brother died that year, and his mother the next. ~ He married in 1819, now aged around thirty-five, and resolved ‘to live a decent life’. He worked hard, though he became lame in 1823, and the year after this lost yet another sibling, his surviving sister. He had been writing poetry for some time, and in 1826 the first edition of his book was published, ‘Wi’ a’ its fau’ts and sloven dress’. But still he laboured on in this work, and there his tale ends. ~ Daniel tells his life story with a kind of proud toughness and portrays an air of defiant independence and bravado in himself, from the description of his earliest years onwards. But behind this is evidently a hard life of relentless rural labour, and a long, dreary series of family bereavements. None of this is hidden by the text, and that sense of toughness, and perhaps the mere act of writing his life in this form, among other things seem like strategies for making the life he describes bearable. ~ **Sources:** text cited; Blair, PPP (2019); Mitchell, P223; JISC (Aberdeen, Oxford). [S]

(?) Dare, Joseph (1800-83), of Leicestershire, a glovemaker, later a teacher. Dare was a radical reformer, described by Ashraf as among ‘the most active radical and socialist organisers and poets of the 1820-ies and 1830-ies’. He published *The Garland of Gratitude*, 1849). ~ **Sources:** Ashraf (1978), I, 24; Sales (2002), 98; Schwab (1993), 290; information from Ned Newitt. [T]

(?) Darling, Isabella Fleming (1861-1903), of Glasgow, left school at the age of fifteen to assist her mother. She was a popular poet, the author of a number of volumes, including *Poems and Songs* (Glasgow: Hay Nisbet, 1889, 1891), *Whispering Hope* (Edinburgh: Simpkin & Marshall and Glasgow: J. Menzies, 1893, 1923), *Songs from Silence* (Paisley: Alexander Gardner, 1904, 1913). *A Certain Rich Man* (Shotts: J. Macleod, 1913), *Scotia, Mountainland, and Other Poems* (Glasgow, 1822, 1823), and *Love Triumphant* (Hamilton: Hamilton Advertiser, 1931, 1932). ~ **Sources:** Bold (1997), 250, 682; Grian Books web page, visited 7 July 2014; information from Florence Boos. [F] [S]
Davenport, Allen (1775-1846), of a poor peasant family, served in the army, and worked as a shoemaker and a journalist. He was a Spencean (Thomas Spence, qv), ‘of the Evans or “respectable” wing of the Spencian socialists’, and a London Chartist. It was Anne Janowitz in her 1998 study who first brought Davenport into the light as a significant Spencean poet and political activist, and as Klaus says, gave him ‘due weight here for the first time’. In Davenport, he continues, ‘the distance between the Spenceans as the first representative of an “interventionist” poetry and their Chartist succesors is effectively bridged’ (Janowitz (1998); Klaus (2013, 2018), 6). Davenport was ‘active in trade union activities, and first entered politics in 1818-19’. His poetry was ‘widely published in the periodicals from the Regency to the Chartist period’ (Scrivener), notably in Sherwin’s Political Register and the radical journal Medusa, in which he published at least two poems under his initials, and perhaps others: ‘An Ode, to Major Cartwright’ (‘See Cartwright! though out word with cares’), 22 May 1819, and ‘A Song’ (‘Britons rise, the time has come’), tune ‘Scots Wha Hae’, 5 June 1819. His poem responding to the Peterloo Massacre, ‘Saint Ethelstone’s Day’, a ‘coruscating attack on Reverend Charles Wicksted Ethelstone’, a Manchester magistrate, first published in the Theological and Political Comet, 9 November 1819, is included in Morgan’s Peterloo anthology. The following poems appeared in the Chartist newspaper, the Northern Star: ‘Repeal and the Charter’, 6 August 1843; ‘The Poet’s Hope’, 11 April 1846; ‘Ireland in Chains’ (Air: ‘Marseillaise Hymn’), 25 April 1846; ‘The Land, the People’s Farm’, 27 June 1846; ‘The Iron God’, 4 July 1846, and ‘O’Connorville’, 29 August 1846 (‘O’Connorville’ was the Chartist land settlement established in Hertfordshire in 1846, named after the Chartist leader Feargus O’Connor). ~ Davenport published the following volumes: Kings, or, Legitimacy Unmasked, a satirical poem (1819), Claremont, or the Sorrows of a Prince. An Elegiac Poem on the death of Princess Charlotte (1820), The Muse’s Wreath, containing Hornsey and other poems (London, 1827); The Life, Writings and Principles of Thomas Spence (London, 1836); The Life and Literary Pursuits of Allen Davenport ... written by himself (1845). Scrivener includes his poems ‘The Topic’ (‘when the National Debt, which is ten hundred millions’), ‘A Hint to the Congress’, ‘Saint Ethelstone’s Day’, and ‘An Ode, to Major Cartwright’. ~ Following Davenport’s death, Thomas Cooper published anonymously in the Northern Star two ‘Sonnets on the Death of Allen Davenport by a Brother Bard and Shoemaker’, 5 December 1846 (Scheckner, 134-5). ~ Sources: Northern Star, as cited; Kovalev (1956), 122-4; Baylen & Gossman (1979), 111-13; Burnett et al (1984), no. 199; Scheckner (1989), 134-5, 138-40, 332; Michael Scrivener, Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874 (Detroit: Wayne State

(?) Davidson, Elizabeth (1828-73), was born at Thornhill, Dumfriesshire. Though she came from a poor family, she received a relatively good education and worked as a teacher until her marriage. In 1853 she moved to England with her husband, where she lived at Newton-on-the-Moor, near Alnwick in Northumberland. She died leaving seven children between the ages of three and 23. ~ Davidson published Miscellaneous Poems (Edinburgh: printed for the author by Ballantyne, 1866), and The Death of King Theodore, and Other Poems (1874). She recorded that of her poems ‘the greater number have been composed with a baby in the arm, or while sitting by the cradle, and written most frequently during the hours borrowed from rest. If some cynic should ask, what business has a woman in such circumstances to write poetry? He might be answered by telling him that a crowing or sleeping baby is of itself sufficient to inspire a poetic mind. He who formed the human soul, formed it with faculties which not only enable it to plan, and calculate, and bargain, but which lead it to admire and enjoy what is pure, and good, and beautiful; and when we can gain a short respite from toil, and rush away to the contemplation of such subjects, the soul comes back purified and strengthened to resume the duties of life. ... our sympathies wander outward to the great suffering, sinning world, and we cherish the desire, and breathe the prayer, that we may do something to make it better and happier’. A second volume (1874) edited by her husband, a gardener at Newton Gardens, Felton, Northumberland, was published shortly after her death. He remembered that her writing was done on Sunday evenings, and every piece finished at one sitting because she never knew when other opportunities for writing would be granted. ~ Davidson contributed to religious periodicals and took a lively interest in the temperance cause, and disliked attention given to religious theology rather than to the practice of religion. She wrote poems on liberty, autumn leaves, ‘The Old Family Clock’, inter alia. She is quite possibly the same as Elizabeth Davidson of Newton Hall, Acklington, Northumberland who published ‘The
Seasons’, in the People’s Journal anthology, Poems by the People (Dundee, 1869). ~ Sources: Edwards, 4 (1882), 93-9; Reilly (2000), 124; information from Florence Boos. [F] [S]

(?), Davidson, George (fl. 1861), of Scottish origin although he lived in Yorkshire, published ‘Thoughts on Peel Park’, The Bradfordian, 1 (October 1861), 198. Holroyd includes his ‘To a Sprig of heather, from the Braes of Balmoral’. ~ Sources: Holroyd (1873), 8; Vicinus (1974), 150-1, 180n. [S]

(?), Davidson, James (b. 1829), ‘The Buchan Poet’, of Logie Buchan, Aberdeenshire, the son of a mason, was orphaned at nine. He worked as a shopkeeper, and as a reporter. Davidson published Poems, Chiefly in the Buchan Dialect (Aberdeen, Banff, Peterhead, Fraserburgh and New Pitsligo, 1861). ~ Sources: Edwards, 1 (1880), 91-94; Reilly (2000), 125. [S]

Davidson, John (1825-60), of Maxton, Roxburghshire, a carpenter, published Poems (Kelso, 1860). ~ Sources: Reilly (2000), 125. [S]

(?), Davidson, John (1857-1909), of Barrhead, East Renfrewshire, a major figure, worked as a schoolteacher at a charity school and writer, first employed in scientific and analytic offices, and spent a year at Edinburgh University before moving to Glasgow, where he taught and wrote. His first publication was a novel, North Wall (Glasgow, 1885). He married Margaret McArthur, daughter of a Perth bobbin-manufacturer, to whom this novel was dedicated, in 1885. He then published a Scottish chronicle play, Bruce (Glasgow: Wilson & McCormick, 1886), and would continue to write novels and plays, including the ‘spasmodic’ play Smith: A Tragic Farce (1888). In 1890 the couple moved to London, which gave a new direction to his poetry, collected in the volumes In a Music Hall and other Poems (London: Ward and Downey, 1891), Fleet Street Eclogues (London: John Lane, 1893 and 1896), his best known work, Ballads and Songs (London: John Lane, 1894), New Ballads (London: John Lane, 1897), The Last Ballad and Other Poems (London: John Lane, 1899), and Selected Poems (London: John Lane, 1903). The standard modern edition is The Poems of John Davidson, ed. Andrew Turnbull (Edinburgh and London: Scottish Academic Press, 1973), and there have been significant selections published in 1961 (with a Preface by T. S. Eliot and an essay by Hugh McDiarmid), and 1995. Davidson is an important and respected figure, particularly for his Fleet Street Eclogues and other poems of urban realism. Cunningham describes him as a
‘London-Scottish poet of nineties decadence, who reacted into Nietzscheanism and journalistic realism’, and notes his contributions to ‘the decadents’ flagship publication *The Yellow Book* (1894)*, in the second number of which his best-known poem, ‘Thirty bob a week’ appeared. Davidson, always struggling financially, was awarded £250 by the Royal Literary Fund in 1898 and a Civil List Pension in 1906.


Davidson, Margaret (d. c. 1781), of Killinchy, Ballybreda, Capparoe, County Tipperary, a writer of hymns, was the daughter of poor uneducated parents. Blinded by smallpox at the age of two, she was a self-taught flax-spinner, and a self-converted Methodist. She published by subscription *The Extraordinary Life and Christian Experience of Margaret Davidson, (as Dictated by Herself) Who Was a Poor, Blind Woman among the People Called Methodists, but Rich towards God, and Illuminated with the Light of Life. To Which are Added, Some of Her Letters and Hymns*, edited by the Rev. E. Smyth (Dublin, 1782), which includes ten pages of verse (154-64). ~ **Sources:** O’Donoghue (1912) 98; Jackson (1993), 97; Vicki Tolar Collins, ‘Walking in Light, Walking in Darkness: The Story of Women’s Changing Rhetorical Space in Early Methodism’, *Rhetorical Review*, 14, no. 2 (Spring 1996), 335-64; BL. [C18] [F] [I] [T]

Davidson, Robert (1778-1855), ‘The Morebattle Poet’, born at Lempitlaw, Roxburghshire, a cowherd, ploughman and day labourer, self-described in the short autobiography he wrote at the age of seventy as the descendant of ‘poor but honest parents, who like the great majority of mankind, had their bread to earn by the sweat of their brows’. Thus his ‘patrimony was poverty and toil, which, in the agricultural districts, amount to an unalterable entail’. He describes a severely limited education, the effects of superstitious beliefs on young imaginations, and a working life than began at the age of ten (as it often did at that time). Poetry writing, as for so many other poets in this Catalogue, ‘made the labour to seem lighter and the day shorter’. He published three collections: *Poems* (1811) does not seem to have survived, but *Poems* (Jedburgh: W. Easton, 1825) and *Leaves from a Peasant’s Cottage Drawer; Being Poems by Robert Davidson, Day-Labourer, Morebattle, Roxburghshire* (Edinburgh, 1848) are both extant. The latter was published by James
Hogg the son of the poet James Hogg (qv) and includes his autobiography. This final volume has recently been reprinted by the Robert Davidson Committee, with an introduction by David Welsh that evidences careful research and usefully supplements Davidson’s own biography, and a carefully compiled glossary (Leicester: Matador, 2008). The volume gives a powerful sense of self-presentation, seen in the title and sub-title, the title-page epigraph from the poet William Cowper (‘There is a pleasure in poetic pain / Which only poets know’), and the dedication to ‘The Working Men of the Border’, who are ‘the very soul and life-blood of our country’. The poems themselves freely mix a lowland Scots with a more formal, ‘poetic’ linguistic register. There is a good range of topics with an emphasis on narrative, local history and culture, and a strong sense of the changes in it, especially those associated with enclosure. The poems are followed by some detailed endnotes by the poet. ~ A copy of his 1825 collection in the Mitchell, ref. P249, contains ‘handwritten verses and notes from an owner, George Gray, dated 1826. ~ Sources: Robert Davidson, Leaves from a Peasant’s Cottage Drawer, with an introduction by David Welsh (Leicester: Matador, 2008), and Poems (1825) via Google Books; (www.robertdavidsonpoet.co.uk; Blair, PPP (2019); Wikipedia; Mitchell, P223; information from Dr Barbara Bell. [S]

Davies, David (1812-74), ‘Dai’r Cantwr’ (David the Singer), a farmer and a radical, was born near Llancarfan, Glamorgan. He participated in the Rebecca Riots, an uprising by poor farmers in 1839 at Cilymaenllwyd in Carmarthenshire, and was subsequently sentenced to be transported to Australia for twenty years. He wrote his ‘Threnody of Dai’r Cantwr’, a poem in strict metre illustrating scenes of his youth, while awaiting transportation. Davies was pardoned in 1854 and returned to Wales, where he lived as a vagrant, and died in a barn fire which was perhaps set by his own pipe. James discusses his verses, and reproduces a broadside of his ballad ‘Yn Ngwlad y Negro du’ (‘In the Land of the Negro’). ~ Sources: OCLW (1986); James (2017); Wikipedia. [AU] [W] [—Katie Osborn]

Davies, Idris (1905-53), of Rhymney, Monmouthshire, a coalminer, teacher and poet, popularly known for the lyric beginning ‘Oh what can you give me? / Say the sad bells of Rhymney?’, taken from his longer sequence Gwalia Deserta, ‘Wales Wasteland’ (London: Dent, 1938), which is widely known because it was adapted and set as a song by Pete Seeger, and then popularised in the 1960s in a version by The Byrds. But he is more widely significant as the most prominent poetic twentieth-century chronicler of the life of the South Wales coalfield. Davies left
school at the age of fourteen to work at McLaren pit, Abertysswg. He lost a finger in an accident, and when the pit closed following the 1926 General Strike, he became unemployed. A fellow miner had introduced him to the poetry of Shelley, and he spent his long period of unemployment studying, and trying to improve himself. He had poems published in the newspapers in the 1930s, and published his first volume in 1938. Davies originally wrote in the Welsh language he was brought up with, but changed to English. He took courses at Loughborough and Nottingham and qualified to teach, teaching in London schools during the War, and returning to teach in Rhymney in 1947. He was included in New Lyrical Ballads, ed. Maurice Carpenter, Jack Lindsay and Honor Arundel (London: Poetry Editions, 1945), alongside Maurice Carpenter (qv) and other working-class and socialist poets. He had been befriended by Dylan Thomas in his London period, and T. S. Eliot edited some of his work when Faber became the publisher of his later volumes. These are: The Angry Summer (London: Faber, 1943), Tonypandy and Other Poems (London: Faber, 1945), and Selected Poems (London: Faber, 1953). Davies died of stomach cancer, aged 48. ~ Posthumous editions of his work include The Collected Poems of Idris Davies, ed. Islwyn Jenkins (Llandysul: Gomer Press, 1972), The Angry Summer, edited by Anthony Conran (Cardiff: University of Wales Press, 1993), The Complete Poems of Idris Davies, ed. Dafydd Johnson (Cardiff: University of Wales Press, 1994), and Idris Davies, A Carol for the Coalfield and Other Poems (The Corgi Series: Writing from Wales), ed. Meic Stephens (Llanwyrst: Carreg Gwalch Cyf., 2002). There has been a number of editions and studies of his work in recent years, and he has come to be regarded as an important figure in modern Welsh poetry in English. A bibliography of secondary material is included in John Harris, A Bibliographical Guide to Twenty-Four Modern Anglo-Welsh Writers (Cardiff: University of Wales, 1994). There is a memorial to Davies in Rhymney, and his many papers are now in the National Library of Wales in Aberystwyth. ~ Sources: Islwyn Jenkins, Idris Davies (Cardiff: University of Wales Press, 1972), Writers of Wales series; Ashraf (1975), 363-7; Poetry Wales, 16. no. 4 (1981), special number dedicated to Davies; Islwyn Jenkins, Idris Davies: A Personal Memoir (Llandysul: Gomer Press, 1986); OCLW (1986); Fe’m gamed i yn Rhymney / I was born in Rhymney, Idris Davies Memorial Volume, marking the National Eisteddfod held in Rymney (Llandysul: Gomer Press, 1990); H. Gustav Klaus, ‘Voices of Anger and Hope from the 1840s to the 1940s: Hugh Williams, T E. Nicholas and Idris Davies’, in his Voices of Anger and Hope: Studies in the Literature of Labour and Socialism (Brighton: EER, 2018), 49-70; ODNB; general online sources. [M] [OP] [W]
Davies, John (1784?-1864), ‘Brycan’, of Llanwrthwl, Breconshire, ‘one of the self-taught poets of Gwent and Glamorgan’, moved to Tredegar to work in the colliery. He was later a bookseller and a publisher, editing four anthologies of his contemporaries. Davies was among those initiated in the Gorsedd of Bards by Iolo Morganwyg (Edward Williams, qv). ~ Sources: OCLW (1986). [M] [W]

Davies, John (1839-92), ‘Ossian Gwent’, born in Cardigan, moved to the Rhymney valley in South Wales, and trained as a carpenter. He published two volumes of poetry, Caniadau (c. 1873) and Blodau Gwent (‘Flowers of Gwent’) (1898). ~ Sources: OCLW (1986). [W]


Davies, Robert (1769-1835), ‘Bardd Nantglyn’, of Nantglyn, Denbighshire, was apprenticed to a tailor; he later moved to London. Davies wrote carols and englynion, and ‘became known for his humorous and topical verse’. He won the Gwyneddigion Society’s prize at the Caerwys Eisteddfod (1798) with an awdl titled ‘Cariad i’n Gwlad’. He was elected as a poet of the Society, and went on to become its Secretary. He published Cnewyllyn mewn Gwisg (1798), Diliau Barddas (1827), and a popular and influential grammar, Iethiardur neu Ramadeg Cymraeg (five editions by 1848). ~ Sources: OCLW (1986). [C18] [T] [W] [—Katie Osborn]

Sources: Ashraf (1975), 330; OCLW (1986); Lawrence Normand, W. H. Davies (Bridgend: Seren Books, 2003), Border Lines series. [AM] [OP] [W]

Davis, Francis (1810-85), ‘The Belfast Man’, born in Hillsboorough in County Down. A muslin weaver in Belfast, and a ‘Young Irisher’, he wrote a lot of poetry in The Nation and other papers (as ‘The Belfast Man’), and edited periodicals, founding the short-lived nationalist publication the Belfast Man’s Journal (1850). Davis published the following volumes of verse: Lispings of the Lagan (Belfast, 1844), Poems and Songs (Belfast, 1847), Miscellaneous Poems and Songs (Belfast 1852), Belfast, the City and the Man (1855), The Tablet of Shadows; A phantasy, and other poems (London, Dublin, Edinburgh and Belfast, 1861), Leaves from our cypress and our oak (London, 1863), anonymously, and Earlier and Later Leaves, or, An Autumn Gathering, with an introductory essay by the Rev. Columbian O’Grady, O.P. (Belfast, 1878), with a portrait. This was a charity volume published by friends, and essentially a collected edition. ~ Additionally, seven poems from his 1852 collection were printed in the Chartist newspaper the Northern Star (‘A Song for True Men’, My Ulick’, ‘Thoughts for the Present’, ‘Irish Frieze’, ‘Nanny’, ‘My Betrothed’, and ‘A Request’, all 1 January 1848), as were two other poems: ‘A Winter Chant’, 5 February 1848, and ‘A Lay of Labour’, 19 February 1848. Morash reprints his ‘A Song for Ulster’. ~ Davis was eventually given small Civil List pension. ~ Sources: Northern Star, as cited; O’Donoghue (1912), 99-100; Morash (1989), 168-70, 285-6; Reilly (2000), 127; Sanders (2009), 271-2; ODNB; NTU. [I] [T]

Davitt, Michael (1846-1906), of Straid (Strade), County Mayo, a Labour leader, land reformer, home rule politician and MP, was born into a peasant family which, like many other poor Irish families, faced eviction in his early childhood, and subsequent ‘exile’ to England. Davitt was ‘implicated’ in the Fenian Rising of 1867 and sentenced to fourteen years in prison, of which he served nine. In October 1869 he founded the Land League. Best known for his political career, Davitt wrote significant some prose works, notable The Fall of Feudalism in Ireland (1904). He contributed a good many poems to The Irishman, Dublin, and (as ‘M.D., Heslington’) to the Universal News, London. ~ A number of modern books have been written about Davitt and his work, recent studies including Carla King, Michael Davitt After the Land League, 1882-1906 (Dublin: University College Dublin Press, 2016), and Laurence Marley, Michael Davitt: Freelance Radical and Frondeur (Dublin: Four Courts Press, 2017). ~ Sources: as cited; Francis Sheehy-Skeffington, Michael Davitt: Revolutionary, Agitator and Labour Leader (1908); O’Donoghue (1912),
Davlin, Charles (1793?-1871), ‘The Weaver Poet of Bolton’, Lancashire, a handloom weaver, autodidact, and revolutionary Chartist, was born in Carlisle, enlisted as a Marine, but after five years returned to hand-loom weaving in Carlisle, moving down to Bolton in 1829. He published Gilbart: a poem, illustrative of the evils of intemperance, with a preface by the Revd. Franklin Baker (Preston, [1838]), 41 pp., and The Democrat; or, A cursory picture of the present crisis: a poem (Bolton: H. Bradbury & Co., [1839]), iv+32 pages. Davlin contributed the following poems to Reid, City Muse (1853), ‘Stanzas on the death of Campbell, author of The Pleasures of Hope’, on the poet Thomas Campbell (1777-1844), 15-20, ‘Reflections on Man’, 44-8, ‘Ode to Time’, 59-63, ‘The Spider’, 78-105, ‘Despair’, 114-15, ‘The Last Spree’, 144-5, and ‘Mountain Mary’, 150-1. Two of his poems were printed in Chartist newspaper the Northern Star: ‘Questions from the Loom’ (‘Oh, tell me, ye tyrants of earth!’), 28 July, 1838, and ‘On a Cliff which O’erhung’ (‘On a cliff which o’erhung the huge billows that hove’), 5 October 1839. ‘Questions from the Loom’ was re-printed in the Chartist Circular, no. 49, 29 August 1840, with the author’s name mis-spelled as ‘Darlin’. His poems ‘On a Cliff which O’erhung’, and ‘Questions from the Loom’, are reprinted from the Northern Star in Sanders. ~ Davlin’s poems were appreciated by Robert Owen, the reformer and utopian socialist. ~ Sources: Northern Star, as cited; Reid, City (1853); Sparke (1913), 55; Schwab (1993), 191; Sanders (2009), 33-6, 225-8, 231, 234. [CH] [T]

(? ) Davys, Mary (1674-1732), the wife of a friend of Jonathan Swift’s, is of very uncertain origins. After the early death of her husband she kept a coffee house in Cambridge. Davys was the author of popular novels and plays. She published The Works of Mrs Davys: Consisting of plays, novels, poems, and familiar letters. Several of which never before publish’d. In two volumes (London: H. Woodfall, 1725). ~ Sources: Carpenter (1998), 135; Harte (2008), 1-3; ODNB. [C18] [F]

(? ) Dawson, Ann (b. 1842?), of Droylsden?, Manchester, a young girl from a Chartist family who made a very interesting embroidered sampler with verses on it that has survived. In an outstanding recovery of a single individual and her work, Malcolm Chase in his New History of Chartism sets out to analyse and glean as much significant information as he can from this sewing sampler, which was made sometime in or after 1847, in celebration of Chartism and the Chartist School at
O’Connorville near London, and about the person who made it. The piece ‘is a vivid reminder that Chartism embraced men, women and all ages’, that ‘at its heart was a profound commitment to education and self-improvement’ and in particular that Ann Dawson’s sampler ‘confounds any simplistic division of Chartism into robust O’Connorite “physical force”, on the one hand, and peaceable Lovettite “moral force”, on the other’ (261). Chase quotes the verses, which begin, ‘Britannia’s the land where fell slavery’s chain / Had bound fast its victims in hunger and pain’ and end nine lines later with slogan, ‘The Charter and No Surrender’, described as a ‘universal rallying cry in the movement’ at this time. Embroidered below the words are a ‘bible and hanker’, a book overlaying an anchor, and below this an image of the Chartist school at O’Connorville. ~

Samplers, we learn, though sometimes made by boys, were overwhelmingly the work of girls aged eight to 15. They were overseen by adults to transmit clear moral or educational messages. And yet Chase finds ‘a subversive quality’ here that has implications for Dawson’s potential for independent agency in produced the verses and the sampler. There are several indicators. Overt political comment is rare, secular verse equally so, and the technique is unexpected, in that it is boldly bright and visually rich, and yet informal and naive in style and technique, a combination that defies conventions handed down for centuries in sampler work. It is ‘riotously colourful’ and worked on linen. The pair of boxers at the bottom derive from a different and earlier set of conventions. In short, Chase finds that everything about it contradicts the way that sampler work was typically used to train and discipline girls into a particular kind of ‘feminine’ outlook, ordered, obedient, careful, restrained. The schoolhouse is evidently based on observation rather than (as one would expect) convention, as Chase shows by cross-referring to maps and plans of the building. From this he speculates that Ann Dawson ‘may have been among the throng at the ‘People’s Jubilee”, celebrating the estate’s acquisition in August 1846, or the crowds at Mayday and Whitsun 1847, celebrating the arrival of the first “fustian freeholders”’ (263). ~

Moving on to the question of identification, Chase acknowledges that certainty is impossible (there were 350 Ann Dawsons in the first six years of registration, from 1837 to 1843, for example). By a careful process of national statistical appraisal, however, and elimination of groups, using the 1851 census and other resources, he reaches a probable answer: that Ann Dawson, and her sister Betty were the daughters of Isaac Dawson, a bakery employee originally from Huddersfield, and his Lancashire-born wife Hannah, a card-room operative in the Lancashire mills (as Betty, and Hannah’s older son Benjamin). Isaac and Hannah were both 36, and lived in Droylsden, Manchester, where their daughter
Ann was born in 1842. The date means that either she made the sampler at the very early age of five, or (perhaps more probably) the date of 1847 is included on it as the opening date of O’Connorville, not the date of the sampler’s completion. Ann Dawson was indeed the daughter of an active Chartist, and she, her sister, and her two brothers Benjamin and Joshua were all shareholders in the Chartist land plan, and were ‘listed at the same address, Ashton New Road in Droylsden’ (265). The coincidence of Ann, a school-age girl, being both a land plan member and having left us this signed sampler is, as Chase says, intriguing, and he draws out some of its implications in the later part of his section on Ann Dawson. It was quite common for children to be enrolled in the land plan, though not many families had four child-investors, so Ann’s family were substantially invested in this programme. The family lived in a working-class area, and took in several working-class lodgers. Chase gives a lot of useful detail on this, and on the character of Droylsden in the period, the world from which Ann Dawson emerged with her bright and proud sampler. It was a world in which ‘Chartism and nonconformity were often the only cultural forces beyond pubs and beershops’. Local support for Chartism was, at its peak, nearly universal and, perhaps most significantly for Ann, ‘the political commitment of women—typically working in the carding rooms, spinning rooms or weaving sheds of the local mills—was commonplace and seldom remarked on except by outsiders’ (267). Women were active in many ways, organising, teaching, issuing manifesto statements and rallying support, and naturally children followed suit and would likely have been encouraged to do so. Chase cites an interestingly extreme example of the Birmingham family who immortalised in their child’s name a veritable football team of Chartist heroes: ‘Fanny Amelia Lucy Ann Rebecca Frost O’Connor McDoall Leach Holberry Duffy Oastler Hill Boden’, born 1842. More commonly, Chartist meetings would have ‘youths present in large numbers’. And children’s membership of the land plan would be seen as a significant investment in the future, and have ‘appeared to offer’ a ‘practical means to end children’s employment in factories’. Chase quotes Feargus O’Connor’s emotional 1847 Mayday speech on this exciting potential future, and the Chartist poet Benjamin Stott (qv) urging workers to ‘Lift up your faces from the dust, / Your cause is holy, pure and just’. Chase allows himself the very pardonable indulgence of following this fine piece of recovery research with the imagined scene of the sampler’s creation, in the bosom of the Dawson family home, where the stirring words of O’Connor, Stott and others would have been alertly absorbed and understood: ‘We can picture Ann embroidering by the window (maybe helped by sister Betty or the lodgers Catherine or Martha), then
tidying her work away as the daylight fades. A carder’s cough is heard in the unlit street outside. A mother slips to a neighbour’s to share news about exclusive dealing. Men talk volubly of Feargus’s latest letter “to the fustian jackets” on their way to the Chartist rooms in nearby Edward Street.’ He concludes that ‘All too often the intimate and the personal evade the historian’s gaze. We see through a glass, darkly; yet whoever Ann was, her sampler affords us a glimpse of Chartism at its “grassroots”. And what we see is not mere hunger politics, but an endeavour to improve every dimension of human life.’ One might add that it is still too rare for Victorian historians to look away from the men making important decisions in frock coats, to see what women were up to, much less girls, and least of all one little girl sitting embroidering a commonly held dream, and making from it an uncommon common craft object. Chase’s account of Amy Dawson’s sampler is an important and brilliant piece of deductive and revisionist primary research, the sampler itself, with its images and verses a rare and significant survival of Chartist culture. ~ Source: Malcolm Chase, ‘Chartist Lives: Ann Dawson’, Chartism: A New History (Manchester: Manchester University Press, 2007), frontispiece and 261-70. [CH] [F]

(?) Dawson, Daniel Lewis (1855-1893), of Lewistown, Pennsylvania, an ironfounder and one time pugilist. He is described by O’Donoghue as a ‘well educated’ man, whose first volume had great success. He published The Fragment of a Norse Epic (Philadelphia, 1892), and posthumously published was The Seeker of the Marshes, and other Poems (Philadelphia, 1893). The latter collection is in the Library of Congress, but I have not yet traced a copy of the earlier one. ~ Sources: Stedman (1900), no. 1238; O’Donoghue (1912), 101-2. [AM] [I]

Dawson, James, junior (1840-1906), of Hartshead, near Ashton-under-Lyne, Lancashire, a farmer’s son, an agricultural labourer, ‘a working man’ (Harland), later a journalist in Manchester and London. A dialect poet, he published Facts and Fancies from the Farm: Lyrical Poems (1868). ~ Sources: Harland (1882), 441-2, 469-70; Hollingworth (1977), 153; Maidment (1987), 274-5; Reilly (2000), 127-8; NTU.

(?) Dawson, William Henderson (fl. 1862), of Newcastle upon Tyne, a bookbinder and poet, songwriter, writer on local history and song. His most famous song is ‘The Stephenson’s Monument’ (1862), written for the inauguration of the monument to the great North-eastern engineer George Stephenson (1781-1848),
situated in Westgate Road, Newcastle upon Tyne. ~ Sources: Allan (1891), 484-90; Wikipedia and other online sources.

(?) Deans, Mrs C. E. Pettigrew (b. 1862), a farmer’s wife, lived near Fordoun, Aberdeenshire. She was educated at Bathgate Academy and attended the Church of Scotland Training College in Edinburgh. Deans wrote sentimental and comic verses, with touches of social observation. A few were in Scots, such as ‘The Stirkie’s Sta’, ‘My Ain Laddie’, and ‘The Terrible Mearns Folk’. ~ Sources: Bisset (1896); information from Florence Boos. [F] [S]

Deans, George (b. 1851), of Fogo, near Duns, Berwickshire, a tenant farmer’s son, worked as a cow-herder, and a newspaper reporter. He published Harp Strums (Kelso, 1890). ~ Sources: Crockett (1893), 265-9. [S]


Deevers, W. J. (fl. 1879-1912), of Belfast, a composer and author of popular songs including, ‘Our Jack’s come Home To-day’, which was ‘composed in a railway compartment 12 years ago as its author...was returning from Newry to Belfast after taking part in a concert at the Woodside Rink, Rostrevor’ and was ‘popular wherever the English language is known’ (Otago Witness, 1891). Deevers was for a time employed at Sirocco Engineering Works in Belfast, and in 1912 was living in London. ~ Sources: ‘Literary Notes’, Otago Witness, 19 November 1891; O’Donoghue (1912), 103 [I]

Delday, William (b. 1855), of Quoybelloch, Deerness, Orkney, a farmer. ~ Sources: Edwards, 12 (1889), 39-41. [S]

Dell, Henry (b. by 1733), of St Peters Chalfont, Buckinghamshire, the son of a tailor, an apprentice stationer, London playwright and bookseller, and the author of The Booksellers: a Poem (1766), a rhyming list of booksellers in London, haughtily
dismissed by GM as ‘mere prose in rhyme’. ~ Sources: GM, 36 (1766), 241; ODNB; information from Bridget Keegan.

Denham, Thomas (fl. 1845-7), of Aberdeen, a labouring-class poet, published Poems and Snatches of Prose (London: Smith, Elder, 1845). The volume contains ‘good verse, often on local themes, in Scots and English’ (Blair). Extracts from two poems of his were printed in the Chartist newspaper, the Northern Star: ‘Priestcraft’, and ‘Wha think ye is the greatest slave?’, along with the poem ‘Blue Bell Braes’, 1 May 1847. ~ Sources: Northern Star, as cited; Sanders (2009), 268; Blair, PPP (2019); Mitchell, P249; JISC (BL, Aberdeen). [S]

Denholm, Agnes Mack (b. 1854), of Abbey St. Bathans, Lammermuir, Berwickshire, was educated at the parish school. At fourteen she entered domestic service, and at 34 married William Denholm, overseer on the farm of Abbey St. Bathans. She published romantic ballads. ~ Sources: Crockett (1893), 270-3; information from Florence Boos. [F] [S]


Derfel, Robert Jones (1824-1905), ‘Munullog’, of Llandderfel, Merionethshire, a handloom weaver, radical, socialist and Welsh nationalist, a poet and a political writer, a Baptist lay-preacher and a hymnologist, who attended Sunday School but was otherwise self-taught. He was christened Robert Jones, ‘Derfel’ being an adopted bardic name; his pen-name ‘Munullog’ (Welsh Mynyllog), loosely echoed the mountain and lake above Bethel, Mynydd Mynyllod and Llyn Mynyddod. In his early years Derfel’s family lost their small-holding, shamingly sold by public auction: Derfel was apparently beaten for throwing a stone at the auctioneer when his favourite mare was sold. He worked long hours on a farm and then in a factory, leaving home at ten to live with his uncle, a master weaver, at Corwen. By the age of twelve he was working at a loom in a Llangollen, Denbighshire factory. Derfel moved to Manchester in 1843, learned English and, after some years of hardship and struggle, became a travelling salesman. He was later a journalist, printer and bookseller. A friend of John Ceiriog Hughes (qv) and a political activist, prominent in the Manchester Cambrian Literary Society, Derfel published three volumes of Welsh verse between 1861 and 1865, as well as poetry volumes in English, volumes
of songs and secular hymns, and a play. ~ The introduction to Derfel in LC6 laments that the ‘Welsh language tradition of labouring-class writing in the nineteenth century is largely unknown to a predominantly monoglot English readership, because it is a rich and important tradition, central to the Welsh literary scene’. Derfel was, as his biographer wrote in 1945, ‘well known throughout Wales as a poet, writer, preacher and publisher’ (Nicholas, Derfel, p. vii). By ‘moving to Manchester, a key centre for English labouring-class writing, and working in both languages, Derfel carried something of this tradition across the linguistic and geographical borders, offering his English readers a glimpse into a radical Welsh tradition that was strongly communitarian in style and thought—one focusing on songs intended to be sung by groups of people, politically engaged and radical in outlook, with an emphasis on education and social justice as matters of moral right and social responsibility’ (LC6). Derfel is now better known as a political figure than a poet: in the ODNB (2004) he is listed as a ‘Welsh nationalist and socialist’. He became a socialist under the influence of his friend the poet and Chartist Ernest Jones (qv), and when he was asked in an interview, late in his life, ‘What is it that interests you mostly at the present time?’, his answer was clear and unequivocal: ‘Intellectually, the only thing that interests me is the social salvation of man. It seems to me a monstrous thing that large masses of our fellowmen should remain, from century to century, in poverty, corruption and misery.’ He firmly believed, however, that ‘a millennium will come’ (Labour Voice, 1901). Derfel ‘deserves, though, to be known better as a poet as well as a radical and hymnologist’. His English verse ‘shows that he could handle language beautifully, for example in a poem like “A Visit to a School”, which is spare, lilting and powerful, making deft use of half-rhymes’ (LC6). ~ In the 1890s Derfel published poems in the Cotton Factory Times (these have been catalogued by Cass). He also wrote for the Manchester Citizen, and published pamphlets on socialism and social policy, including one on women’s suffrage in 1867, and another on poverty in 1904, the year before he died. ~ Derfel usually published his own books, and a surviving business card in the Manchester Central Library copy of Hymns and Songs for the Church of Man reads: ‘R. J. Derfel, Publisher, Printer, Bookbinder, Educational Bookseller, and Manufacturing Stationer &c.’, with an address in Tipping Street, Ardwick, Manchester. His poetry publications include Rhosyn Meirion (1853), which ‘contained a prize-winning poem on the Hungarian nationalist, Kossuth’ (ODNB), Caneuon min y ffordd (Songs from the Wayside, Holyhead, 1861), Mynudau segur (Sleeping Monuments, 1863), Caneuon gwladgarol Cymru (Songs of Patriotic Wales, 1864), Songs for Welshmen (1865), Musing for the Masses (Manchester, 1882, 1897),

(?) Dermody, Thomas (1775-1802), of Ennis, County Clare, the son of an Ennis schoolmaster (a ‘spendthrift’ who kept a ‘small school’, according to Carpenter), who developed a great passion for literature in his youth. Jason Edwards observes that Dermody showed ‘a precocious talent for drinking, poetry, and scholarship’ (ODNB), and certainly his alcoholism would ail him until his death, in a state of near vagrancy, in 1802. His poetry, often reprinted and anthologised, has been noted for its wit and allusiveness. He became known as ‘The Irish Chatterton’ (Thomas Chatterton, qv). ~ Dermody was a child prodigy, learning Greek and Latin at the age of four and serving as his father’s classical assistant from the age of nine. He ran away to Dublin when he was fifteen and won the patronage of several high-profile dignitaries and aristocrats (notably Henry Grattan, Lady Moira, and Charlotte Brooke), who in the space of a year helped him to publish three volumes of poetry, a few critical essays, and a pamphlet on the war in France. Dermody, however, resisted his patrons, boldly declaring in his poetry, ‘I am vicious because I like it’ (ODNB). Having put up with his alcoholism and his temper, his patrons finally abandoned him when he refused a scholarship to Trinity College, Dublin. ~ Dermody joined the army (the 108th regiment, as a private) and served with such distinction in France that he won a commission. However returning to London, he quickly fell back into his drinking habits, and he died in poverty in a hovel in Kent.

Derrick, Samuel (1724-69) born in Dublin into a family from Carlow, was apprenticed as a linen draper and went into business as such, but abandoned this in 1751 to go to London. Derrick is referred to in Cuthbert Shaw’s (qv) poem, The Race (1765), and like Shaw, he tried his hand first as an actor. But he was unsuccessful on the stage, and turned instead to hack writing. He published in several genres, and wrote translations and criticism. ~ What the Compendium of Irish Biography calls his ‘flighty, careless way of living’ involved him in ‘repeated monetary embarrassments’. However, after the death of Beau Nash, he was selected to succeed him as the Master of Ceremonies at Bath. Derrick was known to Samuel Johnson who pitied his condition as a ‘poor poet’; one source describes him as a ‘friend of Johnson and Boswell’, and he makes a number of appearances in Boswell’s Life of Johnson. ~ Derrick published Sylla: A Dramatic Piece Translated from
Frederick the Great (1755), *A Collection of Original Poems by S. D.* (London, 1755) and *The Battle of Lora: A Poem from Ossian* (1762), in addition to a number of prose works, some of the best of his work being his *Letters* (1767), written from Liverpool to Chester. Posthumously published was *Derrick’s Jests; Or, The Wit’s Chronicle* (1769), a collection of his sayings and witticisms. ~ Sources: as cited; James Boswell, *The Life of Samuel Johnson* [1791], with an introduction by Claude Rawson (New York: Everyman, 1992), 73, 242-3, 248, 285-6, 1070, 1097; Alfred Webb, *A Compendium of Irish Biography* (Dublin, 1878), 136; Sutton (1995), 287 (manuscripts and letters); O’Donoghue (1912), 105-6; ODNB; information from Bridget Keegan.

Deverell, Mary (1731-1805), ‘Mrs Deverell’, the self-taught daughter of a Gloucestershire clothier, who described herself as a ‘person of obscure and undistinguished rank’. She was born in Michinhampton, Gloucestershire, into a large family and ‘read voraciously, later earning general admiration for her extensive learning’ (Todd). Her first known publication was a prose work, *Sermons on the Following Subjects* (Bristol, [1774]), published by the newspaper editor Sarah Farley by subscription, with strong local support from senior figures. The second edition of this was published in London, in 1776, with a fuller subscription list, and the third was even dedicated to Princess Charlotte. Deverell had moved to London, and may have met Samuel Johnson, who subscribed to her *Miscellanies in Prose and Verse, Mostly Written in the Epistolary Style: Chiefly upon Moral Subjects, and Particularly Calculated for the Improvement of Younger Minds* (London, Bristol, Bath, Oxford, Hereford & Tunbridge-Wells, 1781). Deverell also published a poem in praise of female heroism, *Theodora & Didymus, or, the Exemplification of Pure Love and Vital Religion. An Heroic Poem, in Three Cantos* (London, Bath & Bristol, 1784, 1786), and *Mary Queen of Scots; an Historical Tragedy, or, Dramatic Poem* (London and Gloucester, 1792), a play which, though published, went unperformed, as far as is known. ~ Deverell is described in the Orlando summary as ‘a remarkably interesting and talented miscellaneous writer of lower-class background and strong feminist views’. She described herself in her *Sermons* as ‘a person of obscure and undistinguished rank’, although she also saw herself as being ‘something of a rebel’, and was proud of her achievements as a woman. Anne Stott, writing in *ODNB* notes significant parallels with Hannah More: both women were supported by the Bristol heiress Ann Lovell Gwatkin, and both went up to London at around the same time. Although More was disparaging about Deverell, she left a vivid if evidently disapproving picture of Deverell in full flow, reading from her late work
Theodora and Didymus: ‘I think I never saw her in such a fit of poetical phrenzy before, mad as the Cumoean maid, and bursting with the inspiring God, she repeated without stopping to take breath...eighteen hundred lines, being a Poem she has just finished, and to which she has modestly prefixed the title of Epic’ (letter to Ann Kennicott, 10 October 1782, quoted in ODNB). Stott notes that Deverell’s late works were unsuccessful and that she ‘lapsed into obscurity’, although she subscribed five guineas for the widows and orphans of men killed in the Battle of Camperdown (1797). ~ Sources: Todd (1987), 101-2; Jackson (1993), 103-4; Orlando; ODNB; information from Andrew Ashfield. [C18] [F]

Devlin, James Dacres (d. c. 1863), of London, published variously as ‘Alfred Kent’, the ‘Ballast Heaver’s Brotherhood’, ‘one who has been an emigrant and a “model lodger”’, ‘a Hand-Producer’, and ‘a shoemaker’. Devlin was indeed a shoemaker, also a journalist, a travel and technical writer, and a ‘radical, activist and minor literary figure’ as well as ‘the best craftsman in the London trade’ (Hobsbawm and Scott (1980), 107n). He published Two Odes Written upon the Occasion of the Cinque Ports Festival held at Dover, in Honour of...The Duke of Wellington, by Alfred Kent (Dover, 1839), and other poems discussed below. Devlin also produced a long sequence of non-fictional, practical prose works, relating to his trade or to matters that affect shoemakers and other workers. In his prefaces and elsewhere he is often promising or suggesting new areas to cover, and is evidently constantly trying to produce ‘useful’ literature, largely for the benefit of members of his own class. The comparison here would perhaps be with a work such as The Art of Boot- and Shoemaking. A Practical Handbook (1885) by John Bedford Leno (qv), another labouring-class poet with a streak of didactic philanthropy for members of his own class. ~ Devlin’s main prose publications (and I include most of his very long titles in extenso here, as indicative of the man and his ethos) are: The Shoemaker. With Illustrations (London: C. Knight, 1838-41), two volumes, The Boot and Shoe Trade of France, as it affects the interests of the British Manufacturer in the same Business: with Instructions towards the French System of Blocking (London: B. Steill and J. Clements, 1838), Helps to Hereford History, Civil and Legendary, in an Account of the Ancient Cordwainers’ Company of the City; (Accompanied with the Prospectus of a Series of Volumes on Trade History in General,) The Mordiford Dragon; and Other Subjects (London: John R. Smith, 1848), Critica Crispiana, Or The Boots and Shoes, British and Foreign, of the Great Exhibition (London: Houlston and Stoneman, 1852), Strangers’ Homes; or the Model Lodging Houses of London described and recommended, as an example of what ought to be done...for the stranger work-seeker in general; but especially as
regards the humbler class of emigrants. By one who has been both an emigrant and a “model lodger” (London: Trelawney W. Saunders, 1853), The Sydenham Sunday; its good promise, and why so needful: and showing the vagueness and thorough impracticability of the Rev. Dr. Cummings’s proposal to supersede the necessity (as regards the working classes) of opening the new Crystal Palace on Sundays, by a shoemaker (London: Saunders & Sandyford, 1853), Rules and Regulations...with some introductory observations by J. D. Devlin, by Ballast Heaver’s Brotherhood (London: E. F. Sterling, 1855), and finally Contract Reform: its necessity shewn in respect to the shoemaker, soldier, sailor, &c. &c. (London, 1856). ~ Simon Kövesi has traced another of Devlin’s good works for members of his own class: his notable role in the 1841 campaign to raise support and funding for John Clare (qv), who was then languishing in an asylum in High Beach in Epping Forest, primarily through a series of essays and poems published in the English Journal. Kövesi reproduces the poem, ‘A Reflection, on reading the appeal, in behalf of the poet John Clare in the “English Journal” May 15’ (first printed in the Journal, 1, no. 23, 5 June 1841), along with its extended footnote comparing Clare with Robert Burns, Robert Bloomfield and Thomas Chatterton (qqv). The Title of Devlin’s first essay casts light on his sense of himself as a craftsman: ‘The Realist; or Head-attempts. By a Hand-Producer, A New Beginning with an Old Name’. ~ Relatedly, Kövesi also describes and quotes from a very significant, partly lost work by Devlin, ‘the first and only book-length poem dedicated to Clare published during his lifetime’, a poem entitled Go to Epping!, published by ‘the pre-eminent radical publisher in London, Effingham Wilson’ in 1841, and now known only through ‘fragments quoted in a review in the Chartist weekly Cleaver’s Penny Gazette’ (Kövesi, 2015, 156), and in the image of its title page, saved among the papers of the late Dr Greg Crossan now in the John Clare Society Archive in Northamptonshire Record Office. The fragments include the lines ‘Go to Epping! will you go? / Are you deaf, or blind, or lame? / There the forest trophies grow, / There abides the son of Fame!’ ~ There is a letter from Devlin and a ‘Sonnnet, to Mr. Bloomfield, with Prospectus’ (1820, co-written with John O’Neill, qv), in The Remains of Robert Bloomfield, 1824, I, 164-6. Devlin also corresponded with Charles Dickens, and his poem ‘The November Primrose’ (People’s Journal, 6 [1848] 316), is reprinted by Brian Maidment (who misnames him as ‘John’). A rare modern selection of Devlin’s work is The Mordiford Dragon: A Selection from the Work of James Dacres Devlin, ed. H. C. Harper (Hereford: Rorsdag Publications, 1978), but this is a very hard volume to find. ~ Sources: Robert Bloomfield, Remains (1824), I, 164; Winks (1883), 313; Cross (1985), 151-2; Maidment (1987), 216-17; Madeline House, Graham Storey and Kathleen Tillotson

(?) Dibb, Robert (1807-87), ‘The Wharfedale Poet’, of Otley, Yorkshire, was from ‘the humbler walks of life’. He was the son of William Dibb and his wife Sarah Iles. He married Julia Maria Parsons at St. George’s church, Bloomsbury, in London, on 25 August 1832, and they moved back up to Leeds, where several of their six surviving children were born. The 1841 census records Dibb as a clerk and his wife as a schoolmistress. In 1841 they were living in Ardwick, Manchester. On this census he was recorded as a schoolmaster. Ten years after this they were living in New York Street, Ardwick, next door to their son, and Robert Dibb was listed as a poet. He also ran a circulating library from the same address. By 1871 they had moved down to Thornhill Street, Islington, London, and two years after this they were at 14 Cloudesley Road, Islington, where he is self-described in an advertisement as the ‘Wharfedale Poet’. After his wife died that year, Dibb struggled with poverty, and in 1876 was subject to one of the much-feared Poor Law Removal Orders. He spent his final years in Islington Union Workhouse in St John Street. Andrew Ashfield suggests that he may have been regarded as a minor celebrity there as a poet, since he was chosen more than once for day trips and feasts sponsored by local philanthropists. He published letters of gratitude to them in the local *Islington Gazette*, writing on behalf of his fellow workhouse residents. 1883 found him in Islington Infirmary, and he continued to struggle with poor health until his death four years later. He was listed on his death certificate as an Advertisement Writer of 6 Parr Street in the nearby Hoxton area, with the Workhouse listed as the informant. ~ Dibb published *The Minstrel’s Offering: Or a Wreath of Poetry* (London: Hamilton, Adams & Co., Leeds: J. Y. Knight, 1839), poems ‘of a radical tinge’ that include ‘The Factory Girl’ and other Chartist poems. Ebenezer Elliott (qv) is listed among a good list of subscribers, mainly local and regional. Newsam records that before this official publication, Dibb ‘printed in Dewsbury, and hawked around the county, in 1836, a small volume, entitled “Harriet Stanton; or the victim of an Insurrection, a Poem, taken from real life.” Also, the “Legend of the White Rose;” and the “Mountain Maid”’. Newsam describes the plot, and prints an extract from ‘Harriett Stanton’, which centres...
around a slave revolt in America. COPAC describes two versions of this publication: *Harriet Stanton; or, the Revolt of the Slaves: a Poem, Taken from Real Life* (Leeds: George Crawshaw, 1835), copy at Leeds University, and *Harriet Stanton; or, a Victim of an Insurrection. A Poem, taken from Real Life...Also, The Legend of the White Rose; and The Mountain Maid* (Dewsbury: Printed by E. Willan, 1836), copy at York Minster. ~ Dibb also contributed the following poems to the Leeds-based Chartist weekly newspaper, the *Northern Star*: ‘The Victim of the Lash’, 31 March 1838; ‘The Death of Lucy Ashton, or, The Factory Girl’s Last Hour’, 12 May 1838; ‘The Standard-Bearer: A Tale of the Wars’, 26 May 1838; ‘The Gathering of the Great Northern Union’, 2 June 1838; ‘The Song of Liberty for the Great Northern Union’, 13 October 1838; ‘Gilbert Weldon: Or the March of Crime’, 27 October 1838; ‘Grace Darling’, 3 November 1838, and ‘On the Birth of my Son’, 6 April 1839. ~ Sources: *Northern Star*, as cited; Newsam (1845) 167-8; Johnson (1992), item 270; Roberts (1995), 68; Johnson 46 (2003), no. 284; Charles Cox, Catalogue 51 (2005), item 91; Sanders (2009), 230-1, 233; John Hart Catalogue 74, item 101. Extensive additional genealogical and other research supplied by Andrew Ashfield, who drew on the following additional sources: *Manchester Times*, 26 June 1858; *Bradford Daily Telegraph*, 10 November 1873; *Islington Gazette*, 24 June and 29 August 1887; general genealogical databases. [CH]

Dick, Robert (1849-89), of Langlands Brae, Kilmarnock, Ayrshire, a child factory worker, later a printer. He published *Tales and Poems* (Kilmarnock, 1892). ~ Sources: Reilly (1994), 137. [S]

Dick, Thomas (fl. 1846-52), of Paisley, a weaver, published *The Burn-lip: A Tale of 1826—containing an account of Paisley at that time, with particular notices of the great fire at Ferguslie in 1789, the dearth in 1800, and the capsizing of the Canal passage boat in 1810* (1852). He also published an anthology, *The Temperance Garland* (1846), which includes some of his own pieces. ~ Sources: Brown (1889-90), I, 438-40. [S] [T]


(?) Dickinson, Eleanor (c. 1809-1889), née Blakey, of Manchester, schoolmistress and Quaker poet, probably of Irish extraction, who suffered severe mental health problems and was confined for many years. She first attended the well-known Quaker school, Ackworth, but was removed by her step-mother to a ‘fashionable’
boarding school, where she showed musical aptitude and wrote poetry. She married Robert Dickinson, and they had a number of children: Edward, Frances, Ann, Eleanor, Charles, Eliza May, Charlotte and Margaret, all born in the 1820s and 1930s. She and her husband were in 1924 running the Springfield Academy ‘for the instruction of youth of both sexes in the usual branches of Education’. In his research on Eleanor Dickinson in Quaker records, Dr Christopher Stokes has discovered that during the last fifty years of her life she was resident at the Retreat, the pioneering Quaker asylum in York, and that detailed notes on her are extant. She was first admitted on 19 March 1834, when she would have been in her mid-twenties. Her illness was said to be triggered by ‘disappointment in outward circumstances and supposed hereditary taint’, and there is mention of ‘great irregularities in her domestic habits, and very irrational conduct towards her children, and extraordinary hallucinations of a religious character’. (The mention of a 10-month-old infant leads Stokes to wonder if postnatal depression was involved, since the episodes described were quite new for her.) The Retreat’s casebooks report melancholy and agitation, and a continuation of her mental health problems through the decades that followed. Stokes quotes a note from 21 March 1882, to the effect that she ‘chatters very much by day, usually repeating some of her verses over and over again’. A parallel with John Clare (qv) suggests itself in this, as does the bipolar pattern of quietude interrupted by bursts of manic or anxious energy. She died of ‘senile decay’ on 13 November 1885. Dickinson published two volumes of poetry, The Pleasures of Piety, with Other Poems (London: printed by Sherwood, Jones and Company, and the Authoress, Liverpool, 1924), which includes ‘On the Death of a Lovely Girl’, and The Mamluk. A Poem (London: Effingham Wilson, 1830). O'Donoghue also notes poems in the Dublin Penny Journal between 1832 and 1836. Dickinson’s Preface to her first volume underlines the unusually serious and personally significant role poetry holds for her. The poems ‘are not the offspring of a one blessed with poetic ease, and contemplative retirement; but of a mind occupied with a multiplicity of cares—of a mind, to which every day has brought duties too urgent to be delayed, and too numerous to allow it much leisure for more pleasing avocations.’ The author, ‘at an early period of life’ entered the ‘retreat of the muses—not in search of either fame or profit, but of a sanctuary, in which worldly tumults might be hushed, and worldly sorrows forgotten’. This could not be clearer: a mind far too easily overburdened with worry finds solace in writing poetry, and does so from early in her life, so that even the mechanical repetition of its lines late in her life, after years in an asylum, remains a necessary activity to control what is left of her mental stability. Poetry is
clearly necessary to her mental functioning, though whether her spiritual ‘hallucinations’ were part of the problem or a further and parallel necessity is moot. Like her namesake Grace Dickinson (qv), for example, and like very many other women poets listed in this Catalogue who struggled with mental health and physical torment, she put the spiritual absolutely at the heart of her work. The two forces of poetry and religion are entwined for her, and an aim of her verse-making is as she says, ‘to promote the momentous interests of religion’. Her title, *The Pleasures of Piety*, riffs on familiar presentations of earlier poets: Mark Akenside’s *The Pleasures of Imagination* (1744), or Thomas Campbell’s *The Pleasures of Hope* (1799), and would suggest a parallel ‘pleasure’ in this ‘promotion’ work. Turning to the poems themselves, ‘The Pleasures of Piety’ is a serious, 60-page poem in stanzas on the idea of piety as a common good in a fallen world, using in the first half historical materials like ‘the fate of Lord Guildford, Dudley and Lady Jane Grey—Latimer, Ridley, and Cranmer’, or closer to home, John Howard’s prison reforms. The second part focuses more on the ‘pleasure’ half of the title, with allusions to Milton, Johnson, and Cowper. It is an ambitious and poetically learned poem on her big subject. The miscellaneous materials that accompany it often focus on mortality and remembrance, the subjects ranging from ‘a lovely Girl five years old’ to ‘Lord Byron’, or the artless solace of ‘the Burial Ground of the Society of Friends’. ~ Her second volume, published six years later, is dedicated to her brother Robert Blakey, a minister and former Quaker, now working in Canada and clearly missed by his sister. ‘The Mamluk’ is her second and much longer (185 page) extended poem It is narrative in shape and style, an ambitious and imaginative adventure story set in the east. A ‘Mamluk’ is a member of an ancient Islamic warrior class, and this is a poem of orientalist exoticism and style, as the poet imagines such creatures as a captive maid: ‘Some fair Circassian I ween, / Or Georgian maid of peerless mien; / Destined to shine in gay serai, / The harem queen of lordly Bey’ (p. 5), or the ‘thousand spears ... glittering bright’ of Emir Hadgi’ (p. 11). The occasional poems that accompany this epic are proportionally fewer, and notable among them is an intense poem of love and hope ‘To My Infant Boy’ (p. 195). Dickinson’s is a life and a poetry worthy of re-examination. ~ **Sources:** main texts as cited, via Google Books; ‘Lost Poets #2: Grace Dickinson’, ‘Maddalo’ blog (researched and written by Dr Christopher Stokes, the main biographical source used); O’Donoghue (1912), 108; ‘Joseph Smith, *A Descriptive Catalogue of Friends; Books, or books Written by Members of the Society of Friends, Commonly Known as Quakers* (London: Joseph Smith, 867), 529-30; Radcliffe. [F] [I]
Dickinson, Grace (1825-63), née Binns, of Illingworth, Halifax, West Yorkshire, was the daughter of Thomas Binns, woolcomber and his wife Martha, née Bradshaw, who married in 1821. She was baptised late, at Illingworth Moor Wesleyan Chapel in 1832. She married Thomas Dickinson, a mill cleaner, in 1849, and they had six children, all born in Ovenden, Halifax and baptised at Illingworth: Benjamin (b. 1850), Richard William (b. 1851), Alfred (b. 1852), Peace Ann (b. 1857), and Isaac and Rebecca (b. 1859). Richard William and the twins died in early infancy. Benjamin went to work in a factory, most probably as a worsted spinner. In April 1859 Dickinson’s husband Thomas, who had ‘become insane’ (Turner) killed himself. She was left widowed, in poor health caused by the tuberculosis that would kill her, and had three small children to keep. She worked for a while as a worsted warper and spinner, but was soon forced into the workhouse, entering Halifax Union Workhouse on 1 February 1861, where she appears in the 1861 census along with 300 other inmates. Her children Alfred and Peace Ann came with her. She died there on 24 January 1863, aged 37. Posthumously published was an edition of her poems, Songs in the Night: a collection of verses; by the late Grace Dickinson, composed in the Halifax Union Workhouse, edited by the Chaplain, with some account of the author (London and Halifax, 1863; second edition Wakefield, 1863, with Frontispiece). In the workhouse she had become known to the chaplain, Revd. T. Snow, who observed her stoicism, piety and concern for other inmates. She wrote her first verses on the death of an old pauper, and took them to Snow, written out on a slate. He then copied them, and this pattern was repeated. When she became too ill to write, she learned the ‘finger alphabet’ from a deaf girl who was a fellow inmate and using this, dictated her verses letter by letter to the girl, who wrote them on a slate, again to be copied by the chaplain. Turner names this amanuensis as Sarah Thomas, a ‘deaf-mute’. Snow then had the poems published the year after their author’s death. An early review in the Sunday School Repository, or Teachers’ Magazine describes her ‘small volume of verses, chiefly religious, which, apart from the circumstances under which they were produced, have merit of their own’, many of the verses being ‘quite equal to the majority of the hymns sung in our churches and chapels, and breathe a spirit of deep and sincere piety’. Sources: Thomas Snow, ‘A Brief Account of the Author’, in Dickinson, Songs in the Night (1863); Sunday School Repository, or Teachers’ Magazine (1863), 562-3; Turner (1906), 126; Reilly (2000), 132. Detailed additional research from Andrew Ashfield, who draws on the following further sources: 1861 Census, Halifax (Halifax Union Workhouse); General Register Office, Q4 1849, Halifax, 22, 283 (registration of the six Dickinson children), Q1 1863, Halifax 9a, 312 (registration of Dickinson’s death);
Dickson, George (fl. 1925-36), of Glasgow, worked as a fitter in a Clydeside shipyard, and joined the army at sixteen. He published Peter Rae (London: George Allen, 1925), a ‘semi-autobiographical poem about a young Clyde engineer who goes to fight in WWI and the trauma he experiences on return’ (Blair). Dickson wrote to T. S. Eliot for advice in 1936, having recently submitted another long work, The Donkeyman, to the London publishers Allen & Unwin. (A donkeyman is a worker in a shop’s engine room.) However, I have found no publication of that name. Eliot’s reply is extant. ~ Sources: Letter from T. S. Eliot to George Dickson, 10 September 1936, Letters of T. S. Eliot, Volume 7, 1934-35, ed. Valerie Eliot and John Haffenden (London: Faber, 2017); Blair, PPP (2019) and ‘Piston, Pen & Press’ web page; Mitchell, P244. ] [OP] [S]

Dickson, Thomas Hamilton (b. 1803), of Baldernock, East Dunbartonshire, published Poems and Songs; The Porcupine; A Historical Novel of the Village of Clamourtown (Glasgow: printed for the author by Muir, Gowans and Co., 1836, 1838), several pamphlets bundled in the Mitchell copy, and Life, Memoirs, & Pedigree of Thomas Hamilton Dickson (Glasgow: printed for the author by Muir, Gowans, & Co., 1841). ‘Dickson was a notoriously “bad” poet who caused great amusement by staging entertainments in his local village’ (Blair). Hugh Macdonald (qv) has an account of visiting him in Rambles Round Glasgow (1860), 369-71. In a generally facetious account, MacDonald notes that Dickson is ‘in somewhat humble circumstances’, though in his Life, Memoirs, & Pedigree he claims the most illustrious ancestry, with the Battles of Chevy Chase and Agincourt mentioned in the first two pages. From what one can glean from this, his father was a soldier who ‘struck knees with his sovereign, and he was apt to imagine that he was blood royal at the time’, a habit of mind that he seems to have passed on to his ambitious son. The pamphlets contain ‘various kinds of popular verse and a satirical “novel”’ (Blair). Blair discusses him in more detail in her monograph, seeing him as a sort of forerunner of William McGonagall (qv). ~ Sources: works as cited (Life, Memoirs, & Pedigree is on the NLS website); Blair, PPP (2019); Blair (19), 202-5; Mitchell, P223. [S]
Dillon, John Brown (1808-79), of Welsburg, Brooke County, West Virginia, an Irish-American poet and historian, known as the ‘Father of Indiana History’. His father removed to Belmont County, Ohio when Dillon was in his infancy, and left him an orphan at nine. He trained as a printer, and lived in Cincinnati for ten years, contributing poems to *Flint’s Western Review*, the *Western Souvenir*, the *Cincinnati Review* and other periodicals. In 1834 he moved to Logansport, Indiana, and trained as a lawyer, though he never practiced. He published *Historical Notes of the Discovery and Settlement of the Territory Northwest of Ohio relating to Indiana* in 1843, and his major work, *A History of Indiana*, in 1859. He published further historical and other works over the next twenty years, and served as Indiana State Librarian from 1845-51, later working in the Department of the Interior in Washington for twelve years. His poem ‘The Burial of the Beautiful’ is in Coggeshall (1860). ~

**Sources:** Coggeshall (1860); G. S. Cotman, ‘John Brown Dillon, The Father of Indiana History’, *The Indiana Magazine of History*, I (1905), 4-8; O’Donoghue (1912), 109. [AM] [I]

Dillon, Thomas (d. 1852), ‘Cuchullin’, ‘Logan’, ‘Mary O’Donnell’, of County Meath, a miller, millwright, and wheat buyer for Manders of Brackenstown, County Dublin. He published poems in *The Nation* from 1842 (19 November) onwards, over the signature of ‘Cuchullin, Tara’s Cave’. His poem ‘Gathering chaunt of the Ulster Septs’ was included in *Irish Poetry* (1846), and O’Donoghue notes a handwritten note in the British Museum (now the British Library) copy noting that the poem most probably appeared in the *Drogheda Argus*, from J. [sic] Dillon, of Brackenstown, signed as ‘Cuchullin’. This poem appears to have been published twice in *The Nation*, once early in his career, and again on 11 October 1845. As well as ‘Cuchullin’, Dillon was ‘Logan’, and ‘Mary O’Donnell’ in the *Drogheda Argus*, around 1849, and this paper later published a supplement with selections from Dillon’s and others’ poems. Dillon had used these same pen-names in the *Wexford Independent* before writing for the *Argus*. He published ‘The Song of Exile’ in the Chartist newspaper, the *Northern Star*, 23 June 1849. ~ Dillon eventually emigrated to the United States, writing poems for the papers there including one in the periodical, *American Celt* that was reprinted in *Nation* of 10 April 1852, the year he died. ~

**Sources:** *Irish Poetry* (1846); *Northern Star*, as cited; O’Donoghue (1912), 109-10; Sanders (2009), 277. [AM] [I]

Dinnie, Robert (1808-91), of Allancreich, Birse, Aberdeenshire, a mason, the ‘father of the athlete Robert Dinnie’, published *Songs and Poems. By the Author of The History of*
Birse (Aberdeen, 1876). He also published a prose work, as his poetry title page reveals, *An Account of the Parish of Birse* (1865). ~ **Sources:** Edwards, 13 (1890), 286-96, Halkett and Laing (1882), II, 825; WorldCat. [S]

(?) Dinsmoor, Robert (1757-1836), ‘The Rustic Bard’, born in Wyndham, New Hampshire, the great-grandson of John Dinsmoor of County Antrim, an early settler in the village of Londonderry, New Hampshire in 1723. He lived in Haverhill, and wrote ‘about daily events for personal pleasure and to cheer lonely hours, with little view to publication’ (Montgomery). In fact there is a very interesting variety about the poems, which are often based around an exchange of correspondence, where the letter incorporates a poem, making a sort of mixed-genre epistolary composition. Sometimes the letters to Dinsmoor are clearly genuine, and in others the poems are his own compositions. There is a clear linking back to Ulster and Scottish culture as well as contemporary American culture, and a sense of historical and socio-political awareness in this material, as well as local events and issues. So even though it is, at it were, small in its scope, it has depth. The poems were often published in local newspapers and periodicals. An friend and admirer, Silas Betton, who had been quietly collecting and copying out these ephemeral poems, was able to arrange for them to be published in book form, where they appeared as *Incidental Poems accompanied with letters, and a few select pieces, mostly original, for their illustration, together with a preface, and a sketch of the author’s life* (Haverhill, MA: A. W. Thayer, printer, 1828). A second edition, edited by Leonard Allison Morrison, appeared in 1798 (Boston, MA: Damrell & Upham). ~ The volume had a very important influence on the young John Greenleaf Whittier (qv), who lived locally. He admired the ‘home-taught, household melody’ of the work and wrote an essay on Dinsmoor, acknowledging his influence. Furthermore, as Arun Sood has recently discussed, in the miscellaneous section of the collection itself is a Scots poem ‘To the Rustic Bard’, 258-60, intended to be addressed to Dinsmoor and attributed to J. G. Whittier. It has indeed been identified as ‘the first printing of one of Whittier’s poems in book form’. ~ Dinsmoor’s father, William Dismore (b. 1731) also composed at least one poem. ~ **Sources:** text cited via Google Books; John Greenleaf Whittier, ‘Robert Dinsmoor’, in *The Complete Writings of John Greenleaf Whittier* (Cambridge, MS: Riverside Press, 1892), VI, 258 ff., via Project Gutenberg; O’Donoghue (1912), 110; Theodore Garrison, ‘The Influence of Robert Dinsmoor upon Whittier’, in John B. Pickard (ed.), *Memorabilia of John Greenleaf Whittier* (Hartford, CT: The Emerson Society, 1968), 55-60; Michael Montgomery, ‘Robert Dinsmoor, Another Ulster-Scot-American poet’, *Ullans: The Magazine for*
Dippen, Maria Catharina (c. 1737-62), of Halberstadt, Saxony-Anhalt, Germany, a farmer and poet ‘discovered’ by Anna Louisa Karsch (qv). Dippen ‘wrote in High German but spoke the local dialect of her village’ and was noted for the ‘speed and spontaneity with which she wrote’. She did not publish, but there are three poems in Karsch’s correspondence, possibly re-worked, and we rely on Karsch’s descriptions of her poetry, some of which ‘depicts the horror of war and its consequences for the rural population’. Dippen was also ‘a great inspiration for numerous fledgling women poets in her village’. ~ **Sources**: Kord (2003), 261-2. [F] [C18]

(?) Ditchfield, Ralph (fl. 1882-3), ‘The Longton Poet’, probably born in Burscough, West Lancashire, later of Blackburn, Lancashire, an itinerant tailor. The sources print the following dialect poems: ‘May Day Song’, ‘Folk Know Their Own “Know” t’ Best’, ‘Buried’. These were all published in Blackburn newspapers. ‘Bosco Fowd’ was supplied by a friend. He also wrote the song, ‘Take it Cool’ and the poem ‘Poor Old Tom that is Dead’. John Pickup (qv) reports remembering Ditchfield reading the latter poem at the home of William Billington (qv). Ditchfield was reported to have drowned in a pit in Burscough, although it is biographically suspicious, or possibly just an odd coincidence, that this is also the fate of ‘Poor Old Tom’ in his song. ~ **Sources**: Hull (1902), 185-93; Massey page (includes photograph). [T]

Dixon, William (1829-68), of Steeton, Yorkshire, of humble parents, a self-educated woolcomber, later a watchmaker and working jeweller. He published *The Poetical Works of William Dixon, including Epistles, Pleasures of Meditation, Melodies, etc., with Preface by the Author* (Bingley, 1853), a ‘first attempt’ by a poet self-confessedly ‘entirely unknown to the public’. There are three of his poems in Forshaw. ~ It seems probably that this is the poet referred to by Ashraf as ‘William Dickinson’, a figure otherwise unknown. Ashraf’s naming is elsewhere sometimes faulty. ~ **Sources**: Grainge (1868), II; Forshaw (1891), 69-71; Ashraf, I, 33-4. [T]

(?) Dobbs, James (1781-1837), of Birmingham, a comedian, poet and songwriter, actor, theatre producer, debt collector, inventor, and political commentator. Best known for writing ‘I can’t find Brummagem’ (1834?), he is described as ‘one of the
most popular comedians on the British stage’. Little is known of his early life. He was born to John and Sarah Dobbs (1753-1829), baptised in Birmingham, and had one brother, Thomas (1783-?). Dobbs married Catharine Hamilton in 1804, the daughter of a Hull printer, who presumably died in 1809, and Elizabeth Pugh in 1810 in Liverpool. With Elizabeth he had three children: Rosamund (born and baptised in Liverpool 1813-1832), Georgianna (1813-?) and Edward James (1815-1880). ~ Dobbs was active across the West Midlands region, particularly in Birmingham where he maintained a long running professional association with the Theatre Royal. His surviving songs document his connection with a city which was experiencing rapid industrial change in the growth of metal production (iron, brass), and its subsidiary products, guns and chains. The location of Dobbs’ performances give an indication of the kind of theatre he was making and its working class audiences: his arrangements at Walsall, West Bromwich, Wednesbury and Dudley in 1832 are advertised as placing ‘the heavy book of Political Instruction upon a light one-horse Carriage of rational Amusement’. In Wolverhampton he played the Mechanics Institution, in 1837 as well as rooms above pubs. Many of his engagements promise well known songs as well as new songs, and he clearly had a local following. ~ Dobbs’ best-known song remains enduringly poignant, ‘I can’t find Brummagem’ laments the continual ‘progress’ that has left the singer lost in the city they once knew as home: ‘Full twenty years and amore are passed / Since I left Brummagem. / But I set out for home at last / To good old Brummagem. / But ev’ry place is altered so / Now there’s hardly a place I know / Which fills my heart with grief and woe / For I can’t find Brummagem’. Dobbs’ other songs reflect their local audience: ‘The Birmingham Coaches’, ‘The Railroads’, ‘The Man With a White Hat’, ‘Nothing But Alterations’ (also about changing cities), ‘Flare-Up’, ‘Brummagem in the olden time’, ‘Ye Birmingham Lads and ye Lasses’ and ‘The Gun Trade’. ~ While his song ‘The Gun Trade’ suggests a ribald sense of innuendo, the lyrics raise questions about how the people of Birmingham identified with this trade, then often euphemistically referred to as ‘toy making’. As a local comedian, it can be assumed Dobbs was responding to political events on stage in his new material, particularly given the variety of pamphlets he published (and that survived) which reflect this awareness. Aged 21, Dobbs published, _The Lisper, Songs &c. addressed to the Friends of Peace. To which are prefixed, occasional verses on the arrival of the news of the signing of the definitive treaty, with a brief description of the illuminations of Soho_ (Birmingham: Printed by Grafton & Reddell, 1802), including the songs ‘Peace on the Ocean’, a song which welcomes a brief period of peace between England and France, shortly before the Napoleonic
Wars. Dobbs published politic pamphlets on economics on the Bank Restriction Act, and the full script for his self-described ‘serio-comic musical farce’ *Peeping Tom*. Other full texts (though with no extant copies as yet emerging it is difficult to know the extent to which the plays were comic scenes or full works) include *A Visit to Birmingham: Or Age, Youth, Love and Scheming*. ~ Dobbs worked as an actor for the majority of his life: surviving information shows him touring (appearing in Liverpool in 1811) before settling with his (second?) wife as part of the company at Theatre Royal Birmingham in 1813. His long lasting connection with that theatre can be seen in the number of benefit performances held for himself (presumably to help his precarious financial situation), and in the duration of his engagement over the next two decades; he must have been a popular part of the theatrical life. He acts and later produces (which at this period also means directs) mostly farces and spectacles, the names of which have largely disappeared from theatrical circulation with the exception of Goldsmith’s *She Stoops to Conquer*, which Dobbs directed and performed in. Dobbs was a showman, advertising his hiring of a giant to star in a farce in 1829; he made a habit of advertising the impressive technical effects of his performances and their ‘brilliant illumination’. In 1815, Dobbs filed for a patent for a rotary reaper grain cutter, which promised to save ‘much labour and expense’; he demonstrated his invention on stage. ~ Dobbs suffered family tragedy when in 1830, his eldest daughter (Rosamund?), aged only 19, was reported as having killed herself because Dobbs refused to let her perform on the stage: after one particular argument, she had bought arsenic, dying several days later. After the loss of his eldest daughter, he is frequently listed as performing as Mr and Miss Dobbs (at Kidderminster Theatre in 1836), so Georgianna possibly was subsequently allowed to perform alongside him, and he continued his performing career across the region. His precarious financial position is demonstrated by his later filing for bankruptcy, in 1834 at Warwick Court House, where he is listed as a Comedian and ‘occasional Collector of Debts’. In October 1837 he began a two week management and direction of Theatre Royal Gloucester, in partnership with ‘Charles Hill, from the Theatre Royal, Covent Garden’, where they produced *Speed the Plough*, and *The Spare Bed*. Shortly after this success, he returned to stay with his brother in Birmingham, where he became ill and ‘asked many strange questions’, and took his own life. A verdict of temporary insanity was returned, as it had been with his daughter, presumably to allow a Christian burial: his burial is recorded at St Philip’s Church, Birmingham (the Cathedral). ~ Sources: John Alfred Langford, *A Century of Birmingham Life: Or a Chronicle of Local Events, from 1741–1841* (Birmingham: E. C. Osborne, 1868); British Newspaper Archive—particularly
within the pages of *Aris's Birmingham Gazette*. The British Library holds ‘The Lisper, Songs &c. addressed to the Friends of Peace, &c’. Birmingham Museums have recorded ‘I Can’t Find Brummagem’, available on their SoundCloud page. [—Sarah K. Whitfield]

(?), Dobie, George (b. 1824), of Lanark, served an apprenticeship as a handloom weaver for several years, but then ‘turned his attention to decorative art’, and used this to establish his own business in Edinburgh. In this Edinburgh period he wrote many poems in Scots, some of which were commended by the Queen and Lord Palmerston. He published *Poems* (Edinburgh: Morrison and Gibb, 1883), and *Rambling Rhymes* (Edinburgh: Constable, 1895). ~ **Sources:** Edwards, 5 (1883), 128-33; Blair, PPP (2019); Mitchell, P249; general online sources. [S] [T]

Dodds, Andrew (b. 1872), probably from Lothian, and most probably a farm servant who had been called up to serve in WW1, published *The Lothian Land* (Aberdeen: Office of the Scottish Farm Servant, 1917; 2nd edition, 1918). His poems had previously appeared in the *Daily Citizen* and *Glasgow Herald* as well as in *The Scottish Farm Servant*. The collection is addressed from the ‘Y. M. C. A. Hut, France, March 22 1917’, although there is little explicit reference to WW1, though some poems reference it (Blair). The poems are in Scots and English, largely pastoral, and the author comes across as working man, from the Lothian area, but there is no specific biographical evidence. He went on to publish *Poppies in the Corn: Verses in Lothian Scots* (Glasgow/London: Gowans and Gray, 1924). It is an attractively produced book, with interesting Scots poetry (Blair). ~ **Sources:** Blair, PPP (2019); Mitchell, P229, P248; JISC (BL, Oxford, Edinburgh and others). [OP] [S]

Dodds, Jeanie (b. 1849), of Hillhouse, in the parish of Channelkirk, Lauder, Berwickshire, the daughter of a farm grieve, worked from the age of twelve as a message girl in a draper’s, was later the head of dress-making department, and finally became a self-employed businesswoman. She published *Ruth’s Gleanings: Poems* (Kirkcaldy, 1894), and poems in the *Fifeshire Advertiser*. Her poems include ‘A Pauper’, ‘The Artist’, ‘A Mother’s Trust’, ‘Consider the Lilies’, ‘The Pauper’s Burying Ground’, ‘Lines Written on a Child’s Album’, and ‘Nothing that Defileth’. She specialises in sentimental verses on the stresses of life and rewards of friendship. ~ **Sources:** Edwards, 13 (1890), 53-6; Crockett (1893), 263-4; information from Florence Boos. [F] [S] [T]
Dodsley, Robert (1704-64), of Ratcliffe Gate, Mansfield, Nottinghamshire, an apprentice stocking-weaver, a footman, a poet, and in time a major London publisher, indeed one of the most important of his century, and in terms of poetry, perhaps the most important, certainly in the mid and late parts of the century, valued by major figures including Samuel Johnston, who detestingly called him ‘Doddy’ and like to say that Dodsley was his patron. He was, as Christmas says in LC1, a man of many talents. He was the eldest son of a teacher, and so may be presumed to have had some education. He was apprenticed to a Mansfield stocking-weaver. In the 1720s, however, he left Mansfield and went to London, where he worked as a footman to the epicure Charles Dartiguenave. He also worked as a servant to Richard Howe of Gloucester. In the early 1730s he was working for the Hon. Jane Lowther in Whitehall, in London. This would have given him some access to books and, equally importantly, to ‘influential ladies and gentlemen’. He took his first work, Servitude, to Daniel Defoe, who may have helped him correct it, and also added a ‘lengthy appendix that bantered his own recently published tract’. The impression one has, confirmed by the 200 often eminent subscribers to Dodsley’s 1732 collection, is of a figure who was from the outset able to network very effectively. Alexander Pope helped to finance him in setting up a shop as well as patronising his play The Toyshop (staged in 1735), and within a few years he was a major bookseller, a publisher and a valued friend to Samuel Johnson, whose major poems London and The Vanity of Human Wishes he published, and who in turn admired Dodsley’s play, Cleon. He was involved in many of the most significant poetry publications of his era, culminating in his influential multi-volume anthology of poetry of 1748. In his later years his brother James shared and increasingly ran the company, which however continued to be a significant presence in the capital. ~ Dodsley published: Servitude (1729), reprinted as The Footman’s Friendly Advice to his Brethren of the Livery ([1930]); A Muse in Livery, or, The Footman’s Miscellany (London, 1732), The Modern Reasoners: An Epistle to a Friend (London: Lawton Gilliver, 1734), An Epistle to Mr. Pope, Occasion’d by his Essay on Man (1734), Beauty, or, The Art of Charming (London: Lawton Gilliver, 1735), The Toy-shop (1735), a ‘dramatic satire’ reprinted ‘a dozen times within the year’ (Croft & Beattie), The Toy-shop; to which are added, Epistles and Poems on Several Occasions (London, 1737), The Art of Preaching: In Imitation of Horace’s Art of Poetry (London, [1738]); Trifles (London, 1745), the ‘major collection of Dodsley’s miscellaneous writings during the early years of his career’ (Weissman), a prose essay, A Sketch of the Miseries of Poverty (1731), which was also bound in with A Muse in Livery, and a very important poetry anthology, A Collection of Poems by
Several Hands (1748), three volumes, published ‘to preserve to the public those poetical performances, which seemed to merit a long remembrance’ (ODNB). Agriculture (1753) was the only completed part of his planned sequence of georgic poems, Public Virtue, long dismissed by critics (although georgic historian Dwight L. Durling took it seriously enough to award Dodsley a ‘modest place among writer who reflected country life most truthfully’), but quite recently revalued and re-analysed in an important essay by J. C. Pellicer (listed below). ~ Sources: Ralph Straus, Robert Dodsley, Poet, Publisher and Playwright ([1910]; New York: Burt Franklin, 1968); Guilford (1912), 199-202; Dwight L. Durling, Georgic Tradition in English Poetry (New York: Columbia University Press, 1935), 69-71; Unwin (1954), 71-72; Rostvig (1971), II, 158; James E. Tierney (ed.), The Correspondence of Robert Dodsley, 1733-1764 (Cambridge: Cambridge University Press, 1988); Greene (1993), 103-4; Cafarelli (1995), 78; Sutton (1995), 320 (manuscripts, letters, legal papers); Harry M. Solomon, The Rise of Robert Dodsley: Creating the New Age of Print (Carbondale and Edwardsville: Southern Illinois University Press, 1996); Christmas (2001), 69-71, 106-10, 147; Overton (2007), 60; J. C. Pellicer, ‘The Georgic at Mid-Eighteenth Century and the Case of Dodsley’s “Agriculture”’, RES, n.s. 54 (2003), 67-93; Batt (2017); Christmas (2017); Edlin-White (2017), 64-6; Weissman, I, nos. 277-84; LC1, 73-120; ODNB; Radcliffe; Nottinghamshire Archives, M376 (commonplace book). [C18] [LC1]

Doig, Alexander (1848-92), of Dundee, a tailor. Doig was the addressee of a poem by Robert Fisher (qv), ‘Epistle to Alexander Doig, a Brother Bard’ (Poetical Sparks (Dumfries, 1881)), a poem notable for bringing together the names of a number of Scottish labouring-class poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59; Robert Burns, qv). His own poetry is as yet unidentified. ~ Sources: as cited; Edwards, 13 (1890), 261-4; Reid, Bards (1897), 133-5. [S] [T]

Domínguez Remón, Maria [unaccented for searches: Maria Dominguez Remon] (1892-1936), ‘Maria la tonta’ (Maria the stupid, used abusively against her in youth, later ironically adopted by her as byline), of Pozuelo de Aragón, Zaragoza, Spain, poet and journalist, trade unionist, teacher and political leader, was born into a family of unlettered fieldworkers. She helped in the olive, wheat and barley harvests when she was old enough to do so, and taught herself to read and write against the wishes of her parents, by using any printed source she could, ‘from ballads to the lives of saints and old newspapers’ (Jones): she kept her literacy to herself. Pilar Gimeno of the Association for the Relatives and Friends of Those
Murdered and Buried in Magallón is quoted by Sam Jones as saying that ‘They used to call her “Maria la tonta” (Stupid Maria) because she always followed her mother’s advice to look at the ground when you came across a man’. She was forced by her parents to marry at the age of eighteen a man who had already ‘beaten her severely’. She eventually ‘ran away, walking 27 km, and then fled by train to Barcelona where she worked as a servant’. Money she had saved allowed her to buy a sewing machine, ‘so she could support herself as a seamstress while she studied to be a teacher’. After her abusive first husband died in 1922 she re-married happily, and moved to Gallur in Aragón, both she and her husband working as trade unionists. In 1932 she became the first female mayor in the Second Republic, arranged to build a school, and worked to improve life for the people. ~ Domínguez had been writing articles for Republican newspapers since her time in Catalonia, and after her term as mayor she worked as a teacher and a journalist, under the now-ironic by-line of Maria la tonta. After the Franco coup in 1936 she hid with her sister in Pozuelo de Aragón, but was captured by fascist troops, taken to Fuendejalón cemetery and murdered. ~ Since the 1990s her memory has at last been honoured in a number of ways, and the recovery and decent re-burial of her body is in prospect, as part of a wider process of healing and memorialisation. The Provincial Council of Zaratoga in 1999 posthumously awarded her the medal of Santa Isabel. And in 2015 filmmaker Vicky Calavia released her documentary film, Maria Dominguez: la palabra libre. I have not yet found any of her verse in English translation. ~ Sources: Sam Jones, ‘Poet, pioneer ... can family finally honour legacy of Franco victim’, The Guardian, 7 February 2021; Wikipedia and online sources, including vickycalavia.com for the Spanish documentary. [F] [OP]

Donahoe, Thomas J. (b. 1862), of Middletown, Connecticut, a hardware factory worker in Holyoke, Massachusetts, who contributed poems to the newspapers from an early age, including the Boston Pilot, Hartford Times, and Connecticut Catholic. O’Donoghue records in 1912 that he ‘proposes to publish his verses in book form before long’, but there is nothing recorded in the main catalogues. ~ Sources: O’Donoghue (1912), 112-13. [AM] [I]

Donald, George (1800-51), of Calton, Glasgow, the son of a tenter in a powerloom factory, originally from the Western Highlands, a textile worker, Chartist and radical, poet and journalist, and the father of George Donald (qv, b. 1826). At the age of eight he began working as a factory worker, working long hours, although the manager allowed him to go to school for two days a week, learning the basics at
a dame school. He also learned some Latin under another local teacher, Robert Lochie. He married a fellow worker at the Thornlie Bank factory, Mary Wallace, in 1825, and their son, the younger George Donald, was born the following year. Also in this year the factory closed, and Donald found work as a factory manager in the Belfast area, returning to Scotland in 1831, and moving into a small house in Townend, Glasgow. The Whistle-Binkie biography says disapprovingly that ‘from this period, George Donald’s moral descent, forgetfulness of what he owed himself and to his family, was irremediable and rapid’, and indeed all the sources are stern about Donald ruining his life with alcohol. ~ Donald was ‘an ardent advocate of civil and religious liberty’, who contributed material on this theme to the ‘liberal political journals of the day’, and a Chartist and radical writer who published in the Glasgow newspapers. In the period in question he joined a political club, which it seems led to much late-night drinking as well as political debate. Like his fellow poet, Alexander Rodger (qv), he became associated with a short-lived radical newspaper The Liberator. He returned to his old employment, but in 1836 his wife left, taking the children to her mother’s home in Thornlie Bank. Donald drifted after this (according to the extremely moralising Whistle-Binkie biography), spending some time in America. He continued to contribute prose and verse to the newspapers ‘up to the period of his last illness’, and worked in the office of the Glasgow Examiner in his final years. ~ Donald published Lays of the Covenanters (Belfast: Printed at ‘The Banner of Ulster’ Office, 1842), and wrote some of the Songs of the Nursery, as a major contributor to Whistle-Binkie. ~ Edwards mentions him in Donald’s son’s entry but does not give him his own entry, perhaps because of his alcoholism and/or his radicalism. ~ Note: Donald’s birthdate is as given as 1800 in the Whistle-Binkie biography, but Brown gives it as 1780, in his biographical sketch of the son. That would make him father a son at around 46 and die at around 71, both of which are possible, but circumstantially very unlikely. ~ Lays of the Covenanters is not listed on JISC, though according to WorldCat there is a copy in NLS. There is another in the Mitchell (briefly described by Blair), one in Belfast Central Library, Fine Book Room, and a microform copy in the National Library of Ireland, Dublin. ~ Sources: ‘Biographical Sketches’, Whistle-Binkie (1878), 51-5; Edwards, 2 (1881), 72; Murdoch (1883), 330; Brown (1889-90), II, 229; Blair, PPP (2019); Mitchell, P249. [AM] [CH] [I] [S] [T]

Donald, George (1826-after 1890), of Thornliebank, Renfrewshire, the son of George Donald (qv, 1800-1851). The younger George Donald was a calico printer, a pattern designer, a warehouseman and a journalist. He attended a day school at St Rollox
in Glasgow for two years, where his parents then lived. After he left school he ‘applied himself to a strict study in English Grammar and composition’. He also learned French, and indeed there are translations from the French in his collection, mentioned below. He worked from the age of twelve in the local printfield, or fabric manufacturer, J & W Crum, where his father also worked, and at sixteen was apprenticed as a pattern designer. He read widely, and ‘embraced much poetry’, which led to his writing verse himself, which in time began to find its way into newspapers and other publications. He later worked in a number of warehouses, before getting a job as a reporter for the *North British Daily Mail*, working as the Paisley correspondent. After leaving the Paisley office of the *Mail* he was appointed to the Govan Parochial Board as an inspector of poor and a clerk, where he still worked in 1890. ~ During his Paisley years Donald published a collection in addition to his newspaper work, *Poems: Reflective, Descriptive, and Miscellaneous* (Glasgow: Thomas Murray, 1865), which includes sonnets, and poems on nature and on religious themes, as well as his French translations, and was well-received. Edwards includes his poems ‘Our Ain Green Shaw’, ‘The Ruined Hamlet’, and ‘Autumn Musings’, and Murdoch has ‘The Days that Are No More’, ‘The Reason Why’, and ‘Evening Thoughts’, whilst Brown prints ‘Song’ (‘Fill the glass with sparkling wine’), ‘My Native Land’, and ‘Song’ (‘My Mary, O, my Mary, O’). ~

**Sources:** Edwards, 2 (1881), 72-7; Murdoch (1883), 330-3; Brown (1889-90), II, 229-33; Blair, PPP (2019); Mitchell, P227. [S] [T]

Donald, George Webster (1820-91), G. W. Donald, of Westfield, near Forfar, a farmer’s son, a lamed cattle-herder, weaver, teacher, and the keeper of Arbroath Abbey from 1866. He published *Poems, Ballads and Songs* (Arbroath: T. Buncle, 1867, 1879), and “The Muckle Skeel” and Other Poems (Dundee: Lawson Brothers, 1870). Blair notes that he was a ‘well-known contributor to newspapers and periodicals’, and reprints his poem, ‘Lines, Suggested by the Melancholy Wreck of the Tay Bridge’, first published in the *People’s Journal*, 31 December 1879. His ‘Mang Our Ain Fouk at Hame’ is included in the anthology *Poems by the People* (1869), 3-4. ~

**Sources:** Edwards, 1 (1880), 21-4; Reid, *Bards* (1897), 136-40 (with photograph); Reilly (2000), 136; Blair (2016), 162-4; Blair (2019), 118-19; NTU. [S] [T]

Donald, James (1815-c. 1893), of Kirriemuir, Angus, a handloom weaver, a Chartist, also a band leader and a raconteur. ~ **Sources:** Edwards, 14 (1891), 129-32; Reid, *Bards* (1897), 140-1. [CH] [S] [T]
Donaldson, Alexander (b. 1851), of Gifford, Haddingtonshire, received four years of schooling from the age of seven, and was then apprenticed to his father, a village tailor. Three years later, ‘desiring a better knowledge of his trade’, he joined a firm in Haddington, completing his apprenticeship there. In Haddington, aged 16, he enlisted into an Artillery Regiment of the Militia, on a five-year term, being discharged with good character. He had worked in different parts of Scotland when not required by the militia, and in 1972 settled in North Berwick. Edwards gives some interesting details on his struggle to start writing verse at this time: ‘We are informed that when he first attempted versification, he had so far neglected versification, he had so far neglected the little education he possessed, that he knew nothing of grammar, and was ignorant of the fact that every line should begin with a capital letter’. This may be true; however, it also echoes many similar statements from other poets laying claim to the ‘natural genius’ category. At any rate the progress of catching up was determined and fast, and in 1880 he was appointed a school board officer for the local parishes. He also became a precentor in the Yester Free Church. Donaldson contributed ‘for many years’ to the Haddington Courier, culminating in the publication of his collection, Rustic Lays (Haddington: The Courier Office, 1879). Reilly tells us he was well known ‘as a comic vocalist and Scottish humourist’, but Edwards’ tastes are more for his ‘touchingly pathetic’ verses, and he prints ‘The Fatherless Bairn’, ‘Welcome, Little Bairnie’, ‘The Shepherd’s Lament’, ‘My Bairnie and Thee’, ‘May Morning’, and ‘November in the Wood’. ~ Sources: Edwards, 6 (1883), 374-9; Reilly (2000), 137. [S] [T]

Donaldson, Thomas (fl. 1809), of Glanton, Northumberland, a weaver, published Poems, Chiefly in the Scottish Dialect; both Humorous and Entertaining by a weaver at Glanton (Alnwick: William Davison, 1809). There is a fairly good facsimile of the book in the British Library Historical Collection series. (Chris Johnson calls him a ‘weaver at Glasgow’, no doubt due to a misreading of the small, faded word ‘Glanton’ on the title page.) The poems are written in Scots and lively. ~ Sources: facsimile edition as cited; Johnson (1992), item 276; Blair, PPP (2019); NCSTC; Mitchell, P249. [S] [T]

Donaldson, William (1847-76), of Rathven, Banffshire (Moray), a shoemaker, At the age of seventeen he published The Queen Martyr, and Other Poems (Elgin: J. MacGillivray, 1864). He had already published poems in the People’s Journal, one of which Blair reprints from 11 August 1866, ‘A Lay of Reform’. This addresses the political debate and struggle which led to the Second Reform Act of 1867, which
had included, a week before this poem was published, a ‘massive Reform meeting on the Magdalen Green’ in Dundee (Blair). Edwards describes Donaldson as a ‘printer’. Blair calls him ‘an interesting character’, who writes in ‘local Scots and English verse: based in Aberdeen and north of Scotland’ (Blair, PPP). She notes his ‘ardent pro-Reform’ character and discusses ‘An Anthem for the Age’ from his collection (2019), 11. ~ Sources: Edwards, 1 (1880), 343-4; Blair (2016), 60-62; Blair, PPP (2019); Mitchell, P249; Blair (2019). [S]

(?) Donegan, Michael (fl. 1872), of Clonmacnoise, County Offaly, a farmer. He published a number of political poems, and a collection, The Setting of the Sun; or, The Songs of Holy Ireland (Maryborough, 1872, unverified). ~ Sources: O’Donoghue (1912), 113. [I]

(?) Donnan, Jeanie (1864-1942), of Gatehouse of Fleet, Castle Douglas, Galloway, an ‘ordinary life’ poet. She was the fifth of ten children, and her father was a sawyer on the Cally estate, disabled in an accident. He also taught at Cally Sunday School for twenty years and was ‘known in Gatehouse for something of a poet himself when he threw together verses on some passing event.’ His daughter attended Cally Episcopal School, but her health broke down at twelve, after which she was self-taught. She was said to have gained her love of reading and of nature from both her parents. She was married ‘while still very young’, and moved to Whithorn. ~ In addition to her poems in the ‘poet’s corner’ of the Galloway Gazette, she published Hameland: The Poems of Jeanie Donnan (Newton Stewart: John F. Brown, 1907), with a frontispiece photograph of the author and an Introduction by [Revd] D[onald] M[entry], Heatherbloom: Poems and Songs by Jeanie Donnan, with a Prefatory Note by Sheriff Watson (Glasgow: Fraser, Asher, 1911), with a photograph of the author, War Poems (Newton Stewart: The Galloway Gazette Press, 1915), and The Hills o’ Hame, with a prefatory note by the Hon. Lord Sands (Newton Stewart: The Galloway Gazette Press, 1930). ~ The Hameland volume of 1907 evidences the popularity of her verses in its impressive, fourteen-page list of subscribers. It is headed by the Earl of Galloway, but dominated by ordinary folk, mainly local subscribers from the Whithorn area, but also significant numbers of subscribers from far and wide: Cardiff, the English cities, Australia, South Africa and the United States. In a ‘Prefatory Note’, her ‘neighbour’ Herbert Maxwell invokes John Barbour’s fourteenth-century historical poem ‘The Brus’, in order to place Donnan in an unbroken Scottish vernacular tradition. The subscription list tells us that her unpretentious verse remained of widespread interest both
regionally and throughout the Scottish diaspora. The poem ‘Callin’ Me Back’ is footnoted, ‘A gentleman from Queensland, writing to order a copy of “Hameland,” said—“Your poems were like voices calling me back home.”’ The poem ‘Back Tae the Hameland’, written ‘By request of Mrs. McK., Winnipeg, Canada’ is also suggestive in this respect. Her poems mix Scots with a standardised ‘poetic’ English, and include much local material, some melodrama and sentiment, elegies, and poems which reply or respond to requests, with little asides or sub-headings giving a strong sense of a community of writers and readers, no doubt the legacy of her Galloway Gazette writing. ~ Her poem ‘Sons of Galloway’ was set by the composer A. J. Lancashire in 1908. The Whithorn web page correctly records that a ‘plaque still exists at number 76 George Street, Whithorn, to local poetess Jeanie Donnan, who composed odes on local events, usually publishing them in the “Galloway Gazette”. There are archives of her work held in the Ewart Library, Dumfries, and Broughton House Library, Kirkcudbright. ~ Sources: works as cited; Blair, PPP (2019); Whithorn web page, COPAC and other online sources; Mitchell, P229; information from Florence Boos. [F] [OP] [S]

Donnelly, Robert (b. c. 1800), of Portadown, County Armagh, a weaver, published Poems on Various Subjects, Moral, Religious and Satirical (Portadown, 1852); Poems on Various Subjects (Armagh, 1867), Poems (Belfast, 1872), and The Poetical Works of Robert Donnelly of Portadown, second edition, ‘carefully revised, embracing all his late productions’ (Portadown, 1882). ~ Sources: O’Donoghue (1912), 114; Hewitt (1974); Reilly (2000), 137; DUB. [I] [T]

Donnet, James (1830-69), of Dundee, a flax-dresser, published a collection jointly with D. S. Robertson, Lays of Love and Progress (1859). He also collaborated with David Gardiner (qv). ~ Sources: Reid, Bards (1897), 141-3. [S] [T]

(?) Dorey, Jean (1831-72), ‘JD’, ‘JDR’, ‘Jean des Ruettes’, of Saint Helier, Jersey, worked abroad as a printer, retiring to Jersey for health reasons. He wrote a history of Jersey in verse in 1863, completed in 1864 in London, and covering a span from the ‘druids’ to the battle of Jersey (1781). Dorey wrote in Jèrriais, French and English, sometimes using a phonetic version of Jèrriais. Some of his short poems were published in La Nouvelle Annee: Pièces en Jersiais (1870). A collection of his unpublished sayings, nursery rhymes and poems in manuscript is held in the library of the Société Jersiaise. Dory wrote for the Jersey, London and French
Dorward, Alexander Kent (b. 1866), of Letham, Forfarshire, a weaver, tailor, soldier and poet. He published poems in the *Forfar Herald*, and emigrated to Pawtucket in the USA. Reid includes ‘The Worker’s Song’ and other poems. ~ *Sources*: Edwards, 13 (1890), 347-50; Reid, *Bards* (1897), 143-4. [AM] [S] [T]

Dorward, John (fl. by 1897), a carter at Letham spinning mill, Letham, Forfar. ~ *Sources*: Reid, *Bards* (1897), 144-5. [S]

(?) Doubleday, Thomas (1790-1870), of Newcastle upon Tyne, the son of a soap manufacturer, of a Quaker family, a merchant, ‘angling poet’, a novelist and a Chartist. He was a companion to Robert Roxby (qv), and the Secretary of the Northern Political Union in 1832. His first publication was a collection of sixty-five sonnets (1818). Doubleday also wrote the verse-dramas *The Italian Wife* (1823), *Babington* (1825), *Diocletian* (1829), and *Caius Marius* (1836). His novel *The Political Pilgrim’s Progress* [1839], was first published in the radical Newcastle newspaper the *Northern Liberator*. There is also a non-fiction work, *Political Life of Sir Robert Peel* (two volumes, 1856). ~ Doubleday published the following poems in the Chartist newspaper, the *Northern Star*: ‘Mob Melodies’, 28 June 1845; ‘Mob Melodies: The Hymn of Glencarvie’, 9 August 1845; ‘The Factory Child’ (Tune: ‘Langlee’) and ‘The Poacher’, 27 September 1845. ~ *Sources*: *Northern Star*, as cited; Allan (1891), 160-2; Schwab (1993), 191; Sutton (1995), 324 (manuscripts and letters); Ian Haywood (ed.), *Chartist Fiction: Thomas Doubleday*, The Political Pilgrim’s Progress [1839]; *Thomas Martin Wheeler*, Sunshine and Shadow [1849-50] (Aldershot: Ashgate, 1999); Sanders (2009), 258-9; ODNB. [CH]

Dougall, David, of Aberdeen?, a handloom weaver who experienced unemployment and homelessness. He published *Rhymes and Reminiscences of an Itinerant* (Aberdeen: George and Robert King, 1845), copies in Mitchell and in Aberdeen University Library, a ‘significant collection by a little-known working-class poet’ (Blair, PPP). *Sources*: Walker (1887), 657; Blair, PPP (2019); Mitchell (Burns room, pamphlets 32653-71—Provincial Poets 48); general online sources; information from Kirstie Blair. [S] [T]
Dougall, Neil (1776-1862), of Greenock, Renfrewshire, a sailor and a songwriter, published Poems and Songs (1854). ~ Sources: Edwards, 14 (1891), 110-16; ODNB. [S]

Douglas, Alexander (fl. 1806), of Strathmiclo (Strathmiglo), Fifeshire, a weaver, published Poems, Chiefly in the Scottish dialect (Cupar-Fife, 1806), which includes a short biography, and a poem ‘To Mrs. M___ of R___ on Returning Dr Blacklock’s Poems’ (Thomas Blacklock, qv). ~ Sources: Johnson (1992), item 277. [S] [T]

(?) Douglas, Francis (1719-90), of Aberdeen, a miscellaneous writer, who commenced a business as a baker, He published Rural Love, A Tale in the Scottish Dialect, to which is added a Glossary, or alphabetical explanation of the Scottish words and phrases (Aberdeen: F. Douglas, 1759), The Birthday, with a few strictures on the Times, a poem in three cantos. By a Farmer, Glasgow (Glasgow: Foulis, 1782); A Pastoral Elegy to the Memory of Miss Mary Urquhart (1758), Life of James Crichton of Clunie, Commonly Called the Admirable Crichton (1760), Reflections on Celibacy and Marriage (1771), Familiar letters, on a variety of important and interesting subjects, from Lady Harriet Morley and others (1773), The Birthday; with a Few Strictures on the Times; a Poem in Three Cantos (1782), and A General Description of the East Coast of Scotland from Edinburgh to Cullen (1782). ~ Sources: Aberdeen (1887), 8, 10; Sutton (1995), 324 (letters); ODNB. [C18] [S]

Douglas, Sarah Parker, formerly Sarah Parker (1824-81), ‘The Irish Girl’, of Newry, County Down, emigrated to Ayr in childhood. She tended cows, and was not formally educated, but later through the help of friends was able to learn, as she put it, ‘enough to give a tone to my musings’. At the age of twenty she had published in the newspapers including the Ayr Advertiser. Her husband had a paralytic arm, became completely helpless and died in the hospital at Ayr, and she too died in poverty. ~ She published (as Sarah Parker) The Opening of the Sixth Seal, and other poems (Ayr, 1846; BL), Miscellaneous Poems, second edition with additions (Glasgow, 1856; BL), and (as Sarah Parker Douglas) Poems, third edition (Ayr: Ayrshire Express Office,1861, 1862), and Poems and Songs, 4th edition (Ayr, ?1880; BL). Her poems include ‘The Stream of Life,’ Speak Gently of the Dead,’ and ‘Envy Not the Poet’s Lot’. Douglas admired Robert Burns (qv) and wrote an ode to him. Her poem, ‘The Auld Aik Tree’, was published in the Chartist newspaper, the Northern Star, on 26 October 1844, reprinted 2 November 1844, while her ‘Address to the New Year’ was printed there on 8 January 1848. ~ Sources: Northern Star, as
Dowey, Ralph (1844-1909), of West Holywell, Backworth, Northumberland, a coal miner, songwriter and poet. Songwriting was a hobby, and he won a number of prizes for it. His poems were published in *Frazer’s Almanack*, *Tweed’s Almanack*, and the *Blyth Weekly News*. His poems include ‘Awd Shiftersament’, ‘Influenza’, and ‘The Picnic Day’, published in the *Blyth Weekly News* in 1891. Dowey married Hannah Elizabeth Dowson (b. 1844, and they had at least two children, John R. (b. 1869) and Mary A. (b. 1877). He died in Gateshead. ~ Sources: Allan (1891), 568-9; *Northumbriana Magazine*, 24 (Autumn 1991); Wikipedia and other online sources. [M]

Dowling, Bartholomew (1823-63), of Listowel, County Kerry, a miner, farmer, journalist and author. His parents took him to Canada as a boy, and he ‘received part of his education there’. On the death of his father, the family returned to Ireland and settled in Limerick (originating the erroneous idea that the poet was from Limerick). He published poems in *The Nation*, the first on 4 January 1845, usually using the pen-name of ‘The Southern’, though his well-known poem, ‘Brigade at Fontenoy’, published on 17 May 1745, was unsigned. Dowling may have travelled to Boulogne in 1848, then to Cork and Liverpool, and he certainly emigrated to California in 1852, working as a miner. During this period he wrote a good deal for the *California Pioneer*, over the pseudonyms of ‘Hard Knocks’, ‘The Southern’, and especially ‘Masque’. Notable among these is his long poem, ‘Reminiscences of the Mines’, published in November 1855. Dowling then worked as a farmer in Crucita Valley, Contra Costa County, where he entertained three fellow Irish emigrants, author John Mitchel (1815-1875), General James Shields (1806-1879) and Young Irelander Terence MacManus (d. 1861). In 1858 he was appointed editor of the recently-founded *San Francisco Monitor*. He knew several languages, and always carried about with him a copy of P.-J. Béranger, printing many translations from that poet in the *Monitor*, for which he also wrote sketches, poems, and stories. He died following a fall, aged 40, in St Mary’s Hospital, San Francisco. His life was written up in the *St. Joseph’s Union*, San Francisco, March...
1890, along with his poem, ‘A Memory of Seville’, formerly published in Young Ireland, 11 August 1877 as ‘A Half-Forgotten Memory’, signed there as by ‘Henry C. Watson’. Three of his poems are included in Hayes (1855). ~ Sources: O’Donoghue (1912), 116-17; Wikipedia and other online sources. [AM] [CA] [I]

Downey, Joseph (1845/6-1870), ‘Shamrock’, of County Kildare, a grocer’s assistant, published a good deal of verse in The Flag of Ireland, The Irishman, The Shamrock and other Irish periodicals, usually over his initials, though sometimes signed as ‘Shamrock’. His writings were, according to O’Duffy, ‘full of promises’, but he died young. After he died a memorial was erected over his grave, in Glasnevin Cemetery, Dublin, with a quotation from one of his poems on it. ~ Sources: O’Donoghue (1912), 119; Richard J. O’Duffy, Historic Graves in Glasnevin Cemetery (Dublin: James Duffy, 1915), 48. [I]

Downing, Ebenezer (c. 1850-1950), ‘T’ Stoaker’, of Sheffield, wrote in dialect. He published in 1906 ‘The File-Cutter’s Lament to Liberty’ (‘Nay, I’m moithered, fairly maddled’), on the new health and safety regulations (this is now online at allpoetry.com). ~ Sources: Moorman (1917), 82-4; England (1983), 15-6; information from Yann Lovelock; not in ODNB. [OP]

Downing, James (b. 1780?), of Truro, Cornwall, an apprentice shoemaker, later a soldier who lost his eyesight in action in the Napoleonic Wars, was invalided out, and after a period of drunkenness experienced a conversion. He later worked a mangle. Downing published A Narrative of the Life of James Downing (A Blind Man), Late a Private in his Majesty’s 20th Regiment of Foot. Containing Historical, Naval, Military, Moral, Religious and Entertaining Reflections. Composed by Himself in easy verse, and Published at the request of his Friends (published by subscription, London, 1811; 3rd edition, London, 1815; further printing, Bedford, 1840). The frontispiece portrait of the poet ‘aged 33’ says that he lost his sight in Alexandria, Egypt, in 1801: this would have been in the Battle of Alexandria, 21 March. A New York edition of 1821 printed by John C. Totten, states under the title, ‘And now re-published, for the first time in America, from the fifth London edition, for the benefit of John MidWinter, a person in similar circumstances; and who is induced to solicit the patronage of the humane, in order to enable him to support himself and his family’. ~ Sources: text via archive.org; Burnett et al (1984), no. 212; Christopher Edwards, list 65, item 78l. [SM]
Dowsing, William (1868-1954), born in York, lived in Sheffield, a miner, factory worker, and sonneteer. His fatherless family arrived in Sheffield, tramping from workhouse to workhouse. Dowsing toiled in the mines and factories, and at his verses. A 13-page pamphlet, Tone Pieces: A Theme Sequence (Sheffield: Hartley and Son, 1905), appears to be by him, and if so is likely to have been his first publication. He was, as Lovelock notes, especially drawn to the sonnet form, ‘over 600 volumes of which he consulted and annotated, writing more than 1,000 sonnets himself, beside other poetry.’ ~ He published a full collection, financed by the owner of Vickers, his then employer: Sonnets, Personal and Pastoral, with an Introduction on the construction of the sonnet (London: Routledge & Kegan Paul, 1909), and there are at least three further full-length publications: Sheffield Vignettes: a series of sonnets (Sheffield: Printed for the Author by J. W. Northend, 1910), Dream Fantasies and other poems (Sheffield: Printed for the Author by Ward Brothers, 1912), and an unusually themed multi-volume project from the WW1 period, War Cartoon Sonnets: Based on Louis Raemakers’ War Cartoons, in Six Volumes (Sheffield: Printed for the Author by J. W. Northend, 1917), six volumes; Raemakers was a popular Dutch cartoonist, noted for his fiercely anti-German stance in the war. ~ An ‘original hand written sonnet’ in Dowsing’s autograph, ‘Anna Pavlova’s Visit to Sheffield, Jan. 1912’ (‘Sheffield, no more thou can’st or will’st allow’), surfaced on eBay in May 2020. It praises Pavlova, ‘The Goddess of Danse’, for bringing ‘music strange and wonderful’ and ‘poetic enchantments’ to Sheffield, her art forcing it out of what he represents as its usual unimaginative state. Dowsing’s evident joy in seeing the city bewitched by Pavlova’s magic might suggest that he sees her as a kindred spirit, championing ‘Art’ in a city of ‘smoke’ whose sensibilities have been dulled by its ‘mercenary’ pursuits of ‘lust’, ‘wine’ and ‘gold’. And indeed it was a task he also devoted himself to, albeit in a quieter way, with his 1,000 sonnets, all uncompromisingly ‘correct’. Lovelock grimly records that Dowsing ‘died poor in Attercliffe in 1954, having never had a holiday in his life,’ a sad end indeed to a tough life of striving for something better and more uplifting than the harsh working life doled out to him. ~ Lovelock reprints Dowsing’s two sonnets, ‘The Towing Team (From Broughton Lane Bridge)’, and ‘June 23rd, 1868: (acrostic)’ (which spells out in the acrostic letters, ‘birthday sonnet’). There is also a single-sheet poem of his in Cambridge University Library, A Sheffield Workman’s Poetical Tribute to Alderman William Farewell Wardley, Lord Mayor of Sheffield, 1920-21 (Sheffield: no publisher, 1920). All this might suggest that however much he seemed to despise the busy industrial city, his writing was not entirely cut off from its doings, since he marked events and personalities in the city in a regular stream.
of occasional sonnets. ~ The unpublished manuscript of ‘Anna Pavlova’s Visit to Sheffield, Jan. 1912’, held by the present editor, is reproduced and discussed more fully on his WordPress blog (johngoodridgesite). ~ Sources: Lovelock (1970), 47-8, 63; WorldCat, JISC, Hathi Trust, eBay and other online sources; information from Yann Lovelock; not in ODNB. [M] [OP]

(?) Doyle, M. M’Donald (fl. 1833-44), ‘The Young Bard of Bannow’, of Wexford, a General Post Office worker, was very young when he published his first volume, Moorland Music (Wexford, 1833), and it ‘caused some stir, resulting in his being appointed to a post in the G.P.O., Dublin’, where he still worked in 1844. Also mentioned are his role in welcoming the poet Thomas Moore to Dublin in 1835, and a poem on the coronation of Queen Victoria, 1837. He may have been the author of the anonymous poem, ‘Seize thy pencil, child of art’, generally attributed to W. M. Downes, which apparently first appeared in the Isle of Man paper The Voice of the People. ~ Sources: O’Donoghue (1912), 121; an article by T. D. McGhee in the Boston newspaper, the Pilot for 1844 appears to be O’Donoghue’s principal source. [I]

Drake, John (b. 1846), of Edinburgh, a tailor’s boy, worked in various clerical and other jobs in Glasgow. He published The Crofter, and Other Poems (Glasgow: Gillespie Bros, 1888, 1890), Jock Sinclair, and Other Poems (Glasgow, 1890), and The Lion of Scotland, a Tale of 1298 (Glasgow, 1897). ~ Sources: Edwards, 13 (1890), 109-13; Reilly (1994), 145; Blair, PPP (2019); Mitchell, P250; NTU. [S]

Draper, Francis (b. 1832), of London, a carver and gilder, published The Escape from Lochleven (1879). ~ Sources: Edwards, 9 (1886), 48-54. [S]

Drew, Catherine (1784-1867), ‘Kitty Drew’, Mrs Catherine Drew, of Littledean Woodside, in the Forest of Dean, Gloucestershire, the daughter of ‘poor working people’, as she describes them. Drew is described by Revd. H. G. Nichols, historian of the Forest of Dean, as ‘worthy Kitty, the self-taught Forest poetess’, and by newspaperman John Cooksey, as ‘a person of some repute and influence’. She was taught to read by her father, John Smith of Guns Mill, a paper maker. Her mother was ‘a widow with eight children’, and had two more in Catherine and her older sister. She was, as she says in her ‘Memoir’, ‘not put to school, as there were no Sunday Schools then’. Her father taught her in the evenings and at weekends, and she ‘soon learned to read in the Bible, which I thought was the best book in the
world’. Her religious faith proved ‘a great relief to me, in my journey through the thorny wilderness, as I have had my share of crosses in having a family of eight children to provide for’. Her other consolation was writing: ‘My pen has often been my dearest friend, when I could not speak the sentiments of my mind for want of a friend possessing a kindred disposition with my own’. Drew was ‘put to school’ at the age of twelve by ‘a gentleman’ to learn to write, but family illness soon meant that she had to give this up. At thirteen she was ‘put to a farmhouse to work in a farmer’s garden and fields, where I enjoyed the fruits of an innocent mind. My master kept two farms, distant from each other two miles, and two miles from my home; and after the sultry day was passed, how I have enjoyed my walk through the woods’. ~ Drew writes that she was ‘always fond of meditation’, and that she was ‘never happier than when by myself’. At nineteen she ‘went to service’, working for her father’s employer at Guns Mill, where she worked until ‘from ill health I was obliged to leave; and my sister, who soon after was taken suddenly ill, died in nine days’. The shock of this bereavement found an outlet in writing, ‘and many nights have I sat up and penned, in prose and verse, the impulses of my heart’. She concludes her memoir by saying that while she had written ‘several hundred pages’, she had not intended to publish them but, in what is a familiar scenario, was encouraged to do so by friends. ~ She published A Collection of Poems on the Forest of Dean and its Neighbourhood (Coleford: Chas C. Hough, 1841; reprinted by John Cooksey, Dean Forest Mercury Office, Cinderford, 1904, and as a facsimile of the 1902 edition, Coleford: Past and Present, 2002), with a ‘Memoir’ of the poet and a subscription list, and in the later editions, a colour photograph of Gunns Mill, c. 1903. Eight of her poems are included: ‘The Days of My Childhood, or the Contrast’, ‘The Forest of Dean in Times Past, Contrasted with the Present’, an eleven-page poem, ‘The London Captain turned Collier, in the Forest of Dean’, ‘the Fair Maid of the Forest’s Three Days’ Tour to London’, ‘The Low Bred Forest Fop’, ‘The Forest Improvements.—A Song’, ‘The Queen’s Wedding Day; Or the Rose of Old England’, and ‘A Word to the Chartists’. She tends to write in rhyming couplets, and there is a folksong-like quality to the rhythm of many of her verses. The Chartists (to whom she is hostile) get in as her final poem, through her focus on what was, when she published the volume, a very recent event, the Newport Rising of 1839, which took place 35 miles south of her forest home. ~ Drew also had some poems published in the regional press when she was in her eighties, of which the following are identified so far: ‘The Unlettered Muse’, Chepstow Advertiser, 22 January 1859, 1b; ‘A Poem by an Octogenarian’, The Bristol Mercury, 28 October 1865, reprinted in the Monmouthshire Beacon, November 1865, 4a. ~ The subscription
list in Drew’s volume is largely local if not regional, and would certainly repay further research. It includes, for example, the Revd. Henry Berkham, Minister of Trinity Church, who according to the Forest of Dean Family History Trust website, ‘preached to the miners and their families’ and was ‘the main leader of the demand for new churches and schools’. (The free miners of the Forest were a powerful force in the community.) Berkham’s campaigning led to the ‘building of the Holy Trinity Church at Drybrook and its opening in July 1817’. The first child was baptised there the same month, ‘Mary Anne, the daughter of James and Ann Bennett’. And as the ‘first church in the Forest of Dean, it became known as the Forest church by the miners and their families’. Catherine Drew, with her strong interest in Forest and general history, would certainly be aware of this legacy in her subscriber. ~ She died on 27 March 1867, and is buried in the churchyard of St John the Evangelist at Cinderford, in the Forest. The memorial stone quotes her lines: ‘So the Forest of Dean is my native I own, / I prefer it to either the city or town; / The days of my childhood I trace with delight, / When I rov’d on the green, of a moon shining night’. ~ Sources: text cited (2002 reprint); H. G. Nichols, The Forest of Dean: An Historical and Descriptive Account (London: John Murray, 1858; reprinted Frankfurt am Main: Outlook, 2018 (Nicholls also gave talks on ‘Kitty Drew’); John Cooksey, ‘Publisher’s Apology’, in the 1904 reprint of Collection of Poems; W. H. Potts, Roaming Down the Wye (London: Hodder and Stoughton, 1949); Ralph Anstis, Warren James and Dean Forest Riots (Stroud: Alan Sutton, 1986, reprinted 2011), 33-4; Jason Griffiths, ‘Reading the Forest: A History and Analysis of Forest of Dean Literature’, unpublished degree dissertation, University of Gloucestershire, 2019, via academia.edu; further information from Andrew Ashfield, and from Jason Griffiths and the ‘Reading the Forest’ project. [F]

Drummond, Alexander (1843-70), of Larbert, Stirlingshire, a ploughman, businessman, and land steward to the Earl of Zetland. Drummond also studied German in Königsberg. ~ Sources: Edwards, 6 (1883), 48-53. [S]

Drysdale, Lawrence (1798-1882), of Alloa, Clackmannanshire, ‘King o’ Muirs’, ‘Old King’, a farmer, poet, singer and songwriter. Drysdale was baptised in Alva in 1798, the son of David Drysdale and Jean Dempster. Anthologist James Beveridge evidently knew him, and speaks warmly in his praise, giving insight into the social and performative aspect of Drysdale’s verses: ‘King o’ Muirs, lately deceased, woo’d the muse with unflagging energy. Many of his pieces have appeared in our Alloa weeklies, and always with acceptance. Ploughing matches, shows of the
agricultural society, of which he was poet laureate, epistles and replies to friends and acquaintances, acrostics, strikes, failures, successes, successes and old schoolfellows, go to make up a respectable total of literary matter. ... Moving about amongst us for such a length of time—frank, free and joyous—a veritable king of men, his soubriquet of “Old King” will not soon be forgotten. ... It was one of the greatest treats imaginable to hear Mr. Drysdale sing the songs which he had himself composed. At festive gatherings, curling club meetings, and agricultural society meetings, he was ever ready, and “kept the table in a roar.” (118, 125).

Drysdale married Helen Maul, and their son Lawrence was born in Alloa in 1838. Beveridge prints poems on ‘Burns, The Poet Ploughman’ (Robert Burns, qv), and several other poems and songs.

Duck, Stephen (1705-56), of Charlton St Peter, Wiltshire, a thresher and farmworker, later a cleric, a poet, and despite his considerable personal and literary modesty, a founding and highly influential figure in the history of labouring-class poetry, the author of ‘The Thresher’s Labour’ (1730, 1736), patronised by Queen Caroline, later a minister of religion whose sermons were admired.

Duck is described in the subtitle of the 1753 edition of his works as a ‘poor Thresher in a Barn at CHARLETON in the County of WILTS’. Much of what we known about him comes from the records of conversations he held with Joseph Spence, Oxford Professor of Poetry (the source of unascribed quotations below). Jennifer Batt has made the closest study of these materials, and what follows owes much to her work. Born in Wiltshire, probably in 1705 but possibly a year or two earlier, Duck was ‘bred up at a Country School’, where he learned reading, writing and arithmetic, the latter being his favourite subject. ‘About his Fourteenth Year’ he was ‘taken from School, and was afterwards successively engag’d in the several lowest Employments of a Country Life’. He worked as a day-labourer with his father, who later rented his own ‘little farm’ on which he and his son worked for three years, before he was forced to give it up, at which point Duck went into service. He then worked for several farmers. Spence’s notes mention that he was once a carter, and we know he did a lot of threshing work (as his principal poem would suggest). At the time he was ‘discovered’ he was a thresher and general farm labourer. In 1724 he married his first wife Ann, and they had three children, Amy, William and Ann. ~ In terms of his learning, he languished for ‘some Years’, forgetting the little arithmetic he had learned, though he ‘read sometimes, and thought oftener’. He ‘at last resolv’d
to try his own Strength, and if possible to recover his Arithmetic again. Although he had ‘little Time to spare’ and ‘had no Books, and no Money to get any’, he nevertheless managed to get hold of some books, studying ‘in those Hours he could steal from his Sleep, after the Labours of the Day’, and so ‘by degrees, made himself master’ of the subject. Spence puts stress the exertion involved, which suits his ideological preference for a heroic narrative of self-improvement. Duck had the advantage of a ‘dear Friend’, identified in Spence’s notes as a farmer’s son called Lavington, who kept a locked desk full of books, to which Duck was given access. Milton, The Spectator, and Edward Bysshe’s compendious Art of Poetry are among those volumes named. This caused friction in his marriage, since as a farm labourer he had little spare time, and to pursue his studies, he had to use much of it for reading, ‘& his wife took it very hard of him’. ~ Duck’s interest in poetry had begun in infancy: he ‘delighted’ in ‘Verses, and in Singing’. Discovering Paradise Lost, which he read ‘twice or thrice with a Dictionary’, moved him to try and write poetry himself. He destroyed his early attempts ‘as soon as he had pleas’d himself enough in reading them’. ~ As word got round of Duck’s literary activity, potential patrons began to take interest. He was asked by a local man to write a verse epistle, but it was rejected as being too good for a farm labourer to have written (Batt 2008, 5). Spence’s notes record that a ‘young Gentleman of Oxford’, ‘one Gifford’, requested and obtained a verse-letter from him. The local clergyman, Revd Hoby Stanley, and his sister-in-law, Sarah Stanley, encouraged and financially helped him, and suggested themes for him, such as ‘Poverty’, the Bible story of the Shunamite, and most significantly, ‘On his own Labours’. At the time Spence sought him out he was receiving a good deal of this sort of attention, and ‘The Thresher’s Labour’ had begun to circulate in manuscript in the summer of 1730. ~ The next step took him, amazingly, to the top. Charles Bennet, Earl of Tankerville presented Duck’s poems to the royal court (Batt, 2008, 5). There was then much debate as to how best to proceed, and much activity among the notables. The notes mention Duck’s recent interviews with ‘Lord Macclesfield & the Dean of Peterborough’, and he is engaged in commissions for ‘Mr Bathurst’ and ‘Dr Clark’. Spence quotes him in his notes as saying, ‘I have got my wish: I desired to please the Gentlemen yt set me about anything: & have got beside abt 20 pound: & indeed it was bad with us.’ He was in debt when his patrons found him, and his desire to ‘please’ his new-found patrons is strong. Lord Macclesfield read his verses to the Queen, who decided to award Duck a pension. He was whisked away from Wiltshire and installed in Surrey. Within months Jonathan Swift was telling John Gay in a letter (19 November 1730) that Duck was ‘absolutely to succeed Eusden’ as
Poet Laureate. He was wrong, but he nevertheless conveys something of how far Duck had suddenly come, and how great a literary sensation he had become. Unofficial editions of his poems tumbled from the press. ~ GM chronicles more of Duck’s story. In April 1733 it announced that ‘Mr Stephen Duck, the famous Thresher and Poet’ was ‘made one of the Yeomen of the Guard’. In July 1733 he married ‘Mrs Sarah Big, House-Keeper to her Majesty at Kew-Green, who gave her a Purse of Guineas and a fine Gown’. Duck’s first wife had died in 1730, on the eve of his success. The Queen made Duck and his new wife librarians of ‘Merlin’s Cave’, her grotto-library in Richmond Park. Somehow he adapted to this new world, and Batt records that even in 1737 when a number of his supporters, including Hoby Stanley and Queen Caroline died, his life was ‘full and busy’, the evidence suggesting that ‘Duck was embedded in a network of influential and talented individuals, aristocrats, and literary stars’ (2008, 13). He continued to study, and to write. His second wife had died in 1741, and he married for a third time in 1744. Two years later, in June 1746, Duck took holy orders. In 1750, under the patronage of the King, he was appointed preacher at Kew Chapel. Two years later he was made rector of Byfleet. Although he had stopped writing in the mid-1740s, there was a revival of interest in his work in the early 1750s, with two new editions published. He was now, as William Christmas writes in LC1, successful ‘both in his ecclesiastical and literary careers’, and ‘at the top of his fame in the mid-1750s’. ~ Duck’s sudden death is carefully recorded by Batt, who notes that he had ‘always worried about his health, complaining in various letters of illnesses and afflictions’. The Public Advertiser, 2 April 1856, reported: ‘On Tuesday Morning, the Rev. Mr. Duck, in his Return from Bath, where he had been for the Recovery of his Health, died at Reading of an Apoplexy, being the third Time of that Distemper attacking him’. Reports in the Whitehall Evening Post, and the London Evening Post, the next day, said precisely the same thing. So according to the earliest sources we have, Duck died of natural causes, during a journey home from a period of recuperation in Bath, of a known disorder, his third attack from it. However, rumours of his suicide quickly circulated, being reported in A New and General Biographical Dictionary (1761-2) and elsewhere, and they have come down to the present day in almost all scholarly and popular accounts. Examples of this story’s many manifestations in early books and periodicals were presented by Dr Batt in a paper given to the ‘Diasporas’ conference at Loughborough University in 2011, from which it was evident that the story was often put forward in an unpleasantly moralising way, as if suicide were somehow inevitable and said something significant about Duck’s unnatural elevation from field to court to pulpit. Indeed
the example of Duck was widely used by moralists throughout the century as a stick to beat those who wished to rise above their station, a terrible example of what might happen. But as in the slightly similar case of Thomas Chatterton (qv), there is some evidence that Stephen Duck may not have taken his life, and it could be argued that he had no reason to do so. However the truth remains uncertain. ~

Among Duck’s many and varied works, one deeply influential poem stands out. ‘The Thresher’s Labour’ found a new way of looking at the agricultural year in verse, and offered an alternative to the cosy images of rural life often supplied by pastoral poetry. The poem transforms the conventional themes of the agrarian seasonal cycle, into a nightmare of the endless repetition of work, modulated only by the briefest of pleasures. The tone is rueful and resigned, with a quiet humour, as when he describes the farmer watching the corn harvest, with a thrifty concern that not too much be left for the gleaners: ‘Behind our Master waits; and if he spies / One charitable Ear, he grudging cries, / “Ye scatter half your Wages o’er the Land.” / Then scrapes the Stubble with his greedy Hand’. This evocative caricature is typical of Duck at his best. ~

There are other poems of interest, including much epistolary, friendship, and occasional poetry. One poem in the 1736 collection (to which a great swathe of the aristocracy subscribed), ‘A Description of a Journey’, tells of a return to Wiltshire. His old Master takes him out into a field where mowers are at work. Duck’s response is unequivocal: ‘Straight Emulation glows in ev’ry Vein; / I long to try the curvous Blade again’. But this is play: this world is no longer his, and as has been noted, he had moved into a new environment to which he adapted very successfully. Duck also describes in the same poem an ale-feast held annually at his old village in his honour, financed by Viscount Palmerston (the ‘Temple’ to whom the poem is addressed). The poet again exercises his quiet irony in order to comment on all the fuss that is being made of him. He imagines a father of the future telling his child: “HERE, Child, a Thresher liv’d in ancient Days; / Quaint Songs he sung, and pleasing Roundelays; / A gracious QUEEN his Sonnets did commend; / And some great Lord, one TEMPLE, was his Friend: / That Lord was pleas’d this Holiday to make, / And feast the Threshers, for that Thresher’s sake.’ He comments: ‘Thus shall Tradition keep my Fame alive; / The Bard may die, the Thresher still survive.’ And in fact the ‘Duck Feast’ is still held annually in the first week of June, in the Charleton Cat pub. ~

Duck’s poetry, particular ‘The Thresher’s Labour’, a foundational text, inspired other labouring-class poets, most notably Mary Collier (qv) whose poem ‘The Woman’s Labour’ is a reply to Duck, a brilliant riposte to the derogatory view of women fieldworkers expressed in his poem, and a proud vindication of her own hard working life. Robert Tatersal (qv)
was similarly moved to write his own ‘work’ poem, as were a number of others. Duck’s huge success led to a number of parodies, so it may be worth spelling out in this context that the Suffolk Thresher ‘and former Eton scholar’ Arthur Duck (see sources, below), and the Berkshire thatcher Philip Goose, were merely parodic concoctions, while the sailor-poet James Drake was not a sailor at all, but the translator and poet John Lockman (qv). An odd evidence of Duck’s fame having spread wide is a German prose translation of his ‘The Shunamite’, discovered in a children’s book of animal fables, Zum Lesen für die wohlerzogene Jugend (Berlin, 1759), with Duck mis-spelled as ‘Duke’ (Scriblerian, 37. no 1 (Autumn 2004), 101). –


(?), Dudgeon, William (1758-1813), a Berwickshire farmer, an older contemporary of Robert Burns (qv), whom Burns had met at Berrywell when on his borders tour. Dudgeon wrote the song ‘The Maid that Tends the Goats’, which was included in
Allan Cunningham’s (qv) edition of Burns’s Works. ~ **Sources:** Shanks (1881), 115; Crockett (1893), 99-101; ODNB. [S]

Duffy, Alexander (fl. 1813), of Dungannon?, an Irish weaver, published (as ‘Alex. Duffy) *Poems on Various Subjects* (Dungannon: L. Richardson, 1813), which had 197 subscribers. There are two copies in Belfast Library, dated as 1817 (Hewitt may have the date wrong, or there was perhaps a second edition), but I have not located any others. ~ **Sources:** Hewitt (1974); Belfast Library Catalogue; WorldCat; Copac. [I] [T]

Duffy, James (fl. 1840), of Lisburn, near Belfast, Northern Ireland, later a Chartist prisoner in the Northallerton House of Correction, Yorkshire, and an unpublished prison-poet. Duffy was a weaver, who suffered ill health, ran a beer-shop in Sheffield, and went on the tramp selling food. A married Roman Catholic with three children, he was sentenced to three years’ imprisonment for Conspiracy, sedition and riot, during the state crackdown of the early 1840s. His wife Margaret sent his verses in from prison to the *Northern Star*, the national Chartist newspaper, but they were rejected for publication, so we only have the editor’s comments to go by. ~ **Sources:** Christopher Godfrey, ‘The Chartist Prisoners, 1839-49’, *International Review of Social History*, 24, no. 2 (1979), 189-236; Roberts (1995), 60 and 65note25; Chartist Ancestors website (list of imprisoned Chartists). [CH] [I]

Dugdale, Richard (1790-1875), of Blackburn, Lancashire, ‘The Bard of Ribblesdale’, a parish apprentice, ran away at fourteen, enlisted and served as a soldier. He was an engraver by trade. Some of Dugdale’s poems are included in Hull, and a photograph of the poet is Hull’s frontispiece. Hobbs and Januszewski note that Dugdale ‘claimed to have met a relative of Burns, of whom he was a great admirer’, adding that ‘Burns’s class, his rootedness and his proud use of his own language, gave legitimacy to writers of working-class dialect poetry in Lancashire and across Britain’ (Robert Burns, qv). ~ **Sources:** Hull (1902), 27-38, James (1963), 171, 173; Hobbs & Januszewski (2013).

Dugeot, Robert (fl. c. 1831), a Scottish youth, was apprenticed to a tailor, ‘Mr Bateman, in Ripon’, Yorkshire, when he composed a poem, ‘The Lovers’, on the tragic drowning of two lovers in the river Ure at Ripon in 1831. The poem, described as ‘100 verses of homely rhyme’, is extracted in Newsam. Further publications are not noted. ~ **Sources:** Newsam (1845), 153-4. [S]
Dunbar, William (1852-74), of Wardley Colliery, Gateshead, Tyneside, a coal miner and songwriter, published *Local and other songs, recitations, and conundrums: A local tale, &c, composed by the late William Dunbar* (Newcastle upon Tyne, 1874). ~ **Sources:** Allan (1891), 511; Reilly (2000), 143; Wikipedia. [M]

Duncan, Alexander (1823-64), originally from Dalmeny, Linlithgowshire, the eldest of ten and the son of an ‘industrious and respectable’ stone mason, who moved with his family to the village of Renton in the Vale of Leven, to the west of Glasgow, in 1834. At the age of eleven Duncan was apprenticed to a tailor. Although he did not have much of an education, he took evening classes at the village school. After some years as an operative tailor in the village, he moved to Glasgow and set up in business there with his brother-in-law as tailors and clothiers, but this was not successful, and he returned to the Vale of Leven in 1855. He moved again to Glasgow, but after a ‘lingering illness of eight years’ died, leaving a widow and five children. Duncan published *Leisure Hours, From the Counter to the Couch* (Glasgow: George Gallie, 1858). His collection contains ‘verse in Scots and English, much of it religious in nature’ (Blair). Edwards includes his poems ‘The Vale of Leven’ (Fair Vale! thy name I love to hear’), ‘Summer Shower’, and ‘“Jesus Christ the Same yesterday, To-Day, and for Ever”’. ~ **Sources:** Edwards, 6 (1883), 188-92; Blair, PPP (2019); Mitchell, P227. [S] [T]


(?) Duncan, James Emsley (fl. 1845-8), of London?, a Chartist, published two poems in the *Northern Star*, ‘Hymn to Liberty’, 19 April 1845, and ‘The Murdered Chartist, An epigraph for an inscription upon the tomb of Henry Hanshard, a young weaver, who, having attended a Chartist meeting, on Sunday, June the 4th, 1848, in Bethnall-green, was attacked by the police, and received blows which caused his death’, 9 September 1848. ~ **Sources:** *Northern Star*, as cited; Sanders (2009), 257, 274. [CH]

Duncan, John F. (b. 1847), of Newtyle, Angus, a painter and decorator, published ‘Light and Shadows’, a dramatic sketch in verse of the life of Robert Burns (qv), for the Dundee Burns Club and performed at the Theatre Royal, Dundee, in 1878. A
quotation is reproduced in 1890: ‘May Scotchmen at a future time / At hame or in a foreign clime, / When pres’t wi’ care or cruel wrang / Find solace still in scottish sang / And when the heart’s warm glow returns / Wi’ gratitude remember Burns’. Performances of Duncan’s sketch allowed a statue of Robert Burns to be erected in Dundee. ~ Sources: Edwards, 3 (1881), 49-51; Dundee Advertiser; Dundee Evening Telegraph. [S]

Dunlap, Jane (fl. 1765-71), of Boston, MA: ‘Little is known about this pious Bostonian, except her self-description as a “poor person in [an] obscure station of life” who avidly followed the evangelist George Whitefield…’ (Basker (2002), 192). She published Poems upon several sermons, preached by the Rev’d, and renowned, George Whitefield, while in Boston. A New-year gift, from a daughter of liberty and lover of truth (Boston, 1771). ~ Sources: Basker (2002), 192. [AM] [C18] [F]

Dunn, Sarah Jane (b. 1852?), of Wormley, Hertfordshire, educated at charity school, suffered from heart and spinal defects. She published Poems (London: Printed for the Benefit of the Authoress, 1870). The slim, two-poem volume shows clear signs of being in the hands of a charitable patron, and a ‘Preface’ signed by ‘Henry Shaw, F.S.A.’ of Russell Square, London, is unusually full. It begins: ‘The following poems were written by a little village girl of the name of Sarah Jane Dunn, deformed by spinal, and suffering also from heart disease, who has received no education beyond that supplied by an ordinary charity school. The first poem was written at the age of sixteen, to the memory of her sister, who died at the age of ten years from blood poisoning, the result of adjacent sewage being allowed to percolate into a public well used for culinary purposes.’ It continues with detailed information about further illness and death in the family and the neighbourhood, the discovery of Dunn’s talent, and Shaw’s role in bringing the volume to press. ~ Sources: Reilly (2000), 143; text cited via archive.org. [F]

Dupe, Eliza (1830-83), of Oxford, a needlewoman, seamstress and shirt maker, a Christian poet who characterised herself as ‘A member of the working class’. She published Happiness, or the Secret Spring of Bliss and Antidote of Death. By Eliza Dupe, a Member of the Working Class (Oxford: W. Baxter, 1860). Dupe hopes that her poetry will win souls for Christ, the topic of the first poem and the discussion that follows. Poems then follow themes: ‘Happiness’, ‘Friendship’, ‘Heaven’, ‘Adoption—or Christian Blessedness’, ‘To Backsliding or Disheartened Christians’ and finally,
‘The Antidote of Death’. ~ **Sources:** text cited, via archive.org; additional information from Andrew Ashfield. [F] [—Dawn Whatman]

Dupont, Pierre (1821-70), of Lyon, a working-class French poet and songwriter, the son of a blacksmith, one of the ‘younger generation of songwriters’ who also included Charles Gille and Jules Vinçard (qqv). They ‘consciously described themselves as actors in a field they felt to be in flux’ (Lerner, 66) and were distinctive in their individual experiences and goals. After his mother died when he was five Dupont was brought up by his godfather, a village priest, educated in a seminary and apprenticed as a notary, He came to Paris in 1839 and had poems published in the journals *Gazette de France* and *Quotidienne*. He published a collection, *Les Deux Anges* (1841). Without formal musical training, he nevertheless composed melodies as well as lyrics and achieved recognition and success. His songs are collected as *Chants et chansons* (1852-4), three volumes, and *Chants et Poesies* (1862), seventh edition. ~ **Sources:** Lerner (2018), 66; Wikipedia and general sources.

Durie or Durrie, James (b. 1823), of Kingskettle, Fifeshire, a weaver and a quarry worker who was seriously injured in his work, and became a book and sewing-machine seller. ~ **Sources:** Edwards, 8 (1885), 158-63; Beveridge (1885), 52-59, 102-4. [S] [T]

Duthie, George (1804-84), of Glenbervie, Kincardineshire, a shoemaker to the Royal Lunatic Asylum, Dundee for 25 years. He may have published a poem in the *People’s Journal* as ‘G.D.’ Edwards includes several of his poems. ~ **Sources:** Edwards, 7 (1884), 345-9; Reid, *Bards* (1897), 153-5; Blair (2016), 29-30. [S] [SM]

Duthie, Jane Allardice, née Farquhar (1845-1928), ‘J. D.’, ‘Mrs. Duthie’, of Tannadice, raised in parish of Guthrie, Angus, where her father tenanted a small farm. She worked as a nursemaid, seamstress, milliner and servant. She married Mr Duthie, a road surveyor, and lived at Dun Cottages, by Montrose, Angus. According to Reid, *Bards* (1897), Jane Duthie became chronically ill as a result of circumstances of early life. She was religious of character, and interested in astronomy. Her songs are about her grandparents, and about how the poor can lead good lives: ‘life’s wirth the livin’ yet’. Other poems include ‘Winter’, ‘The Bonnie Braes O’ Dun’, and ‘Stocking Lore’. Blair (2016) notes that Duthie regularly contributed to the *People’s Journal* from the 1870s to the 1890s, and reprints her poems, ‘Naething New’ and
'The Poet’s Wail about the Balaam Box’, first published in the *People’s Journal*, 28 July 1877 and 23 November 1878. She also describes her as a strong example of a comic newspaper poet (2019, 16). Duthie published a selection of her verses, *Rhymes and Reminiscences* (Brechin: D. H. Edwards, Advertiser Office, 1912), which includes correspondence she had had with the Editor of the *People’s Journal*, ‘Tammas Bodkin’ (William Latto, qv). ~ **Sources:** Edwards, 1 (1880), 307-9; Reid, *Bards* (1897), 155-7 (with photo); Blair (2016), 135-7, 148-9; Blair (2019; information from Florence Boos. [F] [S]

(?Duthie, Robert (1826-65), of Stonehaven, Kincardineshire, a baker’s son, was an antiquarian and Presbyterian, who was a town clerk. He published *Poems and Songs; and Lecture on Poetry, with a Brief Memoir of the Author* (Stonehaven, 1866). ~ **Sources:** Reid, *Bards* (1897), 157-9; Reilly (2000), 143-4. [S]

Duxbury, James (1853-1925?), born and lived in Blackburn, Lancashire, the son of William and Cecily, and brother to Lavinia. He was at first a cotton mill worker, then a printer, a poet and lyricist. When laid off during a strike in 1878, Duxbury ‘was able to use his savings to buy a printing press’. He remarked, ‘when the great strike occurred I made the resolution that I would not go into the mill again’. Duxbury was a member of the Athenian Club and the Bohemian club in Blackburn, where at the latter he presented ‘an original song ... set to music by Mr. James Southwarth of the Theatre Royal’ in 1890. The 1891 census records show that he was running a printing letterpress shop. In 1899 he began publishing a literary journal in the magazine, *The Bohemian*. Duxbury was first married to Mary, and together they had two daughters, Fanny and Mary. After his first wife’s death, he married again in 1900 to Alice Gardner. He is listed in the wedding banns as a printer, and again in the 1911 census as running a letterpress printing shop. Duxbury wrote dialectical poetry, songs, didactic poetry, and poems which feel almost lyric-like. He remarked to Hull that he ‘preferred that critics should find fault with them for not being profound rather than that the people—in the widest and best sense of the word,—should find in them the still more serious fault of being difficult of comprehension, either by the head or the heart.’ ~ Duxbury is one of the poets celebrated by Thomas Ince (qv) in ‘The Blackburn Poets. Ode in Response to William Billington’s “Where are the Blackburn Poets Gone?”’: ‘We have Duxbury, Clonnie, and Edgar and Hull, / Welcome singers each one, and of harmony full’ (see ‘Informal Notes on Groupings...’, above, under 4 (d) Blackburn). ~ **Note:** Duxbury should not be confused with his namesake, James Duxbury, calico
printer and mill owner, of a similar period, also in Lancashire. ~ **Sources:** Blackburn Standard (1880s), via British Newspaper Archive; Hull (1902), 347-55; Vincent (1993), 201; Street Literature of the Long Nineteenth Century: Producers, Sellers, Consumers, ed. David Atkinson and Steve Roud (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), Introduction, 31-2. [—Sarah K. Whitfield]

Easson, James (1833-65), the ‘people’s poet’ of Dundee, a painter and popular contributor of poems and prose pieces to the Dundee People’s Journal. He published a Select Miscellany of Poetical Pieces (Dundee: Park, Sinclair & Co., 1856), and his poems ‘The Midnight Streets’ and ‘The Factory Girl’ are included in Reid. Easson’s memorial in the Eastern Necropolis in Dundee was erected by the proprietors of the People’s Journal. A recent, well edited volume, The Life and Works of James Easson, the Dundee People’s Poet by Anthony Faulkes (Dundee: Thorsidal, 2016), includes all his poetry and prose, with useful biographical and contextual information. ~ **Sources:** Reid, Bards (1897), 160-1; Faulkes edition as cited. [S]

Eastwood, Daniel (1854-1940), of Wadsworth, Hebden Bridge, West Yorkshire, a millworker, later a teacher and superintendent, was a poet and historian. One of ten children, he had some schooling, but at nine, ‘at the time of the cotton famine’, he began working half-time in the local mill, then moved on to full-time work at thirteen, continuing his education through evening classes at the Hebden Bridge Mechanics Institute. Sunday School and the Church also played a major part in his early life, which led him into teaching and a superintendency. By 1916 he was vice-president of the local Band of Hope. Eastwood married at 25, and to improve their financial situation worked at cabinet making. He and his brother came to work in a long-term partnership in the clothing trade. He was a member of the Calder Valley Poets group, and a friend of the local historian Robert Suthers. Eastwood’s verses are often religious in character. Mellor includes ‘In this our time of need’, ‘Words of Cheers’, ‘The First Treat’ (reflecting Eastwood’s involvement in outings for local disabled people), ‘Moorland Ramble’, ‘The Good Old Days’, ‘To My Sweetheart’, ‘Grandchild—Reflections’, and several memorial pieces. ~ **Sources:** Mellor (1916), 18-31 (entry by Anne Fielding); Malcolm Bull’s Calderdale companion (online resource). [T]

Eccles, Joseph H. (1824-83), of Ripponden, nr. Halifax, later of Leeds, was a twin from a poor family, and an ‘entirely self-educated’ dialect poet and a writer of songs in standard English. He was born at Barkisland, Ripponden, the son of Isaac
Eccles, wool spinner and his wife, Sally Taylor, who were members of Rishworth Roadside Baptist Chapel, Halifax. His twin brother was David Eccles (1824-86). At the time of his marriage to Sarah Mitchell at St John the Baptist church, Halifax, on 1 January 1848 his occupation was listed as Druggist. The couple had six children, the eldest of which, Harriett, was born six months before their marriage. Eccles continued to work as a druggist, i.e. an industrial chemist of mixer-maker rather than an apothecary, and he was listed as a starch-maker in the 1851 census, a chemist in the 1871 census. By 1881 he had become a grocer, coal agent and shopkeeper, in Wesley Road, Armley, Leeds, where he died aged 59 in August 1993. Eccles published in the Yorkshire and Leeds papers, and produced dialect annuals, including Tommy Toddles, Tommy’s Annual and the Leeds Loiner. He also published a volume of Yorkshire Songs (1862). ‘One hundred of his songs were set to music by English, American, French and German composers’ (Turner). There is a substantial account of Eccles in Turner, and a slightly fuller account by Holroyd in an unidentified press cutting headed ‘A Yorkshire Song-Writer’, reproduced at the back of the British Library reprint of Grainge (1868), I, presumably because it happened to be tucked into the BL copy when it was being scanned. ~ Sources: Turner (1906), 126-8; Holroyd (1873) 40-2; Andrews (1885), 8-12; Moorman (1917), xxxv, 47-51; England (1983), 26. Additional genealogical and other research by Adrew Ashfield, who drew on National Archives, RG9, Censuses 1841-1881; GRO, Bannas, marriages and Death certificate; Leeds Times, 11 August 1883.

Eckford, Thomas (b. 1832), of Traquair, Peeblesshire, the son of a builder, was a herd boy from the age of eight, and later served an apprenticeship and worked as a joiner, and as a hospital warder. His parents, according to Edwards, knew both James Hogg and William Laidlaw (qqv). Edwards includes his poems, ‘Strike the Border Harp Again’, There’s Still a “Bush Aboon Traquair”’, ‘Earth’s Flowers May Fade’, and ‘The Mother’s Song’. ~ Sources: Edwards, 8 (1885), 404-8. [S]

Edgington, Richard (1785 or 1786–1870), ‘The Tackley Poet’, of Tackley, Oxfordshire, a rural worker and a ‘Representative of the Peasantry’ in local anti-enclosure campaigning, who died in the Union Poorhouse in Woodstock. He married a Tackley woman called Sarah, and appears on the censuses of 1842, 1851 and 1861. In 1851 they were living at Weavley Farm, a mile or two to the south of the village, though not as tenant farmers. Ten years later he was lodging with the Bolton family in Tackley, his wife perhaps now dead. ~ His role in the anti-enclosure movement is described by John Perkins: ‘On 9 March 1848, the major local landowners, Sir
George Dashwood, William Evetts, the Reverend Sharpe, Henry Hall (of Barton Abbey), and Mark Chaundry issued notices starting the process of enclosing the common lands and fields in the village. At a meeting in the Gardiner Arms on Monday, June 10th, village labourers attended in force and elected Richard Edgington to be their spokesman or as he described himself “Representative of the Peasantry”. On their behalf he objected altogether to the proposed enclosure and refused to put any claim to “the supposed or real rights of the peasantry” in writing, the only way, legally, by which they might be taken into account. His refusal to do so was no doubt an assertion that he did not recognise the whole process. The Banbury Guardian for 22 June 1848 says that he continued ‘and in copious, sometimes eloquent, language urged the folly of “asking for a man’s own.” “Shall I,” he said, “Having paid for the shoes on my feet, condescend to put in a claim for them to a man, or a set of men, who can have n sort of right to them?”’ James Saunders, the Enclosure Commissioner, who chaired the meeting, took notes of what he said, ‘but Edgington, like a true British freeman, Refused to “put his hand” to any paper whatsoever.’ He began a further speech, with the words, ‘when Napoleon Bonaparte invaded Italy and seized the crown’, showing a clear awareness of the international scene, and perhaps of the momentous events building in this revolutionary year. In the end the Enclosure of Tackley common lands did not take place until 1871, three years after Edgington’s death. ~ His poetry has not yet been identified, and is probably to be found in the local newspapers, the Oxford Chronicle and Reading Gazette and the Bicester Herald. Certainly they were aware of him, and reported on his death. The Bicester Herald called him ‘The Tackley Poet’ (15 May 1670), while the Oxford Chronicle and Reading Gazette praised him as the ‘author of some very credible rhymes which displayed a natural taste’ (7 May 1870). ~ Sources: as cited; detailed information from John Perkins.


Edwards, John (bap. 1699- d. 1776?), ‘Sion y Potiau’, ‘The Welsh Poet’, of Glynceiriog, Denbighshire, a weaver. He was a Welsh-language poet, and he
translated John Bunyan's writings into Welsh. His poems are uncollected. ~

**Sources:** DWB; Wikipedia. [C18] [T] [W]

Edwards, John (b. c. 1772), of Fulneck near Leeds, the son of a shoemaker, began his working life as a weaver. He published *The Tour of the Dove; Or a Visit to Dovedale, &c., A Poem...with Occasional Pieces* (London, 1821, 1825). The notes are greatly expanded in the second edition, and the text refers several times to *Peak Scenery* (1824) by Ebenezer Rhodes (qv), which is advertised on the final leaves of this book. These sorts of works mark the beginnings of expanded tourist activity in the Peak District. Edwards quotes Wordsworth on the visual effects of mountain weather in the notes to the second edition. He was known to the Wordsworths, who called him ‘the ingenious poet’, and William and Dorothy Wordsworth called on him in June 1810 during a visit to Dovedale. (They already knew his name, since he was a subscriber to Coleridge’s *The Friend.*) Wordsworth would go on to quote about thirty lines from Edwards in his well-known ‘Essay on Epitaphs’. ~ **Sources:** as cited; Hall (1873), 340-4; Johnson (1992), items 305-6; Christopher Edwards, list 72, item 54. [T] [W]

Edwards, Thomas (1738-1810), ‘Twm o’r Nant’, of Penparchell Isaf, Llanefydd, Denbighshire, a writer of interludes and songs. His brief school attendance fired a love of reading. He worked as a farm labourer, later as a haulier, and a tavern-keeper. Edwards also wrote an autobiography. ~ **Sources:** OCLW (1986); Constantine (2017). [W]

Edwards, Thomas (b. 1857), of Milnab, Crieff, a miller’s son, worked as a house painter. He published in the *People’s Friend*, *People’s Journal* and in the newspapers. Unless there is another Thomas Edwards with Crieff connections in the period, he is also author of *Strathearn Lyrics* (Paisley: Alexander Gardner, 1889), which includes a poem spoken at Crieff Dramatic Society. ~ **Sources:** Edwards, 9 (1886), 63-68; Blair, PP (2019); Mitchell. [S]

(?) Edwards, William (fl. 1810), of Delgaty, Turreff, Aberdeenshire, a gardener. He published *A Collection of Poems, on Various Subjects, in the English and Scottish Dialects* (Aberdeen, 1810). ~ **Sources:** Johnson (1992), item 307. [S]

Edwards, William (1790-1855), ‘Gwilim Callestr’, ‘Wil Ysgeifiog’, of Caerwys, Flintshire, a millwright. He won some Eisteddfod prizes for his poems, but
‘excessive drinking ruined him’ and he ended his days in Denbigh Asylum. Edwards’ poems were published with others in Cell Callestr (1815). ~ Sources: OCLW (1986). [W]

Edwards, William (1863-1940), ‘Gwilym Deudraeth’, of Caernarfonshire. Brought up in Penrhyndeudraeth, Merionethshire, he worked in the slate quarries of Blaenau Ffestiniog and on the Ffestiniog railway. Edwards published two volumes, Chydig ar Gof a Chadw (1926), and there was also a posthumously published collection, Yr Awen Barod (1943). ~ Sources: OCLW (1986). [OP] [R] [W]


(?) Elder, William (b. 1829), of Dewar’s Mill farm, St Andrews, Fife, an apprentice gardener for the Duke of Atholl, Dunkeld, later the superintendent of the Fountain Gardens, Paisley. He published A Shakespearean Bouquet (1827), A Milton Bouquet (1874), A Burns Bouquet (1875), and A Tannahill Bouquet (1877) (Robert Burns, Robert Tannahill, qqv), all works examining the use of flowers in the works of these poets, and doing so in his own poems. He also wrote ‘To the Defenders of Things as They Are’ in An Address Delivered by William Elder on the Evening of Monday 27th March 1870, at the Soiree of the Eclectic Mutual Improvement Class, Meeting in the Trades Hall, Paisley, S. Mitchell in the Chair (Paisley, [1870]). ~ Sources: Brown (1889-90), II, 256-59; Leonard (1990), 278-80. [S]
Elliott, Ebenezer (1781-1849), of Masbrough, Rotherham, South Yorkshire, one of eleven children, the self-styled ‘Corn Law poet’, was a Sheffield ironmaster, a political campaigner, and a major figure in the history of nineteenth-century regional and political poetry. Facial scarred by an almost fatal early case of smallpox, Elliott was naturally shy and solitary. At around seventeen he began work in his father’s foundry (a hot-tempered man known as ‘Devil Elliott’). He went on to become a proprietor in the business, buoyed up by his wife’s money, but the business failed, and he declared bankruptcy. Moving into Sheffield in 1819 he was able to establish himself as a successful iron master. ~ His works include Night, a descriptive poem, in four books (London and Rotherham, 1818), Love: A Poems in three parts; to which is added, The Giaour, a Satirical poem (London, 1823), The Village Patriarch (London, 1829), Corn Law Rhymes (Sheffield, 1830), The Splendid Village, Corn Law Rhymes and other poems (London, 1833), Kerhonah, The Vernal Walk and Other Poems (London, 1835), Poetical Works (Edinburgh and London, 1840), and More Verse and Prose (London, 1850). Elliott also published two poems in the Chartist periodical, the Northern Star: ‘Epithalamium on the Marriage of Queen Victoria the First’, 15 February 1840, which posed the pointed question, ‘But can the Queen be happy, / If millions round her weep?’ and ‘Labour’s Woes and Triumphs’, 24 September 1842. A useful modern selection of his work is Selected Poetry of Ebenezer Elliott, ed. Mark Storey (Cranbury, NJ: Associated University Presses, 2008), reviewed JCSN, 101 (Sept. 2008), 15-16, while one of the best short introductions to the range and context of his work is Scott McEathron’s, in LC4. ~ Although Elliott railed against being typecast as a labouring poet, ‘the supposition’, as he angrily said, that the significance of his work was that it was ‘the work of a mechanic’, he praised other poets in the tradition, writing in his Byronic poem ‘The Giaour’ that ‘Two coins alone are gold without alloy, / The “Tam o’ Shanter” and “The Farmer’s Boy”’, Robert Burns and Robert Bloomfield (qqv) (quoted in James (1963), 174). He also wrote a notable ‘Elegy to William Cobbett’ (‘O bear him where the rain can fall’, 160-2 in the Storey edition), quoted in Spencer T. Hall’s sketch of Cobbett, 21. ~ Sheffield poet Paul Rodgers (qv), in his poem ‘Greasbrough Ings’ (1806), has the following interesting footnote about a memory of the young Elliott: ‘Ebenezer Elliott, the Corn-law rhymer, was, at the period referred to, well acquainted, as a fisherman, &c., with the same locality. I well remember him, when I was about ten, and he about the age of eighteen. Nor have I ever lost the recollection of his remarkably elastic step, and of his upright, manly, and independent gait—perfectly typical, if not indicative, of his future mental career.’
Elliott, Jack (1907-66), of Birtley, County Durham, a miner, singer, storyteller, member of a mining and singing family recorded by Peggy Seeger and Ewan McColl on three occasions in 1961. Other singers in the family included Jack’s brother Reece Elliott (1894-1980), and his wife Pat, who ran the Birtley Folk Club, where many people including Jock Purdon (qv) sang. The Elliots were at the centre of the ‘second folk revival’, and were also a part of a powerful and unbroken tradition of working-class song in the Birtley and surrounding area, also represented by Jock Purdon, down to contemporary singers like Johnny Handle, Jez Lowe, Benny Graham, and The Unthanks, who have continued the tradition of singing the traditional working-class songs of the north-east. ~ Sources: Jack Elliott, ‘Woody Guthrie’s Blues’ (LP, 1961, Topic Records T5) and ‘Jack Takes the Floor’ (LP, 1961, Topic Records, 10T15); Jack Elliott and Derroll Adams, ‘The Rambling Boys; (LP, 1961, Topic 10T14); ‘Jack Elliott of Birtley: The Songs and Stories of a Durham Miner’ (LP, 1969, Leader Records LEA 4001); ‘The Elliots of Birtley: A Musical Portrait of a Durham Mining Family’ (LP, 1969, Folkways Records [USA] FG 3565; reissued as a CD/download 2007); Lloyd (1978), 25, 62, 90, 131, 343 note, 345 note, 348 note; Pete Wood, The Elliots of Birtley (Sowerby Bridge: Herron Publishing, 2008); BBC radio programme, ‘Jock Purdon, The Miner’s Poet’, first aired in 2015, narrated by Billy Bragg, who talk to Elliott’s daughter. [M] [OP]

(?) Elliott, Margaret (fl. 1883), of Teviothead, Roxburghshire, a tenant farmer. ~ Sources: Edwards, 6 (1883), 379-81. [F] [S]

Elliott, N[athaniel] (fl. 1767-76), of Oxford, a shoemaker, the author of The Vestry (Oxford, 1767), An Ode to Charity (Oxford, 1770, Dobell 479), Food for Poets, a Poem (London, 1775), A Prophecy of Merlin, an heroic poem concerning the wondrous success of a project now on foot to make the River from the Severn to Stroud in Gloucestershire navigable, translated from the original Latin annexed, with notes explanatory (1776), Dobell 480. The Atheist, a Poem (Birmingham, 1770), Dobell 2889, and Food for Poets (undated). ~ Note: there may very well have been two different N. Elliots writing
at this time, and the ESTC entry suggests *The Atheist* is by the ‘other one’. Keegan in LC2 notes that the Jesuit provincial serving in England at the time, Nathaniel Sheldon, used the pseudonym Nathaniel Elliott, though the subject matter of some of Elliott’s poems seems unlike anything a Catholic priest might produce. But the question of authorship must remain uncertain. 

~ **Sources:** Dobell (1933); Keegan (2001), 207-9; LC2, 251-62; ESTC. [C18] [LC2] [SM]


~ **Sources:** Blair, PPP (2019); Mitchell; COPAC (BL, NLS and others).

Elliott, Robert (fl. 1872-77), of Choppington, Northumberland, a coal miner, poet, songwriter, and activist, the co-founder, with his fellow miner Thomas Glassey and the Scottish poet and reformer Dr James Trotter, of the Miners’ Franchise Association. Elliott was a member of the group sometimes referred to as the ‘School of Bedlington Radicals’ in the early 1870s. The group was dedicated to improving living conditions for local miners and fighting for their right to full citizenship and representation. This led among other things to the election of former miner Thomas Burt as MP for Morpeth, one of the first working-class Members of Parliament, an event celebrated in Elliott’s two dialect poems, ‘A Pitman gan te Parlaimint’ and ‘A Pitman in Parlaimint’, both published in his 48-page softbound collection, *Poems & Recitations* (Bedlington: Printed by Richardson & Fenton, Stationers, 1877). Elliott himself failed to secure the nomination for a neighbouring constituency. Another poem in the collection, ‘What right to vote have Howkies?’, angrily addresses the franchise issue. A howky, or grubber-up, was a contemptuous term often used for miners which, as Wright’s *Dialect Dictionary* puts it, they ‘accepted with a certain grim dignity’. ‘A Pitman’s Trubbles’ follows the two ‘parliamint’ poems in the collection, a poem previously printed and awarded ‘Second prize—Silver Medal’ in the almanack *Chater’s Canny Newcassel Diary and Local Remembrancer* (Newcastle upon Tyne: J. W. Chater, 1872). The copy of Elliott’s modest chapbook in the NTU collection is signed ‘S. Elliott’, while a copy held by the present contributor (editor) is stamped on the flyleaf ‘A. V. Murray / Frances Ville / Choppington, Morpeth’. These two signatures show that family and local readers owned copies, and may even have collectively funded this modestly produced publication (the title page has ‘Price Sixpence’ at the bottom of the page). Another poem in the chapbook, ‘On
visiting my birth place after an absence of twenty years’, is briefly discussed in John Goodridge, *John Clare and Community* (Cambridge: Cambridge University Press, 2013) 188-9. ~ **Sources:** as cited; Richard Fynes (qv), *The Miners of Northumberland and Durham* (Blyth, John Robinson, 1873), 270 (on Elliott’s political work); Edwards, 11 (1888), 186; Allan (1891), 571; ‘The Memoirs of William Adams’, first published in the *Newcastle Chronicle* in 1902, now valuably reproduced on the blog [northumberlandpast.blogspot.co.uk](http://northumberlandpast.blogspot.co.uk); Reilly (2000), 150; Goodridge (2005); FARNE archive (2004); NTU. On Thomas Burt see *DLB*, I (1972), 59-63. [M]

Elliott, Thomas (1820-68), of Fermanagh, a shoemaker in Belfast then in Glasgow. He published *Doric Lays and Attic Chimes* (Glasgow: David Jack, 1856), which leads with his ‘prize poem’, ‘Wallace’. Janet Hamilton’s (qv) verse appeal on his behalf suggests that he had fallen into destitution. Her poem eloquently and tenderly presents his plight, opening by quoting Shakespeare’s ‘Poor Tom’s a-cold’, and tactfully concluding with the scriptural reminder that who gives to the poor, ‘lends to the Lord’. ~ **Sources:** text via Google Books; Janet Hamilton, ‘An Appeal for Thomas Elliot, The Shoemaker Poet’ (poem), in her *Memorial Volume: Poems, Essays and Sketches* (Glasgow, 1880), 311-12; Eyre-Todd (1906), 345-50. [I] [S] [SM]

Ellis, Edward Campbell (b. 1875), of Montrose, Angus, ‘Sartor’, a tailor in Arbroath, moved to Glasgow in 1897. ~ **Sources:** Reid, *Bards* (1897), 162-3. [S] [T]


(?) Emery, Robert (1794-1871), a printer and songwriter, born in Edinburgh, but moved to Newcastle upon Tyne with his family when he was very young, where he served an apprenticeship as a printer and bookseller with the firm of Angus, in the Side, near the Quayside. He went on to work at several print offices in the city before setting up in his own right, around 1850. In 1814, while working at Lamberts, he co-authored a song about the great frost of 1813, with a fellow apprentice, Thomas Binney (1798-1874, later to be the Revd. Binney, Congregationalist divine). He also began a tradition at Lamberts of writing a song each year for his workmates for their annual trip. ~ Emery began writing children’s nursery rhymes for ‘penny and halfpenny’ books. He would in time become very well-known as a songwriter, celebrated for songs such as ‘Baggy Nanny, or The Pitman’s Frolic’, and ‘Hydrophie’, also known as ‘The Skipper and The Quaker’.
The songs may be found in a number of collections from the period, and both the songs and the principal collections are very usefully listed in his Wikipedia entry. Hermeston notes that they ‘are among the most celebrated on Tyneside’. ~ Sources: Allan (1891), 284-90; Lloyd (1978), 84, 344 note; Harker (1999), 115-16; FARNE archive (2004); Hermeston, ‘Songs’ (2009), 64; Wikipedia. [S]


Emsley, John (fl. 1863), a Yorkshire village blacksmith, published Rural Musings (Skipton, 1883), with a subscription list. It includes a set of four poems on ‘Bolton Woods and Wharfedale’, one for each season. ~ Sources: Reilly (1994), 154; NTU. [B]

(?) Enoch, Frederick (fl. 1877), of Leamington, Warwickshire, a clerk, a songwriter, and a member of the Nottingham ‘Sherwood Forest’ group, later involved in publishing the Pall Mall Gazette and in the publishing company of Smith Elder. He published Songs of Universal Brotherhood, collected in his Poems by Frederick Enoch (London: Simpkin Marshall, 1849), dedicated to James Montgomery (qv), and Songs of Land and Sea (London: Moxon, 1877). ~ Sources: Hall (1873), 310; James (1963), 171; Reilly (2000), 152; general sources.

Equiano, Olaudah (1745-97), ‘Gustavus Vassa’, originally from the Eboe region of Benin, West Africa, sold as a slave in the Caribbean. He became an African-American, and his famous autobiography, ‘The Interesting Narrative of the Life of Olaudah Equiano’ (1789), which went through numerous editions, includes a long poem on his spiritual awakening. A valuable modern edition is The Interesting Narrative and Other Writings, ed. Vincent Carretta (Harmondsworth: Penguin, 2003). The ‘Narrative’ is also on the Early Americas Digital Archive, eada.lib.umd.com. Vincent Carretta’s ‘controversial’ biography, Equiano the African: Biography of a Self-made Man (Athens, GA: University of Georgia, 2005) has been much-debated, and the detail of this debate, primarily over the accuracy of Equiano’s ‘Narrative’, and how we should now value him and his writing, makes a useful starting point for critical discussion. He remains, as ODNB puts it, the foundation-stone of the subsequent genre of black writing. ~ Sources: Baylen & Gossman (1979), 159-60;
Evan or Evans, Edward (1716-98), ‘Iorweth ab Ioan’, a weaver’s son of Aberdare, in the Rhondda valley area of South Wales. He briefly followed his father’s trade before being apprenticed as a carpenter and glazier. His master Lewis Hopkin (qv) of Hendre Ifan Goch ‘also apprenticed him in Welsh strict-metre verse’. Also shaped by the Gramadegyddion (grammarians), a Glamorgan-based circle of poets and writers of similar dissenting backgrounds. His poems, including translations into Welsh of Pope, Samuel Butler and Isaac Watts, published posthumously by his son, Rhys Evans, as Câniadau Moesol a Duwiol (Moral and Godly Songs, 1804), and as Afalau’r Awen (The fruits of the muse, 1816, 1836, 1874). ~ **Sources:** OCLW (1986); Charnell-White (2012), 64-74, [387]-400. [C18] [T] [W]

Evans, Einion (b. 1926), of Mostyn, Flintshire, a miner and the son of a coal miner, later a librarian. A strict metre poet and satirist, he published volumes in 1969 and 1978. ~ **Sources:** OCLW (1986). [M] [OP] [W]

Evans, Ellis Humphrey (1887-1917), ‘Hedd Wyn’, of Trawsfynydd, Merioneth, a farmer’s son, a shepherd. A keen eisteddfod competitor, he volunteered for the Royal Welsh Fusiliers early in 1917 and was killed in battle on July 31st: by uncanny coincidence his Irish contemporary Francis Ledwidge (qv) was killed in the battle the same day. A memorable ‘black chair’ posthumous award was made to Hedd Wyn at the next National Eisteddfod and his poems were published as Cerddi’r Bugail, ed. J. J. Williams, in 1918. A film of his life, *Hedd Wyn*, dir. Paul Turner, was released in 1992. A bilingual biography (first published in 2009) and a pocket edition were published in 2017 to mark the centenary of Hedd Wyn’s untimely death (see references below), both of them beautifully illustrated and
presented. In an eloquent introduction to the edition, Gruffudd Antur considers that Hedd Wyn’s name ‘remains seared on an entire nation’s memory’, noting how his early and wasteful death ‘has come to embody the impact of the First World War on Wales’, so that ‘all of rural Wales’ losses have been condensed into one loss’, that of a ‘promising young poet’. ~ Sources: OCLW (1986); Alan Llwyd, Stori Hedd Wyn, Bardd y Gadair Ddu / The Story of Hedd Wyn, The Poet of the Black Chair (Llandybïe: Cyhoeddiau Baruddas, 2009, 2017); Gruffudd Antur (ed.), Howard Huws (trans.), The Shepherd War Poet Hedd Wyn (Ellis H. Evans 1887-1917), with photographs by Keith O’Brien (Llanrwst: Gwasg Carreg Gwalch, 2017); Giles Fraser, ‘Hedd Wyn: The shepherd poet whose story shows the stupidity of war’, The Guardian, 9 November 2017. [OP] [W]

(? ) Evans, Evan (1795-1855), ‘Ieuan Glan Geirionydd’, a farmworker, schoolmaster, translator and priest. Born at Trefriw, Caernarfonshire, and educated at the Llanrwst Free School, he worked on his father’s farm for a while before becoming a schoolmaster at Tal-y-Bont in 1816. He was ordained priest in Church of England in 1826 and worked as a curate in Cheshire until he retired in 1852 and returned to Trefriw. Evans won numerous prizes and accolades at eisteddfodau, and is considered ‘the most versatile Welsh poet of the nineteenth century’ (OCLW). He published ‘Gwledd Belsassar’ (1828), ‘Y Bedd’ (1821). A collected works, including biographical notes, was edited by Richard Parry (1862). Other selections were collected by Owen M. Edwards (series Cyfres y Fil, 1908) and Saunders Lewis (1931). ~ Sources: OCLW (1986). [W] [—Katie Osborn]

Evans, Hugh (1767-?1841), ‘Hywel Eryri’, of Llanfair-mathafarn-eithaf, Anglesey, a weaver. Much of his poetry appeared in the North Wales Chronicle and in Welsh language periodicals. ~ Sources: DWB. [T] [W]

Evans, John (1818-73), a woolcomber, born at Pilton, Somerset, died at Keighley, Yorkshire, having been a resident of Bradford and Keighley for 40 years. He published ‘several small books of verse’: The Emigrant, Village Scenes, The Poacher, ‘&c.’, and ‘a 12 pp. pamphlet on “The Progress of Intemperance” in decasyllabic verse’ (Bradford: Benjamin Walker, Market Street, undated). I can so far find no trace of these works beyond the Forshaw reference, so I imagine Forshaw’s ‘small books’ were probably pamphlet or otherwise ephemeral forms that have apparently been lost. Forshaw prints his poem, or possibly an extract, under the
Evans, John (1827-88), ‘Y Bardd Cocos’, (The Cockle Poet), of Menai Bridge, Anglesey, a ‘rhymester’ who ‘earned a living by selling cockles and gathering chaff’. He was known for the humour of his doggerel, where ‘meaning was neglected or abandoned for the sake of rhyme’. He sold pamphlets and sheets of his work at fairs, and selections of his work were published in 1879 and 1923. There other such ‘cockle poets’. OCLW names Arthur Simon Jones and Elias Jones (qqv) but considers John Evans to have been ‘the most ingenious of them all’. ~ Sources: OCLW (1986); Adrian Room, Dictionary of Pseudonyms, fifth edition (Jefferson, NC: McFarland and Co., 2010), 47. [W]

Evans, Simon (1895-1940), born at Tynyfedu in mid-Wales, the son of a poor farmer, he lived in Liverpool from the age of twelve. In 1914 he volunteered for the army, and served for five years in the 16th Battalion of the Cheshire Regiment, winning promotion. Although he survived WW1, he did so with lasting disabilities, including problems with his legs, and more seriously the effects of poison gas, which would shorten his life. He returned to Liverpool, working as a postman, with bouts of illness and hospitalisation. In 1926, unable to settle to city life, he managed to ‘swap jobs’ with a postman from South Shropshire, where he had taken a walking holiday, and so moved down to Cleobury Mortimer in Shropshire, and took on a postal round with a long country walk in it (of eighteen miles). It was a joyful reclaiming of his rural heritage, and a coming back to life, perhaps. He enrolled on a correspondence course with Ruskin College, Oxford, supported by his employers, and began to develop his writing. Evans would become a popular figure in the 1930s, as both a writer and a BBC broadcaster. He began writing for Post Office and regional periodicals. After his work as a broadcaster began, he published four collections of stories, and a novel, Applegarth. His prose and spoken-word writing very often described his life as a postman, and the sights and sounds of the countryside he experienced on his rounds. Evans is less well-known as a poet but there is poetry among his writing, and for example his poem ‘The Valley of the Rea’ is included in Griffiths (1994), 27. In 1992, a series of three radio programmes on Evans was broadcast on BBC Radio Shropshire, and is now accessible through the Cleobury Mortimer Footpath Association website. They include generous extracts from his spoken broadcasts and are well worth seeking out. ~ Evans published: Round About the Crooked Steeple: A Shropshire Harvest (London: Heath
Cranton, 1931); *At Abdon Burf: More Tales from Shropshire* (London: Heath Cranton, 1932); *More Tales from Round About the Crooked Steeple* (London: Heath Cranton, 1935); *Applegarth: A Novel* (London: Heath Cranton, 1935), and *Shropshire Days and Shropshire Ways* (London, 1938). There is *A Simon Evans Anthology* (Kidderminster: Kenneth Tomlinson, 1978), and a study by Mark Baldwin, *Simon Evans: His Life and Later Work* (Cleobury Mortimer: M & M Baldwin, 1982). Evans has also been very appropriately memorialised in the naming of the Simon Evans Way, a sixteen-mile circular walk between Cleobury Mortimer and Stottesdon, reflecting the route he used to take as a postman and had written so much about (see *The Simon Evans Way* (Cleobury Mortimer Footpath Association, 2006). ~ Sources: as cited; Wikipedia; not in ODNB. [OP] [W]

Ewart, Charles, H. (b. 1837), of Dalbeattie, Kirkcudbrightshire, a sailor and ‘a frequent contributor to the “Poet’s Corner” of the local newspapers under various names’. He often wrote of the places he had been in his travels as a sailor. Harper includes his poems, ‘Winter’ (‘Langfell, lying deep under snow on the face of it’), and ‘Molokai: The Leper Settlement in the Hawaiian (Sandwich) Islands’. ~ Sources: Harper (1889), 15, 170-2, 245. [S]

Ewing, William (b. 1840), of Gardenside, Bridgeton, Glasgow, an engineer and boilermaker who was blinded in a workplace accident. He published *Poems and Songs* (Glasgow, 1892). ~ Sources: Reilly (1994), 157. [S]

Fair, Robert Charles (1790-1844), R. C. Fair, of London, a shoemaker poet and a ‘second-generation Spencean political activist and poet’ (Thomas Spence, qv) who had been ‘around the London Corresponding Society, becoming a follower of Spence in 1814’ (Janowitz, 106). Fair was probably born in 1790 but we have no birth or baptism record. A number of modern sources think he was probably active in the 1790s but this is not possible. He was apprenticed as a cordwainer or shoemaker in 1805 at St Sepulchre, London, to James Fair, presumably a relative. A number of modern commentators state that he was probably active in the 1790s but this cannot be true. Fair may have been the ‘R. C. F.’ who published ‘The Poet’s Grave’ in the  *Morning Post*, 7 August 1810. He attended the funeral of Thomas Spence (qv) in September 1814, leaving before William Snow’s speech: Snow would list him in the broadsheet poem *The Polemic Fleet of 1816*. He married Mary Jones on 29 July 1820 at Christ Church, Southwark. They had two children, both of whom died in infancy: Elizabeth Emily (1821-6) and Byron (1824-5). During the 1820s he
was living at 3 Aylesbury Street, Clerkenwell, working as a bootmaker, a trade that continued to be listed in the directories. In about 1832 he moved to 21 St. John Street, and by the 1841 census he had moved on 3 Lower Charles Street, Clerkenwell, where he died. In later years he was Collector of Poor Rates and Registrar of Births, Marriages and Deaths, and was possibly a printer in Bow Street, where a month after his death the partnership of S.G. & R.C. Fair was dissolved. ~ At the age of 54 Fair committed suicide, on 29 October 1844, by cutting his throat and was declared insane by the inquest jury (a catch-all term which at the time included depression). The inquest revealed that he was in financial difficulties and had tried to poison himself a few days previously. He was buried at St. John’s, Clerkenwell, 6 November. (The Suicide Act 1823 allowed burials of suicides at night and without service.) His wife Mary survived him, and she died in reduced circumstances at Lady Owen’s Almshouses, John Street, Clerkenwell in 1859, aged 79. ~ Fair’s publications may be pieced together with varying levels of certainly. He was first partially identified as author of at least one poem by the bookseller Percy J. Dobell, as Fair or Fare, from a periodical riddle of the time. ‘Ode to Religion’ was published in the Theological Enquirer; Or Polemical Magazine, in 1815 and influenced P. B. Shelley’s ‘Hymn to Intellectual Beauty’, written the following year. His ‘Ode to the Author of Queen Mab’ (i.e. P. B. Shelley) was later reprinted signed ‘R. C. F.’ in the 1821 New York piracy of Shelley’s Queen Mab produced by William Benbow. He also printed a long review of Queen Mab (signed ‘F’) in the same periodical over April, May and July 1815 (reprinted in Percy Bysshe Shelley: The Critical Heritage, ed. James E. Barcus (2003)). And Fair may also have been responsible for a series of essays signed ‘C.’ in praise of Shelley, published in the short-lived radical journal the Newgate Monthly Magazine in 1824. ~ Other Fair poems in the Theological Enquirer in 1815 are ‘Scripture Soliloquies’, ‘On Sectarian Prosecution’, and ‘The Ruined City’. He may have contributed ‘Ode to Poetry’, signed ‘F.’ to William Benbow’s Rambler’s Magazine (February 1822), 93-6. Fair may also have contributed poems to Thomas J. Wooler’s radical magazine the Black Dwarf (1817-1824). A letter to Francis Place of 9 March 1831 included a copy of his ‘Ode on Religion’. A volume of his poetry with the lead poem as ‘The Ruined City’ was planned but did not appear. There are likely to be other poems to discover. ~ The full extent of his political activities is not clear. Spy reports in the early 1820s labelled him a Spencean. His connections mentioned above with William Benbow in the same period may suggest that he attended the debating club and ‘Institute of the Working Classes’ at 8 Theobald’s Road in Holborn, London, attended by a number of other radical figures including Robert Wedderburn (qv). ~ Sources: Michael

(?) Fairburn, Angus (1829-87), of Edinburgh, a vocalist and, itinerant lecturer, received a ‘fair education’, and then a worked as an office boy in a Glasgow warehouse. He ‘possessed a talent for vocal music and became a gifted exponent of Scottish song and literature’. Fairburn lectured in London and elsewhere before emigrating to Canada. He published *Poems by Angus Fairburn, the Scottish Singer, with a portrait of the artist* (Greenwich: S. Richardson, 1868). ~ **Sources:** Edwards, 4 (1882), 316-21; Reilly (2000), 158. [CA] [S]

(?) Fairburn, Margaret Waters (b. 1825), ‘M.W.F.’, née Waters, of Selkirk, an assistant keeper of Melrose Abbey, who married a factory worker. She published *“Songs in the night”* (London, Edinburgh and Glasgow, 1885). She also published a prose work, *Melrose Abbey: Notes Descriptive and Historical* (Selkirk: Southern Reporter Office, 1878, 1885). ~ **Sources:** Edwards, 10 (1887), 249-55; Reilly (1994), 159. [F] [S]

Fairley, Cessford Ramsay Sawyers (b. 1868), of Leith, Edinburgh, a postman, known as ‘The Postman Bard’. He published *Poems and Songs* (Leith, 1890). ~ **Sources:** Reilly (1994), 159. [S]

(?) Falconar, Harriett (1773-1856), later Walker, possibly Scottish, a precocious girl, a youthful prodigy. Her background and that of her sister Maria (qv) is uncertain, but they were presented as having written poems as children in their ‘rest’ hours. Lonsdale notes that their subscription list suggest Scottish relatives (Robert Falconar of Nairn and James Falconar of Drakies), while Backscheider considers that their mother was probably Jane Hicks Falconar, and suggests a daughter or niece relationship to ‘the Scottish poet William Falconar’ (William Falconer, qv). In 1787, aged about thirteen, Harriett contributed poems to the *European Magazine*. Together with her sister she published *Poems* (London: Joseph Johnson, 1788), with 400 subscribers including the Duke of Northumberland, *Poems on Slavery* (1788), and *Poetic Laurels* (1791). The sisters were notable for their anti-slavery stance from
a young age, as well as their precocity. ~ **Sources:** Lonsdale (1989), 451-2; Backscheider & Ingrassia (2009), 873-4; Basker (2002), 359-60; Blair PPP (2019); Mitchell, P250; Wikipedia; information from Andrew Ashfield. Not in *ODNB.* [C18] [F]

(?) Falconar, Maria (1770-1835), later Wild, later Walker, possibly Scottish, a precocious girl and youthful prodigy. Her background and that of her sister Harriett (qv) is uncertain, but they were presented as having written poems as children in their ‘rest’ hours. Lonsdale notes that their subscription list suggest Scottish relatives (Robert Falconar of Nairn and James Falconar of Drakies), while Backscheider considers that their mother was probably Jane Hicks Falconar and suggests a daughter or niece relationship to ‘the Scottish poet William Falconar’ (?William Falconer, qv). In 1786, aged about fifteen, Maria contributed poems to the *European Magazine.* Together with her sister she published *Poems* (London: Joseph Johnson, 1788), with 400 subscribers including the Duke of Northumberland, *Poems on Slavery* (1788), and *Poetic Laurels* (1791). The sisters were notable for their anti-slavery stance from a young age, as well as their precocity. ~ **Sources:** Lonsdale (1989), 451-2; Backscheider & Ingrassia (2009), 874; Basker (2002), 359-60; Blair PPP (2019); Mitchell, P250; Wikipedia; information from Andrew Ashfield. Not in *ODNB.* [C18] [F]

Falconer, William (1732-70), of Edinburgh, a barber’s son, was a sailor poet who worked on merchant and military ships. He served as a purser to an Archibald Campbell, who encouraged his writing. He published the hugely popular and successful poem, *The Shipwreck: a Poem, in Three Cantos, by a Sailor* (1762), 2nd edition 1764, 3rd edition 1769; further London and Edinburgh editions in 1807, 1811, 1817, 1821, 1844, one of the best-selling poems of its century. Falconer also wrote a political satire, *The Demagogue. By Theophilus Thorn* (1766). His *Universal Dictionary of the Marine* (1769), became the ‘standard nautical dictionary until the end of sail’ (*ODNB*). His ship, *The Aurora*, was lost at sea in 1770. There is a copy of his *Poetical Works* (1798), one of a number of posthumous editions, in the surviving library of John Clare (qv). ~ A special number of *Eighteenth-Century Life* around the subject Falconer and the poetry of seafaring is in preparation. ~ **Sources:** Wilson (1876), I, 235-46; Unwin (1954), 81-4; Powell (1964), item 201; Sutton (1995), 361 (manuscripts, receipts); William Jones (ed.), *A Critical Edition of the Poetical Works of William Falconer* (Lewiston, NY and Lampeter, Wales: Edwin Mellen Press, 2003); Keegan (2008), 122-47; Bridget Keegan, ‘“Diving into the Wreck: Learning from
Maritime Georgic’, JCSJ, 34 (2015), 17-21; Blair, PPP (2019); LC2, 115-22; ODNB; Croft & Beattie, I, 70 (229); Mitchell, P221, P222, P228, P250, P255. A special number of Eighteenth Century Life on William Falconer is in preparation. [C18] [LC2]

(?) Falkner, George (fl. 1841-3), of Manchester?, a member of the ‘Sun Inn’ group of writers. He was the editor of Bradshaw’s Journal (1841-3) and a publisher. ~ Sources: Vicinus (1974), 160; NTU.

Faragher, Edward (1831-1908), ‘Ned Beg Hom Ruy’, ‘The Creigneash Poet’, of Creigneash, Isle of Man, a Manx poet, folklorist, story-writer and translator, who worked as a fisherman, and later worked in Liverpool in a safe-making factor. He, struggled to make a living in later life and finally lived with his son in Alfreton, Derbyshire, where he died. Faragher published Skeealyn Aesop (Douglas, 1901), a translation into Manx of Aesop’s Fables, with ‘a number of poems and a sketch of old Creigneash’. The manuscript of a fuller, unpublished collection is in the library of the Manx Museum. ‘His poems and prose have been re-printed today and form part of the canon for Manx language learners’ (Wikipedia). ~ Sources: Robert Corteen Carswell (ed.), Manannan’s Cloak: An Anthology of Manx Literature (London: Francis Boutle, 2010), 151-5; Wikipedia.


Farningham, Marianne (Mary Anne Hearn) (1834-1909), of Farningham, Kent, a teacher from a ‘Baptist, working-class family’, a religious writer who published eight volumes of poetry from 1860 to 1909, which sold well and some of which went into multiple editions. They including Lays and Lyrics of the Blessed Life (1861) Poems (London: James Clarke, 1865), Morning and Evening Hymns for the Week (1870), Leaves from Elim (London: James Clarke, 1873), Songs of Sunshine (London: James Clarke, 1878), Harvest Gleanings and Gathered Fragments (London: James Clarke, 1903), Lyrics of the Soul (London: James Clarke, 1908). She also published a number of prose works, including a novel and a number of popular biographies,
Farquhar, Barbara Henry (c. 1815-1875), née Smith, ‘B. H. Farquhar’, ‘A Labourer’s daughter’, of Peterculter, Aberdeenshire. She was the eldest of the ten children of Lilias Smith, and Morison Smith, a ‘gentleman’s gardener’. She published *The Pearl of Days; or The Advantages of the Sabbath to the Working Classes by a Labourer’s Daughter, With A Sketch of the Author’s Life, by Herself* (London: Partridge and Oakey, 1848; New York: Samuel Hueston, 1849; Cincinnati: George S. Blanchard, 1858; etc.), an international best-seller, discussed by Boos in terms of conversion narrative and lifewriting. It was translated into German (1849), and into Welsh by W. Williams as *Perl y Dyddiau: neu fanteision sabbath i’r dospeirth gweithiol. Gan Ferchi Lafurwr Gydə brasddaruniad o fywyd yr awdures* (1851). Farquhar also published *Real Religion; or, the practical application of Holy Scripture to Daily Life* (1850), *Female Education; Its importance, design and nature considered. By a Labourer’s Daughter (B. H. F.)* (London, 1851), and *Poems, by B. H. Farquhar, the author of The Pearl of Days, Real Religion, Etc.* (London, 1863, 1864, and undated from the 1880s). The book of poems is dedicated (in the form of a dedicatory poem) to the Nottingham philanthropist and friend of many labouring-class writers, Mary Howitt. The poems themselves are exclusively religious in nature, including forty pages of poems for children at the end of the book. ~ Sources: Reilly (2000), 160; Boos (2010), 152, 162-8 (on the lifewriting); Ewan et al (2018), 136-7; Blair, PPP (2019); Mitchell, P227; general online sources. Not in *ODNB*. [F]

Farquhar, William A. G. (b. 1863), of Fyvie, Aberdeenshire, a gardener at Fyvie Castle. ~ Sources: Edwards, 7 (1884), 275-6. [S]

Farquharson, Alexander (b. 1836), of Carlops, a village in the Scottish Borders, a tenant farmer. ~ Sources: Edwards, 13 (1890), 278-82. [S]

Fawcett, Stephen (1805-76), ‘The Ten Hours Movement Poet’, of Burley, Wharfedale, Yorkshire, the son of a small farmer who moved to Bradford and was for thirty years a partner in the woolen business. He lived for three years in Western America, where he owned land. On his return to Bradford he was a woolcomber and later a small shopkeeper. He was also a poet, an antiquary and a significant campaigner for the ten hours movement which was a struggle to limit the
working hours for children under sixteen. Fawcett well as an atheist who turned Swedenborgian, and died tragic ally, freezing to death on his way home from a meeting of the Swedenborgians. ~ He published two collections, Wharfedale Lays; or, Lyrical Poems (London, and Bradford, 1837), Edwyn and Algiva (1842), and Bradford Legends: A Collection of Poems (1872, by subscription, dedicated to Mayor of Bradford). ~ Sources: Holroyd (1873), 117; Andrews (1885), 154-5 (gives birth as 1807); Vicinus (1974), 141, 161, 172; Johnson (1992), item, 326; Reilly (2000), 160.

(? Feist, Charles (1795-1856), called himself an East Anglian, and variously published in Newark, Nottinghamshire, and Newmarket and Halesworth in Suffolk, as well as London. However he was born in Yorkshire and baptised at Beverley Independent church, Yorkshire, the son of the Revd. Peter Feist, nonconformist minister and his wife, Margaret Soulby. He attended Beverley Grammar School and went on to work in a solicitor’s office in London. A fellow clerk, Tom Weston, persuaded him to join David Fisher’s theatre company, where he worked as a comedian for five years. Henext became a schoolmaster in Swaffham, Norfolk. In 1818 he married Catherine Elizabeth Barre (1798-1876), a fellow comedian in Fisher’s theatre company, and moved to Mill Hill, Newmarket, Suffolk, as the proprietor of a school that educated many local jockeys. (Newmarket was and is a horse-racing town.) He was also the racing correspondent of the Sunday Times, and moved to London in 1842 where he wrote on horse-racing for a number of newspapers. It was thought by some that he was the model for Mr Micawber in Charles Dickens’s David Copperfield (1850). He died on 10 July 1856 at 10 Granville Square, Clerkenwell. His wife Catherine, who had been a child actress and had appeared at the Haymarket theatre in London in 1803, recalled her experiences in The Era under the name, ‘The Old Actress’. ~ So when Charles Feist declares in The Wreath of Solitude that ‘Mine’s but an humble Muse, content to sing / Of rustic deeds, and rural scenes t’explore’, he is clearly ‘performing’ humble to associate himself with a particular tradition or regional and rural unspoiledness and simplicity; also perhaps saw his work as a comedian in the vagabond tradition of theatre as an alternative and freer existence. In fact he led a fairly comfortable albeit adventurous middle-class existence. ~ Feist published Poetic Effusions: comprising poems, ballads and songs (London, 1813); Breathings of the Woodland Lyre (Newark, 1815), Elegiac Lines on the Death of Sophia Charlotte, Queen of Great Britain (Halesworth, 1818), The Wreath of Solitude (Newmarket: Printed by and for R. Rogers, [1818]), which includes ‘Tributary Stanzas to the Memory of Henry Kirke White’ (qv) and mentions Robert Bloomfield (qv), Thoughts in Rhyme by an
East Anglian (London, 1825), Summer Flowers, from the Garden of Wisdom, culled for the improvement of young people (London, 1833), Autumn Flowers, intened as a sequel to Summer Flowers (Soham, 1837); Useful Rhymes for Youths Betimes (London, 1837) and “Hail Star of Bliss” A Sacred Song (London, [1838]). There is a copy of The Wreath of Solitude in the surviving library of John Clare (qv). ~ Sources: The Wreath of Solitude via Google Books; Powell (1964), item 202; Crossan (1991), 37; Johnson (1992), item 327; Copsey (2000), 183; JISC; general online sources. Additional genealogical and other research supplied by Andrew Ashfield, who drew on the following additional sources: Ipswich Journal, 4 April 1818; John Bull, 12 May 1833; York Herald, 27 December 1856; Bury and Norwich Post, 13 June 1876; genealogical databases.

Fenby, Thomas (fl. 1824) of Beverley, North Yorkshire, a ‘mechanic’ (i.e. a worker), who published Wild Roses (Liverpool: Printed for the Author, 1824). He wrote: ‘The effusions which are here offered to the reader, have been the amusement of a few of the leisure hours of a mechanic, who, at the close of the day, like most other mechanics, feel a want of amusement, as a relaxation from business’. Fenby goes on to quote verbatim from the Preface to Robert Burns’s (qv) 1786 Kilmarnock edition of his poems (as ‘the language of “a certain bardie”’), on judging his work fairly after making ‘every allowance for education and circumstance of life’ (‘Advertisement’, vi). The poems include an imitation of James Macpherson’s ‘Ossian’ poems, ‘The Grave of Morrar’ (13-16). ~ Sources: Johnson (1992), item 328; text via Google Books.

(?) Fennell, Alfred (fl. 1846-50), a Chartist poet, who wrote a poem called ‘The Red Flag’ (‘Tis in the red flag true republicans glory’), published in The Democratic Review (1850), 434. (The better known labour anthem of the same title was composed forty years later by Jim Connell, qv.) He published the following poems in the Chartist periodical, the Northern Star: ‘On the Polish Insurrection’, 23 May 1846; ‘A Song’ (‘We raise no battle axe nor brand’), 27 June 1846; ‘On the Flight of the Son of Shamyl, the Brave Chief of the Circassians, to Join his Father and his Brothers in his Native Mountains’, 24 October 1846; ‘On the Annexation of Krakow to Austria’, 28 November 1846; ‘On the Illness of Prince Metternick’, 6 March 1847; ‘On the Visit of the Archduke Constantine to England’, 14 August 1847; ‘The Italian Summons’, 25 September 1847; ‘The Chartist Tricolour’, 8 April 1848, and ‘The Struggle’, 23 June 1849. ~ Sources: Northern Star, as cited; Kovalev (1956), 130; Ashraf (1975), 214-15; Schechter (1989), 153, 333; Sanders (2009), 263, 265-7, 269-70, 272, 277; H. Gustav Klaus, Introduction to Ecology and the Literature of the British Left:
The Red and the Green, ed. John Rignall, H. Gustav Klaus and Valentine Cunningham (Farnham: Ashgate. 2012), 1.

(?) Fennell, Patrick (b. 1842), of Carlow, a railroad worker and engineer, was educated at the national school and emigrated to America with his family in 1852, settling at Oswego, New York. Fennell worked on the railroad, subsequently becoming an engineer. As ‘Shandy Maguire’ he was a regular contributor to American engineering and railwaymen’s papers, and became known as the ‘poet laureate of the railroad’. He published Recitations, epics, epistles, lyrics and poems, humorous and pathetic (Oswego, New York: R. J. Oliphant, printer, 1886) and (as Shandy Maguire), Random Rhymes and Rhapsodies of the Rail (Cleveland: The Cleveland Printing Company, 1907). ~ Sources: titles as listed (no UK copies noted, but copies of both in the Library of Congress catalogue); O’Donoghue (1912), 139. [AM] [I]

(?) Fennell, Samuel (fl. 1811), of Tipperary, published Original Poems, corrected and revised by the author (Clonmel, 1811), in the preface to which the author declares that he ‘had not a classical education’, and in the ‘advertisement’, that he ‘never outstepped [his county’s] borders for education’ and that the work was printed and published, and the portrait (from which the engraving prefixed is taken) painted in the same county. ~ Sources: O’Donoghue (1912), 139. [I]

Fenton, (Thomas) (fl. 1849), a Sergeant in a Highland Regiment, stationed at Belfast. He published Military Lays; or Barrack-Room Amusement. In Two Parts (Belfast: Printed at the Banner of Ulster Office, 1849). This appears to be a very rare volume indeed, with no copies on COPAC, LoC, the National Library of Ireland or the Dublin City Library: the sole copy I have located is in the Libraries of Northern Ireland, Belfast. ~ Sources: O’Donoghue (1912), 139. [I] [S]

Ferguson, Dugald (1840-1820), of Brenfield, Ardrishaig, Argyllshire, a farmer’s son, emigrated to Australia and then New Zealand, settling in Otago, working as a shopkeeper. He published in the local papers in New Zealand, and produced two collections, Poems of the Heart (Dunedin: James Horsburgh, 1897) and Castle-Gay and Other Poems (Dunedin: Stone, Son & Co., 1912). ~ Sources: Edwards, 13 (1890), 296-302; WorldCat and online sources. [AU] [NZ] [S]
Ferguson, Duncan (1824-79), of the Vale of Leven, West Dunbartonshire, a pattern designer. His poems are included in Macleod. ~ Sources: Macleod (1889), 112-14, 159-62. [AU] [S] [T]

Ferguson, James or Jems (b. 1842), ‘Nisbet Noble’, of Stanley, Perthshire, worked in a mill from the age of ten, then as an apprentice grocer. He worked in Glasgow and Perth as a labourer, an engine keeper, a clerk, surfaceman and dyer. Ferguson published Lays of Perthshire (1880). Blair notes that he was a frequent contributor to the People’s Friend and also contributed to the People’s Journal, and reprints his dramatic narrative poem ‘The Storming of Perth’ and his ‘Epistle to Robert Wanlock’, first published in the People’s Friend, 19 January 1876 and 4 January 1882. ~ Sources: Edwards, 1 (1880), 146-50; Blair (2016), 198-201, 213-15. [S]

Ferguson, Malcolm (b. 1838), of Paisley, a carpet weaver and a mechanic, who emigrated to New Zealand. He published ‘The Emigrant’s Warning’, which is included in Brown, II, 321-24. ~ Sources: Brown (1889-90), II, 315-24; Leonard (1990), 323-7. [NZ] [S] [T]

Ferguson, Nicol (b. 1830), of Cumbernauld, North Lanarkshire, a descendant of the major poet Robert Ferguson. A coalminer, he emigrated to America. ~ Sources: Edwards, 12 (1889), 355-9. [AM] [M] [S]

(?), Fergusson, Ballantyne (c. 1798-1869), of Gretna, Dumfriesshire, was a farmer who died ‘aged 71, leaving a great number of MS. poems and prose tales, which are now scattered and probably hopelessly lost’ (Miller, 203). However, his poem ‘Young Bridekirk’, subtitled ‘An Old Border Ballad’, was supplied by his son John Ferguson to the Annandale Observer, who published it (22 May 1995), as does Miller. ~ Sources: Miller (1910), 203-6. [S]

(?), Fergusson, John (fl. 1844), of Sunderland, County Durham, contributed two poems to the Northern Star, ‘To the Memory of Byron’ (Tune: ‘Loch na Garr’), 20 April 1844, and ‘Now Burns is Gane’ (Tune: ‘Adieu, a heart warm fond adieu’) (Robert Burns, qv), 27 April 1844. ~ Sources: Sanders (2009), 253. [CH]

Fergusson, William (1806-62), of Edinburgh, a plumber, was a supporter of the Labour League, and a director of the Philosophical Institution. He published Songs
and Poems, with a Memoir of the Author (Edinburgh, 1864). ~ Sources: Reilly (2000), 162. [S]

Field, George (b. 1804), of Stratford-upon-Avon, Warwickshire, the son of a gardener and a seamstress, a self-educated farm worker stricken by rheumatism, who variously worked as a shoemaker and carpenter, a shopworker, and a postman. He published Poems and Essays on a Variety of Interesting Subjects ... in Reference to the Natural and Scientifically Cultivated Systems Developed in the World (Stratford-upon-Avon, Birmingham and London, 1870), which went into a second edition, published with The Universality of Probation (Stratford-upon-Avon: E. Adams, 1871). Both his poems and his essays are in verse, prefaced by a prose autobiography, which is described as a ‘sad catalogue of illness injury and poverty’. The second volume is a continuation of the main poem in the first. ~ Sources: Reilly (2000), 164; Charles Cox, Catalogue 51 (2005); information from Bob Heyes. [SM]

(?) Findlay, John Haddow (1849-95), of Kilmarnock, Ayrshire, an apprentice ironmonger, and a commercial traveller. He published a volume of Prose and Poetry (Kilmarnock, 1899). ~ Sources: Reilly (1994), 165; NTU. [S]

(?) Findlay, William Anderson (fl. 1863), of Silverbarton, Grange, Burntisland, Fife, self-described as being the product of an ‘honest and independent peasantry’ (the poems suggest familiarity with farm work), who, like many others, aspired to emulate his hero, Robert Burns (qv). He published The Muse Revived (Glasgow: Printed for the Author, 1863). His ‘lively’ poems, mainly written in Scots, include ‘political poetry on Poland and Napoleon’ (Blair). ~ Sources: Burns Chronicle, 1893; Blair, PPP (2019); Mitchell, P251 (no other copies so far traced). [S]


Finlay, William (1828-84), of Dundee, a shoemaker, married in his teens and ‘fell into dissolute ways’. He wrote a ‘Song of the Wanderer’. ~ Sources: Reid, Bards (1897), 170. [S] [SM]

Finlayson, William (1787-1872), of Pollokshaws, Glasgow, a weaver and an exciseman. He wrote a ‘Weaver’s Lament on the Failure of the Celebrated Strike of
Weaving, for a Minimum of Wages, in 1812’, included in his Simple Scottish Rhymes (Paisley: S. and A. Young, 1815). Gorji cites his poem ‘Andrew and Jock’ (1806), which is also included in the collection, as an example of the influence of Robert Fergusson’s ‘The Farmer’s Ingle’ on a number of self-taught poets (most famously Robert Burns, qv). ~ Sources: Murdoch (1883), 27-9; Leonard (1990), 57-62; Johnson (1992), 334; Mina Gorji, John Clare and the Place of Poetry (Liverpool: Liverpool University Press, 2009), 71, 145n57. [S] [T]

Fisher, James (b. 1759), of Annan, Galloway, a blind musician, who lost his sight to smallpox in infancy. Music became his main interest and his source of income. Around 1788 he moved to Ochiltree, East Ayrshire, where he lived for a number of years, becoming, as a musician, ‘an indispensable adjunct at the “merry-makings” of the villagers, and of the peasantry for many miles round the neighbourhood’ (Paterson). Although music was his work, he also began to write poetry, publishing Poems on Various Subjects (Dumfries: Robert Jackson, 1790). Paterson describes its ‘chief attraction’ as a series of ‘Familiar epistles between the author and Thomas Walker’ (qv), in which Fisher snipes at the irreligiousness of certain poets: Robert Burns (qv) is mentioned. The other poems are largely religious and piously moralising in character. ~ Fisher moved from Ochiltree down to the English border around 1809. He published two prose volumes, A Spring Day; or, Contemplations on several occurrences which naturally strike the eye in that delightful season (Edinburgh: Printed by Thomas Turnbull for the Author, 1803), which went through six editions up to 1822, and A Winter Season: being an attempts to draw from the storms of winter, some observation... (Edinburgh: Printed for the author by John Moir, 1810). He also composed ‘a variety of tunes for the violin’. ~ As well as Thomas Walker, Fisher corresponded with John Lapraik, the friend of Burns, Gavin Dalzell of Old Cumnock, and Joseph Cochran, a poet of Strathaven. Crawford characterises him as ‘the Ochiltree royalist’, noting that he ‘cocks a snook at rebellious Burns’, and thus grouping him with Walker, James Maxwell (qv) and other regional poets hostile to Burns, generally on religious and/or political grounds. ~ Sources: Poems on Various Subject (British Library facsimile edition, undated); Paterson (1840); Robert Crawford, The Bard: Robert Burns, A Biography (London: Pimlico, 2010), 324-5; JISC. [S]

(?) Fisher, James (b. 1818), of Glasgow, the foreman in a Barrhead calico printer’s. He also lived in Manchester, returning to Glasgow and later settling in Kilmarnock, Ayrshire, ‘where he acted as schoolmaster for sixteen years under Lord Ashley’s
Act relative to the education of under-age workers in printfields’ (quoted in Leonard). He purchased The Soulis Tavern in Kilmarnock, and according to Leonard wrote a successful play, *Tam Raeburn, or the Ayrshire Hermit*, and a collection, *Poems and Songs* (1842) (I have not yet traced either of these). He also edited *The Barrhead Minstrel*. Murdoch and Leonard both include his poem ‘The Queer Folk in the ‘Shaws’. ~ **Sources:** Murdoch (1883); Leonard (1990), 178-9. [S] [T]

Fisher, Mary (fl. 1859-64?), of Carlisle, a carpenter’s wife, possibly of Scottish heritage, a local poet and folklorist. She is discussed in the *Autobiography of Mary Smith* (qv), who describes her as a poor and worthy writer whom Smith had befriended in Carlisle, and helped to raise a subscription for when she was in poverty. ~ Fisher published *Scenes from Scripture and Other Poems* (Carlisle: John Irving Lonsdale, 1859), and *Tales, Local and Legendary, with Miscellaneous Poems* (Carlisle: Hudson Scott Press, 1864?). The first collection is more miscellaneous than scriptural, and includes poems on the new telegraph system and the expedition of Sir John Franklin, among other things. The later collection was described to me as ‘romantic but with a good sense of the dialect and lives of the common people of the north’. Her first volume is available through Google Books. ~ **Sources:** *The Autobiography of Mary Smith, Schoolmistress and Nonconformist. A Fragment of a Life. With Letters from Jane Welsh Carlyle and Thomas Carlyle* (London and Carlisle, 1892); Reilly (2000), 168; BL; information from Florence Boos. [F]

Fisher, Robert M’Kenzie (b. 1840), of Prestwick, Ayrshire, the son of an ‘industrious handloom weaver’, who was placed in the care of a grandfather who lived further south at Maybole when he was five, after his mother had died. He attended school at Prestwick, and at the age of eleven was working as a weaver, and reading a great deal in his spare time. At fourteen, by now writing poetry, he began working for a farmer, and three years later was apprenticed to a shipwright. He travelled to Africa as a ship’s carpenter, and on his return worked in Govan and Renfrew. By 1883 he was a bookseller in Dumfries, an ‘antiquarian of some repute’ and a member of the Antiquarian and Natural History Society of Dumfries and Galloway, where he delivered a paper of ‘Personal Observations on Nature, and Sketches of Travel in Western Africa’, which Edwards records he was ‘about to enlarge and publish in book form’, though no such book has so far been identified. He published *Poems, Songs, and Sketches*, third edition (Ayr, 1898), and *Poetical Sparks* (Glasgow: Menzies, 1880; 2nd edition, Dumfries: Robert Fisher, 1881; a further edition by 1890). One poem included in *Poetical Sparks*, ‘Epistle to
Alexander Doig [qv], a Brother Bard’, brings together the names of several other fellow Scottish labouring-class poets as examples of poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59; Robert Burns, qv): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’ (Alexander G. Murdoch, Alexander Anderson (qqv), probably John Young (1825-91) qqv, and Robert Ford (qv). ~ Edwards includes Fisher’s poems ‘I’ve Lost My Mither’s Wean’, ‘Nature’s Music’, ‘To a Snowdrop’, ‘Auld Grannie’s Taen Awa’, and ‘Old Remembrances’. ~ Sources: Edwards, 6 (1883), 324-8; Brown (1889-90), II, 377-81; Reilly (1994), 166; Blair (2019); Blair, PPP (2019); Mitchell, P255. [S] [T]

Fitton, Sam (1868-1923), of Congleton, Cheshire, then Rochdale, Lancashire, worked in a mill as a doffer then a piecer (weaver), and later as a cartoonist/entertainer, doing recitations of his own verse. Boos notes his poem, ‘Th’ Childer’s Holiday’ as one of several male dialect representations of women’s lives. A posthumous edition of his dialect poetry and prose was published, Gradely Lancashire (Stalybridge: Geo. Whittaker, 1929), with an Introduction by Ammon Wrigley (qv), and a list of subscribers. ~ Sources: Hollingworth (1977), 153; Boos (2002a), 210. [OP] [T]

Fitzgerald, John (d. 1910), of Cork, a wood carver and ‘zealous local antiquary’, who was also ‘clever as a black and white artist’. He published Legends, Ballads and Songs of the Lee (Cork: Henry & Coghlan, 1862) and Echoes of ’98 (Cork: Guy & Co., 1898). His poetry is included in Gems from the Cork Poets: comprising the complete works of Callanan, Condon, Casey, Fitzgerald and Cody (Cork, 1883). ~ Sources: O’Donoghue (1912), 143; texts cited via Google Books and archive.org. [I]

Fleming, Andrew (fl. 1838), of Whithorn, Wigtownshire, Galloway, a stonemason, was believed to have composed some of the poems in the collection of his brother John Fleming, teacher (Poems, Glasgow, 1838). ~ Sources: Harper (1889), 262. [S]


Fleming, Robert (b. 1856), of Bathgate, West Lothian, an orphaned blacksmith’s son, a printer, and a reporter, published poems in the People’s Friend and other
miscellanies and newspapers. ~ **Sources:** Edwards, 4 (1882), 199-202; Bisset (1896), 254-67. [S]

Fleming, William (b. 1860), of Paisley, the son of a dyer, was apprenticed to the boot and shoemaking trade. He published poems in the newspapers. ~ **Sources:** Brown (1889-90), II, 483-87. [S] [SM]

Flower, Joseph (fl. c. 1785), of Chilcompton, Somerset, a butcher. He published *The Prodigal Son, A Poem: Or, A Dialogue between an extravagant youth, his father, Fancy, (the youth’s companion) and an elder brother. In imitation of the parable of the prodigal in the 15th Chap. of St. Luke. Address’d to Parents and Children. By Joseph Flower, Butcher, of Chilcompton* (Bath, [1762]). The dating is problematical: there is a dated edition of 1762, while JISC also lists editions speculatively dated as [1750?] and [1785?]. ~ Jonathan Andrews and Andrew Scull describe it as one of a number of ‘literary skits’ on the prodigal son parable from the period. ~ Flower is possibly the addressee of William Job’s (qv) poem addressed to the ‘Chilcompton poet’, published in Job’s *Poems on Various Subjects* (1785). ~ **Sources:** ESTC; Jonathan Andrews and Andrew Scull, *Undertaker of the Mind: John Monro and Mad-Doctoring in Eighteenth-Century England* (Berkeley: University of California Press, 2001), 126; Baines et al (2011), 194. [C18] [—Bridget Keegan]

Floyd, William (fl. 1862), of Notting Hill, London, a cordwainer. He published *Lays from the Lapstone* (Kensington: James Wakeham, 1862). The collection includes poems on the death of Wellington and on the Charge of the Light Brigade, among other topics. ~ **Sources:** Reilly (2000), 167; bookseller lists. [SM]

Foley, Ed (fl. 1892), ‘The Irish Minstrel Boy’, of Pennsylvania, a coal miner of Irish heritage, songwriter. O’Neill quotes lines from his boasting / drinking song, variously known as ‘The Celebrated Working Man’, ‘In the Bar-Room’ and ‘Shovelling back the Slate’: ‘I’m a celebrated working man, my duties I don’t shirk / I can cut more coal than any man from Pittsburgh to New York / It’s a holy terrogation, boys, how I get through my work / While I’m seating at my glory in the barroom’. Lloyd includes a variant version of this widely-travelled song, from the singing of Jack Elliott (qv). Foley also wrote of disasters and industrial conflict. ~ **Sources:** George Korson, *Minstrels of the Mine Patch* (Philadelphia: University of Pennsylvania Press, 1938); Lloyd (1978), 90, 345 note; Gerard F. O’Neill, *Pittsburgh
Foot, Edward Edwin (b. 1828), of Ashburton, Devon, the son of a shoemaker and hatter, was a house painter and glazier, and an inventor, who worked for HM Customs in London. He published *The Original Poems of Edward Edwin Foot of Her Majesty’s Customs, London* (London: published by the author, 1867), and *Jane Hollybrand and Other Original Poems* (Gerald Howe, 1932). The final poem in his mixed 1867 collection is ‘In Conclusion: A Word for Gifford’, which celebrates the work and fame of his fellow Ashburton poet. William Gifford (qv). ~ **Sources:** Reilly (2000), 167-8l general sources.

Ford, Robert (1846-1905), of Wolfhill, Cargill, Perthshire, the son of a pit sawyer, who worked as a cloth-measurer, and later as a clerk for many years, and was a notable and successful collector of folksong and folk culture and an editor as well as a poet. He published in the newspapers, and produced a collection, *Hame-Spun Lays & Lyrics: Being Poems, Songs, and Incidental Rhymes in the Scottish Dialect* (Glasgow: James McGeachy, 1878). Ford compiled and edited *Humorous Scotch Readings in Prose and Verse* (Dundee, 1881), *Auld Scots Ballants* (Paisley: Alexander Gardner, 1889), *Thistledown: A Book of Scotch Humour, Character, Folk-lore, Story & Anecdote* (Paisley: Alexander Gardner), *Ballads of Bairnhood* (Paisley: Alexander Gardner, [1892?], 1894), *The Harp of Perthshire* (Paisley: Alexander Gardner, 1893), *Vagabond Songs and Ballads of Scotland* (Paisley: Alexander Gardner, 1899), *Song Histories* (Glasgow: W. Hodge, 1900), and *Children’s Rhymes, Games, Songs, and Stories* (Paisley: Alexander Gardner, 1903). There are a number of later editions of many of these. ~ Robert Fisher (qv), in his ‘Epistle to Alexander Doig [qv], a Brother Bard’, *Poetical Sparks* (Dumfries, 1881), includes Ford in a list of his fellow Scottish labouring-class poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59; Robert Burns, qv): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’. (The other poets are Alexander G. Murdoch, Alexander Anderson (qqv), and most probably John Young (1825-91), qv). ~ **Sources:** Edwards, 1 (1880), 125-30; Murdoch (1883), 409-13; Henry Dryerre, *Blairgowrie, Stormont and Strathmore Worthies* (1903); *Eyre-Todd* (1906), 444-47; Blair, PPP (2019); Mitchell, P251; general sources. [S] [T]

Forrest, Isabella (d. 1937), née Esson, ‘Isa Forrest’, of Keith, Moray, is described by her Australian great-granddaughter Katrina Giebels as the illegitimate child of a
salmon fisherman and a domestic servant. Raised by her paternal grandmother, she grew up in poverty, and worked as a domestic servant until she married James Forrest. She had twelve children, including a daughter from a previous liaison, two sons who were killed in WW1, and another eight children who emigrated to Australia, Canada and New Zealand. She died suddenly in 1937. ~ Forrest most probably printed her poems first in the Banffshire Journal, which published her single volume, Islaside Musings (Banff: Banffshire Journal, [1926]), 86 pp. ~ Blair notes in her 2019 study that Forrest’s collection comprises late Victorian and Edwardian poems, and includes ‘exchange’ poems ‘which are unclearly positioned in terms of authorship and authenticity’. A sequence of four comic poems epitomises this: ‘Lassie, Gin Ye Lo’d Me’, is a wooing poem by a male speaker; Redcastle, ‘Reply to Redcastle’ in a positive female response, but in the final two poems ‘A Confession’ by Redcastle and ‘Reply to Redcastle’s Confession’, the two speakers in turn undo the seeming promise of love, admitting that they are both already married and that the wooing is a pretence. Blair considers that this could either be a genuine exchange as recorded by Forrest, the presumed female speaker, or a complete comic fiction. Poems of exchange and dialogue are familiar elsewhere in the tradition, and can be either real or invented, spontaneous or staged, and there are parallels in folk song. ~ In her 2019 chapter, Blair discusses Forrest’s poem to a patron, ‘Respectfully Dedicated to Mr Watt, Solicitor, Gowanpark, Banff’, noting the distinctive switching in the poem between English and Scots, the two tongues reflecting two aspects of the poet’s self-presentation. She concludes that, ‘particularly in two striking poems on mutual improvement dedicated to the teacher of her “continuation” (adult education) classes’, the volume ‘emphasizes the importance of both poetry and education for “poor and obscure” women’ (143). ~ Forrest’s poem ‘Should Women Get the Vote?’ is discussed on the People’s Voice website, where it is read as ‘a vehement and radical pro-suffrage poem in arguing for votes for all women, and urging working men to fight for this end’. ~ Sources: Kirstie Blair, ‘Dialect, Region, Class, Work’, in The Cambridge Companion to Victorian Women’s Poetry, ed. Linda K. Hughes (Cambridge: Cambridge University Press, 2019), 129-44 (142-3); Blair (2019), 55-6, 211; People’s Voice; information from Katrina Giebels (2020). [F] [S]

Forrester, Arthur M. (1850-95), of Liverpool, the son of Ellen (qv) and the sister of Fanny and Mary Magdalene Forrester (qqv), and the co-author with his mother of *Songs of the Rising Nation: and Other Poems* (Glasgow and London, 1869). ~ **Sources:** Davis & Joyce (1991), item 1901; Boos (2008), 34. [I]

Forrester, Ellen (1828-83), née Magennis, of Clones, County Monaghan, an Irish immigrant to Liverpool, who married the stonemason Michael Forrester. She was the mother of poets Arthur, Fanny and Mary Magdalene Forrester (qqv), moved to Manchester as a widow, and worked as a seamstress. She wrote poems for English and Irish newspapers, and published the volumes *Simple Strains* (1863) and *Songs of the Rising Nation* (Glasgow and London, 1869), the latter co-authored with her son Arthur (Colman attributes co-authorship to her daughter Fanny as well). Forrester contributed poems to the *Dundalk Democrat, The Nation*, and ‘various periodicals in England’. The *Irish Monthly*, announcing her daughter’s death in 1890 said of mother and daughter that both of them, ‘living in England, have shown deep poetic feeling and warm Irish hearts’. ~ **Sources:** Irish Monthly, 18 (1890), 102; Colman (1996), 153; Boos (2001b), 269-70; Boos (2008), 34; Wikipedia. [F] [I] [T]

Forrester, Fanny (1852-89), born in Liverpool and lived in Salford, Manchester, an operative in a Pendleton dye works, the daughter of the Irish immigrant, seamstress and poet Ellen Forrester née Maginnis (qv) and the stonemason Michael Forrester, and the sister of Arthur and Mary Magdalene Forrester (qqv). She was a regular and very popular contributor to *Ben Brierley’s Journal* (Ben Brierley, qv) throughout the 1870s (Suz Garrard calls her the periodical’s ‘house poet’, and there is an account of her in the *Journal* for 1875, with an engraved portrait). Her poems especially reflect the condition of Irish emigrants in Manchester, and are often of a pastoral, sentimental or melodramatic kind. Colman notes that as well as being a ‘frequent contributor’ of poetry to the Irish journal *The Nation* she was ‘the occasional author of short stories’ and that she contributed to her mother and brother’s shared collection, *Songs of the Rising Nation* (1869). An interesting source in this light is her mother Ellen’s 1872 application to the Royal Literary Fund. Though ‘primarily concerned with the toils of encroaching poverty and disability, she cannot resist giving vent to a burst of pride in her daughter, who although she is “only nineteen years of age” has “written more than I have—and better too”’ (Boos, LC6). Other journals to which she is known to have contributed are *Ben Brierley’s Seaside Annual, Chamber’s Journal, Harper’s Bazaar, The Home Journal, The Irish Times* and *The Quiver*. Many of these poems are untraced, and the fullest listing
of her poetry so far is in Boos (2001b), 283-5 supplemented in Boos (2008), 237 and 352, research that also revealed the richness of her family context. ~ There has been some useful critical work on Forrester. ‘Susan Zlotnick finds a streak of well-behaved orthodoxy in her work. (It might be tempting to psychoanalyse this as a daughterly/sisterly rebellion against the uncompromising radicalism of her mother and brother.) Florence Boos draws attention to some of the social concerns in her work, with its emphasis on the poverty and corruption of city life. Brian Maidment in his pioneering anthology The Poorhouse Fugitives places her poem ‘The Lowly Bard’ in a section on ‘The City Observed, The City Repressed’, though it could equally have been filed with his group of “We Are Low” poems’ (LC6). Her first editor, Ben Brierley, describes her as a ‘girl of eighteen, working at a dye-works in Pendleton’, and adds; ‘Critics will excuse, on that account, any fault that may appear in the versification, as Lancashire men will readily understand the national sentiment which pervades the poem’. Here she is presented as a girl prodigy, under the watchful paternalistic eye (she is fatherless) of a male editor and his ‘Lancashire’ readers, vulnerable to prosodic error in the big bad world of periodical poetry (as the ‘timid fawn’ of a ‘maiden’ in her debut poem is vulnerable in the big city), but fired with passion for a just cause. This regime may have affected the way she presented her materials (LC6). Suz Garrard notes the ‘erased Irishness’ of her presence and presentation in Ben Brierley’s Journal. In an earlier article she deals with Forrester and Brierley and the creation of a ‘working-class women’s pastoral identity’. Suzan Zlotnick is also concerned with the construction of Forrester’s identity, as a working-class woman poet. ~ Florence Boos draws attention to the proprietorial patronage and pride in Brierley’s presentation of her, particularly in his 1875 profile where he describes her as ‘one of our most popular contributors’. A series of poems and letters addressed to her by other contributors confirms this popularity, and her nine-year run in Ben Brierley’s Journal certainly suggests that her poetry struck a chord with its readers. ‘Unashamedly emotional, often melodramatic, nostalgic for the rural Irish culture of the “turf-fire’s cheerful light”, and scathing of the physical and moral impoverishment of English city life, Forrester in much of her best work reflects the familiar anguish of the incoming “Stranger in the City”. Her regular metres and aptitude for story-telling (sometimes using a male persona or voice) suggest a memory of a rural, oral culture of narrative and song, no doubt passed down through her mother, and perhaps through the Lancashire Irish community. It may be the reminiscence of this culture that struck such a chord with her readers, as much as the appeal of its sentiment and moral values’ (LC6). ~ Forrester ‘attempts to represent an alienated and
impoverished underclass, often people driven into the city by economic hardship or misfortune. As she puts it in her first poem for *Brierley’s*, “‘their hearts are in the meadows, though they tread the miry street’”. The emotional ties of family and hearth, the memory of happier times, and the ability to imagine something better than the present are their principal sustaining resources, put under siege by the intolerable conditions of their physical lives. Poverty, as the speaker in a workhouse monologue (included here) says, “laughs, in spiteful mockery, at manhood’s noble dreams” (LC6). ~ Fanny Forrester’s love poetry is bittersweet, and indeed her own life seems to have been shadowed with sadness. The obituary notice in the *Manchester Weekly Times* for 12 August 1889 commented on an unhappy marriage, which ‘broke the strings of as sweet a lyre as ever was strung’, and it quotes her surviving sister Mary Magdalene Forrester as saying that Fanny’s life ‘was not a happy one—a continual fight with poverty and sorrow; such a hard fight, that I am sure she was not sorry to give it up. Her death was sad and sudden’. ~ **Note:** Fanny Forrester’s name was stated to be a pseudonym in the *Irish Monthly*, 13 (1885), and is similarly assumed to be one by Brian Maidment, but this is demonstrably incorrect, given the known family history and connections outlined in the four entries on the family’s poets offered here. ~ **Sources:** Fanny Forrester, Letter to the Editor, *Ben Brierley’s Journal*, 19 July 1874, 32; [Ben Brierley], ‘Fanny Forrester’, *Ben Brierley’s Journal*, 23 January 1875, 37; Obituary of Fanny Forrester, *Manchester Weekly Times*, 12 August 1889; (death notice), *Irish Monthly*, 18 (1890), 101-2, via archive.org; Maidment (1987), 151, 156-8; Colman (1996) 85-6; Zlotnick, Susan, ‘Lowly Bards and Incomplete Lyres: Fanny Forrester and the Construction of a Working-Class Woman’s Poetic Identity’, *Victorian Poetry*, 36, no. 1 (1998), 17-35, and Zlotnick (1998), 168-222; Boos (2001b); Boos (2002a), 223; Boos (2002b), 145-7; Goodridge (2005); Boos (2008), 237-52; Boos (2010); Suz Garrard, “‘And, oh! but the lilies are pure and fair’: Fanny Forrester, *Ben Brierley’s Journal*, and the Creation of a Working-class Women’s Pastoral Tradition’, *Victorian Periodicals Review*, 50, no. 3 (Fall 2017), 447-66; Suz Garrard, ‘Manufacturing selves: the poetics of self-representation and identity of three “factory-girl”, 1840-1882’, PhD dissertation, St Andrews University, 2017; Suz Garrard, “‘A good English factory-girl”: The erased Irishness of nineteenth-century poet Fanny Forrester in Ben Brierley’s ‘Journal’, posted on the Irish Women’s Writing (1880-1920) Network, 11 December 2018; Florence Boos, “‘Ne’er Were Heroines More Strong, More Brave”: Victorian Factory Women Writers and the Role of the Working-class Poet’, *Women’s Writing*, 27, no. 4 (2020), 428-47; LC6, 175-92. [F] [I] [LC6] [T]
Forrester, Mary Magdalene (b. 1857), of Liverpool, the daughter of Ellen Forrester (qv), the sister of Arthur and Fanny Forrester (qv), and a contributor of poems to ‘various Irish newspapers’. She also made poignant comment on the sadness of her sister Fanny’s life and death, quoted above. ~ Sources: Colman (1996) 86; Boos (2008), 34. [F] [I]

Forster, John (fl. c. 1770-97), of Winteringham, Lincolnshire, a shoemaker and poet, with a wife ‘and a family of five or six children’, who had ‘fought in the American war, serving in the North Lincolnshire Militia’, and there ‘had fallen seriously ill’. He was said to have ‘contracted a disorder in his loins in camp’, the pain from which he was ‘frequently disabled from working at his trade’ (LC3). Forster had never had ‘more than three or four months school-learning, when a little boy’, but had good handwriting and spelling, and impressed the local clergman with his responsiveness and personality. ~ He published Poems, Chiefly on Religious Subjects, by John Forster, Shoemaker, of Winteringham in Lincolnshire, Late a Private in the N. Lincoln Militia, with a Recommendatory Preface by the Rev. Robert Storry, Vicar of St. Peter’s, Colchester (London 1797). The volume went through two editions, which is fortunate as the first one erroneously mis-named him ‘Foster’. Tim Burke in LC3 points to a number of other changes made between the two editions, which emphasises the fact that his initial presentation by Revd Storry was baldly focused on the volume as a means of raising charitable funds for an impoverished older man who had written some verses, a ‘charity case’ rather than someone who might deserve to be listened to for his words. ~ Forster himself was philosophical about his poetry, and wrote: ‘If the Giver of all good gifts has given me a talent for writing verses, by which his goodness sees fit to lighten my heavy burdens, I do not employ it to the neglect of my business, but to the relief of my mind in vacant hours. My talent, such as it is, I owe to plain common sense, Christian experience, and the word of God: these are my guides. What I write, I write from impressions on my heart: but these are not daily visitors; and when I am able to follow my business, this talent for writing in general ceases. As this talent is not the calling in which Providence has placed me, it serves only to fill up a vacant hour. I think it far more honourable to be an honest industrious man, than to be a writer of verses.’ ~ Note: Winks records that he published a volume of Serious Poems (1793), but I have found no trace of this. ~ Sources: Winks (1883), 313; LC3, 301-4. [C18] [LC3] [SM]

Forsyth, William (1823-1889), ‘William o’ ye West’, of Earlston, Berwickshire, of a Covenanting family. He moved to Galashiels, Selkirkshire with his family as a
child, worked as a spinner in Galabank Mill, ‘and diligently applied his spare hours
to self-improvement’ (Crockett), taking a special interest in political and social
issues, and contributing articles and letters, and sometimes poems, to the local
newspapers. Forsyth spent a few years in Edinburgh, then moved to Aberdeen
where he established a temperance hotel. In 1863 he opened the Cobden Hotel in
Glasgow, and in 1885 stood (unsuccessfully) as a Liberal Candidate for the
Bridgeton constituency in Glasgow. He died at Bridge of Allan in 1889. As ‘William
o’ ye West’ he published *A Lay of Lochleven* (Glasgow, 1887). Crockett prints the
introductory lines to this, and the poem ‘The Cottage by the Quarry’. ~ **Note:** this is
not the Aberdeenshire poet and journalist William Forsyth (1818-79), author of
*Idylls and Lyrics* (1872), *The Martyrdom of Kelavane* (1861) and other works, listed in
Reilly (1994), 170. ~ **Sources:** Edwards, 13 (1890), 205-9; Crockett (1893), 183-6. [S]

Foster, James (b. 1845, fl. 1899), of High Moor Farm, Stapleton, Cumberland, ‘The
Cumberland Ploughman’, although in fact he spent ‘the principal part of my life’ in
the Tyne valley, later living in Weymouth and then Liverpool. He published
*Poetical Works* (Bootle: Printed at the ‘Times’ Office, 1899), 84 pp. The Preface and
several personal letters published at the back yield much useful biographical
information. ~ **Sources:** *Poetical Works* (inscribed copy with press cutting tipped in,
held by the present editor).

(?). Foster, Mrs. M. B. (fl. 1847), most probably an Irish emigrant, published five
poems in the *Northern Star*: ‘Song of the Emigrant’ (‘Up, up and away! Why linger
we thus!’), 24 July 1847; ‘The Broken Stile—A Ballad’, 21 August 1847; ‘My Old
Home’, 4 September 1847; ‘A Chartist Song’, 2 October 1847, and ‘Let us Be Sober’,
9 October 1847. The editor praises her first poem, writing that ‘The following lines
find a place in our columns, because, as poetry, they are worthy of that distinction,
and because the poetess is equally worthy of all honour’. But he goes on to counsel
against mass emigration from Ireland, for instead ‘let there be a driving out of the
drones of the hive’, i.e. the British colonists. ‘The Broken Stile is contrastingly a
gentle love song, while ‘My Old Home’ is a song of loss, very similar to poems by
other Irish emigrants of the time. ‘A Chartist Song’ urges that we ‘Be watchful, be
patient, be steadfast and true’ in the long campaign for acceptance of the Charter
and reform, while ‘Let us Be Sober’ is a temperance song. ~ **Sources:** *Northern Star*
as cited; Sanders (2009), 269-70. [CH] [F]
Foster, William Air (1801-62), of Coldstream, in the Scottish Borders, a shoemaker, moved to Glasgow in 1842. A border sportsman and a friend of James Hogg (qv), he published verses in Whistle-Binkie and the Book of Scottish Song. ~ Sources: Crockett (1893), 149-54. [S] [SM]


Foulds, Andrew (1815-41), of Paisley, a cooper. His poems appeared in the Renfrewshire Annual of 1841, the longest piece being ‘The Begunk: a Halloween Tale’. ~ Sources: Brown (1889-90), II, 42-47. [S]

(?) Fowler, John (fl. 1798), of Salisbury, Wiltshire, and later of London, a printer and shopman. He published Fowler’s Address, To the Ladies and Gentlemen of Salisbury; Wrote, during his Residence in that City, and now re-published in London, for the Amusement of his Friends (London: At Fowler’s printing Office, No. 21, Newcastle-Street, near Somerset House, Strand, [1798]), a broadsheet verse beginning ‘O Yes! with due respects we greet / All folks who pass down Silver-street’. While not strictly speaking part of a labouring-class poetry tradition, this type of humorous self-advertising verse has a kinship with it and is an important presence and element of popular culture, akin to verses used in eighteenth-century advertisements, the annual broadsheet Christmas appeals in verse written and printed by bellmen such as George Meadows, John Mewse of Stamford, Isaac Ragg and Thomas Verney (qqv), and by the Clifton Lamplighters in Bristol, in the Victorian period, and the section of ‘New-Year Rhymes’ of Newsboys and printers in Brown (II, 536-40). ~ Sources: Croft & Beattie I, 74-5 (item 246), which gives a full-plate image of the broadsheet. [C18]

Fox, John Dawson (b. 1849), a poet and hymn writer, of Harden, Bingley, Yorkshire, raised by his grandparents to the age of twelve. He worked as a ‘doffer’ at Victoria Mill, Bingley, for five shillings a week, and was appointed Librarian of Bingley Mechanics’ Institute. Later he was an insurance agent, a businessman, a local Methodist preacher and a temperance advocate. Fox published Bonny Morecambe Bay: A Souvenir (1910, verse), and the Life and Poems of John D. Fox, ‘Throstle Nest’, Bingley (Bingley: Thos. Harrison, 1914). Forshaw calls him the author of Struggles of
a Village Lad, but if so he published it anonymously: COPAC has none with his name on). ~ **Sources:** Forshaw (1891), 73-7 (Fox was a subscriber to this); Burnett *et al* (1984), no. 244. [OP] [T]

(?) Francis, Benjamin (1734-99), of Newcastle Emlyn, Carmarthenshire, an orphan raised in Swansea and educated at the Baptist Academy, Bristol. A poet and hymn-writer, he became a minister in England, and published the English poems *The Conflagration* (1770) and *The Association* (1790), as well as a collection of Welsh hymns, *Aleluia* (1774, 1786). ~ **Sources:** OCLW (1986). [C18] [W]

Franklin, Robert (fl. 1809-51), of Ferriby Sluice, Lincolnshire, a weaver, a miller, and a descendant of millers. He published *The Miller’s Muse: Rural Poems* (Hull, 1824). ~ **Sources:** Sketches of Obscure Poets (London: Cochrane and McCrone, 1833), 142-50; Johnson (1992), item 339; LC4, 291-308. [LC4] [T]

Fraser, Janet Douglas (1777-1855), of Thornhill, Dumfries and Galloway, from an old Covenanting family, the daughter of a joiner. She worked as a stocking weaver at Penpoint, publishing three volumes of religious verse which ‘may still be found in the cottages of pious Nithsdale shepherds,’ according to Miller (1910), who quotes her lines ‘On reading Ralph Erskine’s Paraphrase on the Song of Solomon’. The volumes include *Poems on Religious Subjects* (Dumfries: Standard Office, [1850?]), with an author photograph as frontispiece, and including ‘local elegiac verse’ as well as religious poetry. ‘Particularly notable’ are ‘three poems strongly supporting Jewish emancipation’ (Blair). ~ **Sources:** Miller (1910), 240-2; Blair, PPP (2019), BL; Mitchell, P227. [F] [S] [T]

Fraser, John (b. 1812), of Edinburgh, later of Paisley, a Chartist shoemaker, who worked in a foundry and a tobacco shop, and in various other jobs. Sewing belts in a factory, he sustaining an injury in which his friend was killed. Later he lectured on phrenology, and he was himself discussed in a lecture on ‘The Paisley Poets’, given by J. S. Mitchell in November 1882. Fraser published a collection in 1830. The second enlarged edition is *Poetic Chimes, or Leisure Lays; also, a Scottish National Play in three acts, entitled King James V., or the Gipsy’s Revenge* (Paisley: Alexander Gardner, 1852), 192 pp. Blair, PPP, records a copy in the Mitchell with the variant title of *Poems and Lays from Labour’s Leisure Hours*. The volume includes much of interest, including an autobiography, political poems, and an ‘Epistle to Mr. James McLardy, Glasgow, A Brother Bard’ (James McLardy, qv), followed by an ‘Answer
to the Foregoing, by Mr. J. McLardie, Glasgow' and entitled ‘An Epistle to Mr. John Fraser, Poet’. The historical play is in itself unusual to find in a volume of this sort. Altogether it is an important volume in the tradition. ~ Sources: Brown (1889-90), I, 455; Blair, PPP (2019); Alex & Emily Fotheringham book catalogue no. 68; Mitchell, P228; information from Bob Heyes. [S] [SM]

Frazer, John de Jean (1804-52), or Fraser, ‘John de Jean’ (and variants), ‘The Poet of the Workshop’, a carpenter and cabinet-maker of Birr, Offaly (King’s County), Ireland, a Chartist and an Irish Nationalist who in 1848 ‘was writing some of the most overtly militant verse of the period’ (Morash, 31). (He published one poem, ‘The New “Shoy Hoy”’, in the Chartist periodical, the Northern Star, 18 June 1842.) A prolific writer up to the death of his son in 1849, he wrote for The Nation and The Irishman as ‘John de Jean’, ‘J. de J.’ and ‘J.’ He published Hints from Fancy: Poems for the People (Dublin, 1845), and Poems (1851), which included a stark poem on the Irish famine, ‘The Three Angels’. Morash quotes from ‘The Harvest Pledge’ 1848 (31), and ‘the Artizan’s Apology for Emigrating’, 1849 (32), and reprints in full six of his powerful poems in his anthology of famine poetry including these three and ‘Extermination’, ‘The Lost Labour’ and ‘The Spring Flowers’. ~ Sources: Northern Star, as cited; Richard J. O’Duffy, Historic Graves in Glasnevin Cemetery (Dublin: James Duffy, 1915), 125-6; Ashraf (1975), 188-90; Maidment (1987), 314; Morash (1989), 31-2, 170-87, 286; Schwab (1993), 192; Sanders (2009), 246; DND/ODNB; general online sources including Ricorso.net. [CH] [I]

(?) Fraser, Lydia Mackenzie Falconer, née Fraser, later Miller, ‘Mrs Harriet Myrtle’ (1812-76), of Inverness, a merchant’s daughter, and the wife of Hugh Miller (qv), she was a poet and children’s writer. ~ Sources: Edwards, 3 (1881), 309-12; Kerrigan (1991), 192, 351; Bold (1997), 250-1; ODNB. [F] [S]

Freeland, John (1826-88), of Edinburgh, a chemist and druggist, and a local poet and parodist, a member of the ‘Under the Beeches’ Literary Society of Bathgate. There are two of his poems in Bisset. ~ Sources: Bisset (1896), 151-3. [S]

Freeland, William (1828-1903), of Kirkintilloch, Dunbartonshire, apprenticed as a calico-printer, moved to Glasgow and used the public library and classes at the Athenaeum and elsewhere to improve his education. In 1858 he was appointed as a sub-editor on the Glasgow Weekly Citizen, supervised and encouraged by the poet, journalist and newspaper proprietor Dr James Hedderwick (1814-97), who also
became the friend and biographer of the poet David Gray (qv) at about this time. In 1866 Freeland joined the Glasgow Herald as a journalist. In 1872 he published Love and Treason (London: Tinsley Brothers 1872), a ‘triple-decker’ novel, on the subject of the Glasgow ‘Radical Risings’ of 1820, first published in instalments in the Glasgow Weekly Herald and raising considerable interest through its local and political material before its London book publication found it a further market. Freeland was a ‘constant and valued contributor of poetry to the magazines of the day’ (Edwards), and he gathered his poems into a volume, A Birth Song, and Other Poems (Glasgow: James Maclehose & Sons, 1882). He edited and wrote a biographical notice to James Macadam Neilson’s (qv) Songs for the Bairns; and, Miscellaneous poems (Glasgow: William Rankin, 1884). He also edited and wrote a biographical sketch for David Buchanan’s (qv) Man and the Years, and Other Poems (Glasgow: James Maclehose and Sons, 1895). There is a stray undated item by Freeland on COPAC with no publication details, possibly a broadside, and probably one of the ballads he wrote in a traditional style: The Weird Sisters: A Ballad of Craigmadie (copy in Glasgow University Library special collections). Finally, there was a posthumous collection, Ballads and Other Poems by the Late William Freeman, with a Memoir by Henry Johnson (Glasgow: James Maclehose and Sons, 1904). Edwards praises his work fulsomely as both excellent and unobtrusive, and quotes a review of his 1882 collection which, after acknowledging the work he has done in the Glasgow and London magazines and journals, opines that ‘this is a book of rare thoughtfulness and beauty. The imagery is exquisite; the language musical and refined; while the blank verse poems are characterised by a pensive melodiousness which reminds us of Coleridge in his loftier moods.’ Edwards prints seven poems, in English and Scots: a ballad in traditional style, ‘The Eaglet and the Child’; a ‘Work Song’ that is just that; and the poems ‘The Ring’, ‘Reaping’, ‘The Cabin Boy’, ‘A Falling Blow’ and ‘A Winter Daisy’. ~ Sources: Edwards, 5 (1883), 17-27; Macleod (1889), 277-83; Eyre-Todd (1906), 435-40; Reilly (1994), 173; Blair, PPP (2019); COPAC; Encore (Glasgow University Library Catalogue); Mitchell, P252; NTU. [S] [T]

Freeth, John (1731-1808), ‘John Free’, of Birmingham, born at Bell Tavern, Philip Street, Birmingham, was an alehouse keeper, topical songwriter and singer, and a political ballad writer. Freeth began his working life as a brass foundry apprentice on Park Street, inheriting his father’s inn, the Leicester Arms, by 1768. ‘Freeth’s Coffee House’, as it became known, was transformed into a vibrant public sphere; Freeth combined his words about topical local and national events with popular
melodies, singing to assemblies that included eminent visitors and patrons. One of the most renowned taverns in England, it became a meeting place for the Birmingham Book Club and Jacobin Club. ~ From 1771 until 1785, Freeth used the pen name John Free in punning reference to his radical and nonconformist outlook. To publicise the inn, Freeth also distributed printed invitation cards, written in verse, comprising vigorous comments on news items as well as indicating the fare offered. ~ The style and content of Freeth’s material reveals affinities with the likes of Ned Ward (Edward Ward, qv), the songwriting publican of the 1730s. Britain’s conduct in the War of American Independence irked Freeth to the extent that he repudiated his early radical patriotism, though his later work underlines that Briton’s have a particular historical claim on liberty. Indeed, ‘Britain’s Glory’ became his most famous song in the 1780s and beyond. ~ The enthusiastic response to Freeth’s material conduced him to publish over a dozen collections between 1766 and 1805—the most substantial being The Political Songster (1790)—and he became known as ‘the Birmingham poet’. ~ Freeth had nine children with his wife Sarah. He died, possibly of Paget’s disease, on 29 September 1808. He published verses in the collections The Warwickshire Medley (Birmingham, 1780), Modern Songs on Various Subjects (Birmingham, 1782), the New London Magazine, III (1786), Supplement, and The Political Songster, or, a touch of the times, on various subjects, and adapted to common tunes (6th edition with additions, Birmingham, 1790). I also note a late pamphlet publication, New Ballads, to old familiar tunes (Birmingham: printed for the author, 1805). ~ Sources: John Alfred Langford, ‘John Freeth: The Birmingham “Ballad Maker”’, Mid-England, 1 (1880), 58; Poole (1914), 156-60; John Money, Experience and Identity: Birmingham and the West Midlands 1760-1800 (Manchester: Manchester University Press, 1977); Peter Clark, The English Alehouse: A Social History, 1200-1830 (London: Longman, 1983); Lonsdale (1984), 656-60, 852n; Roy Palmer, The Sound of History: Songs and Social Comment (Oxford: Oxford University Press, 1988); Eric Hopkins, Birmingham: The first Manufacturing Town in the World, 1760-1840 (London: Weidenfeld and Nicholson, 1989); Rizzo (1991), 243; Johnson (1992), item 346; John Horden, John Freeth (1771-1808): Political Ballad-Writer and Innkeeper (Oxford: Leopard’s Head Press, 1993); Hobday (1996); Johnson 46 (2003), item. 290, 48, item 146; ESTC; BL; ODNB; LC3, 1-6. [C18] [LC3] [—Iain Rowley]

(? French, James (fl. 1840-49), of Newcastle-under-Lyme, Staffordshire, published three poems in the Northern Star: ‘Lines: In Answer to Enigma for Radicals’ (responding to a poems by Henry Dunn of 23 May 1840), 13 June 1840; ‘The Land!
The Land!’ (A Parody of ‘The Sea! The Sea!’), 23 October 1841, and ‘Acrostic’ (=Ernest Charles Jones, qv), 16 June 1849. ~ Sources: Sanders (2009), 237, 243, 277. [CH]

Frizzle, John (fl. 1733), of Correy’s Mill, near Enniskillen, County Fermanagh, a miller. He published ‘Verses by a Miller in Ireland, to Stephen Duck’ / ‘An Irish Miller, to Mr. Stephen Duck’, describing his work in the mill in some detail, GM, III (1733), 95. ~ Sources: Klaus (1985), 4-5; Batt (2017); Christmas (2017); LC1, 231-2. [C18] [I] [LC1]

(?) Fulcher, George Williams (1795-1855), of Sudbury, Suffolk, a printer, the son of a tailor, and the biographer of the artist Thomas Gainsborough. He publications include The Village Paupers: An anti-Poor Law Poem of the 1840’s (1850). There is a reprint edited by E. A. Goodwyn (Cherry Hill, Ashmans Rd, Beccles, Suffolk: E. A. Goodwyn, 1981). The Sudbury Pocket Book (second edition, 1841), an anthology of poetry, is ascribed on its final page to ‘G.W. Fulcher, Printer, Sudbury’, and Fulcher is presumably the author of the numerous poems in it signed ‘G.W.F’, including the first one, ‘The Village Poor’. ~ Sources: ODNB; information from Bob Heyes.

Fullarton, John (b. 1808), of Ballynure, County Antrim, a reedmaker, wrote for The Ulster Magazine, and published O’More: a Tale of war, and Other Poems (Belfast and London, 1867). ~ Sources: Reilly (2000), 174. [I]

Fullerton, John (b. 1836), ‘Wild Rose’, ‘Goodfellow’, ‘Alice Douglas’, ‘Rob Gibb’, of Woodside, Aberdeen, a millworker, a flax ‘heckler’ and ‘twister’. He learned grammar and composition at evening school, and was later a writer in a solicitor’s office, contributing to newspapers including the People’s Friend in prose and verse as ‘Wild Rose’ and ‘Robin Goodfellow’. He published The Ghaist o Dennilair (1870), and Poems (Peterhead: P. Scrogie, Observer Works, 1905), the latter volume a collection of his ‘Wild Rose’ poems. ~ Sources: Edwards, 1 (1880), 16-19; Murdoch (1883), 295-8; Blair (2019), 60; information from Kirstie Blair. [S] [T]

(?) Furlong, Alice (1875-1946), of Pelia, County Dublin, the daughter of a sports journalist, the sister of Katherine and Mary Furlong (qqv), a nurse and a poet and activist. She began publishing her poems at the age of sixteen when she was training to be a nurse at the Old Hospital of Madame Steevens, Dublin, and published ‘much beautiful verse’ (O’Donoghue) in Chambers’ Journal, The Emerald,
Irish Monthly, Shamrock, Sinn Féin, United Ireland, Weekly Freeman, and Weekly Independent, as well as in a number of anthologies. She was especially supported by the editor of the Irish Monthly, Father Mathew Russell, who helped her get her collection published, Roses and Rue (London: Elkin Matthews, 1899). Many of her serial stories appeared in the Irish newspapers, and she published a volume of Irish fairy tales, Tales of Fairy Folk, Queens and Heroes (Dublin: Browne & Nolan, 1907). Her writings have been described as ‘very much of the Celtic Twilight’, and they ‘adhered to Catholic values’ (O’Keeffe). ~ In 1900 Furlong was a member of the Gaelic League, and was a founder and elected a Vice-President of Inghinidhe na hÉirinn (‘Daughters of Ireland’), a radical women’s organisation led by Maud Gonne. ~ Her tribute to her father, who died in an accident, ‘In Memory of My Father, James Walter Furlong’, was published in the Irish Monthly, 25, no, 290 (August 1897), 433-4. ~ Furlong published less after 1916, and ‘lived a semi-retired life in Tallaght’ (Colman), where the family had moved. ~ Sources: Mathew Russell, ‘Poets I have known VIII: Alice Furlong’, Irish Monthly, 36, no. 421 (July 1908), 389-98; O’Donoghue (1912), 155; Arthur Little, ‘Lest We Forget Alice Furlong’, Irish Monthly, 75, no. 886 (1947), 137-43; Kate O’Brennan, ‘Alice Furlong: Some Memories’, Irish Book Lover, 30 (May 1948), 105-8; Elizabeth Coxhead, Daughters of Erin: Five Women of the Irish Renaissance (London: Secker & Warburg, 1965), 44; Colman (1996), 88-9; Karen Margaret Steele, Women, Press and Politics during the Irish Revival (Syracuse, NY: Syracuse University Press, 2007), 30; Declan O’Keefe, ‘ “The Young Writer’s Saint”: Women Writers in the Irish Monthly, 1873-97’, in Engendering Ireland: New Reflections on Modern History and Literature, ed. Rebecca Anne Barr, Sarah-Anne Buckley, and Laura Kelly (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 156-76 (168); ODNB; Ricorso.net, Wikipedia (which contains errors of dating) and other online sources. [F] [I]

(?) Furlong, Katherine (fl. 1895), ‘Kate Furlong’, of Pelia, County Dublin, the daughter of a sports journalist, the sister of Alice and Mary Furlong (qqv), who like them wrote poetry, and contributed at least one poem to the Irish Monthly, ‘Foreshadowing’ (January 1895). She died of a fever, aged just 22. ~ Sources: Colman (1996), 89; Wikipedia. Not in ODNB. [F] [I]

(?) Furlong, Mary (1866-98), of Pelia, County Dublin, a nurse, the daughter of a sports journalist, the older sister of Alice and Katherine Furlong (qqv). She trained as a nurse at the Old Hospital of Madame Steevens, Dublin, and contributed her first poems to the Irish Monthly in November 1889, and thereafter published verse
in *The Ave Maria*, *The Boston Pilot*, *Chambers’ Journal*, *The Irish Monthly*, *The Lamp*, *the Nation*, *United Ireland*, and other periodicals. The sources record that Furlong’s father, John Furlong, had a bad accident when he attempted to stop a runaway horse, and was taken to his daughter’s ward of the hospital, where he died. Mary herself died of typhus fever while ‘discharging her duty as a nurse in Roscommon’, working as a volunteer nurse during an outbreak of typhus. ~ Colman quotes Katherine Tynan’s comments on Furlong in one of the many editions the anthology *The Cabinet of Irish Literature*, where one of her poems was published: ‘From the age of fourteen Mary scribbled determinedly in spite of much good and unpalatable advice from editors’. As with her sister Alice, however, she was strongly supported by the editor of the *Irish Monthly*, Father Mathew Russell, who published ‘a total of six of her poems between November 1889 and February 1898’ (Colman). ~

**Sources:** ‘In Memory of Mary Furlong’, *Irish Monthly*, 26, no. 305 (November 1898), 609-11; O’Donoghue (1912), 155; Colman (1996), 89; Declan O’Keefe, “The Young Writer’s Saint”: Women Writers in the *Irish Monthly*, 1873-97’, in *Engendering Ireland: New Reflections on Modern History and Literature*, ed. Rebecca Anne Barr, Sarah-Anne Buckley, and Larra Kelly (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015), 156-76 (168); Wikipedia and online sources. Not in *ODNB* (but see entry for her sister Alice). [F] [I]

Furlong, Thomas (1794-1827), ‘The Hermit of Ireland’ (*Dublin and London Magazine*), of Scarawash, County Wexford, the son of a small farmer, worked as a grocer’s assistant, and began to write for newspapers and periodicals. As early as November 1814 there is a poem by him in *Watty Cox’s Magazine*. He wrote political and other verse for the *Ulster Register* (1816-17), edited by John Lawless. In 1822 he started *The New Irish Magazine* in Dublin. Furlong also published poetry, including parodies, in *The Morning Register*, a Dublin-based Catholic newspaper, and also wrote for *Dublin and London Magazine* (1825-27), edited by his friend M. J. Whitty, as well as *The Literary Gazette* and *The New Monthly Magazine*. He published several volumes: *The Misanthrope and other poems* (London, 1819, second edition, Dublin, 1821); *Lines written in a Blank Page of Lady Morgan’s ‘Italy’* (1821?); and posthumously, *The Plagues of Ireland* (London, 1834), and *The Doom of Derenzie* (London, 1829), with an introduction and notes by M. J. Whitty. ~ A notice of him written by Whitty appeared shortly after his early death at the age of 33, in *The Literary Gazette*, and another biography (probably from the same hand) with included, along with unpublished materials, in the *Dublin and London Magazine* at around the same time. A further notice of him, with a portrait and ‘a great number
of his translations from the Irish’ are in Hardiman. The Dublin Journal of Temperance, Science and Literature (1842-3) also has a biography, unpublished materials, and a sketch by ‘MoC’. There is a biography and portrait in The Nation, 11 March 1843. A manuscript collection of his poems, along with letters and ephemera arranged by James Hardiman, was included in the sale of Edward Evans’ library in Dublin in 1889. ~ Sources: Hardiman (1831); O’Donoghue (1912), 155. [I]

Furness, Richard (1791-1857), of Eyam, Derbyshire, ‘The Poet of the Peak’, a currier, preacher and schoolmaster, and a man of many parts. He was born at Eyam on 2 August 1791, to Samuel Furness, a small farmer, and his wife Margaret, was home-taught by his mother and reading by the age of four. It would be a lifelong habit. He left school at fourteen, and was apprenticed to a currier at Chesterfield. He then began a process of more advanced self-education, using whatever resources he could find, including pursuing interests in music and mathematics, and French, partly picked up from paroled French prisoners of war. At seventeen he became a Wesleyan Methodist and a lay preacher, though he would go on to have disputes and disagreements over his doctrinal beliefs, and left the Methodists later over a ‘patriotic song he had written which was sang at a meeting in a public house’ (ODNB). Around the age of 21 he travelled to London on foot and enlisted as a soldier, returning to Derbyshire a year later. In 1813 he went into business on his own account, not very successfully, for he was easily distracted by his love of books and general restlessness and tendency to distraction. He then eloped and got married, against the wishes of her father, to Frances Ibbotson of Hathersage. ~ In 1821 Furness began work as the schoolmaster in the village of Dore, a job that suited him better than the currier trade. In this small village he was also able to turn his hand to other village work, including doctoring and simple surgery, acting as parish and vestry clerk, and by all accounts helping to rebuild the chapel, and down to carving its ornamental figures. His wife died in August 1844, and he remarried six years later, to Mary Lunn, a widow of Staveley and the daughter of Godfrey Swift, a farrier. He himself died on 13 December 1857, and is buried in Eyam churchyard. ~ Furness published The Rag-bag: A Satire. In three cantos (London and Sheffield, 1832), a satirical poem, and Medicus-Magicus, or the Astrologer, A Poem, in three cantos, with a glossary (Sheffield and London, 1836), a poem addressed to and descriptive of the miners of the Peak District region. He is also said to have written ‘over 30 carols’, among other things. His work was often printed in the Sheffield Iris, whose editor James Montgomery (qv) had a high regard for his work, as did another Sheffield personality, the poet Ebenezer Elliott (qv).

Spencer T. Hall offers a characteristically vivid sketch of his visit to see Furness on a snowy winter night, in company with Francis Marles, a ‘peripatetic doctor’ on his rounds. They reached the poet’s door, and ‘through chinks between the curtains or shutters we could see inside; there as the poet and his family, sitting round a blazing fire, and to the notes of a well-played violin singing a sweet evening hymn. And what a welcome they gave us when at length we joined the circle; and what a relishable supper, and still more relishable talk, as the moment flew! For Frank had thus introduced me to as complete an impersonation of the Genius of the Peak, surrounded by all he most loved, as it was possible for a poet from the Plain to imagine or desire, ‘and a brotherly friendship was struck up between us, that remained as long as Richard Furness lived’. Furness was, he enthuses, ‘factotum supreme of the village and neighbourhood where he dwelt ... he was ready for all, and could make a will, survey or convey an estate, reduce a dislocation, perform all the functions of parish-clerk, led a choir, write an ode, or rouse a good-natured laugh in conversation, just as easily as he could eat his dinner’ (Hall (1873), 335).

The idea of Furness as a kind of vibrant personification of the rugged spirit of the Peak District and the presiding figure in a small isolated village is a compelling one, but contradictions and contrasts ‘abound’ in Richard Furness’s *curriculum vitae*, as Kaye Kossick well remarks in LC5, and ‘craving for literature’, his leading star led him into many difficulties and ‘infirmities of genius’ as well as successes. His independence of mind and radicalism of spirit are undeniable, however. His own writing, which clung to the satirical traditions of Dryden and Pope and their later followers rather than the now widely influential Romantics was equally distinctive and independent, even esoteric. Finally, it is worth noting that Furness’s *Medicus-Magicus* is dedicated specifically ‘To the Miners of the Peak of Derbyshire’, whom he addresses as ‘Gentlemen’, praising the venerability of their ‘ancient customs’, and using the moment to argue fiercely for the nobility of the labourer, with ancient examples: ‘The character of the labourer is most honourable: why should it be considered as contemptible, and below the dignity of man? Europus, a Macedonian king, made lanterns; Harcatius, King of Parthia, was a molecatcher; and Biantes, the Lydian, filed needles. Socrates was a plebeian, and his disciple, the divine Plato, an oilman: and depend upon it, Gentlemen, it is still far more honourable to dig in your mines, than like a lounging, belted scoundrel, to murder mankind by millions, to ride in wealth and splendour on the public Rosinante, and to call that glory, which, in the mind of every honest man, deserves a halter rather
than a garter.’ (Poetical Works, 125-6). The learned references to the ancients, and the dark attack on powerful men, with its satirical employment of the image of Don Quixote’s horse, is also, implicitly, a defence of the ferocious autodidactism and learnedness of a working-class writer like Furness. ~ Sources: works as listed; Hall (1873), 334-40; Clarence Daniel, Richard Furness, The Peakland Poet (Derby: Derbyshire Archaeological Society, 1958); James (1963), 171-2; Lovelock (1970), 31-3, 64; Maidment (1983), 84; Maidment (1987), 162-3, 171-2; Josie Dunsmore, I, Richard Furness: The Life and Works (1791-1857) (Dore, Derbyshire: Dore Village Society, 1991); Johnson (1992), items 352-3; Jarndyce (1998), item 1377; LC5, 43-54; ODNB; Wikipedia and online sources including ‘Penny’s Poetry’ blog; NTU. [LC5]

Furniss, Joseph, senior (1783-1842), of Weedon Lois, Northamptonshire, the son of Richard and Jane Furniss, the father of Joseph Furniss jnr. (qv), a shoemaker and a labourer. He published with John Coles (qv), Poems Moral and Religious (1811), stating in the preface, ‘We are plain unlettered men; having never received the advantages of an education ... from our childhood to the present time we have been under the necessity of labouring hard for our daily support’. Furniss married Elizabeth West on 13 November 1804. They had at least 7 children ~ Sources: Hold (1989), 53-54; information from Andrew Ashfield. [SM]


Fyfe, Archibald (1772-1806), of Paisley, a mechanic, who left a wife and five children when he died young. In the same year was posthumously published Poems and Criticisms, by the Late Archibald Fyfe, Paisley (Paisley: Printed by Stephen Young, Bowling Green, 1806). The ‘criticisms’ are short essays on poets from what William St Clair has styled ‘the old canon’: Ben Jonson, Dryden, Blackmore, Pope Blair, Goldsmith, Young, Johnson, ‘Addison and Johnson compared’, and Robert Burns (qv). The poems include a set of poems, one each of the months, except that ‘February was in such an imperfect state that it could not be inserted, October and November were not to be found’, as Fyfe’s editor (who signs as ‘E’) says in a
Fynes, Richard (1827-92), ‘Dicky’ Fynes, an English sailor, collier, trade unionist and lecturer, known as both ‘The Pitman’s Friend’ and the ‘Father of Drama’ in Blyth, Northumberland. He started out as a miner at the age of eight, went to sea at ten, and was swept overboard. He survived both this and typhoid, and began working at St. Hilda’s pit, South Shields, County Durham, oversleeping and so avoiding the terrible tragedy which killed 51 men and boys there on 28 June 1839. Fynes became an advocate of trade unionism at the age of sixteen, which led to his being blacklisted as a miner, so as an alternative he started up as a furniture dealer and eventually became a property owner. He was also part of the Reform union and worked for innovations in safety for miners. He became a prominent trade unionist, active in the 1844 Great Strike, and he later travelled as a lecturer, addressing miners about their rights. When the MP for Blyth, Thomas Burt, presented him with a special portrait in recognition of his actions, in 1875, he noted, ‘but for the efforts of Mr Fynes, the Northumberland Miners’ Union would probably not have been founded’. ~ Fynes published at least one poem, ‘The Coil Barrers’ (i.e. the coal barrows: the poem is in Northumbrian dialect), which was included in his important factual prose work, The Miners of Northumberland and Durham (Blyth, John Robinson, 1873), and is reprinted in Maurice’s A Pitman’s Anthology. He wrote pamphlets too, including one on ‘Real and Sham Reformers among the Miners’ (1872). ~ Fynes started his own theatre in 1892 but remained involved with the mines. The theatre was a chapel, which he expanded, opening in 1875 with the intention of turning it into a theatre for the local community. The Theatre Royal, Blyth, as it was called, burned down along with his own home in 1888, causing him financial catastrophe as the buildings were uninsured. Fynes was able to scrape together funds to rebuild, before selling the theatre, but remained a manager in 1889. The location of the theatre is now memorialised in Blyth with a blue plaque. ~ Fynes died of ‘inflammation of the lungs’. When he died, the local newspaper noted, ‘Northumbrians throughout the world have lost a true friend’. ~

Sources: Brown (1889-90), I, 75-77; Blair, PPP (2019); Mitchell, P252. [S]

Gabbitass, Martha (1848-80), known as ‘Mattie’ Gabbitass, of Worksop, Nottinghamshire, later of Keynsham, Somerset, and then Clifton, Bristol, was the daughter of Peter Gabbitass (qv), and acted as his housekeeper during his second...
widowhood, from 1861. Brought up by an aunt after her mother died, she worked in service until she was in her early twenties when, in poor health, she joined her recently widowed father in Keynsham, where he ran a business. She learned to play the harmonium, the instrument having been purchased for her at the request, shortly before she died, of her stepmother, who knew that her stepdaughter had ‘an ear and love for music’, and she played it in the evenings and ‘on the Sabbath’, learning many hymn tunes including ‘Shall we gather at the river’ and ‘There is a better land’. ~ Some time after the family moved to Bristol in the early 1870s, her father began publishing his poetry, and would sell his poems in popular pamphlet form at his stall on the Clifton Downs, in Bristol. He began to include poems by his daughter in some of the pamphlets, and the stock eventually included some of his daughter’s separate works. Listed in an advertisement in one of the books are three numbers by her in ‘The Clifton Penny Series’ (to which her father also contributed), viz. ‘No. 1 — “Tommy Macarthy: Lost and Found. A True incident”’ (there is a copy of this in Yale University Library), ‘No. 2 — “Nellie Rae; the Heavy Heart and Light One”’, and ‘No. 3 — “Patty Cree’s Angel Whisper; or, I am sure he will”. Underneath these titles it says ‘(More to follow)’. The last title listed, her father records in his autobiography, she ‘had in hand’ when she died prematurely. ‘This was her own life history’, he adds, and it remained unfinished, but at her request, her father finished it for her and included it in the series. ~ The frontispiece print to her father’s volume Heart Melodies (1885) shows him seated, holding up a book on his lap, with Mattie standing beside him, her hands leaning on or perhaps steadying his shoulder, with the caption, ‘The Clifton Poet and his Daughter Mattie (now deceased)’. ~ He writes of her death in his autobiography, in the same volume: ‘She had just begun to write some interesting poems, and being a district visitor [for her church] for some time at Redland, had opportunities for making observations, which she was turning to good account. She had begun to bring out the Clifton penny series, “Pure ballads for the nation.”’ Her first, “Tommy Macarthy; or, lost and found,” is a true incident, and Mattie was the person who led the poor young Irish mother from Redland park that night, to find her little one cared for by the kind policemen at Clifton Down reserve.’ He goes on to discuss the praise that ‘Nellie Rae’ had received in various quarters, and writes, ‘A Gentleman also in Clifton, from St. John’s College, Cambridge, told Mattie’s father that she reminded him more of Mrs. Browning than any writer he had ever read; and yet she was brought up in a country village, after the loss of her mother, with an aunt, with scarcely any advantages for culture or refinement, which seemed to be so very essential for her.’ ~ He tells us that he began to insert poems of hers into his
‘threepenny books’, and lists some of these poems: ‘Love’s reply to affection’s question’, ‘We shall meet her once again’, ‘Our Princess Alice’, ‘Emily portrayed’, and ‘The angels mind him now’. The collection includes a number of poems by Mattie (they include most of those listed above, as well as her poem ‘I should like to die in my father’s arms’). Also in the collection is her father’s poem, ‘An Affectionate Remembrance of Mattie, the devoted daughter of P. Gabbitass, Clifton, who died June 16th, 1880, aged 32 years. She was the writer of “Nellie Rae”, “Our Princess Alice,” and other poems, and died as she lived, a Christian, and as she also wished, in her father’s arms’. Mattie Gabbitass was buried in Bethesda Chapel Burying Ground, Keynsham, Somerset. ~ Sources: Peter Gabbitass, ‘The Poet’s Autobiography’, and several of his daughter’s poems, in Heart Melodies; For Storm and Sunshine. From Cliftonia the beautiful. By P. Gabbitass, the Clifton Poet, once a Carpenter Boy (Bristol, 1885); advertisements for her work in the back of an edition of Peter Gabbitass, Excelsior! (1880?); WorldCat; Robert Temple Booksellers Bibliographical Archive, visited 15 July 2020; information from Andrew Ashfield. [F]

Gabbitass, Peter (1822-95), ‘The Clifton Poet’, ‘Uncle Peter’, of Worksop, Nottinghamshire, later of Keynsham, Somerset, and then Clifton, Bristol, a carpenter, United Methodist lay preacher and teetotaller, the father of Martha ‘Mattie’ Gabbitass (qv). He was baptised on 10 July 1825 at St Mary, Worksop, the son of John and Elizabeth Gabbitass. In his autobiography he calls Worksop ‘a pretty little market town ... noted for its timber trade and manufactories of Windsor chairs’, and indeed his father ‘for a number of years carried on a successful business in this department, which, after his decease, was conducted by his widow until their four children, then living, were brought up to man and womanhood’. John Gabbitass in fact ‘made what is arguably the best nineteenth century low-back’ chairs; Elizabeth also ran the company for five years (1839-44) and was ‘the only recorded woman to run a chair workshop’ in the period (Windsor Chairs: An Illustrated Celebration, 87). Peter was the eldest of her children, and named for an employee, Peter Godfrey, who was himself ‘a poet, and of no mean order’. The Gabbitass grandfather was also a carpenter. Peter Gabbitass attended the Wesleyan Sunday School, and left his regularly schooling, which was ‘pleasant’ but ‘not of long duration’ at the age of thirteen, to work with his father. At fifteen he was apprenticed to a carpenter in Blidworth, Notts. There he met Elizabeth Pogson (b. 1824), whom he married in 1845. The 1851 census shows him living at East Gate, Worksop, with his wife and their three small children, John (b. 1846), Martha (b.
1848) and Betsy (b. 1850). He was 28 then, and is described as an agricultural machine maker, employing seven men (two apprentices and a servant are listed). (On 31 October 1857 a Peter Gabbitass of Worksop applied for a patent for ‘improvements in washing-machines’.) After thirteen years of marriage, Elizabeth died ‘from a severe cold taken while on a visit ... to her widowed mother’. A year later, in 1859, he married Mary Read, whom he met at the home of his oldest sister, and in the 1861 census he was living at the same address with Mary and her new step-children. This second marriage was ‘happy, but of short duration, for she was in a decline, though she knew it not.’ She died within two years of the marriage, and was buried ‘in the beautiful cemetery in Sheffield, very near the honoured dust of James Montgomery’ (qv). It appears that even in their short time together there was a son born, who was either still-born or died in infancy, for he adds that ‘their little angel boy’ (i.e. his and Mary’s) ‘sleeps at Dronfield, a few miles away’ from his mother. Gabbitass says he was named after Montgomery, i.e. he was called James. ~ He notes that during the period of this second bereavement he wrote the poem ‘Kilton Wood’, referring to a place near where he spent his childhood, in Worksop. He had written ‘a few stray lyrics’ before, but would write ‘very few after’, until he moved to Clifton in Bristol. He says that he published ‘Kilton Wood’ and other lyrics ‘in his native town’, but I have not identified a Worksop edition of any of his works. Gabbitass makes reference next to a third twelve-year marriage, ‘some time after’ his bereavement and before he moved down to Bristol. They married ‘in haste’, loved each other dearly’, and were separated only by her death ‘twelve years later’. He tells us a great deal about her: that she was loving and supportive, that she was learned, had ‘qualifications of a superior order’ and had studied anatomy, botany, astronomy, drawing, and several languages. But we don’t, frustratingly, have her name or vital dates. She helped him through his ‘great sore trouble’, which is discussed obliquely but clearly relates to his being defrauded by a trusted employee, and also being accused himself in some way that made his wife come forward to defend his innocence. ~ Following these difficult events, learning of an opening as a timber-yard manager in Bristol, he moved down to the south-west and ‘a city noted for its many churches, orphan houses, varied charities, and neglect of poets’, the last remark evidently a pointed reference to the fate of Thomas Chatterton (qv). The job failed to materialise, but on his wife’s advice he stayed and sought other work in Bristol, which he swiftly found. His wife and youngest son then moved down, leaving behind the two daughters and eldest son, who all had work in Nottinghamshire. His wife became ill with breast cancer soon after her arrival in Bristol, and died seven years later. He was by then
managing a business in Keynsham, near Bristol, where he lived for five years before moving back into Bristol. She left him the legacy of a cottage in Lincolnshire, which would provide the funding for starting to publish his ‘little books’ of poetry, which he says he began bringing out after her death. ~ His daughter Mattie, now in her early twenties, had recently come home from service and, now in poor health, joined the family in Keynsham, where her health recovered somewhat and she acted as housekeeper for her father. She played the harmonium, the instrument having been purchased for her at the request of her stepmother shortly before she died, knowing that her stepdaughter had ‘an ear and love for music’, and she played it in the evenings and ‘on the Sabbath’, learning many hymn tunes including ‘Shall we gather at the river’ and ‘There is a better land’. The 1871 census tells us that Gabbitass was living in Keynsham, Somerset, near Bristol, where he is described as a widower, a carpenter, and a United Methodist preacher, with his daughter Martha (Mattie) keeping house for him. ~ In the early 1870s he moved back into Bristol, returning to his old job. He was much affected by the ‘Teignmouth Catastrophe’ of 18 June 1874, in which a works party from Bristol visiting the south coast went out in an unseaworthy boat, leading to five tragic drownings. The victims were given a public funeral in Bristol, and Gabbitass, who witnessed the sad procession to Arno’s Vale, wrote a poem on the tragedy, which he says sold 20,000 copies, presumably as a broadsheet (He would write at least two other topical ‘Catastrophe’ poems: see below). At some point about this time his job ended, and he also had a bad fall while going to preach in Kingsdown, which partly disabled him. This and the success of the Teignmouth poem persuaded him to give up manual work altogether, and simply work as a poet. He published a centenary poem for the Bristol poet Robert Southey (1774-1843) in 1874, which he regarded as his best poem; it was written partly from his fondness from childhood for Southey’s poetry, but also because of ‘his kindness to poor Henry Kirk White’ (qv). ~ A chance meeting with a London engraver on Clifton Down, who agreed to engrave the Clifton Suspension Bridge for one of Gabbitass’s little volumes, gave him the idea of setting up a display of his work on the Downs, where such chance encounters with strangers might lead to new purchasers and wider interest in his work. This became his wheeled ‘poet’s stall’, recently memorialised in a carved bench on the Down, produced by Bristol wood carver Alistair Park in association with Gabbitass’s great-grandchildren. The words on it read, ‘Peter Gabbitass “The Clifton Poet” sold his poetry from a stall situated here during the late nineteenth century. The stall was under a black poplar tree, an offshoot of which still grows in the same spot, even though the original “Poet’s
“Tree” has gone’. There is a profile image of Gabbitass. ~ Gabbitass wrote about the various incidents at this stall and its various eccentric, rewarding or trying visitors, in his autobiography, and the tree that sheltered it even got its own volume, The Poet’s Tree (listed below). In one incident, the name of Thomas Chatterton appears again: ‘One day while he [i.e. the poet, writing in the third person] was on Clifton Down, a group of ladies and gentlemen came past the Poet’s tree; and seeing the inscription near it, one of them enquired if that was Chatterton’s tree. “No, Sir,” said the Poet; “the books on this stall are my own productions only, and I have written a book on this tree. That is the reason it is named the Poet’s tree.” When they heard this, they looked at the Poet in astonishment, as though they had expected seeing an angel with wings, instead of an ordinary mortal; and then one of them exclaimed: “Oh! we have not time to stay and look at them now.” “No, sir,” said the Poet; “and if Chatterton himself had been here, it would have been just the same, and that is what the Poets have to contend with here—Doing their work, sitting alone, / Giving full many a sigh and a groan; / Thoughtless ones passing them giving a grin, / Never once caring what plight they are in.”’ He feels neglected, and is often abused at his stall, not least by the ‘storms that so frequently beat upon St. Vincent’s Rocks’, which ‘have at time proved disastrous for the Poet, in driving over his stall, and many times sending his leaflets to the four winds of heaven’. (There are further remarks on Chatterton on xlix of his autobiography.) ~ From the 1881 census we learn that Gabbitass was living in Shortgrove Place, Clifton, near Clifton Down. He is described as a widower, aged 58, and his occupation is author and poet, ‘The Clifton Poet’. In 1882 he married for the fourth and final time, to Frances Jane Barnes. They had two children, ‘two little jewels’, who brought forth from their father a good number of children’s poems, including one called ‘Watching baby sleep’ and another called ‘Little Fingers’. The frontispiece print to his major collection, Heart Melodies (1885) shows him seated, holding up a book on his lap, with his daughter Mattie (qv) standing by him, her hands either leaning on or steadying his shoulder, with the caption, ‘The Clifton Poet and his Daughter Mattie (now deceased)’. By 1991 he was living at 46 Muller Road, Horfield, Bristol, with his wife. Two years later he was very ill, and received a visit from a Miss St Clair Knox, another poet of Clifton, who gave him ten shillings. She says that he was in ‘very reduced circumstances, and that his poverty may be accounted for by his having spent so much in endeavouring to bring out his pure and moral works, which unfortunately do not circulate so rapidly as an injurious thrilling novel or pantomime song would’. He told her he wanted to sell the copyright in some of his works. Gabbitass died two years later, on 13 May 1895,
aged 72, at Bridland Avenue, Bishopston, Bristol, his estate being valued at £11 and six shillings. As we have seen, during his Clifton years, Gabbitass printed and sold his (and his daughter’s) poems from his own little stall under a tree on the Clifton Downs, often in cheap booklet and broadsheet form. He refers in his 1885 autobiography to ‘eighteen forty-two page books’ he has ‘already published’ (fourteen pre-1885 separate publications are listed here). He refers several times to his ‘pamphlets’. There is a reference to his ‘threepenny books’. He also says he wrote ‘hundreds of private pieces at the request of ladies and gentlemen—for friends’ birthdays, wedding odes, and in memoriams, and many to try and heal differences among friends’. Most of these ephemeral items seem simply to have disappeared, despite the large print runs he describes (fortunately, he gathered in his best work in *Heart Melodies*). Of those we know of, quite a few are poorly identified and many are undated. With these provisos in mind, I note the following publications: [Poem of Welcome to Garibaldi, published in the *Bristol Mercury and Daily Post*, in 1864, and later set to music by Leigh Wilson], [Poem on the Teignmouth Catastrophe, probably a broadsheet] (1874), *Musings Poetical from the Diary of Miss Chameleon Circumstances* (Bristol, 1876), *The Blind Boy and Other Poems* (187?, his second volume), *The Good Wife at Home: Scenes from the Life of John and Martha Careful* (197?, his third volume), *Uncle Peter: A Ballad. Respectfully Dedicated to Juvenile and Non-Juvenile Smokers* (Bristol, 1876: but note that Gabbitass claims that this came after ‘Kilton Wood’), *Kilton Wood* (Clifton, 1877, later included in *Heart Melodies*). Gabbitass says he first published this ‘with other lyrics’ earlier, at Worksop, but I have found no volume of this description as yet), *The Bath and Widcombe Bridge Catastrophe, June 6th, 1877: A Memoriam Poem* (1877), *Excelsior! A Day Dream in Autumn on St. Vincent’s Rocks, with Other Poems Suitable for Readings and Recitations* (Clifton, 1880?), *Cook’s Folly: A Legendary Ballad of St. Vincent’s Rocks, Clifton, and Written There*, third edition (Bristol, 1882; Yale has an undated second edition; reprinted Bristol: Bishopston, 1892), *Isabel and I: A Old Man’s Christmas Story, and Other Poems* (188?, listed after ‘Cook’s Folly’ in his autobiography), *Miss Nancy Dare, respectfully dedicated to all Young Ladies* (188?, listed after ‘Isabel and I’ in his autobiography), *Marion’s Joy* (188?, listed after ‘Miss Nancy Dare’ in his autobiography), *What News Is the Postman Bringing Today? Ten Scenes from Real Life* (18??, listed after ‘Marion’s Joy’ in his autobiography), *The Poet’s Tree, Or, Secrets of a Year* (18??, listed after ‘What News Is the Postman Bringing Today?’ in his autobiography), *God’s Orphan Homes; Or, Ashley Down* (18??, brought out ‘some time after’ ‘The Poet’s Tree’), *Heart Melodies: For Storm and Sunshine. From Cliftonia the beautiful. By P. Gabbitass, the Clifton Poet, once a Carpenter Boy* (Bristol, Clifton,
‘And Through All Booksellers’ [self-published?], 1885), which collects much of his work and some of his daughter’s, and includes ‘The Poet’s Autobiography’, written in the third person; The Ilfracombe Catastrophe, August the 26th, 1886: A Descriptive Memoriam Poem (Bristol: Rigby, 1887), Victoria Regina! The Nation’s Song of Jubilee for 1887 (songsheet, no publication details, [1887]), Secrets of a year! the poet and whispering aspen tree on St. Vincent’s Rocks, what they saw, what they thought, and what they said by P. Gabbitass, Clifton, author of the “Blind Boy” graciously accepted by Her Majesty the Queen (Bristol, 189?), and Pure Ballads. The Clifton Drawing-Room Series by P. Gabbitass. No. 1. Evangeline: The Angel Flower of Avondale. In Five Cantos, graciously accepted by the Earl of Shaftesbury’ (no publisher or printer given, undated: the poem is also included in Heart Melodies). Posthumously published was a slim small press volume, ‘Willie’ Whispered Little Nellie: Being a Selection from the Sublime Works of the Most Excellent Poet P. Gabbitass, with a list of works by the same author, and an introductory note (Bristol: Perpetua Press, 1933). The ‘list of works’ is of undated poems, of which the following titles and descriptions are not listed above or included in Heart Melodies: ‘Won’t You Go to the Races, My Brother?’, ‘Uncle Peter’s Welcome to the Juvenile Cold Stream Guards’, ‘Heart Strains’, a series of gospel temperance recitations, ‘She Sweetly Whispered “Yes”, ‘Pattie Cree’s Angel Whisper; or I am sure he will’, and ‘You never nurse me now’. Quite a lot of these, and of his other works, are recitations, an extremely popular form in that period, when individuals often liked to have a ‘turn’ that they could offer at social gatherings, and it is quite possible he published these first in newspapers and/or as broadsheets (or song sheets), as his fellow Bristol poet John Gregory (qv) often did. He also published frequently in the White Ribbon Army Gazette, and doubtless in many other periodical publications yet to be discovered. ~ Sources: ‘The Poet’s Autobiography’, in Heart Melodies, as cited; Burnett et al (1984), no. 253a; Reilly (1994), 178, Reilly (2000), 176; Michael Harding-Hill, Windsor Chairs: An Illustrated Celebration (Woodbridge, Suffolk; Antique Collectors’ Club, 2003); WorldCat; Bristol Central Library Catalogue; Alistair Park’s ‘Carving with Stories’ blog; further genealogical and other research by Andrew Ashfield.

Gair, Elizabeth (fl. 1844), of North Shields, Northumberland, a self-styled ‘Collier’s Wife’, the author of ‘The Colliery Union’, published as a broadside. There is a copy in Newcastle City Library, ref. L. 331.89. ~ Sources: Lloyd (1978), 262, 358 note. [F] [M]
Gairns, Robert (b. 1804), of New London, St Martin’s, Perthshire, a handloom weaver, a stone dyker and a wood cutter. An abstainer and a reciter, Gairns published _Rustic Rhymes._ ~ **Sources:** Edwards, 9 (1886), 385-8. [S] [T]

Gaites, Benjamin (fl. 1820), of Bath, Somerset, a hairdresser, published _A Basket of Flowers; Being a Collection of Poetical Pieces_ (Bath: printed by W. Meyler (qv) and Son, 1820), with a short list of subscribers. ‘While at Bath, I purchased a little volum[e] of poems written by a man living there, & following the business of a Hair dresser—He calls it the “Basket of wild flowers”—and certainly it contains many very sweet little things [ ] but they are only of a class to please the ear, and to admire for their purity of feeling: they have no touches of the sublime, and beautiful [ ] The poor man, has consequently met with very little patronage, altho’ he has seven children to support.’ (Eliza Emmerson, unpublished letter to John Clare (qv), 25 November 1820, British Library MS Egerton 2345, ff. 239-42). ~ **Sources:** source cited; Johnson (1992), 356; information from Bob Heyes.

Galbraith, James (b. 1838), of Glasgow, was orphaned by the age of thirteen, and worked as a bookbinder, a shoemaker, a self-taught lecturer and journalist, and in time, a businessman and employer. He published _City Poems and Songs_ , with a prefatory note by Fergus Ferguson (Glasgow, 1868). ~ **Sources:** Edwards, 2 (1881), 147-54; Reilly (2000), 176-7. [S] [SM]

Galbraith, Tina (1837-1923), of Forrestfield, Airdrie, North Lanarkshire, a domestic servant who ‘thought in verse, spoke in verse, and wrote in verse’, and sent verse-letters to the editor of the _Airdrie Advertiser_. He father worked for the Auchengray Estate. The family moved to Plains, Airdrie when Tina was an infant, and she would live there for most of her life, eventually retiring there too. She began work as a domestic servant early in life, working for several employers. Knox describes her as a ‘real character and a gifted woman’. Her verse-letters often engaged with topics of discussion in the newspaper and topical events, and she had a ‘wonderful memory for poetic quotation’ as well as a fierce local patriotism for her location. Her material was never collected, but may perhaps be combed out from the newspaper sources. ~ **Sources:** Knox (1930), 229-34. [F] [S]

Gale, James (d. 1859?), of Alloa, Clackmannanshire, a sailor. Beveridge writes: ‘As one of the crew of an American vessel, the “Yeamesea,” he sailed from Liverpool in 1858, and the vessel was lost in February, 1859. The crew was reported as “saved,”
but Mr. Gale was never afterwards heard of.' Beveridge prints ‘Scenes around
Alloa’, whose detail suggests Gale was an observant world traveller as well as a
local topographical poet. ~ Sources: Beveridge (1885), 142-47. [AM] [S]

Gall, James Hogg (1842-78), of Aberdeen, a tailor and a soldier. ~ Sources: Edwards,
1 (1880), 13-14. [S]

(?) Gall, Richard (1776-1801) of Linkhouse near Dunbar, East Lothian, a notary’s son,
worked as an apprentice housebuilder, a printer and poet, and a friend of Robert
Burns (qv) and the Edinburgh poet Hector MacNeil (1746-1818, a well-known poet,
the son of an impoverished army captain, not listed in the present Catalogue).
Posthumously published was a volume, Poems and Songs by the Late Richard Gall
(Edinburgh: Oliver and Boyd, 1819). John Clare (qv) owned a copy of this. ‘Two of
[Gall’s songs], “The Farewell to Ayrshire” and “Now bank and brae are clad in
green”, were falsely assigned to Burns’ (ODNB). Gall writes largely in Scots. ~
Sources: Wilson (1876), I, 551-4; Douglas (1891), 300; Powell (1964), item 217; Blair,
PPP (2019); ODNB; Mitchell, P228. [C18] [S]

Gall, William (fl. before 1899), of Bervie, Kincardineshire, a field and garden
labourer. Posthumously published was his volume, Sprigs of Scottish Heather, ed.
John Brown (Brechin: D.H. Edwards, 1899), with a biography at the beginning of
the volume by D. H. Edwards. ~ Sources: Blair, PPP (2019); Mitchell, P228; JISC
(BL). [S]

(?) Gallacher, Daniel Warrington (b. 1848), of Paisley, an Irish labourer’s son,
attended charity school, was apprenticed to a printer, and worked as a compositor.
He published an 80-page volume, Songs and Poems (Kilmarnock: Printed by Dunlop
& Drennan, the ‘Standard’ Office, 1879). It is listed on one or two nineteenth-
century Robert Burns sources as containing several poets about Burns (qv). It is a
rare book, but a copy is listed as being in the Thomas Fisher Rare Book Library,
Toronto. ~ Sources: Edwards, 3 (1881), 43-4; Brown (1889-90), II, 307-08; WorldCat
and online sources, including early Burns magazines. [S]

Gallacher, H. G. (fl. 1924-28), of the Stirling area, a ‘navvy’ poet and a socialist,
working in the Trossachs. He published Rhymes of the Road and Ballads of Ben Venue
(Oban: Sinclair & Paterson, 1928), sub-title ‘Notions from Navvy-Land’. (The JISC
copies are variously dated 1924, 1925, 1926, 1927 and 1928.) Gallacher writes of
WW1, among other themes. ~ **Sources:** Blair, PPP (2019); Mitchell, P254; JISC (Aberdeen, BL, St Andrews and others. [OP] [S]

Galloway, Robert (1752-1794), born in Stirling, lived in Glasgow, a shoemaker and shopman, bookseller and poet. He published *Poems, Epistles and Songs, Chiefly in the Scottish Dialect. To which are added a Brief Account of the Revolution of 1688, and a Narrative of the Rebellion of 1745-6, Continued to the Death of Prince Charles in 1788* (Glasgow: Printed for W. Bell, for the author, and sold at his shop, No. 24, South side of Bridgegate, and by other Booksellers, 1788), which includes two poems on Vincenzo Lunardi’s balloon ascent from Glasgow, and ‘The Whiskey Brewers’ Lamentation’. Other notable poems include ‘A Bard’s Soliloquy’ and ‘Glasgow Reviewed and Contrasted’. Hamish Whyte, in *ODNB*, notes Galloway’s relationship to the work of Robert Burns (qv) and Robert Fergusson, his flexible use of linguistic registers, his Scottish patriotism and his possible association with the radical politics of the ‘Friends of the People’. ~ **Sources:** Robertson (1822), II, 128; R. B. Sher, ‘Glasgow in late eighteenth-century popular poetry’, *The Glasgow Enlightenment*, ed. A. Hook and R. B. Sher (1995), 190-213; Croft & Beattie I, 78 (item 257); *ODNB*. [C18] [S] [SM]

Garde, Reine (1810-87), of Aix-en-Provence, France, a couturier and seamstress, and an Aixois poet, who often used Provençal dialect in her verse. Gimet writes that she owed nothing to education, and was the product of an unhappy relationship, abandoned at birth. She never knew her father. She published *Essais Poetiques* (Paris, 1851). ~ Lerner associates Garde’s poetry with that of Charles Poncy (qv) and writings by Agricole Perdiguier (qv) in using ‘sentimental codes to produce a kind of “fantasy of attachment”’, which ‘generated opportunities for their readers to engage in a kind of open-ended process of reflection and recognition meant to transcend social divides’. (Lerner, 21). ~ Lerner devotes a full chapter to Reine Garde’, focusing on her literary and personal relationship with Alphonse de Lamartine, a figure who prided himself on his lifelong support for young female poets (including Augustine Blanchecotte and Antoinette Quarré, qv, as well as Garde). Garde was a frank admirer of Lamartine, especially his work *Jocelyn* (1836), and Lerner’s chapter is concerned with the complex dynamic evident in the problematic way in which Lamartine ‘presented’ Garde, particularly in his novel *Geneviève* (1850) and its paratexts. In ‘creating,’ or ‘re-creating’ Garde in an idealised way, he risked distorting the life and work of the ‘real’ Garde in various ways. Reine Garde’s poetry was ‘naturalised’, denying her agency. Her wide
reading was erased or reduced in his presentation; her poetry made to seem ‘instinctive’ rather than achieved. Qualities such as sentimentality and femininity (which were certainly part of her *oeuvre*) were emphasised admiringly in it. All of which harmed her and her reputation as a poet, although her ability to work as a writer survived this. Whether or not the idealised first meeting between them took place in 1846 in the way he describes, she importantly ‘did not heed the advice Lamartine purportedly offered’ (Lerner, 144)—he appeared to to want her to publish a collection, which would somehow spoil the naturalness of her verse production for him—and she soon published a collection, *Essais poétiques* (1850) and then a prize-winning novel, *Marie-Rose, Histoire de deux orphelines* (1855) in which, as Lerner notes, Garde’s ‘construction of a feminine subjectivity comes to the fore’ (155). Her final collection was *Nouvelles poésies de Reine Garde* (1861). (There are many parallels to Lamartine’s distortion of Garde in the Anglophone patronage tradition, where patrons presented ‘their’ poet in an idealised or moralised way, which in turn risked distorting the poets’ own ways of presenting themselves, writing, or even living: good examples are Stephen Duck (qv) as groomed by Joseph Spence, Ann Yearsley (qv), as presented under the control (initially) by Hannah More and her friends, and Robert Bloomfield (qv), whose early publications were overwhelmed by excessive and opinionated prefatory and commentary materials by his patron, Capel Lofft.) Lerner also gives a careful, nuanced and useful account of Garde’s *oeuvre*. She also notes that Garde was not so dazzled by the literary greats that she failed to keep an ‘immediate community’ of her own, ‘composed of patrons, neighbors, and friends’. She points to the dedication of a late poem, ‘A mes amis d’Aix’, which ‘also evokes her later life in Nîmes just as other poems evoke Marseilles and Provence as a whole’ (149). Among *mes amis*, her friends, Garde ‘returns repeatedly to the members of the household in which she was brought up as a servant after her mother passed away’. Furthermore, ‘other characters that make up the fabric of everyday life in the towns and villages of Provence are featured in poems that shed light on work that might otherwise remain unseen’ (149). Lerner notes the large number of women in Garde’s poems, in many roles (155). The complex, central theme of hospitality, though it has been misused to suggest limitations in her perspective, is another important and grounding force in her work (see Lerner, 151-2), which also helps her to control the terms of her patronage. Lerner notes that Garde give significant attention to ‘a number of poets on Romanticism’s periphery’, and sees a ‘key example’ of this in her ode to Hégésippe Moreau (qv), the Parisian poet who had died in poverty in 1838. ~ **Sources:** François Gimet, *Les Muses Prolétares* (Paris,
Garden, Alexander (b. 1845) of Auchanacie, Banffshire, a crofter’s son, the brother of William Garden (qv), one of ten children. He worked as a herdsman, a railway labourer and a policeman. He published in the periodical press. ~ **Source:** Edwards, 2 (1881), 117-21. [R] [S]

Garden, William (b. 1848), of Auchanacie, Keith, Banffshire, a crofter’s son, the seventh of ten children, the brother of Alexander Garden (qv). He attended school during the winter, working at herding in the summer. After several years of farm work he was sent into Keith to learn the trade of baking. Garden attended a literary society in the evenings, where he met William Donaldson (qv). He began to study in his spare time, and write verses. He worked for a while in Edinburgh before returning north, starting his own business in Archiestown, Craigellachie. Garden published *Meg’s Wedding, and Other Poems* (Keith: John Mitchell, 1868), which was successful, and *Sonnets and Poems* (London: Gall and Inglis, 1890). He wrote in Scots and English. Edwards prints his poems ‘The Auld Man’s Farewell’, ‘A Mother’s Lullaby’ and ‘Ode to My Countrymen’. ~ **Sources:** Edwards, 2 (1881), 24-7; Reilly (1994); 180, Reilly (2000), 177; Blair, PPP (2019); Mitchell, P252. [S]

Gardiner, David (fl. 1853), of Dundee, a poor weaver and a field-worker. He published with James Donnet (qv), a 52-page booklet, *Love and Liberty; Being Poems and Songs by David Gardiner, Dundee, with Additional Pieces by James Donnet* (Dundee, 1853). ~ **Sources:** Reid, *Bards* (1897), 174-5. [S] [T]

Gardiner, Peter, of Edinburgh (1847-85), a blacksmith, who served in the US Marine Corps from 1865. Some of his poems are included in Murdoch and Edwards. ~ **Sources:** Murdoch (1883), 378-83 (with image); Edwards, 10 (1887), 315-21. [AM] [B] [S]

Gardiner, William (fl. 1815-18), the father of the botanist William Gardiner (qv, 1809-52), presumably of Dundee. Reid makes reference to his managing ‘an inheritance of toil and care’, and writes of the ‘warblings of the self-taught muse’. Gardiner published two small volumes of *Poems and Songs* (1815 and 1818). ~ **Source:** Reid, *Bards* (1897), 177-8. [S]
Gardiner, William (1804-85), of Applegarth, Dumfriesshire, a cabinet maker, organ and piano maker. ~ **Source:** Edwards, 9 (1886), 248-55. [S]

Gardiner, William (1809-52), of Dundee, ‘destined to a life of toil’, though he also followed his uncle and his father (William Gardiner, fl. 1815-18, qv) in pursuing botany. He published *The Flora of Forfarshire* (London and Edinburgh, 1848), a 300-page work of poetry and prose. This was printed in Dundee, and WorldCat also lists what appears to be a second, accompanying work, printed at the same time in the same city: *A Selection of the Native Plants of Forfarshire: To Accompany The Flora of Forfarshire* (Dundee, 1848). The only copy of this so far identified is in the University of Texas Libraries, Austin, TX. ~ **Source:** Reid, *Bards* (1897), 175-7; Alexander P. Stevenson, ‘William Gardiner, Author of The Flora of Forfarshire’, *Transactions of the Botanical Society of Edinburgh*, 26 (1817), 155-78; WorldCat and other online sources. [S]


(?). Garland, James (d. c. 1842), of Shankill, Lurgan, County Armagh, a small farmer of about 6-8 acres, a political songwriter and poet, described by a correspondent in the *Nation* (9 August 1845) as ‘uneducated, but a true poet’. His work was published in various Ulster papers, and he ‘wrote numerous popular songs of a National and anti-Orange tendency, and was somewhat persecuted by the loyalists of his district’ (O’Donoghue). Among these songs are ‘The Banished Defenders’, ‘The Boys of Blaris Camp’, ‘Cooningham’s Pot’ and ‘The Demolition of Armagh Market Cross’. He died of ‘old age’ so we can perhaps assume a birthdate of somewhere around 1770-80. One of his poems is included in James McHenry’s novel, *O’Halloran, or the Insurgent* (1824). In 1845 a grandson of Garland possessed about sixty of his songs, but he wrote more than this. ~ **Source:** O’Donoghue (1912), 158. [I]

(?). Gaspey, William (1812-86) of Blackburn, Lancashire, a second-generation journalist. He published *Poor Law Melodies* (Blackburn, 1841), *A Dish of Trifle*
(London and Whitehaven, 1869); *Landmarks of Paradise* (London, 1878), and *Remanets* [sic] (London, Keswick and Cockermouth, 1865). He also contributed to *The Festive Wreath* (1842). ~ **Sources:** Hull (1902), 43-8; James (1963), 171, 177; Reilly (2000), 180.

Gauny, Louis Gabriel (1806-89), a Parisian woodworker and working-class poet whose philosophical style made him known as the ‘Socrates of the plebs’ who discovered Saint-Simonism (the influential socialist grouping) in his twenties but ‘remained deeply ambivalent about much of the group’s thinking throughout his life’ (Lerner, 96), and is variously described by Lerner as an ‘artisan-turned-aesthete’ (23) and a ‘brooding aesthete, not interested in labour reform, but...philosophy and poetry as tools of creative self-determination and liberation from pre-established social categories’. Such contrasts in approach can be readily picked up in the Anglophone traditions recorded throughout the present Catalogue. ~ He collaborated with other worker-poets in the early 1840s, but remained ‘staunchly independent’, and swimming against the tide of the tendency of worker-poets of the time such as Charles Poncy and Savinien Lapointe (qqv) to identify or parallel their poetry with their daily craft skills, wrote ‘eloquently about striving to identify as a writer rather than a craftsman’ (Lerner, 96). He is very much an individualist figure among the French worker-poets of the July Monarchy (1830-48) period, and Lerner identifies him with Jacques Rancière’s significant ‘rethinking of working-class identity in nineteenth-century France’ in his recovery work of the 1980s (96). ~ Gauny has a single poem in the defining anthology, *Poésies sociales des ouvriers* (1841), ‘Hosannah’, which as Lerner notes (75), forms a diptych with ‘Doutes’ by Louis-Marie Ponty (qv), a poet with whom Gauny corresponded over fifteen years, though Ponty himself had more faith in social action than in Gauny’s ‘spiritual fraternity’ (76). ‘Hosannah’ indeed is a ‘spiritual celebration of fraternity over isolationism and sentiment over reason’ (75-6). Gauny’s tone ‘in his poetry and fragmented meditations on memory and history’ was ‘often mystical and prophetic’ (75) and the ‘abstract, if not obscure, nature of his texts’ did not chime with the ‘simplicity’ advocated by the anthology editor Rodrigues, who considered this the ‘distinctive feature of social poetry’ (75). He only had one poem included, perhaps in consequence. ~ Gauny’s prose has been edited by Jacques Rancière whose introduction ‘celebrates the improbabilities and idiosyncrasies that defined this brilliant thinker’s life’ (Lerner, 96). See Jacques Rancière (ed), *Louis-Gabriel Gauny. Le Philosophe plébéien* (Paris: La fabrique éditions, 1983). ~ **Sources:** as
Geddes, James Young (1850-1913), of Dundee and Alyth, Perth and Kinross, a tailor and clothier, and a librettist and poet, a fairly well-known figure. He published *The New Jerusalem, and Other Verses* (Dundee: James P. Mathew, 1879), *The Spectre Clock of Alyth, and Other Selections* (Alyth, Perthshire: Thomas McMurray, 1886), and *In the Valhalla, and Other Poems* (Dundee: John Leng, 1891). Blair (2016) reprints his poem ‘Died on the Streets’, first published in the *People’s Journal*, 22 March 1879, noting his unusually experimental style (also discussed by Bold). His poem ‘Man and Engine; is also noteworthy.  

~ **Sources:** Edwards, 1 (1880), 244-6; Reid, *Bards* (1897), 179-81; Valentina Bold, ‘James Young Geddes (1850-1913): A Re-evaluation’, *Scottish Literary Journal*, 19, no. 1 (1992), 18-27; Reilly (1994), 182; Reilly (2000), 180; Blair (2014); Blair (2016), 151-4; Blair (2019), 137-8, 166-8, 211; Blair, PPP (2019); Mitchell, P252, P255. [S] [T]  

Gellatly, William (1792-1868), of Kettins, Coupar-Angus, Perth and Kinross, a wright, spent time in America.  

~ **Sources:** Reid, *Bards* (1897), 181-3. [AM] [S]  

Gemmell, Robert (1821-87), of Irvine, Ayrshire, a shipbuilder, a soldier and a railway clerk. He published *Sketches from Life, with Occasional Thoughts and Poems* (Glasgow and Edinburgh: Hutcheson Campbell, 1863), *Montague: A Drama, and Other Poems* (London, Glasgow and Edinburgh, 1868), and *The Village Beauty, and Other Poems* (Glasgow, Edinburgh and London: Porteous Bros, 1886).  

~ **Sources:** Edwards, 2 (1881), 57-62, and 12, xix-xx; Murdoch (1883), 199-201; Reilly (1994), 182; Reilly (2000), 180-1; Blair, PPP (2019); Mitchell, P228, P252; NTU. [R] [S]  

(?) Gemmill, Jamie (fl. 1820), of Paisley, a tailor, published *Elegy on Jamie Gemmill, tailor* (Paisley, 1820), a chapbook.  

~ **Sources:** COPAC. [S] [T]  

Gent, Thomas (c. 1702-1788), a miscellaneous writer, born in Dublin of English parents, who served as a printer’s apprentice of Dublin, but ran away from a cruel master to England and worked as a printer in London, Norwich and York where he married and settled as a printer and an author of a great many works, especially of antiquity. Gent became ‘like a kind of northern Caxton, printing books of his own writing, and illustrating them by pictures of his own engraving’ (Grainge, 147). His ‘circumstances were generally indigent; so much so, that he often sold almanacks,
Geoghegan, Joseph Bryen, (1816-89), of Barton-upon-Irwell, Salford, Manchester, was brought up to be a fustian cutter, but early in his life began writing songs on current events. Geoghegan would go on to become a music hall manager in Manchester, Liverpool, and elsewhere, and was later the manager of the Old Museums Concert Hall, Bolton. For over twenty years indeed he managed various music halls in Bolton including the Victoria Music Hall. He was also a proprietor of the Star Theatre, Hanley. ~ Geoghegan published A Book of Selected Songs, Comic and Sentimental, Written and Composed by Mr. J. B. Geoghegan, and Sung with Immense Success by Mr. Sam Torr (Bolton: T. Abbatt), 12 pp. There are four copies of this, with some variations in title but no date, in the Bolton Library Catalogue, and a two page item (possibly a broadsheet), also undated, entitled Account of the Death of J. B. Geoghegan in 1889; with Song Prophesying the Opening of the Manchester Ship Canal composed by Geoghegan in 1941. ~ O’Donoghue ascribes to him authorship of the songs ‘John Barleycorn’, and ‘Merry England’, though the former is his own song beginning ‘John Barleycorn was a hero bold’ rather than the more familiar version dubiously attributed to Robert Burns (qv) and sung by Traffic and by Chris Wood, inter alia. Geoghegan’s version was later featured on a broadside. ~ Sources: O’Donoghue (1912), 160; Sparke (1913); ‘A Folk Song a Week’ blog for 7-3-2017; sources cited.; information from George Deacon.

(?) Gerrie, James (b. 1852), of Crosshill, Lamphanan, Aberdeenshire, worked in agriculture, and later in a mercantile firm in Glasgow. ~ Sources: Edwards, 1 (1880), 356-7. [S]

Gerrond, John (b. 1765), ‘The Galloway Poet’, of Kirkpatrick-Durham, Dumfries and Galloway, a blacksmith who emigrated to the USA. He published Poems on Several Occasions, Chiefly in the Scottish Dialect (Glasgow: Printed by Chapman & Laing, 1802), Poetical and Prose Works, Travels and Remarks (Leith: Printed by Archibald Allardyce for the author, 1812, 1813), The New Poetical Works of John Gerrond, the Galloway Poet (1818), and several other editions of his works. The invaluable 1812 volume (available via Google Books) contains his autobiography as well as his
poems and travel writings. ~ **Sources:** Harper (1889), 260; Blair, PPP (2019); Mitchell, P252; Wikipedia (under ‘Kirkpatrick Durham’). [AM] [B] [S]

Gibb, George (1826-84), of Aberdeen, a factory operative and a railway official, the father of George A. G. Gibb (qv). Some of his poems are included in Edwards. ~ **Sources:** Edwards, 3 (1881), 376-9 and 9, xxiii. [R] [S]

Gibb, George A. G. (b. 1860), of Rothiemay, Aberdeenshire, the son of George Gibb (qv). He worked as a railwayman, and a police officer, publishing poems in the newspapers. ~ **Sources:** Edwards, 9 (1886), 349-53. [R] [S]

Gibbon, Levi (1814-70), of Carmarthenshire, a balladeer who was blinded at the age of 25. He sang in Welsh at fairs; thirty-five of his ballads have been preserved. ~ **Sources:** OCLW (1986). [W]

Gibson, George (d. 1806), ‘Bell Geordie’, of Glasgow, a city bellman, a ‘worthy successor to Dougal Graham’ (qv). M’Dowell writes that ‘Geordie was a great wit, and could deliver his orations in an inimitable fashion, and some of his original poetical effusions are preserved to this day’. He was dismissed for some disrespectful verses at the expense of the magistracy, and later became blind and was a beggar. He was ‘buried in the High Kirk burial ground’. Some of his extemporised verses were recorded in the Glasgow Mercury and Courier newspapers. ~ **Sources:** M’Dowell (1899), 107; Ian Crofton, *A Dictionary of Scottish Phrase and Fable* (2012); general online sources. [S]

Gibson, John (1819-82), of Greenlaw, in the Scottish Borders, a tailor, a Religious Tract Society book-hawker, and a ‘Colporteur’ (travelling book, tract and newspaper seller). He published *Poems, Grave and Gay* (Haddington: ‘Courier’ Office, 1875), which includes poems on local themes and on emigration, ‘largely in Scots’ (Blair). ~ **Sources:** Crockett (1893), 181-2; Blair, PPP (2019); Mitchell, P252. [S] [T]

(?) Gibson, Miss (fl. 1813-14), of Nottingham, ‘an uneducated young woman’, who contributed a sonnet to Capel Lofft’s *Laura, or an Anthology of Sonnets* (London, 1813-14). ~ **Sources:** Meyenberg (2000), 212. [F]
Gifford, William (1756-1826), of Totnes, Devon, the satirist, editor and translator, was the son of a dissolute man who had, in Shepard’s words, ‘descended from a well-to-do family to become in turn a beggar, apprentice to a plumber, and a sailor’ (111). Gifford attended the free school in Totnes, and after his parents died during his teens lived with a godfather in Ashburton, who could only afford to send him to school briefly. He worked as a fisherman for a while, but after neighbours complained about the his ragged appearance he was sent back to school. He made good progress in mathematics, and wanted to become a teacher, but instead was apprenticed to a shoemaker, ‘a profession he despised’ (LC3). His flowering as a major satirist, editor and translator took root locally, in his ‘reciting topical and satirical poems in the taverns of Ashburton to supplement his small income and to fund his purchases of paper and books of algebra’ (ibid.) This drew the attention of a local patron, the surgeon William Cookeesley, who raised a ‘subscription for purchasing the remainder of the time of William Gifford, and for enabling him to improve himself in writing and English grammar’. This would lead him two years later to Exeter College, Oxford, where he ‘excelled in translations of the classics’ (ibid.). He obtained his degree, and began working on a translation of Juvenal. His two satires on the affectations of the Della Cruscan group of poets, The Baviad and The Maeviad, brought him success, and he became editor of the Anti-Jacobin periodical in 1797. He went on to serve as the editor of the Quarterly Review from 1809 until his death. ~ Gifford published The Baviad (1791), The Maeviad (1795), Epistle to Peter Pindar (1800), and The Satires of D. J. Juvenalis, translated into English verse (1802). His interesting autobiography, ‘Memoir of W. G., Written by Himself’, was published in Autobiography: a Collection of the Most Instructive and Amusing Lives Ever Published, Written by the Parties Themselves... (London, 1826-33). ~ Tim Burke includes the Epistle to Peter Pindar in LC2, Gifford’s challenge to the then-popular satirist ‘Peter Pindar’ (John Wolcot), because ‘the matter of Gifford’s labouring-class origins was at the heart of the dispute between the poet and Wolcot which occasioned, and followed, the poem’. This tit-for-tat dispute between the authors involved Gifford taking offence at some ‘unmanly reflections’ by Wolcot on Gifford’s early life as a labourer. The two men would come to blows, as the dispute escalated. But beyond this, it initiated a whole line of satirical attacks on Gifford involving sneering at his shoemaker origins. As for Gifford, he became the deeply conservative editor of the Quarterly, an editorship that is largely remembered today, more than somewhat ironically, for a devastating review of Endymion (1818), the work of course of a young John Keats (qv), another poet whose lower-class roots were sneeringly used to attack him (though the review was not written by
Gilchrist, Robert (1797-1844), of Gateshead, Tyneside, a Newcastle sailmaker’s son, apprenticed into his father’s trade, taking over the business in 1829 on the death of his father, though he would be less than successful at this role. More happily, Gilchrist was a poet and songwriter, celebrated in his day, who published A Collection of Original Songs, Local and Sentimental (Newcastle upon Tyne: published for the author, 1824). There is a rich store of information about him, samples of his work, and some pictures, on his descendant Paul Gilchrist’s research web pages. ~ Sources: as cited; Allan (1891), 169-96; Welford (1895), II, 295-7; Hermeston, ‘Song’ (2009), 64.

Gilding, Elizabeth (1752-86), later Elizabeth Turner, of Woolwich, Kent, an orphan without formal schooling. She published The Breathings of Genius, Being a Collection of Poems; to Which are Added, Essays, Moral and Philosophical (London, 1776), which includes a 1759 ‘Epitaph for General Wolfe’. It was reviewed in the London Review of English and Foreign Literature, III (1776), 128-32, and briefly in the Monthly Review, 54 (1776) 339. ~ ‘The Desire’ and ‘Monody’, her last known poems, were published in the Westminster Journal, January 1785. After she died her husband preached a funeral sermon for her which he published as Sacred Friendship: Exemplified in the Case of Elijah and Elisha (1786). She is described by the Orlando project as ‘primarily a magazine poet of the 1770s and 1780s’. ~ Sources: Jackson (1993), 133; Orlando; sources cited; information from Andrew Ashfield. [C18] [F]

Giles, Joseph (b. 1714 d. c. 1777-80), of Birmingham, ‘an uneducated poet hired and coached by [William] Shenstone’, and a member of the topographical movement of the 1770s (Aubin). He worked as an engraver in Birmingham. Giles published Miscellaneous Poems: on various Subjects, and Occasions. Revised and Corrected by the

(?) Giles, Sidney or Sydney (1814-46), born in Mount Street, Nottingham, to ‘humble parents’, a member of the ‘Sherwood Forest’ Group. He lived in Sneinton in Nottingham for some years, and in 1841 was living in Leicester, where he married Jemina Cartwright, the daughter of a dyer (Edlin-White). He died in 1846 of cholera, leaving a widow and two children poorly catered for. He was buried in the burial ground at Gallowgate tree chapel, Leicester (which I have not identified). He was encouraged to write poetry by Richard Howitt, his friend Spencer T. Hall (qv) considered him an ‘exquisite’ lyricist and sonneteer, wrote his epitaph, and left a sketch of him as ‘one in whom gentleness and tenderness of spirit are associated with the most fervent, honest, and pure affections, and an active imagination’ (quoted by Wylie, 219). ~ Although there was no collection of his work, Giles contributed the following poems to Dearden’s Miscellany, (1839-40): ‘Sonnet to the Trent’, I, 218 (no. 4, April 1839); ‘Sonnet. To the Earliest Violet’, I, 291 (no. 5, May 1839); ‘Sonnet’, I, 363 (no. 6, June 1839); ‘Stanzas’, II, 464 (no. 8, August 1839); ‘What Joy Can Equal Dreaming’, II, 543 (no. 9, September 1839); ‘Sonnet Written on the Blank Leaf of a Bible’, II, 611 (no. 10, October 1839); ‘Stanzas to A. S.’, II, 749 (no. 12, December 1739); ‘Sonnet, in Answer to Richard Howitt’s “On the Vanishing of Good Old Customs”’, III, 85 (no. 14, February 1840; Howitt’s sonnet is in no. 13, January 1840, 20); ‘Sonnet. To a Friend’, III, 130 (no. 14, February 1840); ‘Sonnet’ (‘I saw a being, pure as is the light’), III, 147 (no. 15, March 1840); ‘Sonnets to Edith’, III, 221 (no. 16, April 1840; a set of three sonnets); ‘Sonnet. The Hawthorn’, III, 436 (no. 17, May 1840); ‘Sonnet. Poets’, III, 471 (no. 18, June 1840); ‘Address to Poesie’, IV, 634 (no. 20, August 1840); ‘Sonnet’ (Lady, thou’st seen a spot of sunshine rest’), IV, 649 (no. 20); ‘Sonnet, On the “Sleeping Child” at the Nottingham Exhibition’, IV, 758 (no. 22, October 1840); ‘Sonnets. Written After Attending Service in Redcliff Church, Bristol’, IV, 819 (three sonnets on Thomas Chatterton (qv), no. 23, November 1840). ~ Sources: [William] Dearden’s Miscellany (1839-40), via Google Books and the Internet Archive; Wylie (1853), 219; Mellors (1924); James (1963), 171; Edlin-White (2017), 92-3.

Gilfillan, Robert (1798-1850), of Dunfermline, Fife, the son of a weaver, apprenticed to a cooper, and also worked as grocer’s shopman and a clerk. A fairly well-known

Gilkinson, John (1851-95), of the Gorbals, Glasgow, the son of a working man, a writer and shopkeeper. He published *The Minister's Fiddle: A Book of Verse, Humorous and Otherwise* (Glasgow, 1888). ~ **Sources:** Macleod (1889), 91, 261-64; Edwards, 13 (1890), 165-73; *Eyre-Todd* (1906), 430-34; Reilly (1994), 185. [S]

Gill, Edmund (1754-1830), of York, a shoemaker poet, published A ‘series of elegant sonnets’ (Hood) in the *European Magazine*. A descendant has created the website, ‘The Gill Pedigree’. ~ **Sources:** Hood (1870), 219; A. J. Peacock, ‘Edmund Gill, Poet, Son of Crispin, and Political Protestant’, *York History*, 3 (1976), 150; general online sources. [C18] [SM]

(?) Gill, Edwin (fl. 1842-8), of Sheffield, who worked as an edge-tool grinder, was a Chartist, whose work appeared in the *Northern Star* in the 1840s. His best-known poem is ‘The Charter For Ever Shall Weather the Storm’, *Northern Star*, 29 October 1842. Here, as Sanders notes, ‘Chartism becomes the authentic expression of each individual Chartist’s authentic self, “Each heart is with pure freedom burning”’ (153). Another of Gill’s poems in the *Northern Star* is ‘An Invocation to the Spirit of Holberry’ (‘Hail! mighty spirit of the dead!’), 1 October 1842, on Samuel Holberry, the Sheffield Chartist revolutionary, who after two years’ imprisonment had died, still a prisoner, in York Castle on 21 June (see *DLB*, IV (1977), 93-6 on Holberry). (Holberry’s funeral hymn would be composed by John Henry Bramwich (qv); see also L. T. Clancy and George Julian Harney’s poems on Holberry, qv). Gill’s other *Northern Star* poems are ‘An Ode’ (‘Oh, Shame to the land of the free’), 22 April 1843; ‘The Power-Loom Weaver’, 2 October 1847, signed from Manchester; ‘Vive la Republique’, 11 March 1848, inspired by events in France; ‘The Felon’ (Air: ‘Scots wha hae’), 1 July 1848; ‘Emigration; or Here and There’, 22 July 1848; ‘The Roman Tyrant’, 19 August 1848; ‘The Free English Working Man’, 23 December 1848; ‘Farewell to the Year Forty-Eight’, 30 December 1848, referencing the extraordinary
events all over Europe of that momentous year; ‘Song’ (‘Fill, fill to the brave and free’), 22 December 1849; ‘A Prologue to the Year Forty-Nine’, 29 December 1849, and ‘Throw Away the Apple’, 25 January 1951. Gill was also a significant activist, who ‘strongly concerned himself with questions of education and school training’ (Schwab). He evidently applied much of his rhetorical skill to his political work: for example, the *Northern Star* for 8 April 1843 reported from Sheffield that ‘Mr. Edwin Gill addressed the Chartists of Fig-Tree-lane, on Sunday night last, upon the Government Factory Bill’. He also, in the subsequent meeting, ‘directed the attention of the meeting to the trial of William Jones [qv], at Leicester, by Baron Gurney; and concluded by moving the following resolution: “That this meeting deeply regrets the prostration of justice, as witnessed at the late assizes held in Leicester, in the case of Wm. Jones; and this meeting calls upon every lover of his country to assist Feargus O’Connor, Esq., in his patriotic effort to obtain for the defendant a new trial; to endeavour to remove Baron Gurney from that seat, which by his arbitrary and partial conduct he has disgraced, and to exert themselves for the obtainment of the People’s Charter, that being the only means of securing the rights and liberties of the people.” The motion was carried unanimously.’

Sources: *Northern Star* as cited; Kovalev (1956), 104-5; Scheckner (1989), 154-5, 333; Roberts (1995), 68; Sanders (2009), 153, 160, 175, 178, 195, 200; not on ODNB. [CH]

Gille, Charles (1820-56), a Parisian working-class poet, songwriter and ‘goguette’ singer, one of the ‘younger generation of songwriters’ who also included Pierre Dupont and Jules Vinçard (qqv), who ‘consciously described themselves as actors in a field they felt to be in flux’ (Lerner, 66) and were distinctive in their individual experiences and goals. Gille hanged himself, as described in the *Memoires* of Jules Vinçard (217-22), after Arsène Houssay rejected his a play he had written (Lerner, 91 note). A modern edition of his work, published in German and French, is *La république clandestine (1840-56): les chansons de Charles Gille* (Hildesheim, 2002), ed. Herbert Schneider. Sources: Marius Boisson and Patricia Boisson-Chenerhokian. *Charles Gille, ou, Le chansonnier pendu (1820-56)* (Paris, 1925); Thomas Brenner, “Le chansonnier comme franc-tireur. Charles Gille et la chanson ouvrière politique pendant la deuxième moitié de la monarchie de Juillet’, in *La Chanson française et son histoire*, ed. Dietmar Rieger (Tübingen: Gunter Narr Verlag, 1988), 167-92; Lerner (2018), 66, 91.

Gills, Gill or Gils, Thomas, ‘the Blind Man of Bury St Edmunds’, Suffolk (fl. 1711), a beggar. He published *The Blind Man’s Case at London: or, a character of that city. In a

Gilmour, George (fl. c. 1833), of Edington, Berwickshire, the son of a mason, emigrated to America around 1833. Gilmour was the author of ‘The Sabbath’, published in Crockett. ~ Sources: Crockett (1893), 209-10. [AM] [S]

Glasier, J. Bruce (1859-1920), of Glasgow, the son of an Ayrshire farmer, a prominent socialist. He published On the Road to Liberty: Poems and Ballads (Manchester, London: National Labour Press, undated). There was also a posthumous edition, edited with a Memoir and Preface, by J. W. Wallace (London: National Labour Press, 1921). By the late 1870s Glasier was advocating socialism to ‘Literary and Radical Societies’ in Glasgow, and he knew William Morris. The poetry contains some ‘good socialist songs’ (Blair). ~ Sources: Blair, PPP (2019); Mitchell, P254; JISC (BL, Liverpool University and other libraries). [OP] [S]

Glass, Andrew (b. 1820), of Girvan, Ayrshire, a handloom weaver and journalist, published Poems and Songs (Ayr: Henry and Grant, 1869), two editions that year; 3rd edition 1871, and an undated 4th edition with some changes (Ayr: Hugh Henry). His subjects include ‘poverty, labour, local elections, Reform’ (Blair). ~

(?) Glassford, William (1762-1822), of Paisley, a grocer and a hawker, described as a ‘dirty, daidlin’, snuffy body, fond of a dram, and fond to dispose of his rhyme, which he hawked through the town’. He published *Poems upon Engaging Subjects* (1808), 16 pp. ~ Sources: Brown (1889-90), I, 41-2. [S]

Glenn, William (1812-90), Leicestershire bricklayer and builder, was baptised at the village of Hose, near Melton Mowbray in Leicestershire, on 8 November 1812, the son of Joseph Glenn and his wife Frances, née Huddlestone, who had married in Hose in 1805. He worked as a bricklayer, marrying Ann Attewell in 1839; they had two daughters and a son. Later censuses (1851-81) describe him variously as a builder and a stone-engraver; his will calls him a stonemason. ~ Glenn described his own intellectual development in the typical terms of Victorian working-class self-improvement and evangelical zeal (and Romantic day-dreaming): ‘having for the last forty years of my life laboured under the impression that our English hard-hands, especially in our agricultural districts, are socially and morally far below their legitimate level, and looking upon them as rational, intelligent and accountable beings, both capable and worthy of enjoying a much higher state of intellectual and moral culture, I have presumed on their behalf to make this humble effort for the advancement of their temporal and eternal welfare’. This is by way of presenting his principal work, *Day Dreams about Masters and Men: In the Vale of Belvoir* (Leicester: G. Hassell and R. Lawrence, [1853]), published in a second edition as *Brighter Days for Working Men* (London: John Kempster & Co., 1877), and with sections of it separately issued as *The Artisan’s Dream* (1877), and as part-offprints sold by Tract Societies as *Rustic Readings for Village Homes*. The title page of *Brighter Days* describes it as ‘An excellent volume for Readings and Recitations’. It is essentially an extended verse-dialogue or set of verse dialogues, sitting somewhere, perhaps, between the dialogues in Hannah More’s tracts, William Barnes’s (qv) eclogues on enclosure, the performative materials in something like John Bedford Leno’s (qv) *Kimburton*, and the political and social discussions in
Robert Tressell’s *The Ragged Trousered Philanthropists*, and is clearly intended to find a purpose as an improving social and performative document, reflected in the high-mindedness of Glenn’s introduction. ~ He was a strong advocate of temperance from around 1837 and later joined the Band of Hope. Glenn was also active in (and later the superintendent of) his local Baptist Sunday School from 1835-1885, and indeed had spoken there on the Sunday before his death. He died on 27 September 1890 at Hose, leaving an estate valued at £90. His wife Frances survived him, dying on 26 January 1902 at Hose. ~ **Sources:** the two editions of the main text via Hathi trust and Google Books; biography and genealogy researched by Andrew Ashfield, who drew on the *Grantham Journal*, 3 January 1891 and 1 February 1902; censuses 1851-81; Will, 10 February 1991, NPC; genealogy databases.

Glover, Jean (1758-1801), ‘Jeanie Glover’, from Townhead of Kilmarnock, Ayrshire, the daughter of a weaver, James Glover, and his wife, Jean Thomson. She became an actor and a singer, and a travelling performer, known as the best singer and actress in her troupe, and she was remembered as being strikingly beautiful, vivacious and sharp-witted. Paterson records the memory of one old woman who saw her at a fair in Irvine, ‘gaily attired, and playing on a tambarine at the mouth of a close, in which was the exhibition-room of her husband, the conjurer’. She thought her ‘the bravest woman I had ever seen step in leather shoon’. Glover performed in many places, including her hometown, and in Ireland, which is where she died suddenly, in Letterkenny, County Donegal, where she was performing. (It is hard to see how she died, as Kerrigan puts is, ‘destitute’; something must have gone very wrong since, by all accounts, her work was very successful.) ~ Paterson says that the song she most often sang, and for which she was most famed in her time, was ‘Green grow the rushes’. She would become known to posterity for another song, however. Robert Burns (qv) transcribed her ‘O’er the muir amang the Heather’ directly from her singing, and James Johnston published it with music for a different setting in the *Scots Musical Museum* (1792), whence it reappeared in many later song collections throughout the nineteenth century. Burns repaid her gift churlishly, when he described Glover as ‘not only a whore but a thief’ (Paterson tactfully blanks the word ‘whore’). She had ‘in one or other character...visited most of the correction houses in the west’, Burns added. This may or may not be true (Kord uses the phrase, ‘allegedly prostitute and thief’), but it does not explain the venom of his remarks. Kirsteen McCue finds it ‘rather ironic for Burns to comment so crudely on Glover’s immorality’, given his pleasure in the song she sang. One of Glover’s roles in the company, to ‘attract customers by
dressing in gaudy costume and playing the tambourine in the street (ODNB), would no doubt have been enough to condemn her and make an automatic association with sex work for many in that period. Perhaps her independence and evident success proved too much for Burns, though he was happy to draw on her gift of song while exercising—as a notorious philanderer himself—a breath-taking double standard. (Strawhorn, 104, even suggests that Burns may have had an affair with her.) Miller calls her ‘a girl of notoriously bad character’ and is unremittingly hostile, as are a many other sources. Her original DNB entry, by Thomas Wilson Bayne, quotes an unnamed contemporary description of her as ‘a roughly hardened tramp, a wilful, regardless woman’. But as Valentina Bold points out, women autodidacts were routinely critically marginalised and ‘often seen as amoral, ugly, or both’. Glover, as a travelling player who allegedly went ‘strolling through the country with a slight-of-hand blackguard’ (as Burns describes her conjurer husband, Richard), would be a prime target for such judgments. Bold counters with the suggestion that Glover and Isobel Pagan (qv) may be seen as founders of ‘an autonomous tradition’ of Scottish women autodidacts, a tradition leading to the verse of Janet Little (qv). Like Mary Collier (qv) in The Woman’s Labour (1739), Bold draws on the classical name of ‘Danaus’ daughters’ to describe the women of this tradition. This model is both a breath of fresh air in the otherwise sorry, misogynistic history of Glover’s reputation, and an important act of recovery for a group of women whose names were often blackened by powerful men, including their contemporaries like Burns. ~ Jean Glover’s brother James worked at the Iron works in Muirkirk, and recalls seeing his sister and her troupe perform, in about 1795, ‘for a few nights in the large room of the public-house called the “Black Bottle,” from a sign above the door of that description, kept by one David Lennox. During her stay on this occasion she complimented her brother with a cheese and a boll of meal—a circumstance strongly indicative of her sisterly affection, and the success that had attended the entertainments given by her and her husband.’ The brother died around 1826, and his daughter, Jean Glover’s niece, supplied information for Paterson’s account. Glover also had a sister whose two daughters were still living when Paterson conducted his research. ~ Glover is not known to have written or printed any other songs, though it is possible something might yet be found in local newspapers. ~ **Sources:** Robert Burns, ‘Remarks on Scottish Songs and Ballads’, in The Poems and Songs of Robert Burns, ed. James Kinsley (Oxford: Oxford University Press, 1968); Paterson (1840), 34-7; Wilson (1876), II, p, 518; Douglas (1891), 80-1, 294-5; Miller (1910), 169-71; John Strawhorn, The History of Irvine, Royal Burgh and Town (Edinburgh: John Donald, 1985); Fullard (1990), 555;
Goldie, Alexander (b. 1841), of Catrine, Sorn, Ayrshire, a cotton factory worker, Co-op Treasurer, and abstainer. ~ Sources: Edwards, 11 (1888), 358-63. [S] [T]

(?) Gomersall, Ann (1750-1835), née Richardson, of Portsmouth, later of Leeds. A woman ‘of merchant class’, she wrote novels ‘of an unusually bourgeois tendency’ (Orlando), and with signs of haste in their construction. They were written to raise money to give her husband a new start after he had lost his money, and they are: *Eleanora, a Novel in a series of letters, written by a female inhabitant of Leeds in Yorkshire* (London, [1789]), *The Citizen* (1790), and *The Disappointed Heir, or Memoirs of the Ormond Family* (Exeter, 1796). *(The Citizen* has been edited by Margaret S. Yoon for the Chawton House series, 2016.) Mary Ann Bendixen, in Todd (1987), notes of the novels that Gomersall ‘depicts female characters who are both intelligent and resilient’. ~ As a destitute widow of seventy-four, living in Newport, Isle of Wight, Gomersall published by subscription *Creation. A Poem* (Newport, [Isle of Wight]: printed for the author, 1824). In her Introduction to *The Citizen* Yoon notes that this long late poem has not received much critical attention, although ‘Adeline Johns-Putra finds the poem interesting in light of its epic qualities and, in particular, the radical stance Gomersal takes in representing Eve as Adam’s “intellectual equal”’ (xx, note 6). ~ Gomersall applied to the Royal Literary Fund for financial aid on a number of occasions, suggesting that her situation was severe. ~ Sources: Todd (1987), 137; Johnson (1992), item 382; Adeline Johns-Putra, *Heroes and Housewives: Women’s Epic Poetry and Domestic Ideology in the Romantic Age* (1770-1835) (Berlin: Peter Lang, 2001), 115; Charles Cox, Catalogue 51 (2005), item 119; Margaret S. Yoon (ed.), *Ann Gomersall, The Citizen* (London and New York: Routledge, 2016); Orlando; not in ODNB; information from Andrew Ashfield. [F]

Gooch, Richard (b. 1784), ‘Cassial’, of Blundeston, Suffolk, a self-taught farm labourer and whitesmith, who lived for most of his life in Norwich and Lakenham, Norfolk. He published *Memoirs, Remarkable Vicissitudes, Military Career and Wanderings in Ireland, Mechanical and Astronomical Exercises, Scientific Researches, Incidents and Opinions of Cassial, the Norfolk Astrologer, Written by Himself* (Norwich, 1844), a ‘most unusual’ book which ‘occasionally breaks into verse’ (Burnett et al.). ~
Goodlet, Quentin C. (fl. 1878), of Glasgow, a compositor. He published *Flittings of Fancy* (Glasgow, 1878). A prefatory note tells us that his poems were first sent, somewhat reticently, for publication in the ‘Poet’s Corner’ of ‘a provincial newspaper’. They are written in Scots, and Edwards prints three of them, ‘Wae, Wae Is My heart’, ‘Gran’faither’s Ne’er-Day Lilt’ and ‘Faither Is Gane’. — *Sources:* Edwards, 15 (1893), 173-6. [S]

(?) Goodyer, Frederick Richard (after 1818-1896), ‘F. W. Goodyer’, of Stamford, Lincolnshire, lived principally in Nottingham after marrying Helen Copeland in 1850. He was a ‘chemist and druggist’ and later a salesman, who ‘wrote to the local journals many amusing parodies and comic verses on passing events’ (Guilford). Goodyer was also a lyricist, librettist, public speaker and performer. Details are somewhat unclear; however he appears to have had a connection with London, and perhaps died there. — Goodyer devised a number of pantomimes, some of which were published including his co-authored *Ye Faire Maide of Clifftone* (1850), a ‘New and Original Extravaganza’, with William Bradbury (presumably a parody or allusion of William Sampson’s 1636 play, *The Vow Breaker, or the Fair Maid of Clifton*), and described as a ‘burlesque which was produced at the theatre with the most decided success’ (Wylie). (Bradbury was the author of ‘many poetical jeux d’esprit of merit’.) Goodyer produced *Fairy Extravaganza* in 1868, published *Cinderella* (Nottingham: R. B. Earp, [1882]), and collaborated on a *Book of Words of the Gorgeous Christmas Pantomime Entitled Little Bo Peep* ([Glasgow: Grand Theatre, 1884]). He performed his piece ‘Barney Finn, or the Circumnavigator’ at penny readings around 1865 in Nottingham (the piece was published in 1873). Goodyer wrote several other local farces and burlesques including *Once upon a Time; or, A Midsummer Night’s Dream in Merrie Sherwood*, written for Nottingham’s Theatre Royal in 1868, three years after it opened; *Nottingham Castle; or The Crusader, the Cruel Uncle and the Children of Sherwood* in 1869 (and again in 1873), and then in 1874, *Goose Fair; or, What a Day We’re Having*, again for the Theatre Royal. The Goose Fair, an annual Nottingham tradition, clearly was an opportunity to sell tickets to visitors for an evening’s entertainment. Goodyer seems to have had an ongoing position for Nottingham Theatre Royal around his ‘localising’ touring comedies for a Nottingham audience by adding jokes and characters that would appeal to local audiences (a technique still in use in local pantomime), and since he was credited for doing so, his work must have held some audience appeal. —

*Sources:* Burnett *et al* (1984), no. 133.
Goodyer is described by J. A. Sullivan as a ‘veteran pantomime writer’. He co-wrote the libretto and lyrics of several productions of what would today be called a ‘mash-up’: confections of pantomime and fairy tale stories. In 1875, he wrote *Little Bo Peep, and Boy Blue, or Harlequin Jack in the Box*, and *Tom Thumb and the Norfolk Giant*, which promised a real flock of sheep, for Nottingham Theatre Royal. In 1876, *Little Red Riding Hood, or Harlequin Neptune, the Wehr [sic] Wolf, Old Dog Tray, The Fairy Gossomer, and the Wonderful*, for Newport’s Drill Hall. In 1878 he co-wrote with Hain Utherman for Nottingham Theatre Royal, *The Babes in the Wood; or, Harlequin Robin Hood, and the Merry Men of Sherwood* (1878-9). He worked with Utherman again for *BlueBeard, or Harlequin Toyland* (1880), for Leicester’s Theatre Royal. He had a long-running collaboration with director and producer Thomas W. Charles, including for Nottingham Theatre Royal, *Robinson Crusoe* (1880-81), *Dick Whittington and His Cat* (again 1880-81), *Cinderella* (1882-3, which was also produced at the Glasgow Grand theatre), and *The Forty Thieves* (1884), and for Glasgow’s Grand Theatre again, *Little Red Riding Hood* (1885-6). ~ Goodyer also published several stand-alone songs in 1874: ‘The Light of Love’ (composed by F. Musgrave), ‘Love’s Whisper’ (composed by F. Myers), and ‘Yes, I could Roam the Forest Wide (composed by Arthur W. Lambert). ~ Sources: Wylie (1853) 248; Guilford (1912), 220; Jill Alexandra Sullivan, ‘The Business of Pantomime Regional productions 1865-to 1892’, PhD dissertation, University of Nottingham 2005; *The Era* periodical; general and online sources. [—Sarah K. Whitfield]

Gordon, Alexander (1809-73), of Aberdeen, a shoemaker, clerk, trade unionist, and soldier. He published satirical and political poems in the newspapers. ~ Sources: Edwards, 9 (1886), 96-103. [S] [SM]

Gordon, Francis Hogg (b. 1853/4), of Durris, Kincardineshire, a shepherd’s son, was a forester and a piper. Gordon published in the *East of Fife News*, the *People’s Journal*, and the *Weekly News*. ~ Sources: Edwards, 3 (1881), 365-6; Reid, Bards (1897), 184-5. [S]

(?)) Gordon, Georgina Jane (fl. before 1881), of Melbourne, Australia, the daughter of an emigrant farming family who returned to Scotland when she was three, settled in the Highlands of Sutherland, then moved to a farm at Alehouseburn, Bannf. Her poems include ‘A Mother’s Grief’, ‘Cuddle Doon, My Bairnie’ (cf. ‘Cuddle Doon’, by Alexander Anderson, qv), and ‘Dreich i’, the Draw’. ~ Sources: Edwards, 2 (1881), 256-9; information from Florence Boos. [AU] [F] [S]
Gordon, John W. (b. 1868), of Kilmarnock, Ayrshire, a miner, brought up by his grandmother when his mother died shortly after his birth and his father re-enlisted in the 79th Cameron Highlanders. The grandmother died when he was twelve, and he became a miner. In about 1884 he moved down to Catrine, and he contributed what Edwards calls his ‘bright and sparkling “Notes from Catrine”’ to the Ardrossan and Saltcoats Herald, and made ‘frequent contributions’ in prose and verse to the newspapers. Edwards prints three of his verses, ‘Did You Ever Think to Write a Poem’, ‘The Minister’s Tree’ and ‘Paddle Your Own Canoe’. ~ Sources: Edwards, 15 (1893), 329-33. [M] [S]

Gordon, Joseph (fl. 1825), a butler to the Earl of Airlie at Cortachy Castle, Angus. He published Poetical Trifles (Forfar, 1825). ~ Sources: Reid, Bards (1897), 185-6. [S]

Gordon, William (b. 1857), of Bourtie, Aberdeenshire, a herd laddie, railway porter, and signalman. ~ Sources: Edwards, 14 (1891), 241-6; Reid, Bards (1897), 187. [R] [S]

(?) Gould, Robert (1660?-1708/9), of London, a domestic servant, and a satirist and tragedian, born in humble circumstances, an orphan from the age of thirteen, who obtained some education, and worked as a servant to Charles, Earl of Dorset in Middlesex. He published the misogynistic Love Given O’er: or, A Satyr against Woman (1680) (reprinted in the modern anthology Satires Against Women, along with fourteen-year-old Sarah Fye’s strong ‘reply’, The Female Advocate: Or, and Answer to a Late Satyr ... Written by a Lady in Vindication of her Sex (1686), Introduction by Felicity A. Nussbaum (Los Angeles: William Andrews Clark Library/Augustan Reprint Society, 1976)). Other publications were Poems chiefly consisting of Satyrs and Satyrical Epistles (1689), The Corruption of the Times by Money (1693); The Rival Sisters (1696), a tragedy acted at Drury Lane, and The Works of Mr. Robert Gould (1709). Another of his sparring partners was Richard Ames, ‘Satirical Dick’ (qv), whose anonymously published A satyrical epistle to the female author of a poem, call’d Sylvia’s revenge &c. By the author of the Satyr against woman (London: R. Bentley, 1691) replies to Gould’s poem. ~ Sources: Eugene Hulse Sloane, Robert Gould: Seventeenth-century Satirist (University of Pennsylvania Press, 1940); Foxon (1975); Felicity Nussbaum, The Brink of All We Hate: English Satires on Women 1660-1759 (1984); C. R. Johnson catalogue 50, item 41 and catalogue 55 (2013), items 1-4; ODNB; Wikipedia [C18]
Gow, James (1814-72), of Dundee, ‘The Weaver Poet’, a soldier’s son, poet and Chartist, worked as a weaver at Seafield Road Works, Dundee. He published ‘widely in British periodicals and newspapers’ (Blair), including a poem in the *People’s Journal*, 8 July 1867, reprinted by Blair. He also published a volume, *Lays of the Loom* (1845). Blair notes that the *People’s Journal* published a detailed obituary following his death in 1872, ‘recalling his participation in the literary and radical cultures of Dundee’ (‘History of James Gow, the Weaver Poet’, *People’s Journal*, 10 February 1872, 2). ~ Sources: Edwards, 8 (1885), 273-84; Reid, *Bards* (1897), 188; Sanders (2009), 230; Blair (2016), 68-70; sources cited. [CH] [S] [T]

(?') Gowenlock, R. Scott (fl. 1867), of Oldham, Lancashire, published *Idyls of the People* (London and Manchester, 1867). This is listed in Reilly (2000), but no other reference to it has been traced, either the title or the author, apart from a fleeting reference in the *éaeum*, 2059, 13 April 1867, 484, which lists it with other poetry volumes ‘under the head of mediocrity’. ~ Sources: Reilly (2000), 189; WorldCat and other online sources.

Gracie, Thomas Grierson (fl. 1921), of Wanlockhead, Sanquhar, Dumfries, a lead miner. He published *Songs and Rhymes of a Lead Miner: With a Portrait* (Dumfries: The Courier and Herald Press, 1921), 100 pp. with photograph of the author, which includes an account of his life, poems on mining, and political themes as well as ‘patriotic WW1 poetry’ (Blair). Gracie also published *The Grey Glen: Reprinted from “The Hamilton Advertiser” and “County of Lanark News”* (1921), 78 pp., a volume of prose fiction. The Imperial War Museum keeps a copy of the *Songs and Rhymes*. ~ Sources: Blair, PPP (2019); Mitchell, P254; online catalogues and sources; information from Bob Heyes. [M] [OP] [S]

Graham, Charles (b. c. 1750, fl. 1796), of Penrith, Cumberland, a ‘mechanic who was never taught the rudiments in the English language’, but who clearly found ways to gain them, for he was later a writing-master and teacher of said English language. He published *Miscellaneous Pieces, in Prose and Verse* (Kendal: W. Pennington, 1778; Liverpool: T. Schofield, 1793). The volume includes an epistle ‘To a Friend in America’, ‘On John Wesley’s Address to the Americans’, ‘A Pastoral Dialogue, in the Cumberland Dialect’, and an essay ‘On the Savage diversion of Cock-Fighting’. Croft & Beattie quote a notice in the *Cumberland Chronicle and Whitehaven Public Advertiser* for March 1778, that Graham intends to publish this volume by subscription, wishing him success and noting that ‘several of Mr.
Graham’s productions have been noticed by the ingenious Mr. Dodsley, and published in his *Annual Register*. The subscribers are ‘a cross-section of Cumberland society’ and include William Wordsworth’s cousin Richard Wordsworth, of Whitehaven. The title page has four lines from ‘Thom.’, i.e. James Thomson, apparently from the ‘Hymn to the Seasons’. ~ Sources: Gilpin (1875), 23-30; Blair, PPP (2019); Radcliffe; James Burmester, catalogue 58; Croft & Beattie I, 85 (item 285); Mitchell, P254; information from Bob Heyes. [C18]

(?) Graham, Dougal (1721-79), ‘John Falkirk’, ‘the Scots piper’, of Raploch, Stirlingshire, ‘one of the most famous’ chapbook writers (Shepard), a ‘doggerel’ poet, and later a Glasgow city ‘skellat’ (general news) bellman. As a young man he was a farm worker, but in 1745 he took part in and was an important witness to the ‘45 Jacobite Rising, being present at the Battle of Falkirk. He published a series of chapbooks which are ‘valuable as folklore’ (ODNB). His rhyming chronicle, *A Full, Particular and True Account of the Rebellion in the Years 1745-6* (1746), was perhaps the most famous and important example. ‘Priced at fourpence, it was more substantial than most chapbooks, but became immensely popular, being carried all over Scotland by the chapmen’ (Shepard). His poem ‘The Battle of Drummossie-Muir’ (1746) describes what is better known as the Battle of Culloden. (*A Full Account* is quoted and discussed by Donaldson.) Graham ‘went on to compose and sell a score of chapbooks, full of pawky humour and shrew wit’ (Shepard). These included *The Coalman’s Courtship, The Comical Sayings of Paddy from Cork, The History of Haverel Wives, Jocky and Maggy’s Courtship, John Cheap the Chapman, Leper the Tailor, The Witty and Entertaining Exploits of George Buchanan*. Many of his publications were printed by the Paisley bookseller George Caldwell. Shepard notes that *John Cheap the Chapman* may be autobiographical, and that these chapbooks (the list is of the best-known among them) were ‘reprinted over and over again for more than a hundred years, and passed into the folklore of Scotland’. The poems ‘The Turnimspike’, and ‘John Highlandman’s Remarks on Glasgow’ are also ascribed to Graham. There is a very full Victorian edition of his work, *Collected Writings of Dougal Graham, ‘Skellat’ Bellman of Glasgow: Edited with notes, together with biographical and bibliographical introduction, and a sketch of the chap literature of Scotland*, ed. George MacGregor (Glasgow, 1883). It should be cautioned, finally, that John Morris in 2007 argues on stylistic, printer and other grounds, that the distinctive ‘John Cheap the Chapman’ series of chapbooks were probably ascribed to Graham in error, and appear to have another provenance, so we may need to
exclude them from our view of his work. ~ **Sources:** John Fraser, *The Humorous Chapbooks of Scotland* (New York, 1873), Part I, 157-218, a very substantial account of Graham; Wilson (1876), II, 519; M'Dowell (1899), 105-6; Eyre-Todd (1906), 38-46; Shepard (1973), 91-2; John Morris, ‘Chapbooks and Broadsides’, in Beech *et al* (2007), 360-78 (368-9); Maggie Craig, ‘Reporter in Rhyme: Dougal Graham, The Bellman of Glasgow’, in her *Bare-Arse Banditti: The Men of the ’45* (London: Penguin, 2010), 141-52; William Donaldson, ‘Poems on the Streets’, Lynch (2016,) 3-22 (11-14); *ODNB*; Wikipedia. [C18] [S]

(?), Maud (b. 1871), of Beechhill, Londonderry, Northern Ireland, moved with her parents to Paisley when she was four. After a school education up to the age of thirteen, she began work in a furnishing shop (Colman says that she opened a business). Her poems were published in the Brown anthology. Colman also records a series of romantic novels published in 1935 and 1936 in the ‘true love series’, which included *A Bitter Harvest* (London, 1935), and *The Test of Love, She Wanted to be a Lady, Anybody’s Darling*, and *Dancin Mad* (all London, 1936). ~ **Sources:** Brown (1889-90), II, 541-47; Colman (1996) 101-2; JISC; information from Florence Boos. [F] [I] [S]

Graham, William (b. 1816), of County Down, moved to Paisley at the age of six, working as a drawboy and then a weaver. He enlisted, and also worked in coal mining before returning to Paisley. He published *The Wild Rose, Being Songs, Comic and Sentimental* (Paisley, 1851). ~ **Sources:** Brown (1889-90), II, 61-65; Leonard (1990), 193-94. [I] [M] [S] [T]

Grant, Joseph (1805-35), of Afrusk (Affrusk), Kincardineshire, the son of a small farmer, who picked up his education during the winter months, working on the farm through the summer. He began writing poetry at the age of fourteen. In 1831 he became an assistant shopkeeper in Stonehaven, and was later a clerk at the *Dundee Guardian* and in a legal office. Grant published *Juvenile Lays* (Aberdeen: R. Cobban, 1828), and *Kincardineshire Traditions* (1830). A posthumous edition of his writings appeared the year after his early death, *Tales of the Glens, with Ballads and Songs. To which is prefixed a Memoir of the Author, by R[obert] Nicoll [qv], edited by J. C.* (Edinburgh: Fraser and Co, 1836). The book consists mainly of short stories, with his poems and songs at the back. A further edition was published in 1869 (Stonehaven: John Taylor), and there appears to have been another in the 1880s, with ‘Scottish’ added before ‘Glens’ (An undated catalogue from Mair Wilkes,
headed ‘Scottish Books and Scottish Authors’, item 360, lists an edition with this title, published in Aberdeen by W. and W. Lindsay, undated). Also identified is an offshoot publication, The Warlock of Glendye, from ‘Tales of the Glens’ (Brechin, c. 1840). ~ Sources: text of Tales (1869 edition) via Google Books; Shanks (1881), 141; Edwards, 10 (1887), 344-57; Reid (1897), Bards, 193-8; Blair, PPP (2019); Mitchell, P228; JISC (Aberdeen, BL and others); ODNB; Wikipedia. [S]


Grant, Robert (1818-95), of Peterhead, Aberdeenshire, a tailor, and a newspaper editor. ~ Sources: Edwards, 3 (1881), 391-2 and 16, [lix]. [S] [T]

Grant, William (c. 1828-57), of Tannadyce, Aberdeenshire, a miller at Finhaven, Forfarshire, a fiddler, and a ‘debater’, who emigrated to Detroit in 1856, and died a year later. He published A Few Poetical Pieces (Brechin: printed at the Advertiser Office, 1856). ~ Sources: Reid, Bards (1897), 198-9. [S]

Gray, Christian (1772-1830), of Aberdalgie, Perth, a blind poet, the daughter of George Gray and Janet MacDonald, born into a farming family ruined by the drought years of 1816-26. She published Tales, Letters, and Other Pieces, in Verse (Edinburgh, 1808), ‘The Victims of War’ (1811), and A New Selection of Miscellaneous Pieces, in Verse (Perth, 1821). Gray wrote in many styles and genres. She expresses gratitude to her patron in the 1821 volume in ‘Lines addressed to the E—L of K—I’, subtitled ‘On granting me the neat cottage which I now inhabit.’ While the 1808 edition has some biographical information in a poem initially written to procure her a place in ‘The Asylum for the Blind’, A New Selection suggests her occupation: she speaks of Mrs P’s goodness in teaching her how to ‘knit stockings, and by means of that employment, I enjoyed more liberty.’ By 1821 Ill health has reduced this means of income. She pleads for a cart from the local farmer, to carry her firewood home, as she is struggling to do so. She laments that her old petticoat is replaced by a fine new one (cut from the same cloth), and she bids the reader farewell, indicating she will not write another volume. ~ Sources: Isobel Grundy in Blain et al (1990), 454; Jackson (1993), 138; Isobel Armstrong and Virginia Blain, Women’s Poetry of the Enlightenment: The Making of a Canon 1730-1820 (Basingstoke:
Gray, David (1838-61), of Duntiblae, Dunbartonshire and Glasgow, the son of a handloom weaver, was a pupil-teacher, an ambitious figure who died young. Posthumously published was *The Luggie, and Other Poems* (Cambridge: Macmillan, 1862) with a memoir by James Hedderwick, and a prefatory notice by Richard Monckton Milnes (Cambridge, 1862); and also posthumously, *Poems by David Gray* (1865), *The Poetical Works of David Gray. A New and Enlarged Edition*, ed. Henry Glassford Bell (Glasgow: Maclehose, 1874), and a further edition of 1886, with some poems republished in 1920 and 1991 as *In the Shadows*. Listing the 1874 volume, Charles Cox shrewdly observes, ‘Gray’s legend—the unfulfilled ambition, the urgency of his poetic mission, the tragic early death—remain, perhaps undeservedly, better known than the poems themselves’. Blair suggests that the poem ‘My First Attempt’, by ‘John Stargazer’, first published in the *People’s Journal*, 15 May 1875, could be a response to Gray’s story. ~ **Sources:** Hood (1870), 367-78; Wilson (1876), II, 485-8; Macleod (1889), 273-77; Douglas (1891), 269-73, 314-15; Eyre-Todd (1906), 398-403; A. V. Stuart, *David Gray, The Poet of the Luggie: A Centenary Booklet* (Kirkintilloch: privately published pamphlet, 1961); Sutton (1995), 413 (manuscripts and letters); Reilly (2000), 191-2; Blair, PPP (2019); Mitchell, P228, P254, P255; Charles Cox, catalogue 66 (2013), item 84; Blair (2016), 122; LION. [S]

Gray, Isabella A. (*fl.* before 1888), was born at Hawthorn Cottage, Lilliesleaf, St Boswells, Roxburghshire, where her father owned a few acres of land. She published in local periodicals, such as *The Border Magazine*. Among her poems are ‘Eyes’, ‘The Bairns’, ‘Gossip’, and ‘Dear Little Loo’. ~ **Sources:** Edwards, 11 (1888), 293; information from Florence Boos. [F] [S]

Gray, John Y. (b. 1846), ‘G.’, of Letham, Forfarshire, a handloom weaver. Some of his poems are included in Edwards. ~ **Source:** Edwards, 10 (1887), 257-66. [S] [T]

Gray, Mary (b. 1853), of Huntly, Aberdeenshire, where her father was a house carpenter. She was educated in England and Germany, worked as a telegraph clerk, prepared to teach, and did so until 1880, and was then ‘occupied chiefly in private tuition and home duties’. She obtained the degree of L.L.A. from St. Andrews University in 1882. Gray published *Lyrics and Epigrams After Goethe and Other German Poets* (Edinburgh: David Douglas, 1853). Her poems and translations
(from German into English and Scots) are of high quality, and among them are ‘The Dead Child’, ‘A Cradle Song’, ‘The Violet’, ‘The World Is Fair’, ‘Springtime’, ‘Necessity’, and ‘Twilight Thoughts.’ ~ **Sources:** Edwards, 14 (1891), 186; Kerrigan (1991), 208-353; Bold (1997), 258; information from Florence Boos. [F] [S]

Greatbach, John (fl. 1860), of Staffordshire, a potter and ‘a member of the operative community’. Writing for a prize offered by the committee of the Stoke-upon-Trent Athenaeum in competition with other working men, he published *Christmas (A Prize Poem) and Other Poems* (London: Lockwood, 1860, which also published in Leeds, Manchester, Birmingham and Stoke-on-Trent). ~ **Sources:** Reilly (2000), 192; information from Bob Heyes.

Green, Elizabeth, (1803-66), ‘Eliza Craven Green’, Mrs E. S. Craven Green, of Leeds, a professional actress, seamstress and milliner, who worked at the New Theatre in Douglas, Isle of Man, later living in Manchester before returning to Leeds where she would live for many years (Spencer Needs notes that the census returns for 1841 and 1851 indicate her ‘very, very poor standard of dwelling without servants of any kind’ [email correspondence, 11 September 2018]). Craven was deserted by her husband and brought up three children alone. She was a friend of John Bolton Rogerson (qv) and gave support to his journals, *The Falcon, The Phoenix,* and *The Odd Fellows Manchester Unity Journal* which he edited. Her poem ‘Children Sleeping’ was included in *The Festive Wreath* (1842), and she published a book of poetry in 1825 in the Isle of Man and a much larger collection, *Sea Weeds and Heath Flowers; Or, Memories of Mona* (1858). Her poem ‘The Gray Goose Quill’ appeared in the Chartist periodical, the *Northern Star,* 28 December 1844. ~ Craven gathered and edited James Waddington’s (qv) poems as *Flowers from the Glen* (1862). Her daughter was engaged to Waddington before he died. The retired scientist Spencer Needs, a linear descendant of the poet, who has found and published many of her uncollected poems, is currently collecting her short stories and writing her biography. ~ **Sources:** *Northern Star,* as cited; *Leeds Intelligencer,* 9 August 1856; Grainge (1868), II; OBNB; information from Spencer Needs (emails, 11 September 2018). [F]

(? ) Green, George Smith (d. 1762), of Oxford, a watchmaker, also lived in Leicester, Cirencester and Ross. He became an official tradesman to the University, though this status was later revoked. An eccentric figure, his publications include (as ‘A Gentleman of Oxford’) *The State of Innocence and Fall of Man* (1745), a kind of
peculiar prose version of *Paradise Lost*; a collection of poems, *Parson’s Parlour* (1756), and several plays. His *The Life of Mr. John Van* (1757?) must count as one of the very first novels published by a working-class author. (On this subject see also Elizabeth Boyd.) ~ **Sources:** Foxon (1875), 84; ODNB; information from William Christmas. [C18]

Green, Johnson (1757-86), of Plymouth, Massachusetts, a condemned prisoner of mixed race. *The Life and Confession of Johnson Green, who is to be Executed this Day, August 17th, 1786, for the Atrocious Crime of Burglary; Together with his Last and Dying Words*, a broadsheet issued by Isaiah Thomas of Worcester, included as part of his ‘dying words’ some cautionary verses, written down for him by a fellow prisoner, since he could not write. ~ **Sources:** Carretta (1996), 134-41. [C18]

Greene, J. W. (b. 1864), of Galston, Ayrshire, the son of a colliery manager, worked as a miner, contributing some verses to the local paper, then emigrated to Australia in 1884, working at different jobs in Melbourne and around Victoria and New South Wales, publishing poems and stories in the local papers of the places he went. Edwards gives the examples of the ‘two serial tales and a number of short stories and poetical pieces’ published in the *Wide Bay News* of Maryborough when he worked as a miner at Howard, Queensland; and the year he ‘spent as correspondent to a sixpenny weekly published in the same town’. In 1890 he was commissioned by a Queensland newspaper to write a series of articles about the vineyards of Victoria, and travelled around the state and parts of New South Wales researching it, but was struck down by sunstroke, spent three months in hospital and returned home to Scotland. Some ‘fugitive papers of his Australian experiences—of a very entertaining and instructive nature’ appeared in the *Ardrossan and Saltcoats Herald*, along with tales such as ‘For Love of a Collier Laddie’ and ‘The Bonnie Lass o’ Irvine Vale’, and a weekly column, ‘Notes on My Beat’, often having a tone of satirical humour and including comment on poetry matters. Edwards finds room for four of his verses, ‘A Mother Sat Watching’, ‘An Unorthodox Ballad’, ‘Doodles gets a Tooth’, and ‘When Your Pants Are Letting In’. ~ **Sources:** Edwards, 15 (1893), 345-50. [AU] [M] [S]

Greensted, Frances (1753-1829), of Maidstone, Kent, a domestic servant who was supporting an ageing mother, and had worked for the same family for twenty years at the time that she published her collection, *Fugitive Pieces* (Maidstone: Printed for the author by D. Chalmers, 1796), which has a good 25 pages of
subscribers at the end of the book. ~ **Sources:** Johnson (1992), item 390 (reproduces title page, with four-line tag from Pope [Epistle to Arbuthnot] beginning ‘I left no calling for the idle trade’); Jackson (1993), 139; Burmester, *Women*, item 404 and 118 (image); information from Andrew Ashfield. [F]

Greenwood, Thomas *(fl. 1861)*, of Todmorden, Lancashire, published *Zeta, Historical Glimpses Of England, and her Sons and Other Poems* (London, Liverpool, Manchester and Todmorden, 1861). A preliminary ‘Advertisement’ deals satirically with the standard prefatory apologies of labouring-class poets, but does so in such a way as to subtly make clear the author’s own lowly social status. ~ **Sources:** Reilly (2000), 193; Google Books; NTU.

Gregory, John (1831-1922), ‘The Poet-Shoemaker of Bristol’, originally of Bideford, Devon, a minimally educated shoemaker in Bristol, Tenby, Aberavon, Swansea and Cardiff, a friend of Edward Capern *(qv)*, a socialist and a stalwart of the labour movement, honoured in his lifetime by his adopted city of Bristol, whose university awarded him an MA late in his life. ~ Gregory was born in Bideford, Devon. His father was a clerk in a merchant’s office and a highly esteemed Wesleyan lay preacher (on his son’s wedding certificate, however, he is simply described as ‘labourer’). He received minimal schooling, and became an apprentice shoemaker at age eleven. During his seven-year apprenticeship, Gregory gained the friendship of Edward Capern, the ‘Postman Poet’, which compounded his proclivity for writing. While aiding a sick friend leaving Bristol for Devon in 1856, Gregory met Ann Arman the daughter of Richard Arman, labourer, whom he would wed five weeks later, on 7 July, in the parish church of St Augustine the Lesser in Bristol: ‘I saw him off by the train, and in the evening met my fate, this, as usual being in feminine form’ (Gregory, cited Wright, 1896). The *North Devon Journal* featured Gregory’s earliest literary contribution. From the outset, Gregory championed the cause of his fellow workmen, and became a pioneering member of the labour movement, affiliating himself with an assortment of trades societies. ~ Gregory spent the largest portion of his life in Bristol where, between the mid-1880s and the mid-1890s, Sally Mullen writes (1988), ‘there was a remarkable flowering of working-class culture and politics in Bristol’, in which John Gregory and his friend John Wall *(qv)* were key figures. Gregory’s verses were published regularly in local newspapers, and in 1883, a volume entitled *Idyls of Labour* was met with commendation in the *Cliftonian*: ‘Mr. Gregory’s is a teeming, luxuriant fancy; he could set up a score of poets with the mere filings of his gold… It is quite certain
that his book contains poetry, and a great deal of very fine poetry’ (Wright). In the preface to his second volume, *Song Streams* (1877), Gregory stresses the difficulty of accomplishing a feat of literature under the shadow of grinding labour, and writes: ‘Hope not, then to find within the compass of my waif-fold the wonders of poesy. Yet here shall you discover flowers you will not disdain, and among the leaves thoughts that shall not be forgotten’ (Wright). ~ Gregory was assigned leader of the Organising Committee of the Bristol Socialist Society in 1885. He was noted for his antipathy towards the death penalty and his advocacy of freedom of speech. His opposition to imperialistic policy is exemplified in ‘Ireland’, which marks the 1886 General Election and Gladstone’s efforts to pass the Home Rule Bill. Unflinching declarations and observations abound: ‘When that I read her story, / I hate my nation’s name… We taught them with our tortures, / The hate they justly hoard, / When we made them rebels, / We cut them down with the sword… Much have we sinned against her, / And great hath been our crime. / Her fat lands for the spoiler, / And not for her are sown’…’ (Sables 2001).  

~ Gregory was conferred with an honorary MA from the University of Bristol in 1912. He and his wife had nine children. Richard, his second son, became sub-editor of the journal *Nature* and was knighted for his contributions to science, especially in the field of astronomy. He published six collection: *Idyls of labour* (London and Bristol, 1871), *Song Streams* (1877), *Murmurs and Melodies* (1884), *My Garden and Other Poems* (1907), *A Dream of Love in Eden* (1911), and *Star Dreams* (1919). His newspaper poems, many not included in the volumes, are a source as rich as the volumes, and Gregory had a habit of reprinting poems that had been in the newspapers as single sheets. There are many of these, evidently his own copies of them, with occasional small handwritten corrections, among his papers in Bristol University Library, which also include unpublished manuscripts. ~ Gregory was very aware of his fellow labouring-class poets and as well as Edward Capern he befriended his fellow shoemaker John Wall, and memorialised Thomas Chatterton (qv) in two poems (discussed in Goodridge, 2015). He was himself the subject of a poem by William Ormonde, Capern’s biographer, ‘To John Gregory, the Bristol Shoemaker-Poet’, *Poet’s Magazine*, 4 (May 1878), 283-4.  

Goodridge (2005); A Souvenir of John Gregory, ed. Gerrard Sables (Bristol: Fiducia Press, 2007); John Goodridge, ‘John Gregory, St Mary Redcliffe and the Memorialising of Chatterton’ in Literary Bristol: Writing the City, ed. Marie Mulvey-Roberts (Bristol: Redcliffe Press, 2015), 105-27; Sally Mullen, ‘A Workman’s Retort: Bristol’s Socialist Poets 1870-1920’ (1982), unpublished study, Bristol Record Office, NPM/A/32; ‘Volume of poems, newspaper cuttings, etc., by or about John Gregory, c. 1886-1931’, Bristol Public Library Local Studies Collection, item 21416; Gregory Papers, Special Collections Department, Bristol University Library, ref. DM1741 (also relevant are the papers of Gregory’s friend and fellow shoemaker-poet John Wall, Bristol Record Office, ref. 37886); Sally Mullen, ‘A Workman’s Retort: Bristol’s Socialist Poets 1870-1920’ (1982), unpublished study, Bristol Record Office, ref. 37886); LC6, 193-210; information from Norman Goodman. [LC6] [SM] [—Iain Rowley]

Greig, David Lundie (b. 1837), of Edinburgh, a mill-worker, blacksmith, Sunday school teacher. He published Pastime Musings ... with supplementary contributions by John Paul [qv] and David Tasker [qv] (Arbroath: Arbroath Herald Office, 1892). ~ Sources: Edwards, 12 (1889), 110-16; Reid, Bards (1897), 202-3; Reilly (1994), 197. [B] [S]

Greig, James (1861-1941), of Arbroath, Angus, a flax-dresser, journalist and writer. He published poems in Dundee Weekly News, and a collection, Poems and Songs from the Hackle-shop (Arbroath: Thomas Buncle, 1887), which includes ‘factory poems and an election poem about Dundee’ (Blair). ~ Sources: Edwards, 9 (1886), 59-63; Reid, Bards (1897), 203-5; Reilly (1994), 198; Blair, PPP (2019); Mitchell, P228. [S] [T]

Grewar, Alexander (1815-94), of Dalnamer, Glenisla, Angus, a tailor. ~ Source: Reid, Bards (1897), 205-6. [S] [T]

Grierson, Constantia (1704/5-1732), an Irish printer’s wife, the daughter of ‘poor illiterate country people’, a self-taught and in time a renowned classical scholar, born in Graigvenamanagh, County Kilkenny. Although she was born into a poor family, Grierson’s father facilitated her rapid mastery of the classical languages by supplying her with suitable volumes. She proceeded to garner further instruction from the minister of the parish when she could find time away from her needlework. At the age of eighteen, Grierson was appointed to a Dublin physician to train as a midwife, and married George Grierson, the King’s Printer, soon after her arrival. This granted her the direct means for publishing her own work, and she
produced three editions of Latin classics: Virgil (1724), Terence (1727) and Tacitus (1730). Dr E. Harwood considered the latter to be ‘one of the best edited books ever delivered to the world’. Grierson was working on an edition of Sallust when she died at 27. Her Poems on Several Occasions was printed in 1735, but many of her poems are no longer extant; a few have survived mainly through inclusion in collections. Laetitia Pilkington ranked her talent beyond that of any other woman writer of her era, singling out a poem on ‘Bishop Berkeley’s Bermudian Scheme’ — which presented the Bishop as a true ambassador of Christ — as particularly noteworthy. She published ‘The Goddess Envy’ (1730), Poems on Several Occasions (London: Printed for C. Rivington 1735); ‘On the Art of Printing’ (published 1764). A modern edition of her poetry is The Poetry of Laetitia Pilkington (1712-1750) and Constantia Grierson (1706-1733), ed. Bernard Tucker (Lewiston, NY and Lampeter, Wales: Edwin Mellen Press, 1996). ~ Of her two sons, one died young, while the other, George Abraham Grierson, grew to be King’s Printer. Like his mother he died at 27, after a spell of recognition for his exceptional knowledge, wit and vigour. ~ Sources: Dyce (1825), 158-60; Rowton (1853), 161-2; Blackburne (1877), II, 22-6; Todd (1987); Lonsdale, (1989), 91-3; Blain et al (1990), 462; Fullard (1990), 556; Carpenter (1998), 203; Backscheider (2005), 406; Norma Clarke, Queen of the Wits: A Life of Laetitia Pilkington (London: Faber, 2008), 101-12 and passim; Backscheider & Inggrassia (2009), 875; Carpenter (2018), 73; ODNB. [C18] [F] [I] [— Iain Rowley]

(? Grieve, John (1781-1836), ‘C’, born at Dunfermline, Fife, lived in Edinburgh; his father was a Presbyterian minister. Grieve worked as a merchant’s clerk, then a bank clerk, and finally settled as a hat maker with partner Chalmers Izzet. He was on close terms with James Hogg (qv), who supported him financially; Grieve contributed to Hogg’s collection The Forest Minstrel (1810), and the Fourteenth Bard in Hogg’s portmanteau poem The Queen’s Wake (1812) is said to be based on Grieve. His own poems include ‘Polwarth on the Green’, published in Crockett. ~ Sources: Crockett (1893), 325; The Collected Letters of James Hogg, Volume 1, 1800-1819, ed. Gillian Hughes (Edinburgh: Edinburgh University Press, 2004), 364-6; James Hogg, The Queen’s Wake, ed. Douglas S. Mack (Edinburgh: Edinburgh University Press, 2005). [S]

(? Griffith or Griffith-Jones, George Chetwynd (1857-1906), ‘Lara’, a self-educated clergyman’s son, explorer, poet and science fiction writer, who wandered the world as a sailor, butcher, schoolmaster and journalist, among other jobs, before settling in Littlehampton, West Sussex. He published Poems: General, Secular, and Satirical
(London and Edinburgh, 1883), and a great many science fiction novels between 1890 and his death in 1906. ~ Sources: Reilly (1994), 198; John Clute and Peter Nichols (eds), The Encyclopedia of Science Fiction, second edition (London: Orbit, 1999), 527; Wikipedia.

(?) Grindall, Oliver (fl. 1810-27), of Kingston-upon-Hull, East Yorkshire, a coast-waiter (i.e. a customs officer who supervised the unloading of goods), who sent a verse-letter to John Clare (qv), beginning ‘Bard of nature, thee I greet’ on 10 February 1821, and wrote to him again on 16 October 1821. No published poems are currently known, but there is a manuscript book of poems in the British Library, a gift of the American scholar, the late Thomas Olive Mabbott: ‘Trifles in Verse on Moral and Religious Subjects by Oliver Grindall...Hull, 1827’ described as ‘autograph fair copy of verses composed 1810-1821, undated, with some autogr[aph] corrections and notes’. ~ Sources: Bob Heyes, ‘Selling John Clare: The Poet in the Marketplace’, JCSJ, 24 (2005), 31-40 (39); BL (Add. MS 44967); the two letters to Clare are also in BL (Egerton MS 2245, ff. 283, 370); searcharchivesbl.uk; information from Bob Heyes.

Gruffydd, Owen (c. 1643-1730), of Llanystumdwy, Caernarvonshire, a blind weaver. A Welsh-language poet and genealogist, he composed poems in alliterative metre, include ‘The Day of Judgement’, ‘Old Age and Youth’, ‘The Creation of Man, his Fall and Deliverance’, and ‘A Song of Praise’. They appeared in Carolau a Dyriau Duwiol (1696, 1720, 1729), Blodeu-gerdd Cymry (1759), and Gwaith Owen Gruffydd (selected verse), ed. Owen M. Edwards (1904). The majority of his verse remains in manuscript in the British Library, Cardiff Public Library, and the National Library of Wales, Cwrt-Mawr MSS. ~ Sources: OCLW (1986); DWB; ODNB. [C18] [T] [W] [—Katie Osborn]

(?) Guthrie, Ellen Emma (fl. 1876), originally from the Isle of Skye in the Hebrides, published Retrospection. An Exile’s Memories of Skye (1876), dedicated to a lady in Skye to whom she has sent these verses of her memories. The poem itself tells of a boy’s poverty-stricken childhood, in which he and his parents nearly starved to death before they were forced to emigrate. It seems quasi-autobiographical, even though it is told from the viewpoint of a male protagonist. ~ Sources: Reilly (2000), 197; information from Florence Boos. [F] [S]
Guthrie, George (b. 1842), of Newcastle upon Tyne, a blacksmith at Wallsend and Sunderland, songwriter. His songs include ‘Heh you seen wor Cuddy’. Guthrie was championed by Joe Wilson (qv). ~ **Sources:** Allan (1891), 518; Wikipedia. [B]

Gwyer, Joseph (b. 1835), ‘The Penge Poet’, originally of Redlynch, Downton, Wiltshire, a farmer’s son, a millworker in Bermondsey, a potato-salesman, and the author of what have been described as ‘doggerel platitudes’. Gwyer settled in Penge, south-east London, where he was involved in the Baptist Church and the temperance movement. He published *Sketches of the life of Joseph Gwyer; with his Poems, Ramble round the Neighbourhood, Glimpses of Departed Days* (second edition Penge, 1876, fourth edition, Penge and London, 1877), and *Poems and Prose* (London, 1895), with biographical materials by Revd. C.H. Spurgeon. The slightness of his verses notwithstanding, Gwyer used every possible selling-point including his trade, his church, and even in the latter volume, the notice ‘patronised by royalty’, which likely meant no more than that he had received a polite acknowledgement for a gifted volume by the Queen’s secretary. ~ **Sources:** Burnett *et al* (1984), no. 291a; Maidment (1987), 209; Reilly (1994), 202; Reilly (2000), 197-8; Charles Cox, Catalogue 51 (2005), item 122; NTU.

Hadden, James (1800-64), of Stonehaven, Kincardineshire, ‘belonged to the labouring class’. He was a ‘big sonsey cheild’, with a reputation for his poetry and his skill at playing draughts while blindfolded. He published a ‘small’ volume in Aberdeen in 1850, *The Poetical Works of James Hadden, consisting of tales, songs, satires, epistles, &c.* (Aberdeen: Printed for the Author, 1850), 96 pp. Hadden died in poverty, leaving unpublished manuscript with his widow. ~ **Sources:** Aberdeen (1887), 22; Reid, *Bards* (1897), 214-15. [S]

Hague, Tom (1915-98), of Totley, south-west Sheffield, a coalminer who wrote in prose and verse under the name ‘Totley Tom’. He left school at fourteen, and worked in various jobs, but for most of his life worked as a coalminer. He married a woman called Ivy May, to whom his book is dedicated, and he also records in his book ‘two grown-up daughters’. He was an active member of the National Union of Mineworkers, and began writing in 1972, during the miners’ strike of that year. He published *Totley Tom: Tales of a Yorkshire Miner* (Kineton: Roundwood Press, 1976), a gathering of stories, lifewriting and moments in the life of a mining community, written in verse and prose, and partly written in the Sheffield dialect. The Sheffield University Library website records that after his death at the age of
83, his family gathered together everything he had written since the 1976 book, with a view to publishing it. These materials are now housed as the Tom Hague Papers in the University of Sheffield Special Collections. The material ‘includes recent recordings of interviews with family members.’ ~ **Sources:** text cited; Sheffield Voices Group website; Sheffield University Library website; info Yann Lovelock; not in *ODNB*. [M] [OP]

Haigh, Levi (b. 1861, fl. 1927-9), of Sowerby Bridge, Yorkshire, a village postman at Sowerby, an author and musician. He published *Poems and Pictures 1922-9* (Halifax, 1929), comprising five booklets bound together. He also contributed to an autograph commonplace book, up until 1927. ~ **Sources:** Mellor (1916), 60; information from Bob Heyes. [OP]

(?) Hair, Mary Bowskill (1804-84), of Airdrie, North Lanarkshire, a printer, in partnership with Hugh Baird, and later a schoolmaster’s widow. Her printing firm published *The Luminary*, an Airdie weekly paper, in 1846, and later they published the *Airdrie Journal*. Her poems in Knox include one on the sewing machine, from the early days of its appearance, ‘Mrs Binnie’s Sewing Machine’, as well as ‘The Woodruff Bower’, and ‘The Violet’. ~ **Sources:** Knox (1930), 288-9. [F] [S]

Hall, Joseph (fl. 1831), of Sheriff Hill, Gateshead, Tyneside, a collier and a broadside songwriter. He composed ‘The Oppressions of the Pitmen’ (1831). ~ **Sources:** Lloyd (1978), 228, 356 note; Harker (1999), 120-22. [M]

(?) Hall, Richard (1817-66), of Brecon, Mid-Wales, a pharmacist. He published *A Tale of the Past, and Other Poems* (1850). ~ **Sources:** OCLW (1986). [W]

Hall, Spencer Timothy (1812-85), ‘Spencer T. Hall’, ‘The Sherwood Forester’, was a polymathic figure, born in Sutton-in-Ashfield, Nottinghamshire. After a very limited education he was set to work at seven, and was later a stocking weaver, and a printer, bookseller and lecturer, and a publisher. Hall was the leader and biographer of the Nottinghamshire and Derbyshire ‘Sherwood Forest’ group of poets and writers. His involvement in the establishing of an artisan’s library and a significant early literary festival at Edwinstowe in Sherwood Forest in 1841 is well told by his friend Christopher Thomson in his *Autobiography of an Artisan* (1847), and Hall’s own writings include a lot of useful material concerning the Nottingham and wider groups of labouring-class and other poets and writers. He served as a
postmaster, was the secretary of the Society for Abolishing Capital Punishment, and was also a student of homeopathy and of magnetism as an aid to health, and an accomplished mesmerist who in 1843 founded the journal The Phreno-Magnet, or, Mirror of Nature. Hall was apparently inspired to become a printer by reading the life of Benjamin Franklin. Later he spread his wings further, living in Ireland in 1849, and having lectured to thousands on mesmerism in Nottingham and Derbyshire in the 1840s, receiving Master’s and Doctoral degrees from the University of Tübingen in Germany. ~ His first poetry publication, The Forester’s Offering (London: Whittaker, 1841), he initially set in print himself, in large part without a manuscript. His Biographical Sketches of Remarkable People, Chiefly from Personal Recollection (‘Hall, 1873’), a most interesting miscellaneous memoir, has a chapter on John Clare (qv), whose surviving library contains a copy of Hall’s second collection, The Upland Hamlet (1847), and Robert Bloomfield (qv), whom he also cites as a key influence on him as a young poet (298-300), as well as perhaps a dozen or so other, mainly Nottinghamshire and Derbyshire poets included in this catalogue (cited in their individual entries). The autobiographical material including an account of his visits to Scotland, and a moving tribute to and biography of Hall’s parents (210-28), which includes his poem ‘My Birthplace’. Among his ‘Miscellaneous Poems’ in the same volume (436-7) is one ‘To Henry Houlding’ [qv]. After reading his beautiful poem, “In the Wood”’, and another on ‘Burns and His Fame’ (Robert Burns, qv) sub-titled ‘Written for a Meeting of Scotsmen, in Sheffield, on the Anniversary of the Poet’s Birth, Jan, 25th 1841’ (439-40). These links underline Hall’s key role, not just as a leader of a local group of largely labouring-class poets, but as someone who reached out further than locally or regionally, placing himself in the wider labouring-class and related poetry traditions. (There is a chapter on the seventeenth-century mystic poet George Herbert, suggestive of the range on Hall’s onterests.) ~ His other works include Mesmeric Experiences (London, 1845), Life and Death in Ireland, as Witnessed in 1849 (1850), The Peak and the Plain: Scenes of Woodland, Field and Mountain (1857), Days in Derbyshire (1863), Pendle Hill and its Surroundings, including Burnley and its Boundaries (1877), and Lays from the Lakes (Rochdale and Windermere, 1878). ~ Hall also published the following poems in Dearden’s Miscellany (1839-40): ‘Sonnet: Early Spring’, I, 276; ‘Midnight’, III, 175; ‘Friendship’s Pilgrimage’, IV, 576; ‘Sonnet’ (‘To stroll at stintless ease through some wild dell’), IV, 644. ~ Sources: Newsam (1845), 190-2; Christopher Thomson, The Autobiography of an Artisan (London: J. Chapman, 1847), 346-72; Wylie (1853) 212-19; Hood (1870), 345-55; Cedric Bonnell, Spencer T. Hall (‘The Sherwood Forester) ([Nottingham: privately printed, c. 1904]), ‘Lions of
Lambkinville’ series, no. 5, reprinted from the *Nottingham Daily Express*, March 1904; Guilford (1912), 212-13; James (1963), 171; Powell (1964), item 232; Reilly (2000), 202; *ODNB*. [T]

(?) Hall, Thomas (fl. 1805-15), of Winchester, Hampshire, a debtor, published *Poems on Various Subjects, Written in the Debtors’ Ward, Winchester* (Winchester, 1805?, 1808; Oxford and London, 1810; Hereford, 1815?), a forty-page booklet with an impressive subscription list headed by ‘His Royal Highness the Duke of Cumberland’. The poems include one ‘To the Memory of John Howard who died 1789’ (John-Howard, 1726-1790, penal reformer) and ‘May Day; or, chimney Sweeper’s elegy on the death of Mrs Montagu’ (presumably Elizabeth Montagu, 1718-1800, writer, reformer, patron of James Woodhouse (qv), though in a footnote Hall gives her death date as 1802. He also gets Howard’s death date wrong by a year, so this may not mean much). ~ **Sources:** Johnson (1992), 405; CBEL3 (1999), 345.

Hall, William (b. 1825), of Galashiels, Selkirkshire, a weaver, gamekeeper, and a photographer, who published poems in the newspapers. ~ **Sources:** Edwards, 8 (1885), 59-63. [S] [T]

Hallam, William (b. 1797), of Bonsall, Derbyshire, later of Nottingham, a ‘humble mechanic’, also described as ‘a respectable machinist and model-maker’. He published a volume, *Pleasley Vale: Or, The Wanderer’s Sketch of Home, An Original Pastoral Poem. With a Selected of Other Pieces on Various Subjects* (London: Simpkin Marshall, 1852). ~ **Sources:** text via Google Books; Wylie (1753), 244; WorldCat (BL and elsewhere).

Halliday, John (fl. 1745-48), of Longbaulk, Hawick, Teviotdale, Roxburghshire, a radical working-class poet. He published *The Rustic Bard, or, A Voice from the People, Being Miscellaneous Poems and Songs* (Galashiels: James Brown; Edinburgh: Sutherland and Knox; Jedburgh: Walter Easton; Kelso: John Rutherford; Hawick: James Dalgleish, 1848), with a feisty title-page tag from Byron: ‘Prepare for rhyme—I’ll publish, right or wrong’, and an extended dedication ‘To the Working Classes of Scotland’ beginning ‘Comrades in Toil, and brother Scotsmen’, which explicitly rejects patronage and being ‘the parasitical plaything of some great man’, and urges that his muse ‘may implant in the bosom of every true-born Caledonian an energetic spirit to guard that glorious fabric of freedom our forefathers reared
on the loss of their lives’. ~ Sources: text via Google Books; Blair, PPP (2019); Mitchell, P256; text as cited, via Google Books. [S]

Hamilton, Alexander (1832-95), of Kirkton Mains, Bathgate, West Lothian, a farmer and a gardener, published poems in the West Lothian Courier. ~ Sources: Bisset (1896), 184-90. [S]

Hamilton, Janet Thomson (1795-1873), of Langloan, Coatbridge, North Lanarkshire, a tambourer (a person who embroiders on a tambour frame). Although she received no formal education, her mother taught her to read and to spin. At the age of thirteen or fourteen she married John Hamilton, a shoemaker, with whom she raised their ten children, while working also as a tambourer. At the age fifty-four she learned to write. ~ Born Janet Thompson at Shotts parish, Lanarkshire, while she was still in infancy her family relocated to Langloan, to the east of Glasgow, where her parents worked as field labourers. Janet initially supplemented their income by spinning yarn, before taking up embroidery. With her mother’s assistance she learnt to read before she was five, borrowing books from the village library including the Bible, Paradise Lost, the poetry of Robert Burns (qv), assorted histories, and volumes of the Spectator and Rambler. As Kaye Kossick notes in LC5, Hamilton ‘never forgot her childhood joy at discovering a copy of Milton’s poems on a neighbour’s weaving-frame and later wrote urging labouring-class women to outstrip the intellectual endeavours of their middle-class sisters in the “march of the mind”’ (xix). In her teens she began writing religious verses that embodied her Scottish Calvinism. Robinson (2003) highlights the fact that she memorised her works as she composed them, and Cunningham notes ‘a pseudo-oriental handwriting she concocted for herself’. ~ After Janet’s father secured business as a shoemaker, at the age of fourteen she married one of his workmen, John Hamilton, with whom she would bear ten children. Janet Hamilton’s devotion to her family would not afford her sufficient time to practice her poetry until she was in her mid-fifties. Then, having taught herself to write, she became one of the few women to have essays featured in Cassell’s journal Working Man’s Friend, and proceeded to have several volumes of poetry published—the first being Poems and Essays of a Miscellaneous Character on Subjects of General Interest, published in 1863. The Glaswegian missionary William Logan is noted as a significant figure in facilitating her literary success, buying copies of her books in bulk and dispatching them to prominent critics. (Logan (1813-1879), described in 100 Glasgow Men as a ‘constant friend’ to Hamilton, is also the subject of a memorial poem by John Young (1825-
1891), qv, in his final volume.) ~ Cunningham distinguishes her writing as ‘forthright, indignant, canny about Scottishness, the plight of the poor, worldwide oppression, war, slavery, drunkenness, Sabbath-breaking’. In ‘Oor Location’, Hamilton’s trenchant, heavily onomatopoetic Scots verse rails against the ‘dreadfu’ curse o’ drinkin!’ — ‘Oh the dool an’ desolation, / An’ the havock in the nation / Wrocht by dirty, drucken wives! / Oh hoo mony bairnies lives / Lost ilk year through their neglec!’ — as part of a reflection on the darker ramifications of the Industrial Revolution. ~ Hamilton’s commitment to education is crystallised in a prose extract from Poems and Essays: she laments that the labouring classes are ‘debarred from the attainment of the elegant tastes and refined perceptions acquired by those on whom the gifts of fortune, and a desire of improving and adorning their minds, have conferred the high advantages of a liberal and finished education’. However, she affirms that access to literature empowers anyone to ‘indulge a taste for the sublime and beautiful’, suggesting that the ‘gifts of God, of Nature, and of the Muses are as impartially and profusely bestowed’ on the lower orders as on the higher ones (Robinson (2003), 132). ~ As Hamilton grew blind in her last eighteen years, her literary output decreased. Her husband and daughter Marion read to her, while her son James was her amanuensis. Nonetheless, she retained her popularity, being bestowed with a £10 grant from the Royal Bounty following a petition to Prime Minister Disraeli, and was visited by the likes of Garibaldi’s son—noting her advancement of the Italian liberation cause. ~ Hamilton died on 27 October 1873, having never been twenty miles from home. 400 people attended her funeral, and roughly 20,000 people congregated to hear the dedicatory lecture at the erecting of her memorial. ~ She published Poems and Essays of a Miscellaneous Character on Subjects of General Interest (Edinburgh: Thomas Murray, 1863, two editions), Poems of Purpose and Sketches in Prose of Scottish Peasant Life and Character in Auld Langsyne, Sketches of Local Scenes and Characters, with a Glossary (Edinburgh and Glasgow: Thomas Murray, 1865), Poems and Ballads (Edinburgh and Glasgow: Thomas Murray, 1868, 2nd edition 1873), with introductory papers by G. Gilfillan and A. Wallace, Poems, Essays and Sketches: A Selection from the First Two Volumes...with Several New Pieces (Edinburgh and Glasgow: James Maclehose, 1870). Early posthumous editions are Pictures in Prose and Verse; or, Personal recollections of the late Janet Hamilton, together with several hitherto unpublished poetic pieces, ed. John Young [qv] (Glasgow, 1877), and a full memorial volume edited by her son James Hamilton, Poems, Essays, and Sketches: Comprising the Principal Pieces from her Complete Works (Edinburgh and Glasgow: James Maclehose, 1880, 1885). Hamilton published poems and essays in periodicals,
including *The Adviser* and *The Working Man’s Friend*, throughout the 1850s. Her lifewriting in ‘Sketches of Village Life and Character’ is discussed in some detail by Boos (2017).


Hamilton, John (1827-93), of Paisley, a weaver’s son and a cloth calenderer, later a photographer in Greenock, Renfrewshire, and Port Glasgow, and later emigrated to Dunedin, New Zealand. He published *The Lay of the Bogle Stone, An Erratic Poem, Part First* (London, 1869). A fuller second edition is recorded, published by the Otago Workman Office in Dunedin, New Zealand, in 1892, which gathers together many of his other poems, including verse addresses to the Dunedin Burns Club, and a usefully detailed account of his life. Online sources describe him as an ‘early Dunedin poet and foundation member of the Burns Club’ there. Having led a ‘tough life’ as one of thirteen children of a poor family, and worked at ‘many
different jobs’, including being a ‘foreman, factory owner, commercial traveller, photographer, and property developer’, he had, ‘like many others’, been ‘ruined financially in the crash of the City of Glasgow Bank’. Hamilton first arrived in New Zealand at the age of 52. He worked there as a ‘travelling bookseller and railway publicist’. An attempt to return to his family in Scotland proved disastrous when he became entangled in a law suit there, and he returned to New Zealand ‘alone, without money and without friends’, in 1885. He died eight years later, and is buried in the Northern Cemetery, Dunedin, where now he is commemorated in a ‘Writer’s Trail Plaque’ in the Octagon there. ~ Sources: Brown (1889-90), II, 239-43; Leonard (1990), 271-74; general online sources including detailed material on Hamilton (quote above) on the pages, ‘Discover Dunedin’, and ‘The Northern Cemetery: Dunedin’s Buried History’. [NZ] [S] [T]

Hamlyn, George (1819-96?), ‘The Dartmoor Bloomfield’ (Robert Bloomfield, qv), of Tamerton, Devon, a farmer’s son, a wheelwright, coachmaker, and farmer. Hamlyn travelled the country, and also lived in Australia for a while with his brothers. He published Rustic Poems by George Hamlyn, the Dartmoor Bloomfield (Devonport, Plymouth and London, 1869), 48 pages with illustrations. The introductory note makes reference to Hamlyn often reciting his poems for his ‘numerous friends and acquaintances’. The poems include ‘Bickleigh Vale’. ~ Sources: Wright (1896), 228-30; Reilly (2000), 204. [AU]

Hammon, Jupiter (1711-1806?), a former slave, the first African-American writer to be published. He worked as a preacher and a clerk in Long Island, New York. He published An Evening Thought. Salvation by Christ with Penitential Cries: Composed by Jupiter Hammon, a Negro belonging to Mr. Lloyd of Queen’s Village, on Long Island, the 25th of December, 1760 (broadside, 1761), An Address to Miss Phillis Wheatley (Hartford, CT, 1778) (Phillis Wheatley, qv), A Winter Piece (1782), prose, An Evening’s Improvement (1783), a work in prose and verse, and An Address to the Negroes in the State of New York (1787), an important prose work. ~ Sources: Phillis Wheatley, Complete Writings, ed. Vincent Carretta (Penguin, 2001), 202-21; Basker (2002), 137-45; Kevin Young (ed.), African American Poetry: 250 Years of Struggle (New York: Library of America, 2020), 11-14, 989, 1032; Wikipedia and other online sources. [AM] [C18]

Hampson, Walter (1864-1932), of Normanton, Yorkshire, a railway engine driver, union official and activist, and a poet, writer and editor. Hampson was known
especially for his humorous prose dialect work: he is ‘our Yorkshire Mark Twain’, writes Moorman, and (of his 1911 volume, *Tykes Abroad*) ‘his narrative of the adventure of a little party of Yorkshiremen in Normandy and Brittany is full of humour’, noting that ‘Songs are scattered through the story’. (‘Owd England’ and ‘Life is worth the living’ are among his better known verses.) After publishing some pieces in the *Railway Review*, Hampson self-published a poetry collection, *Songs of the Line. And other Poems* (London: Printed for the Author by the King’s Cross Publishing Co, 1905), and the following volumes of dialect writing: *Tykes Abroad. An accahnt of Joss Jenkins’ travels and trials throo Normanton to Normandy*, etc. (Wakefield and London: W. Nicholson & Sons, 1911), *Pte. Job Muggleston; or, “Fun i’ th’ Army,”* etc. (London: W. Nicholson and Sons undated [1916-18]), *A Yorkshire Tyke: A Dialect Poem*, second edition (Barnsley, [1917?]), *A Wheel in Wharfeland: A holiday tour in a land of natural beauty, romance and historical associations* (London: William Nicholson & Sons [1918]), *Joss Jenkins and His Pals Go Carol Singin’: When Jemmy Greased His Flute* (London: W. Nicholson & Sons, [1919], and *Roomin’ i’ Rooam, Flirtin’ i’ Florence, Voyagin’ in Venice* (1934), which does not appear in COPAC or BL and may be a lost or ephemeral work. In 1915 Hampson took over from John Hartley (qv) in editing the annual Bradford-based magazine *The Original Clock Almanack: in the Yorkshire Dialect* (I have traced copies for 1920, 1922, 1925-26, 1928, 1930-32). He co-edited with Abe Warkup, *Bob Stubbs Original Comic Yorksher Awmynack for 1925* (Bradford: Watmough, 1925), and his history of Normanton, ‘Normanton Past and Present’, is listed in the Wakefield library catalogue. (This appears to be an unpublished work.) ~ Looking briefly at Hampson’s first volume, *Songs of the Line* (compare the title with F. W. Skerrett’s [qv] *Rhymes of the Rail*, 1820 or ‘Inspector’ Aitken’s [qv] *Lays of the Line and Echoes from the Iron Road*), its first ten pages follow the kind of exciting, quasi-heroic railway narratives established by Alexander Anderson (qv) in his *Songs of the Rail* (1878) before, as it were, branching off, first into a series of poems about brotherhood, social solidarity and the hope for better times, and then into a gentler and more lyrical section. Intermingled with poems on subjects such as ‘Edith’s Grave’ and ‘To an Early Daisy’ are stirring political and social songs and verses such as ‘The Workless Worker’s Soliloquy’ and ‘Song of the Unemployed’. The (day) dream poem ‘A Night with Burns’ is a homage to Robert Burns (qv) akin to Joseph Cronshaw’s homage to earlier Lancashire poets, ‘A Strange Dream’ (Cronshaw, qv). The final poem in this short, 35-page volume of Hampson’s non-dialect verses, ‘Ingleton’, reflects the author’s love of travel and of the Yorkshire landscape. ~ Note: a number of sources confuse or merge Hampson’s publications with those of another working-class writer, the

Hanby, George (1817-1904), ‘Peter Pledge’, of Barnsley, Yorkshire, a colliery surfaceman autobiographer, and verse-writer for charitable causes and income. An ardent temperance writer, his poems include ‘Verse on the Temperance and Sunday School Tea Meeting held on the 11th of November, 1864, in Miss Pilkington’s Reading Room, Newmillerdam, near Wakefield, convened for the purpose of presenting a testimonial to Mr. William Gates of Rotherham, late of Barnsley, for his unwearied zeal in the Church Sunday School at Walton’. ~ H. Gustav Klaus identifies his verse Autobiography of a Colliery Weightman (1874) as the first known printed autobiography of a mineworker, though in itself it is only ‘a slight affair’ of some three pages. ~ Sources: Vicinus (1969), 26; Burnett et al (1984), no. 135; Klaus (1985), 81. [M]

Hands, Elizabeth Herbert (1746-1815), ‘Daphne’, a domestic servant and poet who possessed ‘one of the most remarkable and distinctive voices in the labouring-class tradition’ (LC3). She was baptised at Harbury, Warwickshire, the daughter of Henry and Ann Herbert. The family moved to Rowington, Warwick, where she
grew up. She worked as a domestic servant to the Huddesford family of Rugby before her marriage of 1785 to a blacksmith, and the birth of a daughter the same year. Hands published her poems, as ‘Daphne’, in *Jopson’s Coventry Mercury*, and won fully 1,200 subscribers for her single volume, *The Death of Amnon. A Poem. With Appendix containing pastorals and other poetical pieces* (Coventry, 1789). The subscription list includes notables Edmund Burke, Anna Seward, Thomas Warton the Poet Laureate, the Lord Mayor of London, and various Lords and Ladies. ~

There has been very considerable interest in Hands since she re-emerged in Lonsdale’s ground-breaking 1989 anthology, and Donna Landry’s key study published the following year, in which Hands shares a compare-and-contrast chapter with Elizabeth Bentley (qv), and is described as having ‘arguably the more readable, aesthetically satisfying corpus’. ‘The Death of Amnon’, her most ambitious poem, written in four cantos, has attracted much critical interest, not least for its theme, described in shocked tones by the imagined drawing room inhabitants of the second of her ‘Supposition’ Poems (see below): ‘She answer’d.—There’s one piece, whose subject’s a Rape. / A Rape! interrupted the Captain Bonair, / A delicate theme for a female I swear’. But as with other labouring-class poets (such as Mary Collier (qv) with ‘The Three Wise Sentences’), the biblical source puts potentially shocking subject matter beyond question, and enables her to speak out about it. The two paired poems, ‘On the Supposition of an Advertisement in the Morning Post, of the Publication of a Volume of Poems by a Servant Maid’, and ‘On the Supposition of the Book having been Published and Read’, have been of particular interest in terms of investigating a servants’-eye view of the ‘upstairs’ world and its imagined attitudes, the sense of servants being under constant critical scrutiny, and the particular way in which this is magnified for a servant-poet, reprising a favourite satirical theme in another servant-poet, Mary Leapor (qv). ~

Tim Burke in LC3 characterises her as a ‘confident and incisive satirist’ who ‘ventures into genres and subject matters more usually avoided by such poets, and even when working in the seemingly more “appropriate” fields of pastoral and biblical redaction, her work is characterised by a subtle feminist interrogation of their conventions and perspectives.’ Carolyn Steedman (2009) sets Hands alongside Mary Leapor and Ann Yearsley (qv) in her study of servants. Anne Milne has taken an observational, occasional poem, ‘Written, originally extempore, on seeing a Mad Heifer run through the Village where the Author Lives’, and developed an intriguing thesis, through close and carefully theorised reading, ascribing to the poem gendered and ecological meanings. Among other readings, Ashleigh Blackwood makes comparison between Hands’ poem ‘On the

Hannah, John (1802-54), of Creetown, Kirkcudbright, Galloway, an itinerant packman who moved down from Scotland to Diss in Norfolk in 1823. He was the grandson of John Hannay, a Creetown builder ‘in extensive business’, and the eldest of the nine children of his son, John Hannah, an ‘artisan’, and his wife Janet, née Brait, the daughter of a farmer from nearby Chapeltown, who died when his children were still young. John Hannah spent much of his youth at the farm of his widowed grandmother, and developed a taste for rambling and sleeping out, especially in the company of his father’s friend, a Captain Denniston. Denniston in due course took him on as a live-in employee to help with his fishing and shooting
expeditions, which suited him very well as this time in his life, and he enjoyed rambling and roughing it with this friend and employer. Hannah was recognised as having ‘a mind of more than ordinary vigour’, too, and intermittently received an education at the village school and with a tutor. Denniston also had a sister who, ‘not satisfied by an acquaintance with the English and Scotch poets’, wished to read the Italian classics in their own language, and her readings aloud from Tasso and Dante was seen to interest Hannah, and perhaps influenced his studies towards poetry. His father, however, cut things short by sent him to England, where a son of a neighbour was living in Norfolk, and Hannah moved down to Diss, where he worked as a trader from door to door, keen to earn his own keep. In the ‘long and solitary walks’ for this work he had time to think, read, and enjoy the natural world. His favourite books were history and poetry: Hume, the Scottish historian William Robertson, and Shakespeare, as well as the poets Allan Ramsay, Robert Burns and James Hogg the ‘Ettrick Shepherd’ (qqv). He kept company with ‘three or four young men, who met for mutual improvement’. Most of his verses in his volume were written at Diss. ~ In April 1829 he ‘was induced to enter upon a commercial engagement at Ipswich’. We gather (his memoirist Samuel Rix is more than a little obtuse) that he married, and that his wife died, leaving him with four children to raise. In 1852 ‘a painful and alarming disease attacked his apparently robust frame. The best surgical advice was obtained. There was no hope.’ His employer and others helped him as best they could. He moved to Burton-on-Trent at the end of his life, and died on 2 February 1854. ~ His poems were collected by his friend (and writer of the memoir) Samuel Wilton Rix (1806-94) the Norfolk Wesleyan Methodist, Antiquarian and civic dignitary, as Posthumous Rhymes (Beccles: privately printed, 1854), clearly a labour of love by a friend, with an ‘Introductory Memoir’, and a careful division into sections marked ‘A Vision’, ‘Lyrical Pieces’, ‘Sonnets’, ‘Religious Pieces’ and a prose ‘Passages from an Essay on Novel Reading’. The lyrical pieces are interesting and include writing in Scots and narrative work: ‘The Bairnie’s Pool: or My Grannie’s Tale’ is both. One poem is entitled ‘Stanzas written on the Fly-leaf of ‘Hogg’s Queen’s Wake’ (a paean to James Hogg beginning ‘O shepherd, take thy harp again’). A sonnet on ‘Mary Queen of Scots’ echoes Hogg’s subject matter in The Queen’s Wake. ‘A Vision’ is a more sustained and serious piece. ‘Freston Tower’ is very much an East Anglian poem, with its references to ‘Winding Orwell’ (a river reference matched in ‘The Orwell’), and ‘old Freston, stern and gray’. ~ Sources: as cited; Harper (1889), 243; Cranbrook (2001), 118, 201; Copsey (2002), 168-9. [S]
Hannan, Roberts (1816-59), of Cardross, Dunbartonshire, a stonemason. Some of his poems are included in Macleod. ~ Sources: Macleod (1889), 217-19 [S]

Hardacre, Ben (c. 1820-80), a factory operative of Bradford, Yorkshire, originally from the village of Long Preston, midway between Skipton and Settle, Yorkshire, later a grocer. He lived at 15 Ebor St., Horton Lane, Little Horton, Bradford. A Ben Hardacre of Ebor St. is listed in the 1971 census as a grocer, and there is sense in the material in his book, especially in the poem ‘To Ben Preston’ (Miscellanies, 146-8), apparently written by a friend, that he has come up in the world. Elsewhere in the book one forms the impression that he actively participated in Bradford civic culture. The many references to the Bradford Philharmonic Society would suggest close knowledge and probable membership of this organisation; other poems concern music, an interest that goes right back to his early days in Long Preston (see ‘Sexton Dickey’, 1-13). ~ He published Miscellanies in Prose and Verse (London: Simpkin, Marshall and Co., and Bradford: T. Brear and W. Morgan, 1874). Hardacre is predominantly a humorous poet of ‘light’ verse. The prose pieces in particular often display a keen interest in and knowledge of Bradford and its region (the last section of his book comprises ‘Local Pieces Pertaining to Bradford’). He also writes about other Yorkshire towns and cities, for example in ‘Wakefield and Goldsmith’ (83-7) (83-7), which makes reference to Oliver Goldsmith’s The Vicar of Wakefield. In the prose piece ‘Sexton Dickey’ (1-13; Richard Hardacre, qv) he writes of a ‘character’ from his youth, of the kind who, he says, are often ‘found like precious metals in out-of-the-way places’, like Long Preston. ‘A Craven Fishing Tale’ (50-59) is written ‘In the Vernacular’ of Yorkshire dialect. His verses speak of rambles, and visits to places such as ‘Eashton Hall and its Surroundings’ (22-4), and include affectionate descriptions of, for examples, ‘Craven Scenery’ (39-42), and ‘Bolton Woods’ (76-8), though his poems also look out to the wider world, with references to Ireland (29-31), and ‘The American War’ (34-6, i.e. the Civil War, 1860-5). His prose piece ‘Trips with a Musical Party to Masham’ (124-43) seems to combine three of his interests: comic writing, music, and Yorkshire scenery and culture. ~ Vicinus singles out for praise his poem ‘The Muse’ (107-9) for its de-mystifying of poetry. Holroyd includes ‘A Poet’s Lay’ and ‘A Banker’s Lay’ in his Yorkshire anthology. ~ Sources: Holroyd (1873), 194-5; Vicinus (1974), 146-7, 180n; Reilly (2000), 205-6; NTU; information from the poet’s great-grand-daughter, Jenny Hardacre.

Hardaker or Hardacre, Joseph (fl. 1822-31), of Haworth, Yorkshire, a self-styled ‘illiterate Moorland muse’. He published Poems, Lyric and Moral, on Various Subjects (Bradford: Printed for the author, 1822), The Aeropteron: or Steam Carriage (Keighley: Aked, for the author, 1830), and The Bridal of Tomar; and other poems (Keighley and London: Charles Crabtree, and Simpkin and Marshall, 1831). Forshaw includes ‘The Author’s Cot in Ruins’; Holroyd includes an extract from ‘A Tour of Bolton Abbey and its adjoining scenery’, and notes that he ‘tried almost every sect of religionists’ before settling for Catholicism, in which he died. ~ Sources: Holroyd (1873), 52-3; Forshaw (1891), 78-81; Johnson, 46 (2003), nos. 296-7.

Hardie, Alexander (1825-88), of Carlton, Glasgow, moved to Paisley as an infant. His father was a shoemaker who entered the army and then retired with a good pension. Hardie received a good education but could not get a situation, and so was apprenticed to a shoemaker. He started writing poetry in 1843, contributing to newspapers, and publishing A Selection of Songs and Sentiments (1849), and Freedom: A Poem (1854), 16 pages. Late in life he went blind. ~ Sources: Brown (1889-90), II, 52-5. [S] [SM]

Hardie, John, (b. c. 1782), ‘the Bard of Glasserton’, of Glasserton, Wigtownshire in South-west Scotland, worked as a cabinet maker in Whitehaven, Cumberland. Hardie was a vocal supporter of the local Tory grandee, Lord Lonsdale, and was patronised by Stair Hathorn Stewart of Glasserton. He published Poems on Various Subjects (Whitehaven: R. Gibson, 1839) and occasional verses in Lonsdale’s newspaper, The Cumberland Pacquet. ~ Hardie is a poet whose place in the shadows of literary history seemed until recently quite secure. His sole volume of published verse appeared in 1839, receiving only one review (in the newspaper that his publisher also happened to print). Hardie disappears thereafter from the literary scene, presumably to return to his trade of cabinet making. He is overlooked also
by the Pickering and Chatto anthology of *English Nineteenth-Century Poets*, and the omission is entirely understandable: the 1830s is populated by infinitely more labouring-class writers than any single anthology might represent. Although little is known of his life, Hardie’s poems do have some historical interest. They reveal much about the political squabbles afflicting Cumberland in the crisis-torn decade of the 1830s, as the Tory Lord Lonsdale and his immediate and extended family battled against the Whigs, usually led by Henry Brougham, and various radical and reformist factions. The period in which Hardie writes is the moment of Chartism’s most extensive influence in British political discourse. ~ They can tell us something about the thriving culture of literary patronage, too: Hardie wrote two Birthday poems dedicated to Lonsdale, which look like appeals for his Lordship’s direct support. Although his poems occasionally appear in Lonsdale’s newspaper, *The Cumberland Pacquet*, there is no evidence that Hardie’s petitions succeeded, in the sense that he probably never met, or received any form of financial support from Lonsdale directly. Lord Lonsdale did act as patron to another poet in the 1830s: Hardie’s rather more illustrious neighbour and contemporary, William Wordsworth; still, Lonsdale and his influence on Cumberland’s cultural life do nonetheless indirectly shape Hardie and his work. (On the role of Lonsdale as Hardie’s work, see Burke (2005), 527-30.) ~ Hardie’s volume opens with a Preface addressed not to Lonsdale, but to ‘Stair Hathorn Stewart, Esq. of Glasserton’. Hardie grew up close to his estate in south west Scotland, and it was a childhood, he recalls, in which ‘the magical fire of poesy was kindled within my soul’, perhaps by Stewart granting him access to his private library. It was not until he was aged 50 that Hardie composed his first published poem. The occasion was the death of a ‘youthful, lamented’ friend, McCargo. (He insists that all his poems are similarly occasional: ‘founded on facts’ and ‘written to the moment’.) After writing the elegy to McCargo, ‘the long dormant but unextinguished fire ignited in infancy blazed forth before my doubting and astonished senses’ and he found himself moved by ‘spirit of celestial minstrelsy’. ~ The sublime of inspiration is, as so often in prefatory documents of this type, tinctured by a prosaic insistence upon authorial modesty: ‘Through the kind encouragement of his friends and numerous subscribers, the Author has been induced to submit his lucubrations to the public; and possessing but a moderate share of scholastic learning, and being unacquainted with poetic rule, respectfully solicits the indulgence of the critical reader.’ ~ The Preface, dated April 1, 1839, concludes with a dedication to Stewart: ‘The fond and undying recollections of the blissful scenes of my early youth—the unimpaired veneration for the memory of your honoured ancestors—together with
your own amiable and endearing qualities, prompt me to dedicate to you the first effusions of the Bard of Glasserton. Honoured by your patronage, and favoured with your name, my untaught sympathetic song may cheer the sad and calm the gay …’ ~ There are moments that do indeed cheer and calm within the volume. The elegies are plainly heartfelt, and the satires are often funny. In ‘The Herald’s Constant Reader’, he pokes fun at the bad poetry of a regular correspondent to the *Whitehaven Herald* (an anti-Lonsdale newspaper). Perhaps this was the poet who had some fun at Hardie’s expense, by inserting, also in the Herald, poems in his name: the episode is humorously recounted in ‘J. H. to J. H, or A Reply to the Hoax’. ~ Yet another poem concerning the Herald more obviously indicates the influence of Lord Lonsdale. In ‘Lines, Addressed to The Editor of the Whitehaven Herald’, Hardie makes clear his partisan position as the voice of the ‘Yellows’ (the colour associated with Lonsdale’s political supporters), but is tolerant nonetheless of the Herald’s Whiggish politics: ‘The Herald I peruse with partial pleasure, / Its colour chang’d, ’twould be a real treasure. / ’Tis well conducted, venture I to say— / From dullness free, although both grave and gay,— / Thy hand in friendship I shall shake some day, / Thou social, kind, good-natur’d, clever fellow— / At once, to make thy fortune, turn a yellow.’ As Burke has argued, Hardie’s admiration for the well-edited *Herald* is premised on its balanced reluctance to create Dunciad-esque mayhem in the charged political atmosphere in the later 1830s. (Hardie notes elsewhere his disdain for ‘fierce factions’ faithless master-men’). Nonetheless, Hardie anticipates the time, ‘some day’, when even the *Herald* will support Lonsdale. This will happen, and indeed ought to happen ‘at once’, because its editorial line is essentially social and kind (and hence there is no call for Hardie to employ Popean satire), but also because if the editor is as clever as he seems, he will surely make his political and financial fortune by throwing his lot in with Lonsdale. The poem’s tone is noteworthy because it was written in the context of repeated violent exchanges between the Yellows and the Blues (supporters of the Whig party). Hardie in this poem and elsewhere is a promoter of tolerance and peace. ~ It would be a mistake to think that Hardie’s horizons are limited, or that his vision does not extend beyond the local and the partial. He occasionally turns his attention to international concerns—making reference to the struggles in Poland to its domination by Russia, for example—and he also produced two poems about Peru. ~ But it is true to say that Hardie is most at ease when describing familiar scenes and emotions. In ‘Glasserton’, he describes the humble house he was born in, and the Scottish lowland landscape that surrounded it. For a Scottish poet of the period, it is unusual to find no direct reference to Robert Burns (qv) in Hardie’s
work, but there is no doubting his familiarity with Burns’ poem ‘The Vision’ in his ‘Lines, Written on the First Anniversary of the Author’s Poetical Inspiration’. In it, Hardie recalls his initiation into verse, at McCargo’s funeral. Visiting his friend’s grave, ‘a female fairer than the summer skies’ rises from the tomb to greet him. Her voice is ‘than Orpheus, sweeter’, and like Coila, Burns’ Muse in ‘The Vision’, she reconfirms the bard in his poetic vocation and his native voice, telling him: ‘Live thou a poet from sweet April day; / In strains melodious from this present hour / Prompted by me thy native song shall pour / To sooth the woes entail’d on human nature, / And banish misery far from ev’ry creature. / By me supported, thou shalt never quail / To envy, burning with a rancorous tale; / By thee o’erthrown shall dark assassins lie, / And grovelling cowards bite the dust and die. / With powerful satire I will point thy pen, / To when fierce factions’ faithless master-men;— / To quench the demagogue’s incend’ary fire. / For sweet philanthropy first tun’d thy lyre. ~ Hardie’s unswerving support for Lord Lonsdale is principally informed by an admiration of his philanthropic interests. His ‘Lines, On the Celebration of the Right Honourable The Earl of Lonsdale’s Birth-Day’ is the first of two birthday poems written for Lonsdale, in 1836 and 1837. Its occasion is the scene of its first public reading, in the dining rooms of the Hensingham Inn, in which Lonsdale’s supporters and employees had gathered, as they did every year on December 29, to toast his birthday. Elsewhere in Cumberland and neighbouring Westmoreland, similar celebrations were taking place: The Cumberland Pacquet noted of the 1838 festivities that ‘at all these places the meetings were kept up with great spirit and glee, and all present were delighted with the manner in which the evening was spent.’ Hardie’s poem opens with a familiar pitch for patronage, and its syntax and the metre are, for a self-consciously humble offering, aptly awkward. Hardie asserts Lonsdale’s masculine supremacy as the ‘noblest chieftain of the noblest line’, but he always deploys the power of the artfully artless verse that is the labouring-poet’s stock-in-trade, making peace, petitioning for protection and influence, not awed by sublime magistracy but forging relations of ‘love’. Here, those who love Lord Lonsdale can gather without being harangued by the many ‘vile traitors’ who oppose his Lordship’s paternalistic values. ~ Sources: Tim Burke, ‘“Yet tho’ I’m Irish all without, I’m every item Scotch within”: Folk Poetry and Self-Fashioning in 1790s Ulster’, JCSJ, 22 (2003), 35-49, and ‘Lord Lonsdale and His Protégés: William Wordsworth and John Hardie’, Criticism, 47, no. 4 (Fall 2005), 515-29; Blair, PPP (2019); Mitchell. [—Tim Burke]
Hardie, John (b. 1849), of Gamrie, Banffshire, the son of a day-labourer, worked as a cow herder from the age of eleven, after his education had ceased. He independently developing a love of reading in his teens. At the age of 20 he took a two-year apprenticeship as a gardener, working on a number of estates until 1890 when he moved to Brechin, Forfarshire (Angus), and worked as jobbing gardener, before finding permanent employment as a gardener to a ‘gentleman’ there. Edwards records that Hardie had always been interested in music and ‘often amuses himself in his leisure time by composing and harmonising pieces’. ‘About 1874’, he continues, ‘he became fascinated by the poems and articles from the pen of “The Vicar of Deepdale”’. This was the Revd. Alexander Lamont (b. 1843), a schoolmaster, essayist and poet who contributed to journals including the Glasgow Weekly Herald, Chambers’ Journal, and the People’s Friend where he published his ‘Thoughts from Deepdale, by the Vicar’, painting an idyllic picture of ‘one of our sweetest English seaboard counties’ in ‘rambling thoughts’, collected as Wayside Wells; or, Thoughts from Deepdale (London, 1874): for more on Alexander Lamont see Edwards, 3 (1881), 291-8. Hardie corresponded with Lamont, and Edwards implies that these exchanges awoke the interest in writing verses he had harboured since childhood. In his Brechin years he wrote a lot of poetry and contributed to the Brechin Advertiser and other newspapers. Edwards selects four of his poems, ‘Only Lent’ (on life being temporary), ‘O Winter Days’, ‘The Old Mill Wheel’ and ‘I Am Dreaming, Often Dreaming’. Hardie published one volume, Sprays from the Garden (Brechin: D. H. Edwards, 1898). ~ Sources: Edwards, 15 (1893), 351-3. [S]

Hardy, William (fl. 1737), of Oxford, a groom, published Poems on Several Subjects by... a Poor Groom at Oxford (no imprint, ? Oxford, 1737), 36 pp. The copy in the Bodleian Library, Oxford, has recently been reprinted in the Gale ECCO Print Editions series (2010). The author’s Preface describes ‘his Circumstances’ as ‘being very Mean and Poor’ and write of his ‘having a Family to maintain’. Having being ‘at last vastly Importun’d by a Friend or Two’ to bring his poems ‘to Publick View’, he has done so, ‘trusting to Fate, and to those that sill be so propitious as to Encourage a Natural Genius, in one that is so far from being a Scholar, that he can scarce distinctly Read an English Book’. These are familiar strategies of self-presentation, but as such are very early: Stephen Duck (qv) seems to be the likely influence on the style of this self-presentation (and perhaps on the occasional dig at women). The poems are in heroic couplets like Duck’s, and the subjects are unexceptionally ‘occasional’, with possible echoes of Duck here and there. The titles are: ‘Diligence and Sloth’, ‘On the Author’s being Pro-Porter, and Resigning’, ‘In
Praise of a Crop Mare, ‘On the Gossiping Women at his own Child’s Christening’, ‘In Praise of Good Ale’, ‘On his being left in Care of Two Dogs’, ‘On Himself and Another, finding a Gentleman’s Watch’, ‘On his Finding a Drunken Man, as he Rode out’, ‘On a Jobation from his Wife, for Sitting-up at Night to Study’, and ‘On his Stirrup Breaking’. (A crop-mare is a horse with distinctive markings, and a jobation is a tedious telling-off.) There are apparent links with the university in the ‘pro-porter’ and the ‘lost watch’ narratives, so the lack of an imprint or subscription list (the book has only a half-title, as Foxon notes) could perhaps be explained by some member of the university having had it unofficially or informally printed for the author. – Sources: Dobell (1933), 2946; Foxon, 328; reprinted text as cited. [C18]

Hargrave, Hugh Dunbar (1854-83), of Parkhead, Glasgow, the son of a yarn dyer, left school at ten to work in a dye works and was later a bricklayer. He published Poems, Songs and Essays (Glasgow, 1886). – Sources: Edwards, 2 (1881), 139-40 and 9, xx; Reilly (1994), 211; NTU. [S] [T]

Hargreaves, Edith (b. 1918), of Burnley Wood, Burnley, Lancashire, a cotton mill worker, a Lancashire dialect reciter for many years, latterly (from 1973) a written dialect poet. Her poems include ‘Reytch mi, fetch mi, carry mi, bring mi’, published in Cheyp, 13. – Source: Cheyp (1978), 13 and 72. [OP] [T]

Harkness, James (fl. 1846-50), of Edinburgh, published the following poems in the Chartist periodical, the Northern Star: ‘The Chartist Exiles’, 20 June 1846; ‘Song’ (‘Let princes and potentates talk of their grandeur’), 4 July 1846; ‘The People’s Jubilee’ (Tune: ‘Donald Cord’s come again’), 15 August 1846; ‘Song’ (‘The millions toil—the millions starve’) (Tune: ‘A Man’s a Man for a’ that’) (by Robert Burns, qv), 24 April 1847; ‘Song—For the Emancipated’, 5 June 1847; ‘The Spirit’s Flight’, 21 July 1849; ‘A Voice from the Bastile’, 28 July 1849; ‘A Rural Home for Me’ (also published in the Democratic Review), 1 December 1849; ‘December’, 29 December 1849; ‘A Voice from the Ocean. John Mitchel to his Country, 26 January 1850 (on John Mitchel, the Scottish Chartist leader), and ‘The Popular Prints’, 25 May 1850. – Sources: Northern Star, as cited; Sanders (2009), 263-4, 267-8, 277-80. [CH] [S]

Harman, Matthew (b. 1822), of Scarborough, Yorkshire, went to sea with the Scarborough fishing fleet in his youth. He published Poetic Buds (second edition 1865, revised edition 1874), Wayside Blossoms (1867, revised edition 1883), and A
Wreath of Rhyme (Scarborough: James Ainsworth, 1871). ~ Sources: Reilly (2000), 206-7; NTU.

(?), Harney, (George) Julian (1817-97), George Harney, of Kent, later an activist in Sheffield, a Chartist and journalist, founder and editor of The Red Republican and The Democratic Review (1849-50). The son of a seaman, he was born in Deptford, attended the Boy’s Naval School at Greenwich, and then worked as a shopboy, employed by Henry Hetherington, the editor of The Poor Man’s Guardian. A ‘physical force’ Chartist, Harney was very much on the radical side of the movement. He was imprisoned several times for selling an unlicensed newspaper, and was one of 58 Chartists arrested and tried at Lancaster Castle in March 1843. Although he is not primarily remembered as a poet, he published at least three pieces of verse in the Northern Star: ‘Song for the Chartists’ (‘Britannia’s sons, arise, arise’), and ‘Hail! Noble O’Connor, our chieftain, we’ll greet thee’ (both signed ‘G. J. H.’), 15 October 1842, and ‘All Men Are Brethren. A Song for the Fraternal Democrats’, 19 September 1846. DLB give a very full primary and secondary bibliography for Harney. ~ Sources: Northern Star, as cited; G. D. H. Cole, Chartist Portraits (London: Macmillan, 1941), 279-82; Kovalev (1956), 125-82; Scheckner (1989), 156, 333-4; Schwab (1993), 193-4; Roberts (1995), 68; DLB, X (2000), 81-92; Price, Rebels (2008), 47-8, 69; Sanders (2009), 247, 265; ODNB; Wikipedia, Spartacus Educational, and other online sources. [CH]

Harper, Francis (b. 1865), of Feughs Glen, Aberdeen, a farm worker, published poems in newspapers. ~ Sources: Edwards, 6 (1883), 344-7. [S]

Harri, Edward (1752?–1837), of Penderyn, Brecknock, a weaver, poet, and Unitarian. Two Welsh poems survive, ‘Galargan ar ei ei wraig’ and ‘Cynghorion idd ei ŵyr’. ~ Sources: DWB. [T] [W]

Harris, John Alfred (1820-84), John Harris, of Camborne, Cornwall, a copper miner and son of a miner, and a Methodist lay preacher. Born on 14 October 1820 at Bolenowe, Camborne, on a row of houses known as Six Chimneys, he was the son of John and Kitty Harris, who had married earlier in the year. Among his siblings were a brother, William, who would emigrate to America in 1845 to work in the lead mines of Wisconsin, and a sister who died when he was very young. His father was a miner and smallholder, a Methodist. His paternal grandmother Joan grew herbs and kept goats, the grandfather was Ben Harris. His grandson’s list of
early reading is similar to that John Clare (qv) experienced: Goody Two Shoes, Jack the Giant Killer, Little Red Riding Hood, Sally Meanwell (Newman, 3). Local folk tales were as memorable as they had been for Clare, too. He learned to read and write at a dame school at Troon chapel run by Dame Penpraze, then with a man called Reed, whose cruelty drove his parents to find an alternative, which they did in the form of a disabled ex-miner called Roberts. At his compassionate if limited school Harris first began experimenting with verse. At nine he left to work with his farmer uncle, George Harris, and did some mineral prospecting with a tin-streamer (i.e. a sifter of tin from gravel deposits in streams) named Walters and ‘learned to distinguish minerals by their colours and signs’ (Newman, 6). At ten he became a miner, firstly as a surface worker at Dolcoath mine, as a prelude to going underground to work with his father, which he did two years later. Teased by his fellow young surface worker for his lack of clubbability (cf. Alfred Williams, qv, in the Swindon Railway Factory), Harris was able to win them over by declaiming improvised verse from the top of an upturned barrow or a pile of minerals. ~ He would mine underground for the next 25 years, in the 2,000 feet depth of Dolcoath mine, working by candlelight and with few safety considerations. During this time he was encouraged to develop his reading by Revd. John Bull, Vicar of Treslothan, and read Byron, Milton and Shakespeare. Poetry remained his love, and like John Clare he write on grocery wrappers, while like Joseph Skipsey (qv) he used materials to found in a mine—slate, iron wedges, to scratch out his rhymes, with blackberry juice for ink. ~ At sixteen he became a Sunday School teacher. One of the many effects of his deep engagement with Wesleyan Methodism was that it led to his earliest publications in the Wesleyan magazine, including a tribute on the deaths of some miners and a poem called ‘The Story of Robin Redbreast’. His reading at this period included John Bunyan, Thomas Campbell’s American epic, Gertrude of Wyoming (1809), as well as poetry by Henry Kirke White (qv) and Robert Pollok (1798-1827). Reacting against the darkness and danger of the mine he grew to love nature and the outdoors, including a sort of bower he found in which to write poetry, and especially the 738 foot hill of Carn Brea, a place he associated with the Druids and the romance of history. Newman calls it ‘a recreation ground for the weary tinner’ (26), and it would provide the title and central image of one of his collections. ~ Having failed in his proposal to his first love, Eliza Philips, on 11 September 1845 Harris married Jane Rule of Troon, a milliner, the daughter of a miner and smallholder, at Camborne parish church, and went to live in Troon, where he would reside for the next 12 years. A daughter, Jane, was born on 1 April 1846. That summer Harris got £200 from a rich seam of ore, and was able to start
building them a house at Troon Moor. They moved in in March 1848. Another daughter, Lucretia, was born in 1849, but died of pneumonia at the age of six (she is buried with her father). With support from a number of influential people in the local Methodist community Harris’s first volume was published in 1853. ~ In 1857 Harris’s first son, James Howard Harris, was born. In the same year Harris left the mines and found a position as a scripture reader at Falmouth. He would work as a scripture reader and a missionary for the Scripture Readers’ Society for the rest of his life. In 1860 his second volume came out, including the poem ‘The Mine’, his fullest and most important work on the grim, heroic, unforgiving industry he had spent his best years pursuing. ~ Harris had corresponded with the Barnstable postman poet Edward Capern (qv) who came to see him the same year. Harris was also good friends with William Catcott (qv), ‘The Baker of Wells’, and Newman (75-7) described how Catcott in 1963 ‘sent him a clipping from a newspaper announcing a poetry competition to mark the tercentenary of Shakespeare’s birth, April 23rd 1864’. Since Shakespeare had always been his hero, Harris was ‘roused’ by this. It took him two nights and a lot of discussion about it with his wife, but he won the prize of a gold watch, and the poem was published, ‘An Ode on the Tercentenary of the Birth of William Shakespeare, April 12th 1864, Prize Poem’. Although he was unable to make the journey to Coventry (where the competition was organised) for the civic ceremony, he did soon afterwards make a pilgrimage to Stratford, visiting Bristol, Clifton, Hereford, Worcester, Gloucester, Malvern and Birmingham on the journey. Bristol inspired his poem on Thomas Chatterton (qv), ‘The Monument of Chatterton’ (‘The shining ice had bridged the pool’), published in Shakspere’s Shrine (London, 1866), reprinted in Wayside Pictures, Hymns, and Poems (1874). Indeed the journey produced a ‘spate of poems’. The following year he wrote a poem to Catcott on his birthday, 28 February (Newman, 80-84), and Catcott would variously reciprocate, with ‘An Ode to John Harris, the Cornish Poet’ (1870), and for his son, ‘Dear Little Alfred, Youngest Son of John Harris the Cornish Poet’ (1868). ~ Harris died on 7 January 1884 of asthmatic lung problems, no doubt originating in his years of mining and exposure to toxic minerals. He is buried in Treslothan churchyard next to his daughter Lucretia. He was much influenced by Quakerism in the later part of his life, reflected in the epitaph on his tomb, ‘Blessed are the peacemakers, for they shall be called the children of God’ from the Sermon on the Mount (Matthew 5:9). ~ He published altogether some fifteen collections of poetry. they are: Lays from the Mine, the Moor, and the Mountain (London, 1853), which went to an extended second edition in 1856; The Land’s End, Kynance Cove, and Other Poems London, 1858); The Mountain Prophet, The Mine, and
Other Poems (London: Alexander Heylin, 1860); A Story of Carn Brea, Essays, and Other Poems (London: Hamilton, Adams, and Co., 1863); Shakspere’s Shrine, An Indian Story, Essays and Poems (London, 1866); Luda (London, 1868); Bulo (London, 1871); The Cruise of the Cutter (London, 1972); Wayside Pictures (London, 1974); Walks with the Wild Flowers (London, 1875); Tales and Poems (London, 1877); The Two Giants, with an autobiography of the author (London, 1878; Monro (London and Falmouth: Hamilton, Adams and Co., and The Author, 1879); Linto and Loner (London and Falmouth, 1881), and Last Lays (Penryn, 1884). He also wrote for magazines, including essays on the land question. In addition he published a detailed account of his life in My Autobiography (London, Falmouth and Exeter, 1882), which includes a photograph of the poet. He also published prose tales, religious pamphlets and more ephemeral writings, largely of a religious nature. ~ Keegan and Goodridge note that the work of the mines and the miner is a ‘recurrent and powerful topic’ in Harris’s poetry, and argue that he represents this work is heroic ways. An example is the poem ‘The Dolcoath Man-Engine’, in his first collection, which ‘celebrates technology, progress, and industrial innovation’ while exhibiting ‘epic qualities in the poem’s imagery’. The ‘heroes’ of his epic are ‘Art and Science, sisters twin, / On Cornwall’s mineral-ground’, and the poet uses classical allusions and imagery to depict the miners. Harris’s longest poem on mining, The Mine (1860), is ‘part sentimental tale, of starving parents and a son forced to emigrate, and part tale of triumph, of virtue, self-help, and hard work rewarded’. His epic style bears comparison with other worker-poet depictions of industry in the period, especially Alexander Anderson’s (qv) heroic portrayals of the great steam-engines and the railway. Although Harris expressed concern that his verse portrayals of mining would lack the precision a historian might bring to the subject, in fact his poetry gives much valuable detail about the winning of tin and copper and what it involved and cost. In The Mine, the miners’ ‘practical intelligence, creativity, and ingenuity are celebrated as what enables his enterprise to prosper’ (Keegan and Goodridge). The skills involved in discovering the copper seams allow for a style of description that is at once practical and poetic, and also allows this deeply religious writer to celebrate the variety of creation: ‘Copper has colours different in the ores, / As various as the rainbow,—black and blue / And green and red and yellow as a flower; / Gold-coloured here, there dimly visible, / Though rich the same in measure and in meed.’ ~ Harris continues to have an enthusiastic readership, at least regionally, and there is a John Harris Society in Cornwall with an online presence. ~ Sources: John Howard Harris, John Harris, the Cornish Poet (London, 1884), by the poet’s son, a very rare book but there is copy in


Harrison, John (1814-89), of Forglen, Aberdeenshire, a herd-boy from the age of eight, later a seaman. He published *The Laird of Restalrig’s Daughter* (1857), and *Three Ballads: The Clipper Screw; Maximilian; Trafalgar* (London, 1869). The latter volume has as a frontispiece a studio portrait of the author dressed as a working sailor, with nautical props, evidently a way selling the nautical image. (There are similar posed studio ‘work’ images in volumes by Alexander Anderson, William Hoyle (1862-1892) and Joseph Skipsey, qv.) ~ Sources: Edwards, 7 (1884), 195-201 and 12, xv-xvi; Reilly (2000), 208; NTU. [S]
Harrison, Matilda (fl. 1890), of Blackburn and Accrington, Lancashire, says that she did not have ‘the advantages of education’. But encouraged by Benjamin Hargreaves and others, she published *The Poet’s Wreath, Being a Selection of Poems* (Blackburn: ‘Express and Standard’ General Printing Works, 1890). Among the many memorial poems in the volume is one to Edwin Waugh (qv). Her poem, ‘An Appeal for the Moorfield Explosion’ (1890), is reproduced among a selection of such mining disaster poems on the Coalmining History Resource Centre (CMHRC) webpage. ~ Sources: NTU; text via archive.org. [F]

Harrison, Susannah (1752-84), of Ipswich, Suffolk, a child of poor parents, who worked as a domestic servant from the age of sixteen, then taught herself to read and write. Harrison was a permanent invalid from 1772. An exclusively religious poet, she published *Songs in the Night; By a Young Woman under Deep Afflictions*, ed. John Conder (London, 1780), which was highly popular and ran through at least fifteen UK and six US editions by the 1820s. (An Ipswich edition of 1788 was published by the notable Ipswich printers and publishers, Punchard and Gerrard.) She also published a broadside, *A Call to Britain*. Harrison was celebrated in her home town of Ipswich, and a memorial stone was recorded as being in Tacket Street Chapel Yard, though I have not located this. ~ Sources: Fullard (1990), 414-18, 557; Landry (1990); Jackson (1993), 145-7; Cranbrook (2001), 202-3; Backscheider (2005), 407; Keegan (2005), 471-3, 488; Nancy Cho, “‘The Ministry of Song’: Unmarried British Women’s Hymn-Writing, 1730-1936’, PhD dissertation, University of Durham, 2007; Backscheider & Ingrassia (2009), 876; LC2, 375-86; DNB; Wikipedia. [C18] [F] [LC2]

Harrison, Tony (b. 1937), of Leeds, Yorkshire, the son of a Leeds baker and his wife Florence; poet. He is also a distinguished playwright and translator, theatre and film director, and an essayist, but Harrison considers that all this work focuses on poetry and so regards himself as a poet, first and last. His poetry has done as much as any single body of writing in English to articulate the conflicts and complexities facing the working-class writer, and his insistence on verse, indeed on formal rhyme and metre, has been a vital aspect of this. In the most effective of his poems, such as the Meredithian sixteen-liners he calls his ‘Sonnets “From the School of Eloquence”’, or his famous 1985 city elegy, *v.*, Harrison is able to articulate political and cultural conflicts, the big issues, often through intimately personal and familial materials. As for his consistent stance on formal rhyme and metre, he told Richard Hoggart in a 1986 television interview, ‘The metre itself is like the pulse. ... I don’t
have the heart to confront some experience unless I know I have this rhythm to carry me to the other side. It’s an existential need, the metrical form, for me.’ (Astley ed., 42) ~ Harrison’s most essential subject has been his own journey as a ‘scholarship boy’ into a cultural world that took him away from his working-class family, his roots. Even at 80 Harrison remains intensely conscious of this schism, and the high price of his entry into the literary world, notwithstanding his many successes as an internationally respected film, theatre and printed poet, a past President of both the Virgil Society and the Classical Association, and the recipient of a number of major prizes and tributes. At a reading he gave on his 80th birthday at Salts Mill, Shipley, in April 2017, he reminded the audience of a foolish, patronising conversation about himself he had once overheard in a theatre bar, the punchline to which was, ‘Yes—and they say he comes from Sheffield!’ The class assumptions still sting, and they feed his art with a spirit of resistance. ~ In addition to his personal-political poems, Harrison has achieved very considerable success as a journalistic poet, a theatre poet, a film poet, and an adaptor of classical and European plays, reflecting the internationalist and multicultural sensibility that sits alongside his Leeds rootedness. The formal classicism of his poetry is offset by a delight in the informal, in popular cultural and linguistic forms, as seen for example in the characterisation and language of his adaptations of The Mysteries, The Oresteia, and the play he built around the surviving fragment of Sophocles satyr-play, ‘Ichneutae’, The Trackers of Oxyrhynchus. In these works, he puts non-classical language into the mouths of the characters, drawing on early northern English linguistic forms in the first two of these, and informal and ‘vulgar’ humour in the third. His lyrical poems, such as ‘A Kumquat for John Keats’, ‘Cypress and Cedar’, or more recently ‘Fig on the Tyne’ and ‘Fruitility’, celebrate sensuous and earthly delights, food and drink and the pleasures of being alive, as a response and even an antidote both to the tragic horror of war and violence that his poetry elsewhere insists on ‘facing up to’, and he firmly resists religious traditions in favour of a humanistic love of life that unflinchingly accepts its strict limits: ‘Life has a skin of death that keeps its zest’, as he puts it in ‘A Kumquat for John Keats’. His poems on the first Gulf War, ‘Initial Illumination’ and ‘A Cold Coming’, spoke powerfully against the war-drums of the British tabloid press, while his later verses on the conflicts in former Yugoslavia, true to his internationalism, kept these events in view for a forgetful and ignorant west. ~ Harrison is neither a tragic nor a comic poet because he insists on reuniting these twin poles in the representation of human experience, whose cultural separation has followed class lines: ‘I played the drunken porter in Macbeth’, recounts one of the ‘School of Eloquence’ sonnets, the

Harriston, William (fl. 1816-28), of Saracen’s Lane, Glasgow, a weaver, soldier, and fisherman, a poet ‘in humble life’, as well as an enterprising and prolific one judging from his output, as listed here. He published Poems, Elegiac, Moral, Humorous, and Descriptive (Glasgow: W. Lang, 1816), Poems on Several Occasions (Greenock: Printed in the Herald Office, 1817, two editions), a pamphlet of ‘lively poems in Scots and English on local themes’ (Blair), Poems and Songs, on Various Subjects (Paisley: J. Neilson, 1817), Poems and Views of the City of Glasgow and Its Environs: In a Series of Poems and Epistle, Descriptive and Sentimental (Glasgow: A. Napier, 1818), Poems (Glasgow, 1819), Review of the Steam-Boats on Clyde (Glasgow: printed for the author, 1819), a brief selection of songs, Wallace: or the Knight of Ellerslie (Glasgow: D. Mackenzie, 1819), The City Muse; or, Original Poems, in Scotch and English (Glasgow, 1820), Poems Dramatic and Lyric (Glasgow: Hutchison and Son, 1822), a pamphlet, including the dramatic poem, ‘The Fortunate Ploughman’, William Wallace and Earl Percy: A Tragedy (Glasgow: Thomas Duncan, 1822), a
pamphlet; *The King’s Arrival; Or, The Crowded Metropolis: Containing a Dramatic Sketch, and Other Poems, Occasioned by His Majesty’s Visit to Scotland, in August, 1822* (Glasgow: T. Duncan, 1823), and *The City Mirror; or Glasgow in Miniature: A Series of Descriptive Poems, Containing a Review of Some of the Characteristic Features of the City of Glasgow: With Other Pieces* (Glasgow: Printed by W. Lang for the Author, 1824), with ‘lively descriptions of Glasgow in the 1820s’ (Blair). The dedicatory poem in the latter volume, addressed to Professor Walker of the University of Glasgow, tells us that the author was a weaver, soldier and fisherman. Finally, *The Steam Boat Traveller’s Remembrancer: Containing, Poems Descriptive of the Principal Watering Place Visited by the Steam-Boats from Glasgow* (Glasgow: Printed by W. Lang, 59, Nelson Street, for the Author, and Sold at his House, 22 Saracen’s Lane, 1824), a pamphlet publication with an impressive subscription list of local worthies at the back. This was reprinted, possibly by a relative, and possibly in a more substantial format, adding to the title, ‘Including Intermediate Places’ (Glasgow: Printed by Robert Harriston, 29 Jamaica Street, 1828). It was reprinted again in Glasgow in 1975. COPAC lists a ‘Collection of poems and sketches’ 1816-19, and a second ‘Collection of Poems, songs and sketches’, 1816-27’, both held at Glasgow University. Nor, perhaps, does this complete the list of his work, since the title page of *Steam Boat Traveller* (1824) includes ‘The Intended Emigrants’, a work not separately listed above or on COPAC. The printing and publishing credit for this same volume, quoted in full above, suggests that Harriston and his printers (including perhaps a kinsman, ‘Robert Harriston’) were making his work into the basis for a cottage industry, selling the books, which strongly focus on local, topical, leisure and tourist matters, directly to the local and visiting population. The pamphlet publications would be especially popular in this respect, being inexpensive compared with bound books, while the presence of both Scots and English poetry, and of songs, would also serve to make them popular and saleable. ~ Sources: *Steam Boat Traveller* (1824) via Google Books; Blair, PPP (2019); Mitchell, P229, P256; COPAC (Bodleian, Glasgow, and other libraries). [S]

Hart, Alexander Morrison (b. 1853), of Maryhill, Glasgow, a papermill worker, stationery manager. ~ Source: Edwards, 1 (1880), 231-2. [S]

(?) Hart, Samuel (fl. c. 1840), of Kettleburgh, Suffolk, a miller’s son, a shoemaker, quack-doctor and parish verse-maker. He published a *Poem on the Coronation and Marriage of...Queen Victoria* (undated, c. 1840). Hart saw verse-making as very much a part of his regular business. He advertised himself as a ‘Curer of bunions, scab
heads, rheumatism, scrofula and various other complaints incidental to the human frame’, adding ‘Poems and Pieces composed and arranged for all occasions’. And if the cure failed, as Sarah Doig points out, he’d be happy to compose you an epitaph for your tombstone. She quotes from one such from the local cemetery, composed for Hannah, the wife of William Farthing, who died in 1854: ‘Her last words when on her deathbed lie, / She spoke plain and not bewilderin: / She said dear husband I must die; / Pray provide for my poor children’. ~ Source: Cranbrook (2001), 204; Sarah E. Doig, The A-Z of Curious Suffolk (Cheltenham: The History Press, 2016); general online sources.

Harte, Laurence (b. 1863), of Clonroche, County Wexford, a police sergeant in the Royal Irish Constabulary. He had poems printed in several Irish papers, and has two poems included in Paul (1894), Vol. 2. ~ Sources: as cited; O’Donoghue (1912), 186. [I]

Hartley, Elizabeth (b. 1844), of Dumbarton, a gardener’s daughter, a sickly child who left school at eight and was self-taught, committing poems to memory from an early age. She published The Prairie Flower, and Other Poems (Dumbarton: Bennet Brothers, 1870). Her poems create a ‘strange, allegorical landscape’ (Bold) and include ‘some interesting poems on political topics as well as usual pastoral, songs etc.’ (Blair). ~ Sources: Macleod (1889), 181-6; Bold (1997), 254-5; Reilly (2000), 209; Blair, PPP (2019); Mitchell, P223, P229. [F] [S]

Hartley, John (1838-1915), of Halifax, Yorkshire, a pattern designer of worsted goods. He wrote in the Halifax dialect, and made a ‘really substantial income’ from dialect writing. He later worked in America as a small businessman. Hartley published Yorkshire Lyrics: Poems Written in the Dialect as Spoken in the West Riding of Yorkshire, To which are added a selection of Fugitive Pieces not in the Dialect (London: W. Nicholson, 1898). He has four Yorkshire dialect poems in the England anthology: ‘Wayvin’ Music’, ‘To a Daisy’, ‘Bite Bigger’, and ‘Give ‘Em It ‘Ot’. Bite Bigger, which he originally sold as a penny broadsheet throughout the West Riding, tells of hurrying through town to work, and only having tuppence to give to a poor beggar. Hartley wrote a great deal about the poverty of his district, in both poetry and prose. He edited the popular Original Illuminated Clock Almanack from 1866 (Moorman, and K.E. Smith in the Introduction to England give 1867) until his death in 1915, when Walter Hampson (qv) took over. Hartley wrote a number of books about his character ‘Sammywell Grimes’, who ‘has a series of adventures and
Harvey, William (b. 1874), ‘Sterlini’, of Stirling, the son of a coach painter who died when William was three months old. He was apprenticed to a hatter at eleven, completed his apprenticeship but then moved to another trade, becoming a carriage-trimmer in a large carriage-building enterprise in 1889. After winning an essay competition connected with the Boys’ Brigade, he began contributing verse, as ‘Sterlini’, to The Stirling Sentinel, where he also published ‘a series of articles in prose and verse, mostly of a legendary character, entitled “Scottish Lays and Legends”’ (Edwards), and other materials. In 1892 he won another essay competition for an essay on ‘The Scottish Covenants’. As Edwards puts it, ‘Mr Harvey’s poems, like his prose, very frequently have for their theme the scenes and traditions of his native land.’ Edwards prints two samples of his poetry, ‘The Dying Pilgrim’ and ‘The Scottish Clans’, the latter sub-titled ‘(Written at the Gathering-Stone of the highland army on the field of Sherriffmuir)’. ~ Source: Edwards, 15 (1893), 403-6. [S]

Hatton, Ann Julia or Julia Ann (1764-1838), ‘Ann of Swansea’, née Kemble, her other married name being Curtis, poet and novelist. She was born in Worcester into a theatre family. She was congenitally lame, and later scarred by smallpox. She received little education, and claimed to have been neglected and abandoned by her (middle class) family. In a sometimes tempestuous life, she married a C. Curtis (who died in 1817), in a union that proved bigamous, and she was abandoned by Curtis (though she published her first volume of poems as ‘Ann Curtis’). She became an apprentice mantua maker. A newspaper advertisement in 1783 accusing her family of neglect, solicited donations for her relief. She lectured at James Graham’s ‘Temple of Health’. She attempted suicide by poison in Westminster Abbey. And she was working in a bagnio in 1789, when a press report indicates that she was accidentally shot in the eye. Hatton married William Hatton in 1792 and travelled to America, where she addressed the New York Democratic Society and wrote the libretto for an opera, ‘Tammany, or, the Indian Chief’ 1794, but they returned to Britain and settled in Swansea in 1799, and purchased and ran a bath house. Hatton was involved in the theatre in Swansea and was well-received in several roles, despite her physical disabilities. When William died (1806), Hatton
ran a dancing school in Kidwelly. She returned and settled in Swansea in 1809, and claimed to be receiving financial assistance from her family on condition that she not come within 100 miles of them. Hatton died in relative isolation, and though she was brought up a Protestant, ‘it is said that she died a Catholic like her father’ (ODNB). She published numerous novels, and the poetical volumes Poems on Miscellaneous Subjects (1783), and Poetic Trifles (1811). In 1832 she sought a subscription for a third volume, to be titled Fifty-Two Poetic Cumaean Leaves. Predicting the Destiny of Ladies and Gentlemen, untraced. ~ Her forgotten first novel, Cambrian Pictures, or Everyone has Errors (London: E. Kerry, 1810), has recently been reprinted in the ‘Welsh Women’s Classics’ series, with a very useful introduction by Elizabeth Edwards (Dinas Powys: Honno Press, 2021). ~ Sources: OCLW (1986); Gramich and Brennan; Brennan (2003), 42-62; ODNB. [AM] [C18] [F] [W] [—Katie Osborn]

Hatton, Edmund (b. 1844), of Bradford, Yorkshire, has two Yorkshire dialect poems in the England anthology: ‘Fettlin’ Neet’ and ‘Poor Barns’, and two in Holroyd including ‘Ahr Maggie’. Hatton writes autobiographically of poverty and hardship and from the evidence of his poetry seems to be a working man. ~ Sources: Holroyd (1873), 12, 75-6; England (1983), 31, 40.

Hawkins, Susannah (1787-1868), of Ecclefechan, Dumfriesshire, a blacksmith’s daughter who received no formal education, worked as a cattle herder and dairymaid, and later making her living tramping in southern Scotland and northern England selling her verses. John McDiarmid, newspaper editor and proprietor of the Dumfries Courier, published her volumes for free and she sold them door to door for fifty years, travelling as far south as Manchester. ~ Hawkins published The Rural Enthusiast, and Other Poems (London, 1808), Poetical Works (Dumfries, 1829), and The Poems and Songs of Susannah Hawkins (Dumfries: Printed by John McDiarmid and Co., for the author, ten volumes, 1839-61). Her poems include ‘To the Honourable Lady Jane Johnston Doublas’, ‘A Hymn’, ‘To Mrs. M.’, ‘On the Death of James Steward, Esq.’, ‘To F. C. Professor of Chemistry’, ‘On a Ship That was Overturned at Tynemouth in a Storm’, ‘Satan and Falsehood’ and, perhaps most ambitiously, ‘Art and Nature’. She ‘writes in broadside style in Scots and was a famously “bad” poet’ (Blair) under the traditional critical ranking system. ~ Sources: Miller (1910), 238-41; Jackson (1993), 150; Meehan (2008), 72-86; Blair (2019), 16; Blair, PPP (2019); DNB; Mitchell, P228, P257; information from Florence Boos. [F] [S]
Hawkins, Walter Thomas (b. 1855), of Tilbury, Essex, moved to Annan, Dumfriesshire in childhood, and was later a manufacturer in Huddersfield. He published *Bolter’s Barn* (1888), prose works and magazine poems. ~ **Sources:** Miller (1910), 313-14. [S]

Hawthorn, John (fl. 1779), of Bainbridge, Northern Ireland, a linen weaver who enlisted in 1778 and served as a soldier in the Inniskilling Regiment. He published *Poems, By John Hawthorn, Light Dragoon in the Inniskilling Regiment* (Salisbury, 1779). Lonsdale includes his poem ‘On his Writing Verses’, and an extract from his poem ‘The Journey and Observations of a Countryman’. ~ **Sources:** Lonsdale (1984), 653-6; ESTC. [C18] [T]

Hay, Alexander (1826-after 1901), of Newcastle upon Tyne, an apprentice cabinet-maker, ship’s carpenter, tutor, journalist, songwriter and letter writer who had a ‘roving and many-sided career’ (Allen). In 1856 he contributed to the *Northern Poetic Keepsake*, and he would continue to write poems. His poems include many Geordie dialect verses, such as ‘Illektric Leet’ (1880), written for Swan’s famous Newcastle invention, and ‘The Dandylion Clock’ (‘When wor aud toon was the aud toon, / Wi’ mony a grassy nyuk, / And posies ivvorewhere adorn’d / It like sum pikter-byuk’). Other poems include ‘Sunderland’, from 1895, which reminisced on the passing of the wooden ships: ‘O those were the times, my masters! when the port / Purse-proud of bird-beaked craft of pine and oak / As marvellous as business of beehive / But now, today, that energy is dead’, and ‘Tynesider’s Ode to Sunderland’ (1901). ~ **Sources:** Allan (1891), 560-4; *British Newspaper Archive*.

Haynes, Lemuel (1753-1833), a servant and farmer in Massachusetts, had an African father and a white mother. He fought in the Revolutionary War, enlisting at the age of 21, and later became a preacher and congregational minister. He married a whiteschool teacher, Elizabeth Babbit, in 1783 and they had ten children. ~ His poems were circulated in manuscript, but not published until the 1980s. He wrote major poems on ‘the Battle of Lexington’ and The Death of Mr Asa Burt’, both written in numbered quatrains. He also wrote prose, including a significant anti-slavery essay, ‘Liberty Further Extended’. ~ **Sources:** Basker (2002), 229; John Saillant, *Black Puritan, Black Republican: The Life and Thought of lemuel Hynes, 1753-1833* (Oxford: Oxford University Oress, 2002); general and online sources.
Haynes, William (fl. 1869–71), of Devonport?, a cadet bandsman on HMS Phoebe. At a time when ‘all officers and cadets were required to keep a log during their voyages’, he published *My Log. A Journal of the Proceedings of the Flying Squadron. Dedicated to Captain Bythesea* (Devonport: Clarke & Son, 1871), a verse-record of a voyage around the world, from Britain to Australia via South America, returning via Japan and the Pacific. The work is dedicated to Captain Bythesea, V. C., R. N. There is a drawing of the author as a frontispiece. According to his introduction it was first published in Melbourne, where ‘thousands of copies’ were purchased there and in New Zealand. He also cites in his defence as a writer of verses the Latin tag ‘Poeta nascitur non fit’, a poet is born not made, words also engraved on the tombstone of John Clare (qv). ~ **Sources:** John Hart, catalogue 69, item 145. [AU]

Head, Katherine (bap. 1795 d. 1838), ‘K. H.’, of Kirkdale, Liverpool, a sailor’s wife, poet, translator and novelist. She published *Sketches in Prose and Poetry, by K.H.* (London: Smith, Elder & Co., 1837), and *The Seven First Cantos of the Messiah; A Poem, by Friedrich Gottlieb Klopstock: Translated [from the German] into English verse* (1826). *Rybrent de Cruce*, a novel published in 1829. *Sketches* was published by subscription, and the author expresses gratitude towards a Mrs Muspratt. Head laments that the death of a sailor does not bring an annuity to his widow as the death of a soldier would. However, it is unclear whether she is struggling herself, writing to support sailors’ widows, or both. She appears fairly learned, having travelled with her husband and knowing several languages; the book alternates verse and prose and includes accounts of experiences in Ireland, from riots to the kindness of peasants, and comment on what life is like for sailors and their wives. ~ **Sources:** as cited; Samuel Halkett, *Dictionary of Anonymous and Pseudonymous English Literature* (New York: 1971), V, 236. [F] [—Dawn Whatman]

Heany, James (fl. 1738), of Oxford, a bookbinder, author of *Oxford, the Seat of the Muses, a Poem by J. H., to which are added some original Pieces by the same Hand: with a Preface giving Some Account of the Author* (Oxford: Printed by L. Litchfield for the Author, 1738, Dobell 2956). This is a 14-page book whose preface and the other poems suggests someone who has travelled in the west country and has probably lived in Dublin, though he now works as a bookbinder, ‘settled to business with Mr Broughton’. The first line of the main poem (an eight page descriptive poem of the beauties of Oxford), ‘Could my Hibernian Muse but soar on high’, evidences an Irish origin. The poem is dedicated ‘To the Learned Governors of the University of Oxford’. ~ **Sources:** Dobell (1933), 2956; text via Google books. [C18] [I]
Heath, George (1844-69), of Gratton, Staffordshire, known as ‘The Moorland Poet’ and ‘The Invalid Poet’, was educated at village school, and worked on his father’s farm, then as an apprentice builder. He published two slim volumes: *Preludes* (1865; second edition, 1866, as *Simple Poems*), and *Heart Strains* (1866). Both were printed locally, the latter by Mr Hallowes of Leek. Heath died of consumption at the age of 25. His work was gathered as *The Poems of George Heath*, selected and arranged by J. Badnall, with a memoir by F. Redfern, a memorial edition (1870; second edition 1880). His gravestone is in Horton churchyard. ‘Death and the frustration of unfulfilled ambition are the two major themes of his poetry, and the epitaph on his gravestone reveals his own belief that his work would be forgotten: “His life is a fragment—a broken clue—/ His harp had a musical string or two, / The tension was great, and they sprang and flew, / And a few brief strains—a scattered few—/ Are all that remain to mortal view / Of the marvellous song the young man knew’’ (Patrick Regan, email to the present editor, 2002). ~ *Sources:* Poole & Markland (1928), 254-60; Maidment (1987), 19; information from Patrick Regan and the George Heath web page; additional links via the Shropshire and Staffordshire county web pages; NTU.

Heath, Noah (b. c. 1780), of Sneyd Green, Stoke-on-Trent, Staffordshire, an operative potter, later a modeller and moulder, paralysed by an operation following a dog-bite. He published *Miscellaneou Poems*, I (Hanley: James Amphlett, 1823) and II (Burslem: S. Brougham, 1829). ~ *Sources:* Poole & Markland (1928), 131-2; information from Patrick Regan.

Heaton, William (1801-70), a handloom weaver of Halifax, Yorkshire. He was a carpet weaver for Messrs Crossley’s of Halifax for eight years (his second volume is dedicated to John Crossley), and later keeper of the People’s Park;. He published *The Flowers of Calder Dale* (1847), and *The Old Soldier, The Wandering Lover and Other Poems, together with a sketch of the Author’s Life* (London, 1857). ~ *Sources:* *Athenaeum*, 21 August 1858, (review); Holroyd (1873), 50-1, 70-1; Andrews (1885), 79-81; Thompson, (1963, 2013), 324; Vicinus (1974) 141, 149-51, 169, 177; Vincent (1981), 124-5, 183; Burnett et al (1984), no. 317; Maidment (1987), 344-7; LC5, 205-20. [LC5] [T]

(?) Heavisides, Edward Marsh (1820-49), of Stockton-on-Tees, County Durham, a printer and poet who died young of cholera. He published *Songs of the Heart* (1945),
and posthumously published was *The Poetical and Prose Remains*, ed. Henry Heavisides, ‘Author of “The Pleasures of Home”’ (London: Longmans, 1850), with a list of subscribers mainly from the North-East, and two tributary poems, ‘A Tribute to the Memory of Edward Marsh Heavisides; by T. J. Cleaver (Thomas John Cleaver, qv, who is also the subject of a sonnet in the book), and ‘To the Memory of Edward Marsh Heavisides’ by George Tweddell. It was printed in Stockton. The first section comprises five short chapters on the writings of Charles Dickens. The editor, Henry Heavisides, was the poet’s father, and himself a published poet as he makes clear. ~ Sources: as cited; information from Bob Heyes.

(?) Hebenton, Edward (1842-87), of East Memus, Tannardyce, Forfarshire, the youngest of a large family, who followed the others into ‘an early apprenticeship to toil’, but physical weakness drove him to clerical work and a solicitor’s apprenticeship, later working as a Clerk at Register House, Edinburgh. ~ Sources: Edwards, 7 (1884), 53-6. [S]


Heggie, John (b. 1859), of Scotlandwells, Kinross, the son of a small farmer who died when his son was fifteen. He worked as a clerk in Glasgow. ~ Sources: Edwards, 7 (1884), 318-21. [S]

Hemingway, John (fl. 1764), of Halifax, Yorkshire, a shoemaker poet, published a magazine poem, addressed as from a fellow worker to James Woodhouse (qv), and dated 1764: ‘Verses addressed to James Woodhouse, By a Brother Craft’, published in *Lloyd’s Evening Post*, no. 1072, 23-25 May 1764. ~ Sources: journal as cited; information from Steve Van-Hagen. [C18] [SM]

Henderson, Daniel M’Intyre (b. 1851), of Glasgow, a wholesale draper. He emigrated to Baltimore, worked as a book-keeper, and published poems in local Scottish and US newspapers. ~ Sources: Ross (1889), 90-7; Edwards, 6 (1883), 115-20 and 12 (1889), 140-45 (this looks like an accidental duplication by Edwards: he does the entry twice, quite differently and largely using different poems). [S]
Henderson, Duncan (d. 1832), of Paisley, a grocer and correspondent of William Cobbett, and a poet. ~ **Sources:** Brown (1889-90), I, 121-26. [S]

Henderson, Fred (1867-1957), of Norwich, a clothier’s son, socialist activist, poet and songwriter, and journalist. He published several books of verse, including *Alice and Other Poems* (London, [1884]), and *By the Sea and Other Poems* (second edition, London: T. F. Unwin, 1892). His poems, including ‘Song of Springtide’, also appeared in anthologies. He has been described as ‘one of the few workers who provided songs for the [socialist] movement’. ~ **Sources:** Chris Waters, *British Socialists and the Politics of Popular Culture 1884-1914* (Stanford, 1990); main text cited via [www.archive.org](http://www.archive.org); not in ODNB but he has a Wikipedia entry.

Henderson, James (fl. 1844), of Glasgow, published three poems in the *Northern Star*: ‘Stanzas to Freedom’, 16 March 1844; ‘Hope On’, 1 June 1844, and two ‘Sonnets’: ‘To the Stars’, 22 June 1844. ~ **Sources:** Sanders (2009), 253-4. [CH] [S]

Henderson, James (b. c. 1850), of Edrim Glebe, County Donegal, the son of Andrew Henderson, for many years a jeweller and general merchant. He printed poems in *The Derry Journal, Derry Sentinel, Donegal Independent, Belfast Weekly News*, and other newspapers. ~ **Sources:** O’Donoghue (1912), 190. [I]

Henderson, William (b. 1831), of Biggar, Lanarkshire, a compositor for the publishing company Constable in Edinburgh, and later worked in London. Some of his poems are included in Edwards. ~ **Sources:** Edwards, 7 (1884), 278-84. [S]

Henrietta, Frank (1837-83), of Glasgow, the son of a home-working handloom weaver who died when he was five, leaving a mother of four (seven others had died in infancy or childhood). Edwards writes that Frank was ‘at a tender age sent to the “ca’in’ o’ pirns”’, that is he was given the job of filling weaver’s bobbins (*DSL*, ‘pirn’, n.1,1,1, (22)), a task generally reserved for the old and infirm and for small children. An older brother taught him to read, and he was able to join a circulating library before he was ten. He then worked as a barber’s boy for a shilling a week, eventually completed his apprenticeship in this trade, after which he went ‘on the tramp’ (Edwards), working in England before enlisting in the East India Local Forces. He fought on the North-Western Frontier in the aftermath of the Indian Mutiny. He returned to England in 1869, and then to Airdrie to resume his old profession as a hairdresser, which he continued until his death. Henrietta wrote
a series of ‘Short Tales by an Old Soldier’ and also wrote sketches and poems for the newspapers. He had begun writing poetry in 1873, and published a collection, *Poems and Lyrics* (Airdrie: Baird & Hamilton, Advertiser Office, 1879) which was well received. Some of his songs were set to music and published in the *Academy Vocalist*, the series of musical primers printed by Swan & Sons, London in the period (they are often undated). Edwards prints four verses in English or Scots, ‘It’s Not Enough’, ‘I Dearly Lo’e’, ‘Bonnie Jean’ and ‘A Wish’, while Knox also prints ‘I Dearly Lo’e’, along with ‘A Poet’s Lament’, ‘Wanted to Know’, and ‘The Death of Hapless Willie McKay’, his elegy and tribute to ‘one of Airdrie’s sweetest songsters’ (William McKay, qv). ~ Sources: Edwards, 5 (1883), 165-9 and 9, xxiii; Knox (1930), 193-7; Reilly (2000), 217; sources as cited. [S]

Hepburn, David (b. 1857), of Drumard, near Draperstown, County Derry, ‘of a family long settled there’, educated at the local National School, and worked successively as a farm-hand, a navvy on the American rail-roads, and a draper’s assistant in Belfast, Glasgow, and London, where he was living from 1882. He married in 1886. Hepburn published, jointly with Dugald MacFadyen, *Lays and Legends of the North of Ireland* (London, 1884?), under the pen-names of ‘Carrick-a-Leaghan’ and ‘Slievegallion’. ~ Sources: O’Donoghue (1912), 193 [AM] [I]

Herald, Alexander (c. 1802-65), a postmaster of Guthrie, Angus, who ‘suffered greatly from various maladies’. He published *Amusements of Solitude* (1845). ~ Sources: Reid, *Bards* (1897), 221-2. [S]


Herbison, David (1800-80), ‘The Bard of Dunclug’, of Ballymena, County Antrim, the son of an innkeeper, was blinded at three, though his sight was regained later. He emigrated to Canada, surviving a shipwreck, and returned to Ballymena as a weaver. Herbison published in the Ulster periodicals, and in the following volumes: *Midnight Musings* (1848), *The Snow-wreath* (Belfast and Ballymena, 1869), *Children of the Year, with Other Poems and Songs* (Belfast and Ballymena, 1879), *The Fate of M’Quillan and O’Neill’s Daughter* (1841), and *The Woodland Wanderings* (Belfast: John Mullan and W. M. M’Comb, 1858). There was a posthumous edition,
The Select Works of David Herbison, with a life of the author, by Rev. David M’Meekin, Ballymena (Belfast, William Mullan and Sons; Ballymena, John Wier and Moses Erwin; Londonderry, John Hempton, [1883]). Ferguson briefly discusses his poem ‘My Ain Native Toon’ whose ‘sentimentalism works to accentuate the rage felt against the industrial processes and consumerism of mid-nineteenth-century Antrim’ (97). ~ Sources: Hewitt (1974); Reilly (2000), 219; Frank Ferguson, “‘We wove our ain wab’: The Ulster Weaver Poets’ Working Lives, Myths and Afterlives’, in Michael Pierse (ed.), A History of Irish Working-Class Writing (New York: Cambridge University Press, 2018), 89-101 (96-7); DUB; NTU; online book lists. [CA] [I] [T]

Herd, Richard (fl. 1837), of Howgill, Lancashire, a shepherd, published Scraps of Poetry. An Essay on Free Trade (Kirkby Lonsdale: printed by Arthur Foster, 1837), which includes poems on ‘Sir Walter Scott’ and ‘On the Death of Lord Byron’. The majority of the poems were composed ‘while wandering upon the lofty fells of Howgill, in his occupation as a shepherd, without pen or paper, when the ear alone was consulted...not only composed, but committed to memory, amended, and corrected in the author’s mind...as in the case of the poet Bloomfield’ (Robert Bloomfield, qv). ~ Sources: text via Google Books; Johnson (1992), item 428; Quaritch, catalogue 1400 (2010), item 22.

Hernández Gilabert, Miguel (1910-42) [unaccented for search purposes: Miguel Hernandez], of Orihuela, Murcia, Spain, was born into a poor family, the son of a herdsman and stock dealer, Miguel Hernández Sánchez. He received some limited education from the state and from the Jesuits, but as a working goat-herd and farmworker from early childhood he was not expected to strive for any sort of formal education, and was essentially, and intensely, self-taught as a reader and writer. A significant friend, the Catholic writer Armon Sije, introduced him to much of literature and became a mentor after he left formal education. Hernández came to admire and was influenced early by Luis de Góngara, the baroque poet. And more broadly than this, he came to love the ‘Golden Age’ poets of sixteenth and seventeenth-century Spain, so that whilst he was influenced and aware of modern and modernist trends, including surrealism, he preferred to use rhymed and formally structured verse, in tune with both popular and classical taste. The hard, isolated work of goat-herding led him to ‘establish a special bond with nature’ (Poetry Foundation), and he drew on these significant experiences in his work. ~ His poem ‘Pastoril’ was published in Pueblo de Orihuel on 3 January 1930.
Three years later his first volume was published; he was 23. He was a politically conscious person at a time of great change and conflict in Spain, and joined the Communist Party, supporting and fighting for the Republic in the Civil War. After the defeat of the Republic he attempted to cross into Portugal but was captured and imprisoned, like so many other progressive figures, and condemned to death. The sentence was commuted to life imprisonment, but he succumbed to tuberculosis in 1942 and died in prison. He wrote very many poems while imprisoned, often as songs. ~ Hernández is nowadays regarded as one of the more important poets of his time and is a popular favourite: a fit poetical companion, in short, to restore in reputation and place again in the company of his erstwhile friends Federico García Lorca—another life cut short by Franco fascism—and Pablo Neruda. An institute and a university are now named for him in Spain, helping to confirm his posthumous rehabilitation and restoration to the centre of modern Spanish literature and cultural history. ~ Hernández published the collections Perito in lunas / Lunar expert (1933), El rayo que no cesa / Continuous lightning (1936), Vienta del pueblo / The town wind (1937), and El hombre aceche / Man lurks (1939), and there were (and continue to be published) posthumous volumes, including El silvo vulnerado / The injured whistle (1949), as well as a number of selections, both in Spanish and translated into English and other languages. A well-introduced, clear and alert dual-text Spanish / English selection of his work is Miguel Hernández, I Have Lots of Heart: Selected Poems, translated by Don Share, with a Foreword by Willis Barnstone (Newcastle upon Tyne: Bloodaxe Books, 1997). This divides his work into three clear periods: Early Poems (1934-36), Poems of War (1936-39), and Prison Poems (1939-42), and gives good samples of each. ~ Sources: as cited; Poetry Foundation and general sources. On the background to his life and death see also Paul Preston, The Spanish Holocaust: Inquisition and Extermination in Twentieth Century Spain (London: Harper Press, 2012). [OP]

Heron, Samuel (fl. 1852), of Hamilton?, South Lanarkshire, a miner, published A Poetical Tale of the Martyrs: Being an account of the sufferings of the Rev. Mr. Bruce and family during the reign of Charles the Second, for their faithful adherence to the cause of Christ, and a covenanted work of reformation (Hamilton: Brown and Naismith, 1852), a ‘long historical poem in couplets about the persecution of a Covenanting family’ (Blair). ~ Sources: Blair, PPP (2019); Mitchell, P257. [M] [S]

Hersee, William (1786-1854), of Coldwaltham, Surrey, a ploughboy, later ‘for many years’ the Accountant to the Chief Officer of the Honourable Board of Excise, also a
printer, publisher and editor. According to an article in the *Surrey Mirror*, 13 July 1928, ‘abridged from an account his life’ in the *Sussex County Magazine*, October 1927, Hersee was ‘baptised at Coldwaltham, Sussex, where his father was a wheelwright, and small farmer, on February 12th, 1786’. He attended a dame school, ‘but at an early age he began to take his share in the work of the little farm, and he had no further education.’ Following the publication of his first volume, in 1808, he ‘obtained a clerkship in the Excise Office, and he therefore went to London where he lived for more than 20 years’. He ‘continued to write poetry and magazine articles, and his official duties were not so arduous as to prevent his starting a business as a printer and publisher in a small way, a project that involved him in constant financial difficulties’. From 1831-52 he edited the *Warwick Advertiser*, and ‘died at Warwick on August 6th 1854’, according to his obituary in *GM*. He published *Poems* (1808), dedicated to William Hayley and containing a ‘Sonnet to Mr Bloomfield’, and *Poems Rural and Domestic* (Chichester: printed by W. Mason for Longman, Hurst, Rees, Orme and Brown, and Johnson and Co, London, 1810). Robert Bloomfield (qv) was a subscriber to this volume, which had gone into an expanded third edition by 1822 (to which was added ‘A tribute of gratitude to the memory of W. Hayley, and several other pieces’). He also published *The Fall of Badajoz. A Poem* (Chichester, 1812), *The Battle of Vittoria, A Poem* (London, 1813), *The Tomb of Love, and Other Poems* (London, 1822, no copy traced), ‘Triumph and Benevolence, A Poem’ (*GM*, xcix, 1829, 632-4), and a prose work, *The Spirit of the General Letters and Orders Issued by the Honourable Board of Excise for the Guidance of Officers of Every Station, from 1700- to 1827 inclusive* (London, 1827) together with ‘two others in the same class’, one a ‘Guide to Inn-Holders’ and the other ‘The Excise Trader’s Guide’ (*GM*). ~ **Sources:** Obituary, *GM* (April 1855); Johnson (1992), item 429. [Sam Ward]

Hetrick, Robert (1769-1849), of Dalmellington, East Ayrshire, was brought up to be a weaver, and later became blacksmith. He published *Poems and Songs* (Ayr: Printed for the Author, 1826), which includes a ‘Prologue to the Gentle Shepherd’ (of Allan Ramsay, qv). ~ **Sources:** main text via Google Books; Edwards, 4 (1882), 368-71; Johnson (1992), item 431; Blair, PPP (2019); Mitchell, P256. [B] [S] [T]

Heughan, Joseph (b. 1836), of Auchencairn, Kirkcudbrightshire, a blacksmith who ‘early began to write verses, most of which are remarkable for the uncouth, old-fashioned Galloway words they contain, and for their richness in Biblical and classical references’. ~ **Sources:** Harper (1889), 262. [B] [S]

(?) Hewit, John (fl. before 1893), of Auchecrow, near Reston, in the Scottish Borders, a labourer and farm-labourer, wrote songs and ballads on the ‘Witches of Edincraw’, unpublished. ~ Sources: Crockett (1893), 293. [S]

Hewitt, Alexander (1778-1850) of Lintlaw, Bunkle, Berwickshire, a sailor and a ploughman. He published *Poems* (Berwick, 1807). ~ Sources: Crockett (1893), 114-16. [S]

Hewitt, James (b. 1847), born in Essex, settled in Perth as a garment dyer. He published in the *Perth Citizen*, and the *Scottish Guardian*. ~ Sources: Edwards, 1 (1880), 242-4, [S] [T]

(?) Hewitt, Richard (d. 1794), of Cumberland, a companion and amanuensis to the poet Thomas Blacklock (qv). He was the author of ‘Roslin Castle’ and other Scottish lyrics. ‘Roslin Castle’ in broadside form is reproduced on the NLS broadsides website. ~ Sources: as cited; Eyre-Todd (1896), II, 86. [C18] [S]

(?) Hick, William (fl. 1840-41), a Leeds Chartist, the author of *Chartist Songs and Other Pieces* (Leeds: Hobson, 1840). Janowitz discusses and quotes from a poem in which he writes of the transportation to Tasmania of the leader of the Newport uprising, John Frost, and others, ‘internalising place as commitment’ (‘The people’s friends in dungeons pine; / And some are banished “far away,” / Whose only fault, whose only crime, / Was that, to break despotic sway’ (155-6). Chase notes that Hick was the Secretary of the Leeds Total Abstinence Charter Association, and wrote poems ‘eulogising [Feargus] O’Connor as well as deploring the demon drink’ (147). Bowen and Pickering list Hick’s book among a group of songbooks produced by Chartists, relating them to Chartism’s role as ‘the first nation-wide movement of working people animated by a fierce sense of independence and abrasive class-consciousness’ (193, 210 note 3). ~ Hick contributed the following poems to the

(?) Hicklin, John (1805?-77), was apprenticed to a Nottingham hosiery firm, reading and writing in his leisure hours Wylie says that he was born in Nottingham on 13 March 1805, (less probably, he could have been the John Hicklin who was baptised in 1807, the son of Richard and Ann Hicklin of Burton Joyce). He was educated at the school of Revd. Leonard Chapman, and then the academy of Mr Roger, winning leavers’ prizes for English composition and Latin translation. He was apprenticed to Messrs Cheethams, hosiery manufacturers. He wrote many poems and essays on religious themes during this period, and when his apprenticeship expired he was advised to take a university course with a view to taking holy orders. Coached by Revd, W. J. Butler, the Rector of St Nicholas’s church in Nottingham, he prepared for this, and was entered as a student at St John’s College, Cambridge. However he had to abandon the course through ill-health. He married Elizabeth Barker, second daughter of William Barker, on 1 May 1822 at St John the Baptist church, Beeston, and they had five daughters, all born in Nottingham (Jane, Elizabeth, Charlotte, Louisa, and Susan); only two of them married. In the 1830s Hicklin worked as a printer, stationer and bookseller at 14 Long Row, Nottingham, and went on in 1832 to become joint proprietor of the Nottingham Journal, which acquired a High Church/Tory coloration. Hicklin was also the Secretary of the Nottingham Literary Society around this time, and often read papers and delivered lectures ‘with great success’. The 1841 census shows him living at Castle Place, Nottingham. However he left the newspaper and the city at the end of 1842, and moved to Chester, where he became the editor of the Chester Courant. In 1851 he was living in Curzon Park, Chester, but he had moved back to the East Midlands by 1961 and was described as Distributor of Stamps for Derbyshire in that year’s census. He worked briefly as an editor for the Carlisle Patriot and then attempted to set up another newspaper at Plymouth. Finally he
moved to Torquay, where lived at 13 Belgrave Terrace, and was the Secretary to the Devon Church Institution. He died at 3 Abbey Crescent, Torquay. ~ Hicklin published *Leisure Hours* (Nottingham: G. Stretton, 1826), a volume of poems and essays, *Literary Recreations, in Prose and Verse* (London and Nottingham: Longman & Co. and Hicklin and Co., 1835), ditto, and a *History of Nottingham Castle* (1836), and later topographical and other prose works. ~ James Montgomery (qv) owned a copy of *Leisure Hours*, as listed in Johnson. ~ **Sources:** Wylie (1853), 234-5; Hall (1873), 82, 323; Mellors (1924), 70-1; Johnson (1992), 433. With additional detailed information from Andrew Ashfield, who drew on the following sources: 1841-1871 Censuses; Nottinghamshire Baptisms; Nottinghamshire Marriages Index; *Nottingham Review*, 4 May 1832; *Nottingham Journal*, 14 October 1836; GRO 1877; *Nottinghamshire Guardian*, 19 January, 1877. [T]

Hickling, George (1827-1909), ‘Rusticus’, of Cotgrave, Nottinghamshire, a stocking-frame knitter and ‘carrier’ (collector of textile outwork), poet and prose writer, and local journalist, was educated at a dame school in a private house in his village. The literacy rate in Cotgrave was relatively high, largely due to initiatives made by the Rector of Cotgrave, John Henry Browne, Archdeacon of Ely, who among other things established a girls’ school in the village, and built a new rectory, where night schools were held. Browne was also a founder of Nottingham’s subscription library, Bromley House, in 1816, and he helped Hickling with his first volume, *The Mystic Land* (1856), which is dedicated to him. Another significant supporter of Hickling’s writing was his employer, Arthur Morley, of the firm of I. & R. Morley, of Fletchergate, Nottingham, whom he acknowledges in the Preface. ~ By contrast, in the Preface to his second collection, *The Pleasures of Life* (1861), although it is tactfully dedicated to the Duke of Newcastle, he proudly stresses his self-taught independence, giving at the same time a sense of his home life: ‘These poems emanate not from the secluded study of the professionally literary man, nor from the drawing-room of the wealthy and learned votary of the muse; but they come direct from the heart and home of one who is essentially a working man. They have been conceived in the workshop, on the road, and in the fields; and have been written out—I was about to say polished, but I may not use that word—it is not likely that there should be much polish about an uneducated man like myself—I will say then written out, touched up, and the press corrected in my half-hours and hours of leisure,—very often in the midst of all the peculiar harmonies, melodies, and discords, gambols, romps, and games of four and five healthy, playful children, in the one common dwelling room of my cottage. However, my book
stands entirely on its own merits. In the creation, composition, and correction of these poems, I have not had the slightest aid from any source whatsoever’ (vi). The emphatic tone of this last sentence may perhaps suggest that someone had suggested otherwise, possibly in a review, as so often and nastily happened to many labouring-class poets. ~ Hickling’s third volume, *Echoes of Nature* (1863) was printed locally, and seems to have become a much greater rarity than his other volumes (a single copy is listed on JISC, at Nottingham University). I have found one positive, if lone review of it in the *Gardener’s Weekly Magazine* for 1863, praising its descriptions of nature and its modest price of one shilling. Hickling’s final volume was *Echoes from the Woodlands* (1892). By this time he was a well-loved local poet, valued as a chronicler of village life and a valued contributor of varied materials especially to the Nottingham and Leicester press (but sometimes further afield), and admired for his intellectual range of interests. Moves were on hand to assist him financially, and a well-supported but ultimately unsuccessful attempt was made by Hickling’s friends and admirers in 1895 to help him obtain an annuity from the Royal Bounty Fund. Hambling quotes interestingly from some of the letters in support of the application. For example George Fellows, of the Hart-Fellows Bank, Bridlesmith Gate, Nottingham, notes that Hickling has been prominent ‘for a long period as a writer in the local newspapers on scientific and agricultural matters; he also published a book of poems, which may be regarded as a marvellous production by a man who labours under the disadvantage of a deficient early education. He is undoubtedly one of nature’s geniuses and has developed his natural gifts by much study and application, with the result that he has mastered many of the intricacies of astronomy, no mean accomplishment by a man with no better education than was obtainable in a small country village sixty years ago.’ (The book referred to would have been *The Pleasures of Life*, his most prominent volume.) Confirming Hickling’s range of writings for the local press, William Bradshaw of Carisbrooke House, The Park, Nottingham, ‘joint proprietor and later editor’ of the *Nottingham Journal* says that he has known Hickling ‘for more than forty years as a frequent contributor to the of poetic and prose contributions to the newspaper press under the nom de plume of “Rusticus” and also as the author of some columns of poems, the last being published in 1892 under the title of “Echoes of the Woodlands.”’ Around 1899, according to an unidentified press cutting from the time, moves were afoot locally to present Hickling with ‘a purse of gold’, led by Revd John Cullan, the vicar of nearby Radcliffe-on-Trent. ~ Hickling published four volumes of poetry in all: *The Mystic Land and Other Poems* (London: Simpkin, Marshall, and Nottingham: W. F. Gibson

Additionally his newspaper verse would undoubtedly repay study, and his prose and other press work should also be taken into account in any valuation of his writing too. Among his prose works is an eleven-page pamphlet on ‘Sectarianism versus Christianity’, published by the Nottingham Journal. Throughout his life he contributed to the papers, and towards the end of it submitted papers on agricultural and meteorological matters, reflecting his wide range of interests. ~ It is also important to consider Hickling in relation to other writers in Nottingham at this time. The ‘Opinions of the Press’ on The Mystic Land, extracted at the back of The Pleasures of Life, are all positive, and all local, from Nottingham, Derby and Leicester publications. Clearly the first volume did not travel as well as later ones, but this also suggest a lot of admiration for him among local reviewers and writers. Hickling accordingly formed many friendships with other writers and editors, notably Frederick Webster, editor of the Nottingham Athenaeum, and William Bradshaw of the Nottingham Journal, whose testimonial is quoted above and who published a great deal of Hickling’s material. His second volume, Pleasures of Life, is prefaced by verses from Thomas Brown, wine merchant and grandson of Thomas Bailey (qv). Hambling notes that in another poem by Brown, ‘in praise of George Hickling, The Poet “after he had dined with us, October 27th 1859”’, Brown mentions the fact that Hickling had been patronised by the Queen, to whom he had sent some verses, most probably on the death of Prince Albert, and had received a gift in return. Brown wrote a further poem, on ‘The Happy Village Bard’. Finally, Brown wrote a foreword ‘To the Reader’ for the final volume, Echoes from the Woodlands, intended (as was the volume, which included revised versions of all his main poems) as a kind of final testament to Hickling. All this would suggest that Hickling was particularly valued by his local peers, as well as his readers. ~

Edlin-White (2017), 118-19; NTU; JISC; LoC; information from John Gallas and Bob Heyes. [T]


(?!) Hill, Mrs Robert, née Philippina Burton (fl. 1770-88), ‘A Lady’, a London-based widowed actress and playwright. She published *Miscellaneous Poems, Written by a Lady, Being her first Attempt* (London: S. Chandler, 1768), three volumes, ‘signed on the title page by the author, with a substantial and heavily aristocratic subscription list; *A Rhapsody, by Philippina Burton* (London, 1769); an original ‘Epilogue’ from her character Constance in *The Tragedy of King John* following her well-received performance, published in the *Gentlemen’s Magazine, 40* (September 1770), 485, *Poems on Several Occasions, 1775; A Poem, Sacred to Freedom: and A Poem, intitled, Beneficence* (by ‘Mrs. Robert Hill’, Dublin, c. 1780), *Portraits, Characters, Pursuits and Amusements of the Present Fashionable World, Interspersed with Poetic Flights of Fancy* (London: 1785?), and *The Diadem; or King David, a Sacred Poem; Dedicated to Her Majesty,* (by ‘Mrs. Robert Hill’, Dublin, c. 1791), which contains the footnote: ‘Mrs. Hill hath been advised to adopt the Christian Name of her late Husband for distinction sake’. She published her work by subscription. The endnote to her last volume of poems notes that she was planning another publication. She is jokingly chosen as ‘poet laureate’ (mentioned as ‘An am’rous, incoherent muse’) in the poem ‘The Petticoat Administration’ (by ‘Molly Machiavel’, in *The New Foundling Hospital for Wit. Being a Collection of Curious Pieces in Verse and Prose*, ed. John Almon (London: 1771). ~ Apart from her role as Constance, as an actress she played a ‘principal unnamed character’ (Highfill *et al*) in her own comedy, *Fashion Display’d*, at the Haymarket Theatre, London, on 27 April 1770, delivering an epilogue. The play is unpublished (Huntington, Larpent MS 10. M.). A Mrs Burton (probably Philippina) played the title role in *Jane Shore* and Maria in *The Citizen*, again at the Haymarket, on 14 November 1770. Highfill *et al* note that the sources tend to
confuse her with the actress Elizabeth Burton, who died in 1771. On 29 March 1788 it was reported in The World that Philippina Burton had ‘lately acted Scrub at Brighton and had written a pamphlet about it’. As this would suggest, her writing and acting careers often intertwined. ~ Sources: major texts via Google Books; Benjamin White, A New Catalogue of Books for the Year 1770, Consisting of Several Valuable Libraries lately purchased… (1770), item 4653; David Erskine Baker, Biographia Dramatica (London, 1812), I, part 1, 79-80; Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans, A Biographical Dictionary of Actors, Actresses, Musicians, Managers, and Other Stage Personnel in London, 1660-1800, Volume 2: Belfort to Byzand (Carbondale; Southern Illinois University Press, 1973) 442-3; ESTC; BL; ECCO. [C18] [F] [I] [— Katie Osborn]

(?) Hill, Thomas Ford (d. 1795), the son of a glove-manufacturer of Worcester, a Quaker and an antiquary, the collector and editor of Antient Erse Poems, Collected among the Scottish Highlands, in order to illustrate the Ossian of Macpherson (1784). ~ Sources: ODNB. [C18]


Hird, James (1810-73), of Bingley, Yorkshire, a self-taught poet whose father died when he was very young. He worked in a factory from the age of six, was later a brewery manager, and served as a councillor. Hird published The Harp of the Willows (1834), The Prophetic Minstrel (1839), and A Voice from the Muses (London and Bradford: Simpkin Marshall & Co and T. Brear, 1866). ~ Sources: Grainge (1868), I, 241; Forshaw (1891), 84-7; Reilly (2000), 223; Newsam (1845), 223.

Hodgson, Joseph (1783-1856), of Blackburn, Lancashire, a handloom weaver and sometime librarian of the Mechanics’ Institute, a prolific poet, the ‘earliest…of the Blackburn poets’. His poems were published in the local newspapers the Blackburn Mail and the Blackburn Standard. They include ‘The Steam-Engine Coffee Grinder’, quoted by Hobbs & Januszewski, who record that his obituary says that he left a

Hoey, Christopher Clinton (1831-85), of Dublin, a slater employed by a Dublin builder. From 1860 to 1876 he wrote a great deal for the Irish Builder, contributing a hundred poems as ‘Civis’ under the general title of ‘Civic Lyrics’. His many articles for the periodical (usually signed with his initials, or ‘H.’, or ‘H—y’) include ‘Notes on the Rise and Progress of Printing and Publishing in Ireland’ and ‘Unknown Dublin’. He also wrote for the Irishman and the London Builder. Hoey edited the London Universal News, an Irish paper, for a while. He planned to write a volume of Lives of the Irish Architects, but was not much encouraged, and abandoned the project. He died aged 54 and is buried in the Catholic cemetery of Leytonstone. ~ Sources: O’Donoghue (1912), 199. [I]

Hofland, Barbara (1770-1844), née Wreaks, formerly Hoole, of Sheffield, the orphaned daughter of Robert Wreaks, a Sheffield ironmonger. Her first husband died, and she later married the landscape painter Thomas Christopher Hofland, who was an acquaintance of William Wordsworth’s. She was the author of some 66 children’s books, schoolbooks and poetry. She also wrote for the Literary Gazette. As Barbara Hoole she published by subscription Poems (Sheffield: James Montgomery [qv] at the ‘Iris’ Office, 1805). As Lovelock puts it, she writes ‘fulsomely’ in her verses of the quality of wildness in the moors around Sheffield, with an emphasis on the gothic and sublime. He includes extracts from her poems ‘Stanzas to Mrs. Radcliffe’ and ‘Invocation to Poesy’. Ashfield reprints her poem ‘Cumberland Rocks’, and three of her sonnets, all concerned with Lake District or Derbyshire scenery. ~ Hofland lived near to her friend Sarah Pearson (qv), who left her in her will a small bequest, and her manuscripts. ~ Sources: ‘Art. V. The Poetical Works of James Montgomery’, Cambridge Quarterly Review I (October 1824), 78-108 (87-8); John Holland (qv), The picture of Sheffield; or an historical and descriptive view of the town of Sheffield, in the county of York (Sheffield 1824), 103-5; The Life and Literary Remains of Barbara Holland (London, 1849); Lovelock (1970), 1, 12-13, 64; Andrew Ashfield (ed.), Romantic Women Poets, 1770-1838 (Manchester: Manchester University Press, 1995), 168-70; Stephen C. Behrendt, ‘Barbara Hofland and Romantic-Era Provincial Poetry by Women’, Women’s Writing, 20 (2013), 1-20; Hofland is also represented and discussed in the same author’s British Women Poets and the Romantic Community (Baltimore: The Johns Hopkins University Press, 2009); Verdonck (2015); ODNB; Wikipedia; information from Andrew Ashfield. [F]
Hogan, Michael (1832-99), ‘The Bard of Thomond’, of Thomond Gate, County Limerick, a labourer, later a bank governor for Limerick Corporation. He published in The Nation and in small edition poetry pamphlets, and as follows: Lays and legends of Thomond, I (Limerick 1865), and The Story of Shawn-a-Scoob, Mayor of Limerick, who didn’t know himself, nor anyone else, Dedicated to the Corporation and the Catholic gentry of Limerick, by their Grateful Servant, the Bard of Thomond (Dublin, 1868-76, eight volumes). ~ Sources: Reilly (2000), 226. [I]

(?), Hogg, Frank (c. 1840-80), of Hawick, Teviotdale, Roxburghshire, a clerk to the firm of George & James Oliver, the Treasurer of Hawick Archaeological Society, and an Evangelical Christian. Hogg wrote the poem ‘I Like Auld Hawick’ (1867), included in the Hawick Literary Society’s manuscript magazine. Two lines from this poem are inscribed in the stones outside the Borders textile Towerhouse in Hawick: ‘Midst factory smoke and ceaseless din / of looms both night and day’. The whole poem is printed in Murray. ~ Source: Murray (1897), 55-6; ‘Piston, Pen & Press’ web page; general online sources. [S]

Hogg, James (1770-1835), ‘The Ettrick Shepherd’, of Ettrick, Selkirkshire, a shepherd, poet, novelist and editor, also an agricultural writer, and a major figure. He emerged with a volume of poems, The Mountain Bard (1807), and subsequently published numerous other works in verse and prose. Hogg is best known today for his haunting novel, The Private Memoirs and Confessions of a Justified Sinner (1824), but in his lifetime he was known as a poet, storyteller, editor, folk-collector and maker, and was made famous by his 1813 work The Queen’s Wake, a ‘collection of poems within a narrative framework concerning a festival of poetry held in honour of Mary Queen of Scots’ (Mack, ed., Selected Poems, Oxford, 1970, xx). Hogg was also known, less happily, through the parodic presentation of him as a garrulous bumpkin in Blackwood’s Edinburgh Magazine, in the long-lasting series of dialogues entitled Noctes Ambrosiana (1822-35). The real James Hogg was a versatile, prolific and tremendously talented writer, a poet and novelist, and himself a brilliant parodist (as in the collection The Poetical Mirror, 1816), Hog was an editor and contributor to the journals of the time (his own weekly literary journal The Spy ran for a year, 1810-11), and a collector and maker of folk songs, ballads and folk tales: his collection of stories, The Shepherd’s Calendar (1829), includes some his best work in this genre, while his collection of songs, Jacobite Relics (1819-21) sits alongside similar projects by Walter Scott and Allan Cunningham, qv. His third book, The
Shepherd’s Guide: being a practical treatise on the diseases of sheep, their causes, and the best means of preventing them; with observations on the most suitable farm-stocking for the various climates of this country (Edinburgh: Ballantyne, and London: John Murray, 1807), a non-fiction work published the same year as The Mountain Bard, is a reminder of his professionalism and autodidactism as a shepherd, the two works together bridging cultures in a way that was still possible in the period. ~ Hogg’s main publications (all but one of them are verse, and there many later editions of most titles) are: Scottish Pastorals, Poems, Songs, etc. (Edinburgh, 1801), The Mountain Bard (Edinburgh and London: J. Ballantyne, 1807), including a ‘Memoir of the Author’s Life’; The Forest Minstrel (Edinburgh and London, 1810), The Queen’s Wake (Edinburgh and London, 1813), The Pilgrims of the Sun (Edinburgh and London, 1815), Mador of the Moor (Edinburgh and London, 1816), The Poetic Mirror; or the Living Bards of Britain (London and Edinburgh: Longman, Hurst, 1816, 1817), The Jacobite Relics of Scotland (Edinburgh and London, 1819), The Jacobite Relics of Scotland, second series (Edinburgh and London, 1821), The Poetical Works of James Hogg (Edinburgh and London, 1822), four volumes, The Private Memoirs and Confessions of a Justified Sinner (1824), prose fiction; Queen Hynde. A Poem in Six Books (London and Edinburgh 1825), Songs, By the Ettrick Shepherd (Edinburgh and London: William Blackwood, 1831), and A Queer Book (Edinburgh and London: William Blackwood, 1832). He also wrote what he called a ‘few simple and personal anecdotes’ of his friend Scott, The Domestic Manners and Private Life of Sir Walter Scott (Edinburgh, Glasgow and London, 1834). ~ Hogg’s reputation dwindled in the later nineteenth and early twentieth century, but two major recovery projects, begun in the last decade of the twentieth century have done much to rescue him from this relative neglect. Firstly, he is the subject of a major multi-volume editorial project led by Stirling University and published by Edinburgh University Press and University of South Carolina Press, begun in 1995 and approaching thirty volumes; unusually for a scholarly edition of this sort, the hardback volumes covering each of the many areas of his work have been succeeded by paperback publication, anticipating the revival of a popular readership for Hogg. Much of the inspiration for and foundational work in bringing this project into the world was achieved by the late Professor Douglas S. Mack, who died in 2009. Alongside this major edition, Studies in Hogg and His World, published annually by the James Hogg Society since 1990, has developed into a significant one-name journal, facilitating, as its title suggest, wide-ranging discussion of Hogg in his literary, cultural and historical contexts, its discussion further supported by the Society’s biennial conferences, its blog and other activities.

Hogg, James (c. 1780-1838), of Hawick, less well known than if sometimes confused with his Ettrick namesake (see previous entry), is nevertheless a significant figure, who worked as a shepherd from the age of nine or ten and went on to become a stocking-maker’s apprentice two or three years later. The ‘Project Hawick’ notes on him describe him as an avid reader who ‘made several improvements to stocking frames, and was once jailed for labour organisation’. He married Ebenezer M. Porteous in 1817, in Wilton Parish. They had children including a son, Robert; his wife died in 1846, aged 58. He was a member of the Anti Burgher (Green Kirk)
Hogg, John (b. 1839), of Kirkfieldbank, Lanarkshire, a handloom weaver from the
age of nine, later a railwayman, and again a pithead worker, who published poems
in the *Hamilton Advertiser*. He also published a volume, *A Village Poet and His Poems*
(Glasgow: R. Forsyth, 1910). The title page declares that it is ‘Published for the
Author of “The Rustic Circle”, but if this refers to a separate volume, it is as yet
unidentified. The volume focuses on local and village themes, with a good deal of
‘nursery verse’ (Blair) ~ Sources: Edwards, 9 (1886), 163-6; Blair, PPP (2019);
Mitchell, P257. [M] [R] [S] [T]

Hogg, Robert (b. 1864), of Glasgow, an engineer. ~ Sources: Edwards, 7 (1884), 236-8.
[S]

Hogg, William (1822-89), of Cambusnethan, Wishaw, Lanarkshire, a cowherd and a
butcher, who also worked in the mining industry. A ‘well-known literary figure in
Bellshill’ (Blair), Hogg was a Robert Burns (qv) enthusiast. A posthumous
collection was published, *That Hielan’ Coo, and Other Poems* (Glasgow: David Bryce,
1892). ~ Sources: Edwards, 6 (1883), 370-4; Reilly (1994), 227; Blair, PPP (2019);
Mitchell, P258. [S]

Hoggarth, James (1834-1905), of Ambleside, Westmorland, the son of a market
gardener and the grandson of a farmer (both also named Thomas Hoggarth), was
apprenticed as a bobbin-manufacture, but was disabled by glaucoma and lost an
eye, moving to Kendal. One of seven children, Hoggarth was a sickly infant, and
the story is told that his father, anxious lest he should pass on unbaptised, walked
over the Kirkstone pass to Troutbeck to find the vicar, arriving at midnight and
rousing the man, who obligingly came at once. It is also said that the father knew
the poet William Wordsworth, ‘with whom he had many pleasant conversations’,
and about whom he had many anecdotes to tell: some perhaps caught the son’s ear.
The family moved to Bowness when James Hoggarth was two, due to scarcity of
work, then to Kendal, then to nearby Sizergh Castle, where the father worked for a
while. By the time his older son was eight they were living at Beathwiate Green,
south-west of Kendal, and the boy ‘was sent a long, dreary distance to a school in
Helsington, kept by an old man, who was very blunt in manners, a great chewer of
tobacco, and yet an excellent master in his day’. He taught the boys and girls, and
some adults, ‘mostly from the columns of the Westmorland Gazette’. ~ At the age of
eleven, Hoggarth went to work with his father, and five years after that was
apprenticed to a bobbin manufacturer at Oak Bank, near Kendal. He enjoyed the
rural scenery of this new place, and began a programme of self-education in his
meagre leisure hours, using ‘a few borrowed books’. His biographer writes of
‘many long years with weary, yet patient, toil and much self-denial’. Like the poet
John Clare (qv), he found solace in being alone in the countryside: ‘Often he had to
go behind walls and hedges, and even into the woods, to obtain the necessary quiet
to pursue his studies’. By 1892, when the ‘Sketch of the Poet’s Life’ I have been
quoting appeared, he was married, and ‘settled down in a comfortable home of his
own in Stricklandgate, Kendal, in ‘enforced retirement from the activities of life’,
due to his glaucoma. ~ Hoggarth published in the local newspapers, the Kendal
Mercury and Times, the Kendal and County News, and the schoolmaster’s friend the
Westmorland Gazette. He published three collections: Evening Strains & Parlour
pastimes (Kendal: Thompson Brothers, 1880), Echoes from Years Gone by (Kendal:
Thompson Brothers, 1892), and Outlets from the Hills (Kendal: Thompson Brothers,
1896). COPAC also lists a single copy held by the National Trust of Hoggarth’s
Westmorland Dialect: Simon Proudskin in Search of a Wife, and Simon at a Brigsteer
Wedding, an eight-page publication from the same publisher and of the same date
as Evening Strains (which also contains dialect material). It appears to be a separate
publication. ~ The Echoes publication is unexceptional, although it does have a
preponderance of gentle lyrics on named local places and landscapes. It is clearly
well-produced, and unusually well-illustrated, and was perhaps a popular volume,
at least locally. Sources: ‘Sketch of the Author’s Life’, in Hoggarth, Echoes from
Years Gone by (1892); Reilly (1994), 227; COPAC; WorldCat and other online
sources; information from Andrew Ashfield.
Holcroft, Thomas (1745-1809), of Leicester Fields, London, shoemaker, radical and playwright, an English Jacobin, and a friend of the philosopher and novelist William Godwin. Holcroft was the son of a shoemaker turned horse and general dealer, whose ‘itinerant life’ meant that Holcroft ‘had no formal education, though he was taught to read by his father’ (Baylen & Gossman, 230). From the age of twelve he worked as a stable boy and then a shoemaker. He married three times, the first at the age of nineteen. In his mid-twenties he became interested in the theatre, and from ‘then on, Holcroft was to try, with indifferent success, to make a literary living’ (ibid). His involvement in the Society for Constitutional Information led to his being charged with Thomas Hardy, Horne Tooke, John Thelwall and others with high treason in 1794, a charge that was ultimately dropped. Holcroft published *Memoirs of the Late Thomas Holcroft, written by Himself, and continued to the Time of his Death from his Diary* (1816), edited by his friend William Hazlitt, and numerous popular comedies, poems, and some prose tales, viz: *Elegies. I. On the death of Samuel Foote, Esq. II. On Age (1777), Duplicity. A Comedy (1781), The Family Picture; or Domestic Dialogues on Amiable Subjects (1783), Human Happiness: or the Sceptic. A Poem in Six Cantos (1783), Songs, Duets, Glee, Choruses &c. in the Comic Opera of The Noble Peasant (1784), The Choleric Fathers: A Comic Opera (1785), Seduction; A Comedy (1787), The School for Arrogance. A Comedy (1791), Anna St. Ives (1792), The Road to Ruin, A Comedy (1792), Heigh-ho! for a Husband (Dublin, 1794), Love’s Fraillties. A Comedy in Five Acts (1794), The Adventures of Hugh Trevor (1794-97), A Letter to the Right Hon. W. Windham on the Intemperance and Dangerous Tendency of his Public Conduct (1795), A Man of Ten Thousand. A Comedy (1796), Know or Not? A Comedy in Five Acts (1798), A Tale of Mystery, a Melodrama (1802), Hear Both Sides. A Comedy (1803), Travels from Hamburg through Westphalia, Holland, and the Netherlands, to Paris (1804), The Lady of the Rock, a Melodrama in Two Acts (1805), Memoirs of Bryan Perdue. A Novel (1805), The Theatrical Recorder (periodical publication, 1805-6), Tales in Verse; Critical, Satirical and Humorous (1806), The Vindictive Man: A Comedy (1806), Gaffer Gray. A Favourite Song (undated), and The Deserted Daughter (undated). Posthumously published was *Tales of the Castle. Or, Stories of Instruction and Delight. Translated from the French of Madame de Genlis* (London, 1819). Holcroft’s daughter Fanny (‘Miss Holcroft’) also published socially conscious poems: see Scrivener, 143-5 and 159. ~ Sources: Craik (1830), I, 407-116; Hood (1870), 227; Winks (1883), 304-8; Ashraf (1975), 83; Baylen & Gossman (1979), 230-32; Hobsbawm & Scott (1980); Sutton (1995), (manuscript, receipt, letters); Meyenberg (2000), 213; John Barrell, Imagining the King’s Death (Oxford, 2000), 315-16, 402-33; ODNB. [C18] [SM]
Holder, Reuben (b. 1797), of Bradford, Yorkshire, according to Vicinus ‘a licensed hawker who had started life as a trapper boy at five years, later became a brickmaker, and finally a seller of fish and poetry. As a strong teetotaller before the temperance movement, he wrote many poems against drink’ (24). Wrote numerous poems on contemporary and local events, as well as several regarding labour issues, especially ‘The New Starvation Law Examined—on the New British Bastiles’ (online on the Victorian Web website). ~ Sources: Vicinus (1974), 24-5; information from Bridget Keegan; general online sources. [M]

Holdsworth, Israel (1816-71), of Armley, Leeds, a weaver, book-keeper, and bookseller. He was baptised on 9 February 1817, the son of Thomas Holdsworth, and his wife Mary, née Davison, both being what their son would call ‘operative clothiers’, who had married at St Peter’s, Leeds, on 29 January 1812. He was sent to school ‘even before he could talk’. He first began work in 1824 as a ‘hugger off’ in a brickyard. Of a naturally weak constitution, he was afraid he might be ‘worked to death’ in the brickyard labourer. Nevertheless he took on extra work to pay for writing materials. Holdsworth worked as a wool weaver at the age of twelve. He began writing ‘hymns’ at sixteen and saw his verse into print at 21. Thomas Holdsworth died in 1833, and after the death of his father the son, as he tells us, ‘became anxious for self-improvement’. He found a ‘book-keeping situation in a woollen-house in Leeds’, and married Sarah Ellsworth at St James, Tong, Bradford, on Christmas Day 1839. The 1841 Census shows them living in Foster’s Row, Leeds, when his occupation is given as Astrologer. In the 1840s he worked as a bookseller and a stationer, but put his stock up for sale in 1850, possibly to move into printing and publishing: in the early 1850s he printed a number of books on astrology, and The Unfortunate Genius. By a Factory Girl (Armley, Leeds, 1852), second edition London, 1853, a widely advertised and very popular work. At this time he published two volumes of his own: The Ivy Wreath; Being Original Poems (Leeds: printed & published by the Author, 1854), and The Literary Pic-nic, and Other Poems (Leeds, 1872), prefaced with an account of his life which corroborates the archival details given here. In 1954 he began to study photography, and in the 1861 census his occupation is given as photographer. His health began to fail in 1861, and he gave up work. He died just before the 1871 census, leaving £600 to his wife Sarah. ~ Kossick in LC5 writes that ‘Israel Holdsworth appears to have been an elusive and somewhat sardonic individual’, and quotes his comment, ‘I have kept very little company; been very sparing in correspondence; had few intimate friends; and perhaps no real enemies, except some few who were indebted to me for special acts
of kindness’. Fierce in his contempt for the culture of poverty and degradation he had experienced, he wrote of Robert Owen and socialism as much as the poet Thomas Chatterton (qv). (These brief comments draw from Kossick’s fine succinct introduction to him in LC5.) ~ Sources: Ashraf (1978), I, 101; Reilly (2000), 227; COPAC; LC5, 335-48; NTU; detailed additional information from Andrew Ashfield, who drew on the following archival sources: 1841 and 1861 Censuses; Yorkshire Baptisms, West Yorkshire Archive, Hardwicke Marriage Form; West Yorkshire Archive Service (WYAS), Burials 1833; GRO Marriages 1839 and Deaths 1871; NPC 1871; Leeds Intelligencer, 30 November, 1850; first edition of The Unfortunate Genius in Brotherton Library, Leeds. [LC5] [T]


Hollamby, John (fl. 1810-42), of Frant, Sussex, ‘brought up in the trade of his father—that of a miller’, educated at a dame school and briefly at Mount Sion School at Tunbridge Wells, and had a family of eight children when he published The Unlettered Muse (Hailsham: G. Breads, 1828), which includes a list of subscribers. A second edition was issued the following year, with additions. Hollamby also published poetry and prose, often anonymously, in the newspapers the Sussex Advertiser, Brighton Guardian, Hasting Iris, the Gazette and the Patriot. By 1840 he had ‘retained his situation [as a grinder at the local windmill] in Hailsham for the last thirty years’. The East Sussex Record Office holds a ‘Metrical autobiography of Edward H[ollamby], a native of Hailsham in 61 verses’, dating from around 1848, which appears to be related (Ref AMS356, National Archives website); it also holds letters between John Hollamby and his friend the poet and collector Charles Clark. ~ Sources: The Mirror of Literature, Amusement and Instruction, 36 (1840), 8, via Google Books; Johnson (1992), item 446; general online sources.

(?) Holland, John (1794-1872), of Sheffield, a self-taught poet and editor, and a writer on botany, geology, metallurgy, mining and topography, initially trained as a maker of optical instruments. He first published poems in the Lady’s Magazine
before printing them in the local papers. His main poetry publications thereafter were *Sheffield Park* (Sheffield, 1820), *The Cottage of Pella, A Tale of Palestine, with other poems* (Sheffield, 1821), *The Village of Eyam* (Macclesfield, 1821), *The Hopes of Matrimony and Other Poems* (London and Sheffield, 1822), *Flowers from Sheffield Park, a Selection of Poetical Pieces, Originally Published in the Sheffield Iris* (London and Sheffield, 1827), which was dedicated to James Montgomery (qv), and *Diurnal Sonnets* (Sheffield, 1851). ~ Holland was also a significant prose writer on the subjects listed above. His *The picture of Sheffield; or an historical and descriptive view of the town of Sheffield, in the county of York* (Sheffield 1824) is an important source on the history and culture of the city (he discusses his own contribution in the third person, on pages 108-10). ~ Holland was a contemporary and correspondent of John Clare (qv), and at least one letter to Clare is extant in the BL, a first approach to the Helpston poet, 4 April 1821, asking for a ‘fragment of your hand-writing’ (Eg. 2245, fol. 307 r). Clare replied on 19 April (Clare, Letters, 183), and in a letter to his publisher John Taylor told him about Holland’s letter, which Taylor had forwarded to him unread (Letters, 182-3). Taylor replied on 1 May 1821: ‘I remember J Holland. He is a Poet, & writes in Montgomery’s Paper. Tho’ he dates from a Park I think he is a poor Man, & the word “Sheffield Park” is only I suspect the Name for a little Hamlet where the Park stood’ (Eg. 2245, fols 313 r/v, 314 r).

‘Montgomery’s Paper’ refers to the *Sheffield Iris* and its editor James Montgomery. In a letter to Taylor of 13 January 1828 Clare thanked him for ‘Mr Hollands Vol of Poems with which I am much pleased & I have never seen any of his Poems before—I am sure they are deserving to be better known’ (Letters, 412-13). The volume Taylor had sent was *Flowers from Sheffield Park*. ~ Holland was a friend of James Montgomery’s, and indeed followed in his footsteps as the editor of the *Sheffield Iris* from 1825-33. He briefly moved to Newcastle upon Tyne, after which he edited the *Sheffield Mercury* for thirteen years, from 1835-48. ~ See Mary Hutton (qv) on Holland’s interactions with her. ~ Sources: ‘Art. V. The Poetical Works of James Montgomery’, Cambridge Quarterly Review I (October 1824), 78-108 (90-93); John Holland (qv), *The picture of Sheffield; or an historical and descriptive view of the town of Sheffield, in the county of York* (Sheffield 1824), 110-11; Grainge (1868), 367-70; William Hudson, *The Life of John Holland of Sheffield Park, with numerous letters and other documents furnished by his nephew and executor, John Holland Bramhall* (London: Longmans Green & Co., 1874); Lovelock (1970), 33-6, 64; *The Letters of John Clare*, ed. Mark Storey (Oxford: Clarendon Press, 1985); Bob Heyes, ‘Selling John Clare: The Poet in the Marketplace’, JCSJ, 24 (2005), 31-40 (39); ODNB; Wikipedia; information from Gary Harrison; BL transcriptions made by Bob Heyes.
Holland, Joseph (fl. 1806), farm labourer, who was ‘for some years a servant to Mr. Partridge of Croydon’, i.e. a farm servant or labourer. During this time he published *An Appendix to the Season of Spring, in the Rural Poem, ‘The Farmer’s Boy’* (Croydon, 1806), an addendum to the best-known poem of Robert Bloomfield (qv). ‘I am aware’, he writes, ‘that my education has not qualified me to appear before the public in the character of an author, without incurring the imputation of presumption’. He is aware has less talent that Bloomfield, but wants to try and fill in some gaps in that popular poem, notably haymaking. ~ Holland sent his manuscript to Bloomfield, who said in his reply that he was aware of the haymaking deficit. ‘The best excuse I have to offer is, that, in composing the Poem, I was determined that what I said about farming should be *experimentally* true. There was on that small farm *no hay to make*—it formed no part of my business—and Thompson has described it most charmingly.’ (i.e. James Thomson, in *The Seasons*, 1726-30). The anonymous author of *Sketches* (1833) considers that ‘Holland’s minor poems are, with one or two exceptions, hardly worth preserving, but that entitled “Spring” possesses considerable merit’. ~ Sources: *Sketches of Obscure Poets* (London: Cochrane and McCrone, 1833), 72-90; Johnson (1992), item 454; Bloomfield Circle (2012), Letter 175.

Holloway, William (1761-1854), of Dorset, moved to London in 1798 and remained there for the rest of his life, retiring in Hackney village in north London. He was trained as a journeyman printer, and worked at the East India House where he was a colleague of Charles Lamb. Holloway was the author of *The Peasant’s Fate: A Rural Poem. With Miscellaneous Poems* (London: Vernor and Hood, 1802; 4th edition 1821), *The British Museum, or Elegant Repository of Natural History* (London, 1803-4), a prose work, written with John Branch; *The Chimney-Sweeper’s Complaint* (1806), and *The Minor Minstrel; or, Poetical Pieces, Chiefly Familiar & Descriptive* (1808), which includes ‘The Desolate Village—A Sketch from Nature’, ‘William the Thresher ’ and ‘To Robert Bloomfield [qv] on the Abolition of the Slave Trade’. His poem ‘To Mr Bloomfield’ and three or possibly four other poems dedicated to Bloomfield were published in Robert Bloomfield’s *Remains* (1824), I, 166-71 including the anonymous ‘An Epistle from Roger Coulter of Dorsetshire to his friend Giles Bloomfield the Suffolk Farmer’s Boy’ a dialect poem first published in the *Monthly Mirror* in 1902 and firmly ascribed to Holloway by Adams. Holloway was indeed a friend and neighbour, and an imitator of Robert Bloomfield (and also knew his brothers, George and Nathaniel, qv), and his first book shared a publisher, and
indeed was contracted on the same financial terms as Bloomfield’s debut volume. He also wrote a tributary poem to Henry Kirke White (qv), ‘Reflections on Reading the Life of the Late Henry Kirke White’, which was included in later editions of White’s Works. ~ The late Charles Hobday included Holloway in his unpublished anthology of Jacobin poets. As he put it: ‘I classify him as a “Jacobin” partly because of the strong element of social criticism in “The Peasant’s Fate” and partly because of his opposition to the war with France. “The Minor Minstrel” suggests that, like many other former Jacobins, after 1803 he rather reluctantly supported the war against Napoleon’ (private correspondence). He also noted that Holloway, along with Bloomfield, ‘belonged to a tradition of poems in heroic couplets drawing on both Crabbe [George Crabbe, qv] and Goldsmith and giving a realistic picture of rural life, which continues well into the 19th Century. Other examples are Ebenezer Elliott’s [qv] “The Splendid Village”, Clare’s “The Parish” [John Clare, qv] and G. W. Fulcher’s “The Village Paupers”’ (George Williams Fulcher, qv). ~


(?). Holmes, Gilbert (b. 1868), of Paisley, a colour dyer’s son, worked as a shopboy, and an engineer. Some of his poems are included in Brown. ~ **Sources:** Brown (1889-90), II, 518-24. [S]

Holroyd, Abraham (b. 1815), of Bradford, Yorkshire, a handloom weaver, soldier, editor and stationer, financially assisted by the textile magnate Titus Salt (who was also the patron of John Nicholson, 1790-1843, and helped Abraham Wildman, qqv). Holroyd published poems in the Yorkshire papers and edited poetry anthologies, including *A Garland of Poetry* (Saltire, Bradford: 1873), referenced elsewhere in this catalogue as Holroyd (1873). He also published the local journal, *The Bradfordian*, providing an important focus and outlet for local and dialect poets. ~ Holroyd met Charlotte Brontë, and is quoted in a recent number of *Brontë Studies* on seeing her and her brother’s drawings after Bewick: ‘In the year 1856, I saw at the house of Mr. Ben Ratcliffe’s there some pencil drawings done by Charlotte Brontë, and Branwell Brontë ... Both of these drawings are evidently copied from Bewick.’ **Sources:**

(?), David (b. 1828), of Manchester, a Quaker, the son of a cotton-spinning magnate and civic figure, also called David Holt (1766-1846), and also a writer (‘David Holt & Co., twist manufacturers, Holt Town’ are listed in the *Manchester & Salford Directory*, 1797). The father appears to have attended Manchester Grammar School, and to have been the son of yet another David Holt; so it seems that our poet is the third generation of David Holts. Our David Holt worked in a railway office. He published his first volume at the age of seventeen, *Poems Rural and Miscellaneous, by David Holt, Jun.* (Manchester: Joseph Gillett, 1846, text via Google Books). He also published *A Lay of Hero Worship and Other Poems* (London: Pickering, 1850), *Janus, Lake Sonnets, &c.* (1853), and *Poems by David Holt* (London and Manchester, 1868). Holt’s first volume has a cannily chosen title-page epigraph from the popular poet L.E.L. (Letitia Elizabeth Landon), ‘Poetry is youth’s language—and the scroll / Whereon is poured the music of the soul’, and the volume is dedicated with handsome filial piety to his father: ‘To David Holt, Author of “Miscellaneous Extracts”, “Incidents”, etc., These Poems are most respectfully inscribed, as a small but sincere token of reverence for his character, admiration of his talents, and sympathy in his misfortunes, by his affectionate son, the author’. The books of his father’s that he refers to are worth spelling out, since at least one bookseller has confused the son with the father: *Miscellaneous Extracts from Various Authors, Calculated to Amuse, Instruct and Edify*, second edition (Manchester, 1839), and *Incidents in the Life of David Holt, Including a Sketch of Some of the Philanthropic Institutions of Manchester, During a Period of Forty Years* (Manchester, 1843). The younger Holt’s poems themselves are unexceptional and often insipid, though there is some interest in the topographical material, much of it centring on the Peak District, including a sonnet on Chatsworth, and poems about Buxton, where his widowed mother may have resided, and an anti-slavery poem. *A Lay of Hero Worship* has, in addition to the 14-page title poem, a ‘Sonnet. Written in the Valleys of the Derbyshire Wye’, another ‘Sonnet. Borrodale’, and a set of ‘Songs of the Earth Spirits’. It has a dedication to Philip James Bailey, the Nottingham poet, son of Thomas Bailey (qv), and author of the forgotten epic, *Festus* (1839). ~ Sources: J. T. Slugg, *Reminiscences of Manchester Fifty Years Ago*
Holt, Jane, née Wiseman (1682?-1717), of Oxford, worked as a domestic servant to the family of William Wright, Recorder of Oxford, where she had access to his extensive library and ‘a pretty deal of leisure time’ (Jacob), which she used to begin writing a tragedy. *Antiochus the Great: or, the Fatal Relapse* was acted at Lincoln’s Inn Fields in 1701 and revived several times. On its debut it ran for three nights, and was shortly thereafter published (London, 1702). In the dedication to the play she calls it ‘the first Fruits of a Muse, not yet debas’d to the Low Imployment of Scandal or Private Reflection.’ But as Christmas notes in LC1, ‘she remains coy about her status as a self-taught servant’. The play’s success enabled her to change the course of her life. She married a Mr Holt, a vintner, and on the profits of the play they opened a tavern in Westminster. ~ As ‘Mrs. Holt’, she published a volume of poems, *The Fairy Tale, Inscrib’d, to the Honourable Mrs. W—, With Other Poems* (1717). References in the volume suggest an intimate knowledge of the theatre, and strengthen the evidence for her having been the ‘Mrs. Wiseman’ who is mentioned in one source as an actress, a member of the Duke’s Company. ~ The title ‘fairy tale’, ‘Sent with a pair of China Basons’, is an extrapolation of *A Midsummer Night’s Dream*, a tradition can be traced through literary history, right down to Angela Carter’s ‘Overture to a Midsummer Night’s Dream’ (1982). Other poems are similarly theatrical (e.g. ‘In the Habit of a Gipsy to the Right Honourable the Lady D—’), but also include female friendship verse-letters, a country and city poem, and a ‘Valentine’ poem to a child, ‘To Mr. Wren my Valentine Six Years Old’.


Holyoake, George Jacob (1817-1906), ‘Ion’, a Birmingham tinsmith and whitesmith, an Owenite, Chartist, secularist and pioneer of the co-operative movement, who was imprisoned for blasphemy, and was closely involved with political movements in Leicester, where he advised on co-operative factories. Holyoake published *Blasts*
from Bradlaugh’s Own Trumpet: Ballads, Extracts, Cartoons, Versified, Selected and Sketched by ‘Ion’ (London, 1882), Songs of Love & Sorrow (Manchester and London, 1887), and a number of educational, political and theological prose works. Holyoake also edited The Reasoner and Utilitarian Record, a journal reflecting the views of the ‘Society of Theological Utilitarians’ from 1846 to 1861, and a Co-operative movement paper, The English Leader, from 1864-7. ~ Sources: Reilly (1994), 229; Newitt (2008), 5, 27. [CH]

Holyoake, William (1818-1907), of Leicester, a tailor and a bookseller, an Owenite, a poet and a founding member of the Secular Society in 1852. ~ Sources: Newitt (2008), 5. [CH]

Home, James (d. 1868), of Hollybush Farm, Galashiels, Selkirkshire, worked for thirty years as a dry-stone dyker, and was later a Postmaster at Rachan Hill, Biggar, Peeblesshire. Shanks writes, ‘In youth he was an enthusiast in love, music, and poetry; and although he never ventured on publication, many of his songs have long been popular in the south of Scotland’. He lists among them, ‘This Lassie o’ Mine’, ‘Mary Steel’, ‘The Maid o’ My Heart’, ‘Oh, Hast Thou Forgotten’, and ‘The Song of the Emigrant’. He observes that James Hogg (qv) attempted to publicise Home’s songs, by printing ‘This Lassie o’ Mine’ in the Edinburgh Literary Journal, and it subsequently got attributed to Hogg and included in the posthumous edition of his works. Shanks prints this poem, and ‘The Song of the Emigrant’. ~ Sources: Shanks (1881), 154-6. [S]

(?) Hood, Thomas (1799-1845), a London bookseller’s son (Vernor and Hood, of The Poultry, London, published Robert Bloomfield’s (qv) major poem The Farmers Boy and later volumes, as well as William Holloway’s (qv) first volume). Hood came from a line of Scottish farmers on his father’s side. He was an engraver, a humourist, and the author of the highly influential social protest poem, ‘The Song of the Shirt’ (first published in Punch magazine, 16 December 1843), and other well-known poems including ‘The Bridge of Sighs’, ‘The Dream of Eugene Aram, the Murderer’ (Eugene Aram, qv; in The Gem, 1829, separately published in 1831) and a ‘Sonnet: Written in Keats’s Endymion’ (John Keats, qv). The early death of his father and older brother forced an end to his education at the age of fourteen, and he worked as a clerk in a counting house. Like Thomas Chatterton (qv) before him, he leavened his clerical work with his own writing, ‘mingling poetic honey with trade wax’ (quoted by Flint, 8). Nearly all of his writings first appeared in the popular
new middle-class magazines and annuals: *The Gem*, *London Magazine*, *the Athenaeum*, *New Monthly Magazine*, and *Punch*. Hood published *Comic Annuals* (1830-9). His collected writings are in *Whims and Oddities* (1826-7), and *Whimsicalities* (1844). In collaboration with his brother-in-law John Hamilton Reynolds (the poet and friend of John Keats), he published *Odes and Addresses to Great People* (London: Baldwin, Cradock and Joy, 1925), addressing and satirising notable figures of the time. ~ The following poems by Hood appeared in the Chartist periodical, the *Northern Star*: ‘The Lady’s Dream’, 24 February 1844; ‘Spring. A New Version’, 8 May 1847; ‘Those Eyes that were so Bright, Love’, and ‘A Toast’, 22 December 1849; (as ‘Hood’), and ‘Song’ (‘O Lady, Leave thy Silken Thread’), 8 May 1852. ~ **Sources:** *Northern Star*, as cited; Miles (1891), III, 215 & IX, 249-70; Ricks (1987), 66-74; Scheckner (1989), 159-60, 334; Thomas Hood, *Selected Poems*, ed. Joy Flint (Manchester: Carcanet, 1992); Goodridge (1999); item 54; Sanders (2009), 252, 268, 279, 285; *ODNB*; LION; Massey page. [S]

(?) Hope, Henry Joy McCracken (1809-72), of Belfast, the son of James Hope (qv), was ‘for many years a bookbinder at Messrs. Chambers’, of Dublin’. He wrote religious verse, some of which is included in W. F. Stevenson’s *Hymns for the Church and Home* (London, 1873). ~ **Sources:** O’Donoghue (1912), 203. [I]

Hope, James (b. 1764), of Templepatrick, County Antrim, the father of Henry Hope (qv), a working weaver, a United Irishmen and a poet. In 1846 he was living in Belfast. About a dozen pieces by him are included in Madden (1846), and more of his poems are quoted with the memoir of him in Madden (1842-6). ~ **Sources:** O’Donoghue (1912), 203. [I] [T]

Hopkin or Hopcyn, Lewis (fl. in the 1720s), of Llanbedr-ar-fynydd / Peteston-super-Montem, Glamorgan, a Welsh carpenter and poet, who later settled at Hendre Ifan Goch, Bridgend, Glamorgan. Hopkin was one of the Glamorgan Grammarians, and possibly a bardic tutor of Iolo Morganwyg (Edward Williams, qv) and Edward Evans (qv). He published *Y Fel Gafod* (1812). ~ **Sources:** OCLW (1986); information from Tim Burke. [C18] [W]

(?) Horn, Margaret (fl. 1950s?), ‘Miss Margaret Horn’, of Glasgow?, published a poem, ‘Suspension Bridge,’ issued from The Poet’s Box, Glasgow, a supplier of single-sheet broadsides between 1849 and 1911. (The poem may possibly relate to
the South Portland Street Suspension Bridge over the river Clyde in Glasgow, built in 1851-3.) ~ Sources: information from Florence Boos. [F] [S]

Hornsby, William (fl. c. 1844), of Shotton Moor Colliery, near Richmond, North Yorkshire, a coal miner, the author ‘The Tools of Shotton Moor’ (‘A New Song by William Hornsby’), and most probably of the song ‘The Coal Owner and the Pitman’s Wife’. ~ Sources: Lloyd (1978), 232, 253, 356 note and 358 note. [M]

Horseman, Amos (fl. 1845), self-dubbed as ‘The Mill Boy’, published ‘The Working Man’s Christmas Complaints and Hopes’, partially published in the *Northern Star*, 20 December 1845. An editorial note above the poem reads: ‘Amos Horseman, the “mill-boy,” sends us “a piece of humble and original poetry,” accompanied by a sensible note. We are desirous to give our friend every encouragement, and it affords us pleasure to observe that his present is superior to his former attempts; we, however, cannot give the entire of the “mill-boy’s” rhyme, it is too faulty, as well as somewhat too lengthy. The following are fragments of: —’ [the title and poem follow]. Evidently then, this is not his first submission, and it is possible there is an editorial rejection note of advice to him (a common practice in this journal) printed in an earlier number, but if so I have not found one. ~ Sources: *Northern Star*, as cited; Sanders (2009), 260. [CH]

Horsfield, Louisa Adelaide (1830-65), Louisa A. Horsfield, of Blacker Hill, Barnsley, Yorkshire, the wife of a collier, Edwin Horsfield. Ashton and Roberts describe her as a factory worker, but I have not found another source to confirm this. She was born at Rothwell, near Leeds, her father died when she was young, her mother remarried and they moved to Blacker Hill. In an ‘advertisement’ included in both editions of her poems, Horsfield says that she was largely educated at a Sunday School. She married at about 25. She writes in praise of her parents and the way they taught her to love the natural world. They were pious folk, most probably Primitive Methodists. She began writing poetry in childhood, and records that some of her poems were printed in the *Primitive Methodist Magazine* and ‘attracted notice’. This happened when she was about eighteen, and encouraged by her vicar and her Sunday School teacher, she persevered, and began to gather a collection. Another acquaintance to whom she sent poems printed and circulated them, and this led to the publication of her volume, *The Cottage Lyre: Being Miscellaneous Poetry* (Barnsley: G. Moxon and London: W. Kent & Co., [1861]; second edition, enlarged, London: Richard Davies, and Leeds: J. Parrott, 1862). Horsfield writes of her
poems, not as things that she had thought to be published, but as reflections of her own situation, as the mother of small children (a bereaved mother on two occasions, to judge by her poems), and as someone who grew up in the country, with a love of nature, as she spells out in her preface: ‘Some of them were composed and sung as lullabies, while hushing my little ones to sleep; and were therefore the impulsive and spontaneous outgushings of my heart. Many are on the Seasons and the different aspects of nature—the themes to me of the highest gratification and the most intense delight. My earliest recollections are associated with fields and flowers; with long green winding lanes, whose tall hedges were gay with honey-suckle and wild roses; with cowslip-sprinkled meadows and tall spreading trees, under whose green boughs I used to gather acorn-cups and wild flowers; and rambles in the corn-field when my little head was over-topped by the sea of waving corn, and strolls through the golden furze and purple heather of the wild moor, or amid beautiful flower-gardens which seemed to my admiring eyes an Eden on earth’. Later on, when ‘stern reality’ dominated her life, these images and memories remained a solace to her. Some of her poems, though, were ‘written for the use of Sabbath-schools’, reflecting a loyalty to her own intellectual and creative origins as a writer. ~ The second edition of her collection adds fourteen further poems, including ‘Lines on the Death of a Beloved Child’. The ABC anthology includes her poems ‘To My Departed Baby’ and ‘Lines to a Friend in Australia’. (Horsfield was omitted from LC6 only for reasons of space.) ~ Horsfield died in Halifax. The 1861 census gives her birth date as 1831, while the Calderdale Companion gives her death date as 1864. ~ Sources: texts cited, via the Brotherton Library, University of Leeds; Holroyd (1873), 116; ABC (1996), 516-18; Ashton & Roberts (1999), 3; Reilly (2000), 232; Robert Woods, Children Remembered: Responses to Untimely Death in the Past (Liverpool: Liverpool University Press, 2006), 229; Malcolm Bull’s Calderdale Companion (online resource); information from David Fairer. [F] [M]

Horsley, James (1828?-1891), songwriter and poet, of Alnwick, Northumberland, was the son of a farmer, also James Horsley, of Snipe House, Alnwick, and his second wife. Around the time he was born the family moved down to Newcastle where his father set up a small business in Percy Street. This failed, and within a short time both parents had died. Clearly he was left an orphan, but how he ‘managed to struggle through those trying years of early life, without home or friends, is, to a large extent, uncertain and problematical’ (‘Sketch of the Life of James Horsley’). What is known is that he worked as a cabin boy on a Newcastle-London coasting
vessel, and that he was an errand lad to a grocer in Newcastle, and ‘used to practice French on the top of the sugar casks with a piece of chalk’. He changed employment a lot, always looking to improve and better himself. He was for some time a message boy and general servant to a Dr Shiell, of Regent Terrace in Newcastle and gained from this some basic knowledge of drugs and medicine. In his late teens he worked with horses, living above the stables, which proved exhausting and even dangerous work. In about 1850, in his early twenties, he began to work for Robert Ward’s Directory of Newcastle at a printing house in St Nicholas Churchyard and later in Dean Street. He then worked as a canvasser and collector for the North of England Advertiser. A period of poor health followed, which saw him ‘laid up’. This would be a recurrent problem; he had health problems throughout his life. In 1859 he began working for Andrew Reid in Pilgrim Street, canvassing and collecting for the Railway Guide. This has been described as a sort of northern version of the more famous Bradshaw’s Railway Guide, and even more than with his work on the Newcastle Directory, it would have been of very wide interest and his job would have brought him into contact with a great many people. He would have become a familiar figure (as the local obituaries indeed confirm), as he worked for the Guide for the last thirty-two years of his life, interrupted by periods of illness, and travelling as far as the Lake District in his work, latterly as a the manager and editor and resident expert for Reid’s Railway Guide. ~ Horsley made numerous contributions in prose and verse to the local newspapers, notably the Daily Chronicle, Daily Journal, Newcastle Courant, and the North of England Advertiser. This included popular dialect work, prose pieces on local matters of various kinds, poems, and he also wrote songs, some of which were printed as prize-winners in the annual North of England Almanac from 1880-88. His prize poem ‘Kindness Everywhere’ was printed in the Weekly Chronicle, and his poem ‘The Bicycle Bell’ was printed in The Cyclist. Published as a separate pamphlet was Lays of Jesmond (1880), and this was reprinted in 1884 ‘on the occasion of the Prince of Wales’ visit to Newcastle’, but otherwise he did not attempt to gather his work together. Posthumously published, however, was a collection, Lays of Jesmond Dene and Tyneside Songs and Poems, by the Late James Horsley (Newcastle upon Tyne: Andrew Reid, 1891). ~ There is a tribute to him in Matthew Tate’s (qv) Songs, Poems and Ballads (1898), in a poem addressed to Horsley’s happy place, the subject of many of his own poems, ‘Jesmond Dene’ (the ribbon of wooded parkland following the southward course of the river Ouseburn and joining the Tyne to the east of Newcastle): ‘I thought upon poor Horsley too / ’Mong local bards there’s none were sweeter / How oft he’d rove thy mazes through / And wove together
links of metre; / How often thou hadst been his god, / Bear witness, oh, his book of
 carols, / He’s sleeping now beneath the sod, / reposing on his well-won laurels’ (ll.
 17-24, 166). ~ Sources: ‘Sketch of the Life of James Horsley’ and reprinted local
 obituaries, included in Lays of Jesmond Dene and Tyneside Songs and Poems (1891) as
 cited; Allan (1891), 495-501; Newcastle Weekly Chronicle, 14 March 1891 (quite a full
 obituary); Tate as cited; Wikipedia; NTU.

Horton, George Moses (1798-1883), an African-American slave, born on William
Horton’s plantation in Northampton County, North Carolina, the sixth of ten
children. His parents’ names are unknown. In 1800 he was moved with others to a
tobacco farm in Chatham County and in 1814 was given away to a relative, James
Horton. In 1819 the estate was broken up (Horton’s later poem ‘Division of an
Estate’ refers to this). At a time when slaves were not usually allowed to read and
write, Horton taught himself to read, using scripture and spelling books. He gained
some limited access to poetry and literary texts, and began to compose verses
mentally. Although he disliked farm work and had little time to himself, an
opportunity arose when he was sent to deliver farm produce to the University of
North Carolina at Chapel Hill. There he recited verses to students. Some of these
were transcribed, and like John Clare (qv) in later life, he sold love poems to some
of the students for small amounts of money. (See Brabham (1987); Thomas
Chatterton (qv) similarly wrote love poems to order, for his friends to use in their
wooing.) Horton came to local and wider attention when the North Carolina
newspapers began to discuss his poems in 1828. As a result of this and the
consequent support of the progressive journalist Joseph Gales (1786-1860), the
following year his first collection was published, which was designed to raise
money with which to buy him out of slavery. Since he had not yet learned to read,
the verses were transcribed for him (cf. Joseph Mather, Robert Maybee, qv). With
the help of the novelist Caroline Lee Hentz (1800-1856), the wife of a Professor at
the university, by 1832 Horton had learned to write. His first book was reprinted in
1837 as Poems by a Slave, and again the following year, this time in tandem with the
work of Phillis Wheatley (qv), as Memoir and Poems of Phillis Wheatley, a Native
African and Slave: Also Poems by a Slave. (Boston: Isaac Knapp, 1838). Knapp (1804-
43) was an abolitionist. He is described by Richmond as having achieved a number
of firsts: the first slave poet of the Southern states, the first Southern man to have
his poetry published, and the first professional author among African-American
men, earning most of his living from poetry, and the first to make a clear outcry in
verse against slavery. However later critics and scholars have challenged this

Hosken, James Dryden (1861-1953), of Helston, Cornwall, the son of an iron founder, a postman and poet who also worked variously as a saddler, a customs officer, and a librarian. He published Phaon and Sappho: A Play. With Selection of Poems (Penzance: F. Rodda, 1891), Phaon and Sappho, and Nimrod (London: Macmillan, 1892), Verses by the Way, with a Critical and Biographical Introduction by ‘Q’, i.e. Hosken’s fellow Cornishman Sir Arthur Quiller-Couch (London: Methuen, 1893), A Monk’s Love and Other Poems (undated, possibly privately printed), Christopher Marlowe: A Tragedy, and Belphego: A Harlequinade in Doggerel (London: G. Henry and Co., 1896), Poems and Songs of Cornwall (Plymouth: Mitchell, Burt & Co., Ltd, 1902), and The Betrothal of Venus and Other Poems (London: Methuen, 1920). Hosken’s Verses by the Way was reviewed anonymously by W. B. Yeats in The Speaker: The Liberal Review, in August 1893. Yeats compared Hosken’s work to that of Joseph Skipsey (qv), found that ‘he has done better than [Edward] Capern [qv], the Devon postman’, and that Hosken ‘writes often…with real force and beauty’. The late bookseller Charles Cox offers an interesting sidenote: under the name of Charles Granville, Hoskens’ brother, a double bigamist and convicted fraudster, was briefly the publisher of both Ezra Pound and Katherine Mansfield. ~ Sources: Charles Cox, catalogue 68 (2015), item 75; Gordon Tait, ‘Joseph Skipsey, the “Peasant Poet”, and
an Unpublished Letter from W. B. Yeats’, Literature and History, 25, no. 2 (2016), 134-49; NTU (one of a hand-numbered limited edition, no. 27/75: this one also has press cuttings pasted on the front endpapers); information from Bob Heyes. [—Gordon Tait]

Hossack, Annie Dennison (fl. before 1889), of Burray, Orkney, a domestic servant, and a dressmaker. —Sources: Edwards, 12 (1889), 182-5. [F] [S]

Houlding, Henry (d. 1901), of Burnley, Lancashire, a factory worker and a journalist. He published an account of a foot journey to London, and the collections Poems (Burnley, 1874), and Rhymes and Dreams: Legends of Pendle Forest, and Other Poems (Burnley: Published by B. Moore for the Joint Committee of the Literary and Scientific Club and the Literary and Philosophical Society, 1895). Houlding’s second book is a notably substantial volume of poems ‘of local interest’, beautifully produced and bound in a subscription edition of 500, with bevelled edges, photographic plates with tissue plate-guards, blind-stamped on the boards and the spine, and the whole thing printed on heavy, creamy paper. It has very clearly cost a lot to produce, and I think this well illustrates some of the advantageous publishing conditions available through local and regional organisations, for some labouring-class poets in the later nineteenth century. By cannily including ‘Legends of Pendle Forest’ in the title, Houlding has tapped right into the burgeoning sense of local and regional pride, and historical and geographical interest, and as the name of the publisher attests, by doing so he has won the resources of the local clubs who were the focus of these interests and who funded publication of this sumptuous volume. —Sources: Reilly (2000), 233; NTU.

Houston, Thomas (1777-1803), ‘Cuthbert Cudgel’, born in Ireland, was later a brass founder in Newcastle upon Tyne. He published prolifically in a short period, The Woes of Erin, an Ode (Edinburgh, 1798), The Cock Fight: A Heroic Poem: with Egbert and Birtha, a Ballad (Edinburgh, 1799), An Ode to Avarice, (1800), A Love Elegy: with three odes; intended as hints to such as will take them, by Cuthbert Cudgel (1800), The Newcastle Sportsman; or, A Race to Hell between three noted characters of the present day, Viz. A hypocritical and detached Clergyman, a cruel Military Man, and a religious Corn Dealer, a Monopolizer of provisions, and a Starver of the Poor; with a Postscript, a Satire; by T. Houston; Likewise a Love Elegy (Newcastle upon Tyne, 1800), An Apology, or Key to the Race to Hell, or the rise and origin by that poem, exemplified in a story of the Kingdom of the Beings, one of the islands of the moon ... to which is added An Ode to
Avarice, second edition (Newcastle upon Tyne, 1800?), another edition, published by the author (Newcastle, 1800), The Progress of Madness; or The Irishman insane, a Poem, To which is added, The squire’s expedition (Newcastle upon Tyne, 1802), Part II published the same year, subtitled ‘written on a parallel case with that of Robson, the reputed lunatic, who was confined two months and two days in a Mad-house near Newcastle’; An Epistle From Silly Billy, an ideot in Newcastle, to General Bonaparte, First Consul in France (Newcastle upon Tyne, 1803), Term-Day, or The Unjust Steward, a comedy in five acts (Newcastle upon Tyne, 1803), and posthumously, A Collection of Poems, odes and songs, by the late Cuthbert Houston (Newcastle upon Tyne: David Bass, 1804). In some of these works he uses the pen-name of Cuthbert Cudgel. He died at the age of just 26, and was buried in the ground attached to Newcastle Infirmary (situated at Forth Banks, Newcastle upon Tyne, and superseded by the Royal Victoria Infirmary, sited elsewhere in the city, in 1906, so it is possible that his grave may have been obliterated). There is a notice of him in The Newcastle Magazine, c. 1820, and he is represented in A Choice Collection of Tyneside Songs (Newcastle upon Tyne, 1873). ~ Sources: O’Donoghue (1912), 204-5; general online sources. [I]

(?), Howard, Nathaniel (fl. 1804, d. before 1856), possible of Tamerton, Plymouth, Devon, a charity boy, published Bickleigh Vale, with Other Poems (York: printed for [John] Murray, Fleet Street, [London] and others, 1804). It was posthumously reprinted by W. Wood of Devonport in 1856. This is a learned and annotated mytho-topographical poem on the area around the river Plym in Devon, full of historical and geographical information. The reprinted edition is squarely aimed at the burgeoning picturesque tourist market, with five pages of advertisements at the back of the book for tours, tourist guidebooks, and such amusements as a book of ‘humoroust Cornish tales’. The author is evidently familiar with Latin, and it may be that this is the same Nathaniel Howard, of Howard House, Tamerton, Devon, who published an 1807 The Inferno of Dante, translated into English Blank Verse, and produced a book of Introductory Latin Exercises to Those of Clarke, Ellis, Turner, and Others, designed for the Younger Class of Learners (1852?) and other popular primers and vocabularies for beginners in the classical languages. ~ Sources: Johnson (1992), item 465; JISC; Google Books.

Howatson, Bella (b. 1863), of Tarbrax, South Lanarkshire, the daughter of a coachman and surfaceman, educated until the age of fourteen, who learning to love poetry and folk-lore from her mother. She became a farm servant at the age of
sixteen, but later returned home to help her mother. She published in the local newspapers such as the Hamilton Advertiser and the Annandale Observer. Her verses include ‘Another Baby,’ ‘The Dying Child’s Words’, ‘Dreamland’, ‘Only’, and ‘His Last Look’. ~ Sources: Edwards, 11 (1888), 162; information from Florence Boos. [F]

Howden, Robert (1776-1822), ‘Robbie Howden’, of Longmore, Stow, Galashiels, Selkirkshire, the son of a farmer, John Stow. Howden worked as a farm labourer, and later as a horticulturist. He married a Mary Kay, who pre-deceased him, leaving him with six children. Late in life he was employed as gardener to the Drummonds of Hawthornden who built a cottage for him. He is buried in Lasswade churchyard, Midlothian. He wrote numerous unpublished poems including the satirical ‘The Raven and Mavis’, and published the humorous poem, The King’s Welcome to Edinburgh (1822), ‘a great favourite with Scotch audiences when read by Melville Bell, and other professional elocutionists’. Edwards includes an extract from ‘The King’s Welcome’ and ‘The Raven and the Mavis’ (a mavis is a mistle-thrush). ~ Sources: Edwards, 2 (1881), 34-6; general online sources. [S]

(?) Howden, Walter Cranston (b. 1851), of Penicuik, Midlothian, later of Dundee, a watchmaker and a jeweller. He published in Chamber’s Journal, the Quiver, the People’s Friend and other journals. ~ Sources: Edwards, 4 (1882), 354-60; Reid (1897), Bards, 227-8. [S]

Howell, John (1774-1830), ‘Ioan ab Ywel’, ‘Ioan Glandyfroedd’, of Abergwilly, Carmarthenshire, was apprenticed as a weaver, and later served as a soldier in the local militia. He edited the anthology Blodau Dyfed (The Flowers of Dyfed, 1824). The first attempt to anthologise Welsh poets regionally, it includes poetry by Ieuan Brydydd Hir (Evan Evans, qv), Eliezer Williams, Daniel Ddu o Geredigion (Daniel Evans), Iaco ab Dewi (James Davies), Edward Richard, and Ioan Siengcin (John Jenkins), all Anglicans. He also published a number of other titles in the Welsh language. ~ Sources: OCLW (1986); DWB; ODNB. [T] [W] [—Katie Osborn]

Hoy, John, Junior (fl. before 1781), of Gattonside, Melrose, Roxburghshire, the son of a small farmer. He was unable to go to school due to a heart problem which began in early infancy, and he was taught the alphabet by his father. He was self-taught in poetry, and in his writing. He died aged just 26. Posthumously published was a collection, Poems on Various Subjects (Edinburgh, 1781), with a subscription list,
Hoyle, William (1831-86), of Rossendale, Lancashire, born into a poor family, worked as a cotton spinner. A temperance reformer, and a vegetarian, Hoyle was later a successful mill-owner. He published *Daisy Ballads and Recitations* (London and Manchester, 1891). ~ **Sources:** Reilly (1994), 235; ODNB. [T]

Hoyle, or Hoile, William Thomas (1862-92), of Gorleston, Great Yarmouth, Norfolk, a fisherman and a poet. The 1871 census lists ‘William Thomas Hoile’, the eldest son of a fisherman, as living with his mother and younger siblings, the father presumably being away at sea. In the 1881 census the father has become a ‘licensed hawker’, and the eldest son is now the fisherman. The 1891 census records Moyle lodging with the widow Goreham, shopkeeper, at 53 Charlotte Street, Gorleston, along with a wheelwright, Charles Cox. Some time around 1890, Hoyle (as he preferred to style himself) had a cabinet card made by the London Stereoscopic Company. On the front is a studio photograph of himself, dressed as a fisherman with various nautical props around him: this is very similar in style to the studio portraits of Alexander Anderson, John Harrison, Joseph Skipsey and William Hay Leith Tester (qqv), all posed in their working clothes and with appropriate props, used as frontispieces in their respective volumes. Underneath Moyle’s portrait is printed ‘WILLIAM HOYLE, / FISHERMAN AND POET, GREAT YARMOUTH’, and four lines of verse: ‘When gales sweep o’er the waters wide, / And lash their bosom into foam, / Ye kindly Fates each Vessel guide, / And bring the Fisher safely home’. Overleaf is a fuller description of the fisherman and poet, ‘of Gorleston, near Great Yarmouth. / Author of many works appertaining to Seamen, / Among which are / “The Fisherman’s Alphabet,” / “The Gale-Shipwreck and Rescue,” / “Sacrilege,” “Yarmouth Bloaters,” / “What cheer brave boys,” / “Humorous Guide to Yarmouth,” / “The Men who man our tugs,” etc. etc.’ The card then announces that ‘William Hoyle is now writing “Six months at the International Fisheries Exhibition,” which promises to be an interesting work.’ It concludes, ‘You are kindly solicited to encourage W. H. who is endeavoured to write such things that will not corrupt the mind’, and below this is a neat colophon in the form of two opposed anchors. ~ Whether Hoyle finished his poem on the exhibition is not known, and his life ended not long after this card was printed, as we learn from the other major document of his life, the local newspaper report on the inquest following his sudden death on 25 August 1892. This was held at the Walrond
Smack Boys’ Institute, South Quay, Great Yarmouth. Hoyle is described as a ‘smacksman’, a crew member on a fishing smack. His mother, among others, now living apart from her husband, gave testimony, and the post-mortem showed that her son had died of a heart valve failure, soon after returning from sea. ~ There are no known book publications, and just two of Moyle’s works are apparently extant, ‘The Fisherman’s Alphabet’, and ‘Weather Rhymes’, both lively and practical pieces in couplets. What happened to the other verses? Two possibilities suggest themselves: they may lie undiscovered in local and regional newspapers, and it is also possible (given the author’s willingness to pay for a printed cabinet card) that he printed some as broadsides or ephemeral pamphlet publications to sell locally, especially perhaps to fellow fishermen. The poet John Gallas informs me that there is a folk singer who performs a setting of Moyle’s ‘Fisherman’s Alphabet’ but I have not yet identified them. ~ **Sources:** Suffolk Record Office, Lowestoft; general online sources, particularly the ‘Kurt of Gerolstein’ blog, whose author (with his brother) have carried out some foundational research; information from John Gallas.

Huddleston, Robert (1814-87), ‘The Bard of Moneyreagh’, of Moneyreagh, County Down, a weaver poet. He published two collections, *A Collection of Poems and Songs on Rural Subjects* (1844) and *A Collection of Poems and Songs on Different Subjects* (1846), as well as numerous poems in *Ulster Magazine* (1860-63). A prolific writer, he wrote in his local dialect, and is warmly praised by Hewitt for both his sincerity and his political views: ‘The writer’s sincerity and his stout democratic attitude are never in doubt.’ ~ **Sources:** Hewitt (1974); Orr (2015), x-xi, 15, 47-8, 229-30, 234-6; *ODNB*; general online sources. [I]

(?) Hudson, Thomas (b. 1791), of London, a publican-entertainer, comic songwriter, singer and broadside balladeer; also a stationer, grocer, tea-dealer, and music seller. He kept the Kean’s Head tavern in Covent Garden. Hudson published at least fourteen collections of comic songs from c. 1818-32, including *Comic Songs* (Printed by Gold and Walton for T. Hudson, 1818), *Songs* (1820), and *Comic Songs: Collection the Third* (1825). Ballad titles show a predictable mixture of stock ‘types’ and topical references, e.g. ‘The Petticoat and Breeches’, ‘Billy Bumpkin’s Peep at the Coronation’, ‘The Dog’s Meat Man’, and ‘The Age of New Inventions’. ~ **Sources:** Hepburn (2001), I, 43; II, 429-30, 554 notes; Charles Cox, Catalogue 68 (2015), items 78-82.
Hugh, Alexander (b. 1854), of Kirkcaldy, Fife, a grocer, published poems in the newspapers. ~ Sources: Edwards, 13 (1890), 232-4. [S]

Hughes, Hugh Derfel (1816-90), of Llandderfel, Merioneth, a farm labourer and quarryman, as well as a poet and local historian, He published two collections in Welsh, *Blodau'r Gân* (1844) and *Y Gweithiwr Cariadgar* (1849), and a study of local history (1866). ~ Sources: OCLW (1986). [W]


Hughes, Jonathan (1721-1805), ‘Bardd Pengwern’, of Llangollen, Denbighshire, a poor farmer, probably self-taught to a great extent, who regularly published poems in the annual almanacs of John Prys and Cain Jones, and in poetry anthologies. There is a selected collection, *Bardd a Byrddau Amryw Seigiau neu Gasgliad o Gymghanedd* (‘A poet with a table laid with various dishes, or a collection of poetry’, 1778), and a posthumous anthology, published by his son, *Gemwaith Awen Beirdd Collen* (‘The gems of the muse of the bards of Llangollen’, 1806). Hughes also published two interludes, *Y Dywysoges Genefetha* (‘The Princess Genoveva’, 1744) and ‘Twyll y Cyllyll Hirion’ (‘The deceit of the long knives’). ~ Sources: Charnell-White (2012), 88-101, 403-7. [C18] [W]

Hughes, Matthew F. (1834-95), ‘Conaniensis’, ‘Francisco’, of Dublin, a tailor. His first poem was published in *The Nation*, in 1852, and he wrote many poems for this journal and for *The Irish People*, London’s *Universal News*, and other journals, over his initials, ‘Conaniensis’ or ‘Francisco’. He published one collection (as ‘Conaciensis’), *Lyrics and Sonnets of Ireland* (Dublin, 1871). Hughes is buried in Glasnevin Cemetery, Dublin, where a monument to his memory was erected by his
fellow poet John McCall. He has one poem in Hayes (1856). ~ Sources: O’Donoghue (1912), 206-7. [I]

(?) Hugman, John (1770-1846, of Halesworth, Suffolk, ‘A Traveller’, an itinerant tanner, who travelled around the south-east of England, selling his own books and prints as he went. He was the eldest of at least nine children of John Hugman and his wife Susanna Brook, born on 4 March 1770. Originally he worked as a tanner, his father’s profession, and was able to build up his business sufficiently to buy a house. But in 1923 he went bankrupt, after which he appears to have worked as an appraiser and auctioneer. He also began to conduct recitations, performing ‘Elegant Extracts’, including material from his own poems, at theatres, locally at first, at Colchester, Halesworth and Woodridge. Longer tours followed, taking in the Thames Valley, the South Cost from Brighton down to Southampton, and the industrial cities of Birmingham and Leeds. He began to sell broadsides, and went on to publish a collection, Original Poems, in the Moral, Heroic, Pathetic, and Other Styles, by a Traveller, which went through a total of eighteen editions between 1825 and 1836, being mainly published in the south-east (and mostly in Suffolk), ‘an interesting example of wide circulation being due not...to the merit of the work but to unprecedented efforts at distribution by the author’ (Johnson). Places of publication include Brighton, Cambridge, Colchester, Ipswich, Portsmouth and Sudbury. It may be that his printer, Thomas Tippell of Halesworth, adapted the sheet to suit his needs, so that he could produce ‘local’ publications almost wherever he went and performed. Charles Lamb owned a copy. ~ Hugman was also a watercolourist. He married Mary Anne Reeve on 3 May 1795 at the church of St Mary, Halesworth, and they in turn had at least nine children. She died in 1837, and he was living alone at the time of the 1841 census. He died at Halesworth on 30 November 1846. ~ Sources: Johnson (1992), item 469; Copsey (2000); Cranbrook (2001), 208-9; information from Bob Heyes. Additional research supplied by Andrew Ashfield who drew on the following further sources: ‘John Hugman’s Tour 1824-5’, transcript from the Society of Genealogists, London, UK/D 1824-25; Suffolk Chronicle, 3 January and 5 December 1847; David Elisha Davie, Athenae Suffolkiensis, BL Add. MS. 19/ 165-8.

(?) Huish, Alexander (fl. 1941-7), of Manchester, a Chartist poet, the author of ‘The Radical’s Litany’, published in the Northern Star, 20 February 1841, which critiqued establishment forms of Christianity, and was ‘received with general approbation at democratic meetings in Manchester’. (It is quoted in Pickering.) It comically
parodies a Christian prayer, with the repeated fourth line of each quatrain as the refrain:  ‘From nobles that at court do sit, / To rule our land as they sit fit, / Whom many a beggar could outwit, / Good Lord deliver us’, and so on. Also in the Northern Star is his poem, ‘An Easter Offering’, 3 April 1847. ~ Sources: Northern Star, as cited; Scheckner (1989), 161-2; Paul Pickering, Chartism and the Chartists in Manchester and Salford (Houndmills: Palgrave, 1995), 111; Roberts (1995), 69; Sanders (2009), 140, 240, 247. [CH]

(?) Hull, George (b. 1863), of Blackburn, Lancashire, the son of a coal merchant, was school educated and worked as a clerk. Hull was the author of The Heroes of the Heart, and Other Lyrical Poems (Preston and London, 1894). He also edited the important anthology, Poets and Poetry of Blackburn (Blackburn, 1902), referenced throughout the present Catalogue as Hull (1902), and including a good many other labouring-class poets. ~ Sources: Hull (1902), xii-xxxii; Maidment (1987), 170-1, 277-8; Reilly (1994), 236; NTU.

(?) Hume, Alexander (1811-59), of Edinburgh, a chairmaker, and a chorister, a musician and poet. He published frequently in Edinburgh’s Scottish Press, and edited The Lyric Gems of Scotland (1856), ‘to which he made over fifty contributions of his own’ (ODNB). ~ Sources: Ulster Magazine, January 1863; Eyre-Todd (1906), 305-09; ODNB. [S]

Trysting Tree’, ‘Thought’, and ‘The Laundry of Life’. ~ Sources: Knox (1930), 121-43. [OP] [S]

Hunter, Charles Fergus (b. 1846), of Edinburgh, an apprentice tinsmith, and a railwayman. He published poems in The Scotsman. ~ Sources: Edwards 9 (1886), 30-2. [R] [S]

Hunter, James (b. 1830), a calico printer’s tearer, and a baker, and restauranteur. Hunter spent time in Canada. Some of his poems are included in Macleod. ~ Sources: Macleod (1889), 219-25. [CA] [S] [T]

(?) Hunter, John (1807-85), of Tealing, near Dundee, ‘The Mountain Muse’, a mason, and a teacher, a preacher to the Chartist congregation, and later a congregationalist minister, a chaplain in the Poorhouse, Old Machar. ~ Sources: Reid, Bards (1897), 228-9. [CH] [S]

Hunter, Robert (b. 1854), of Hawick, Teviotdale, Roxburghshire, a powerloom tuner. He published poems in newspapers and in the Masonic Magazine. ~ Sources: Edwards, 3 (1881), 250-3 [S]

Huntington, William (1745-1813), ‘The Celebrated Coalheaver’, originally William Hunt, the illegitimate tenth son of a Kentish labourer. (He changed his name from Hunt after an affair went sour.) Huntington worked as a servant and at a good many other occupations, including that of coalheaver, and became in time a Methodist preacher in London. By the time his collected works were published in twenty volumes in 1811, he was described as ‘The Reverend William Huntington, S. S., Minister of the Gospel at Providence Chapel, Gray’s Inn Lane’. In his Last Will and Testament, second edition (London, 1790), a prose work, he described himself as ‘Labourer in the Lord’s Vineyard at Richmond in Surrey and at Mary-le-Bone in the County of Middlesex’. ~ Huntington published the following volumes of verse: Spiritual Birth. A Divine Poem (London, 1789), A Spiritual Sea Voyage (London, 1793), and The Shunamite: A Divine Poem, Addressed to a Friend, a new edition, revised and corrected (London: E. Huntington, 1808). He also published a vast number of sermons, letters, and other prose works, including much life-writing. Collected editions were published several time in the nineteenth century, and selections of his work continue to be published by evangelical and other Christian presses. ~ Sources: The Celebrated Coalheaver; Or reminiscences of the Rev. W. Huntington, S.S.,
Consisting of Numerous Original Anecdotes, Letters, and Interesting Facts, Chiefly of His Latter Years & Death, Collected from the most authentic sources and never before published, with criticisms on his character, writings and ministry, by eminent authors, arranged and edited and by Ebenezer Hopp (London: Gadsby, 1871), and Facts, Letters, and Documents (chiefly unpublished) concerning William Huntington, his family and friends: forming an addendum to “The celebrated coalheaver” (London, 1872); Thomas Wright, The Life of William Huntington, S. S. (London: Farncombe and Sons, 1909); Unwin (1954), 77; George Ella, William Huntington (Darlington: Evangelical Press, 1994); ODNB; WorldCat. [C18] [—Katie Osborn]

(?) Hurn, David (1775-1815), of Holbeach, Lincolnshire, a farmer. He published Rural Rhymes, or, A Collection of Epistolary, Humorous and Descriptive Pieces (Spalding: Thomas Albin, Junior, and London: C. A. Bartlett, 1813), with a largely local subscription list. Hurn is mentioned by John Clare (qv). ~ Sources: text via Google Books; John Clare (qv), Early Poems (1989), I, 567n102-3, 573n302-3; II, 323-4 and note; information from Andrew Ashfield.

Hurrey, John (fl. 1845), of Spalding, Lincolnshire, the son of a fisherman. He later became a clerk, and a potato salesman in London, before emigrating to Australia, where he died shortly afterwards. He published The Cottager’s Sabbath, and Other Poems (Spalding: Thomas Albin and London: C.A. Bartlett, 1845). The volume is dedicated to the poet Samuel Rogers. Like John Clare (qv), he wrote a poem on ‘Crowland Abbey’. He wrote another on the ‘second Burns’, ‘Robert Nicoll’ (qv). Local material includes ‘On Seeing a Swallow in Spalding Church’. ~ The 1919 Kelly’s Directory for Lincolnshire lists a John Hurrey, market gardener, 40 Albert Street, Spalding, possibly a son. ~ Sources: text via Google Books; information from Rodney and Pauline Lines, sourced from the Old Lincolnshire Magazine, 1883-5. [AU]

Hutcheon, Rebecca (b. 1851), of Bowglens, at head of Glen of Drumtochty, in the parish of Fordoun, Aberdeenshire. At the age of eight she began work as cow herder, and then kept house, living in Aberdeen. Her verses include ‘Childhood’s Days,’ and ‘Life—A Journey’. ~ Sources: Edwards, 3 (1881), 223; Meehan (2008); information from Florence Boos. [F] [S]

Hutchinson, John (b. 1851), of Links, Kirkcaldy, Fife, a glass-worker, and a sailcloth tenter. He published How to Make Life Worth Living, or Golden Thoughts in Prose and
Hutton, Mary née Taylor (1794-1831), of Sheffield, the wife of a poor pen-knife cutler, was born in Wakefield, Yorkshire, one of the six children of William Taylor, who worked as a servant of Lord Cathcart, and Mary Parry, a Roman Catholic who was the governess-nurse for the family of Lord Howe. When her family moved to London, Mary’s delicate health forced her to remain in Wakefield. She moved to Sheffield some years later, and there met Michael Hutton, a pen-knife cutler nearly twenty-five years her senior, who had two children from a previous marriage. After a ‘very brief courtship,’ they married in Sheffield. We know very little about Mary’s life after her marriage to Michael Hutton, but what little we do know of her life and work, we know from two contemporary middle-class male writers. The first is Newsam, and the second is in the preface to Hutton’s first work, *Sheffield Manor and Other Poems*, written by John Holland (qv). ~ In 1830, Hutton wrote a letter to Holland, the author of *Flowers from Sheffield Park* (1827), appealing to him to publish a volume of her poetry. Before she wrote to Holland, Hutton—who published her first poems in the *Sheffield Iris*—had already applied to James Montgomery (qv), a local publisher, who had told her he would publish her volume if she could find subscribers. In her letter to Holland, Hutton wrote ‘But, alas! Sir, I could not procure subscribers. Poor, friendless, and unknown, very few would patronize me’ (*Sheffield Manor*, vi). Holland writes in the preface to *Sheffield Manor* that he was intrigued by the ardour of Hutton’s letter, and that he decided to meet her in person. He found that she was living in Butcher’s Buildings, Norris-Field, ‘the wife of a pen-knife cutler, whose lot, it seems, had constituted no exception to the occasional want of employment and paucity of income, so common with many of his class. A son (not residing with them) and a daughter—the children of a former wife, composed the family’ (ix). Holland describes Hutton’s poems as consisting, ‘for the most part, of allusions, in a style of easy and pleasing versification, and generally correct in sentiment, to scenery and subjects with which the present writer has long been familiar’ (viii). But Hutton also tackled larger issues in her verse, including American slavery, the New Poor Law, and the Russian occupation of Poland. ~ In 1846 Hutton, having been manhandled by Poor Law officials, spent time in the West Riding Asylum at Wakefield where she was reportedly humanely treated by Dr Charles Caesar Corsellis. (Charles Kirby, qv, would end his days there forty years later.) The final record we have of Hutton’s life is the 1851 England census entry, in which Hutton (age 59 and by then

Hutton, William (1723-1815), of Derby, a bookseller and antiquary, was apprenticed at seven in Derby Silk Mill, serving as a mill-boy. After ‘“seven years’ heart-ache” and not without some foul scars on his body’ (Hall), he left in 1738 to become an apprentice stocking-maker with his uncle (also William Hutton, later an eminent Birmingham bookseller—see Wylie) in Nottingham. He was later a bookbinder, and a shopman in Southwell, Nottinghamshire. Later still he was a wealthy paper factor, and the historian of Birmingham, as well as a noted autobiographer. Hutton’s house was destroyed in the Birmingham riots of 1791, including his ‘juvenile verses, written forty years earlier’ (ODNB). He tried to reconstruct as much of them as he could, and began writing verse again, publishing The Barbers, A Poem (1793), Edgar and Elfrida; or the Power of Beauty (1793), various occasional poems including a signed poem in GM in 1799, and a further volume, Poems, Chiefly Tales (1804). ~ Sources: Sketches of Obscure Poets (London: Cochrane and McCrone, 1833),191-206; Wylie (1853), 161-Hall (1873), 72-80; ODNB; Wikipedia; information from William Christmas.

Hyslop, James (1798-1827), sometimes ‘Hislop’, of Kirkconnel, Dumfriesshire, an illegitimate child raised by his grandparent. He had some teaching at Kirkconnel School but was largely self-taught. He worked as a farmworker and a shepherd. Intense self-education led to his being able to work as a schoolmaster at Greenock. He then worked as a tutor on a ship, travelling to South America. By 1925 he was working in London as a journalist and a Latin teacher. Two years later he took shipboard work again, traveling to the Cape Verde islands, where he died of a fever. ~ Hyslop had early submitted poems and prose to the Edinburgh Magazine and his major poem, ‘The Cameronian’s Dream’, was published in the Edinburgh
Magazine and Literary Miscellany, 87 (1821), 112; he wrote other poems concerning the Covenants, including Lays of the Covenanters (Glasgow: W. R. McPhun, undated), and some material from his travelling years as well as miscellaneous poetry and prose. Sixty years after his death was published a collection of his Poems, with a Sketch of his Life by the Revd. Peter Mearns (Glasgow: C. L. Wright, 1887). ~ Sources: Hood (1870), 424; Wilson (1876), II, 181-90; Shanks (1881), 129-35; Edwards, 7 (1884), 73-82; Miller (1910), 226-30; Blair, PPP (2019); Radcliffe (reproduces the Mearns ‘Sketch of his Life’); Mitchell, P222, P257; JISC (Aberdeen, Edinburgh). [S]

Hyslop, John (1837-92), ‘The Postman Poet’, of Kirkland, Dumfriesshire, a landworker, engineering apprentice, and letter carrier, married to Sarah Jane Hyslop (qv). He published The Dream of a Masque, and Other Poems (Kilmarnock: James McKie, 1882), and posthumously published was a Memorial Volume of John Hyslop, the Postman Poet, ed. William Johnson (Kilmarnock: J. C. Motson, “Herald” Office, 1895). This includes a biography, ‘based on autobiographical notes written in 1881, apparently at the request of Mr Murdoch’. The poems gathered in the posthumous volume are very varied in style and theme, and more are in English than in Scots. They include tributary ‘Lines to the Memory of Eliza Cook’ (qv). There are also two prose tales. ~ Sources: Edwards, 4 (1882), 281-5 and 16, [lix]; Murdoch (1883), 313-16; Reilly (1994), 239; Blair, PPP (2019); Mitchell, P229; JISC (BL, Bodleian). [S]

Hyslop, Mrs Sarah Jane, née Stewart (b. 1845), of Highland ancestry, was raised in Loch Earn, Perthshire and was educated until the age of twelve, but at the death of both parents became a servant, aged thirteen. She was the sister of John Joseph Smale Stewart (qv), and she married the Kilmarnock postman poet John Hyslop (qv). They settled in Kilmarnock, Ayrshire, and raised their children. Her poems tend to the historical and the heroic, and include ‘Burns’ (Robert Burns, qv), ‘the Heart of Bruce’ on the Scottish king and national hero Robert the Bruce, and ‘Marion Neville’, sub-titled ‘A Tale of Windsor in the Days of Queen Mary of England’; but they also include things like ‘The Sunny Side’ and ‘A Hamely Lilt’. The Memorial Volume of John Hyslop, the Postman Poet, ed. William Johnson (Kilmarnock, 1895), includes some of her poems and a short biography. ~ Sources: Edwards, 4 (1882), 348-53; information from Kaye Kossick and Florence Boos. [F] [S]

(?) Illingworth, John (b. 1846), of Allerton, Yorkshire, a farmer, was a dialect poet, who received limited schooling. Holroyd prints ‘T’ owd Man’s Address to t’ Wife’, a sentimental poem reminiscent of the opening of Robert Bloomfield’s (qv) ‘Richard and Kate’, written in an autobiographical style. Illingworth published a pamphlet of four poems, *Echoes of the Harp of Ebor* (Bradford, 1870), and also published temperance and dialect poems in the local annuals and almanacs. ~ Sources: Holroyd (1873), 63; Forshaw (1891), 98-100.

Ince, Thomas (1850-1902), of Bingley, Yorkshire, the son of a soldier, was educated in Wigan Union Workhouse with a younger brother and sister, and worked as a collier and a labourer. He also studied medical botany and eventually became a herbalist. He was twice married; his first wife drowned. He moved to Blackburn, where in addition to his work as a herbalist, he was a ‘frequent contributor to the Blackburn press’ (‘Autobiography’), and published a volume, *Beggar Manuscripts: An Original Miscellany in Verse and Prose* (Blackburn: North-East Lancashire Printing and Publishing Company, Limited, 1888). The four pages of subscribers are very much a local Blackburn group, with plenty of professional men listed (very few women): a number of solicitors, a registrar of births and deaths, a councillor and a borough treasurer, three local newspaper editors (always useful, with their access to printing presses and publicity outlets), and a former chief constable. These kinds of subscribers, and the listing of their trades and often their addresses, reflects some of the ways in which the old patronage system was being superseded for
many city labouring-class poets by a more democratised system of civic backers. Not that this was an easy route. Ince explains, emphatically if not bitterly, just why he has named his volume so: ‘As an unfortunate I have played my part in life, tossed by the winds of adversity and misfortune here and there; during such periods of distress I have penned most of the contents of this book, and forlornly I have struggled on their behalf for the recognition and sympathy of the literary world. I have begged for them to be purchased; I have begged for publication; I have begged for fair play and freedom; and, begging ever on their behalf, they have beggared me, and are “beggars” indeed’. He also writes in his single-page, third-person ‘Autobiography’: ‘As he has never been blessed with a strong constitution, nor been taught any trade, it needs only to be mentioned that his experience of life has been anything but the rosiest’.

The book mixes verse and prose pieces, is lively and miscellaneous in character, and cumulatively gives a clear picture of the world Ince inhabits, his interests, feelings and views. The prose pieces are unusually strong, in fact proper essays, covering many subjects including drama, music (‘The Last Wish’), religion (‘The Gods at Home’) and lifewriting of various kinds. There is a lot of playful material (‘Muggleton’s Tea Party’), and some pastiche work among the poems, but equally a lot of careful observation of common lives and their struggles, often class-conscious and political, proud of Lancashire and its cotton-workers, and contemptuous of privilege and back-scratching. It is a rich and varies collection, well worth exploring. (Ince’s poem ‘The Blackburn Poets 1888’ is discussed in the ‘Informal Notes’, above, in the section on Blackburn.)

Sources: text cited, via Lancashire Library Services; Forshaw (1891), 101-6 (which includes a print of the poet); Hull (1902), 320-4; Burnett et al (1984), no. 367; Maidment (1987), 270-2, 348-50; Reilly (1994), 240; NTU (Maidment Collection).

Inglis, John (1813-87), was born at Hearthstone, a shepherd’s shieling in Tweedsmuir, Peebleshire, and was himself a shepherd whose ancestors on both sides had been shepherds for several generations. When he was a child his parents moved to Glengabber, Meggetdale, ‘one of the most romantic, though lonely scenes to be met with in the south of Scotland, lying at the western end of St. Mary’s Loch’ (Edwards). They then moved on to Dryhope, at the eastern end of the Loch. It is not easy to identify these places precisely on the modern maps, but it is clear that the child grew up very much in the territory that was familiar to James Hogg, ‘The Ettrick Shepherd’ (qv). Inglis went to school at Mount Benger (modern day Mountbenger), and took up his ancestral occupation of shepherding, ‘on the Lyne
and Cairn Waters, and also on the Pentland Hills’. He later found his way to Edinburgh (as indeed James Hogg has done), where he ‘engaged in mercantile pursuits’, successfully, it seems, living at 10 Leven Street. He published a volume quite late in life by subscription, Poems and Songs (Edinburgh: Ballantyne, Roberts & Co., 1866), which includes political material including on the American Civil War. Edwards prints two of his verses, ‘The Shepherd Lad’, and ‘Glengaber Burn’. ~ Sources: Edwards, 5 (1883), 161-5 and 12, xxii; Reilly (2000), 241; Blair, PPP (2019); Mitchell, P258. [S]

Inglis, John (b. 1857), of Hawick, Teviotdale, Roxburghshire, was trained as a framework knitter, an occupation he followed for twelve years before becoming a tweed factory worker. In 1872 he emigrated to America, but became homesick for Teviotdale and returned after two years. He later lived at ‘Rosalee’, Wilton, Hawick. He published a volume, The Border Land, and Other Poems (Kelso: J. & J. H. Rutherfurd, 1879). ~ Sources: Reilly (2000), 241. [AM] [S] [T]

Inglis, Robert Stirling (1835-86), of Heriot, Midlothian, a second generation shepherd. He published Whisperings from the Hillside (Edinburgh, 1886; second edition 1888). ~ Sources: Edwards, 10 (1887), 297-8; Reilly (1994), 241. [S]

Ingram, William (1765-1849), of Cuminestown, Aberdeenshire, a weaver, and a schoolmaster. He published Poems in the English and Scottish Dialects (Aberdeen, 1812). ~ Sources: Edwards, 12 (1889), 393-6. [S] [T]

Inskip, Thomas (c. 1780-1849), of Kimbolton, Northamptonshire, a watchmaker, and a friend of both Robert Bloomfield and John Clare (qqv). He wrote an ‘Epitaph on Robert Bloomfield’ (Bloomfield, Remains, I, 184-5), as well as Cant, A Satire (1843), and other poems published in the Bedfordshire press. He was also an amateur archaeologist and collector of Roman relics: his collection is now in the Fitzwilliam Museum, Cambridge. Inskip died of cholera in Hastings. His unpublished letters to Clare are in Northamptonshire Central Library, MS NMS 54, and in the BL, Egerton 2250. In an unpublished letter to Clare in the Northampton Asylum, dated 5 October 1846, counting those friends who had died, he declared: ‘Bloomfield is dead!—In the latter, the World has lost a Poet, but I have lost a Friend—A Neighbour—a Companion!’ The letters are an untapped resource in examining friendship between Romantic period labouring-class poets. ~ Sources: Powell (1964), item 261 (this lists a copy of Cant in the surviving library of John Clare,
Instone, Sarah (1774-1815), of Bridgnorth, Shropshire, became the wife of a butcher. She published *Poems on Several Occasions; Humbly Inscribed to the Honourable Miss Leigh* (Bridgnorth: G. Gitton, 1797), which has some 300 subscribers, including ‘The Honourable Lord Tracy’ and the dedication’s recipient, ‘The Honourable Miss Leigh’, who took six copies each (as Instone’s poem, ‘Reflections on a Visit to Lord Tracy’s, where she had sent her Poems for Miss Leigh’s Inspection’, 35-8, tells us, she had cannily created an opening with these potential powerful patrons). A verse preface, ‘An Introductory Address to Her Subscribers’ (xxi-xxiii), tells us that she is largely self-taught. Using a natural image of the nurturing of plants, she asks her subscribers for a similar generosity: ‘Such kind compassion may I meet from you, / For ah! like these, no fostering hand I knew: / No early tutor to inform my mind / In scientific skill, or arts refined: / Nature alone has been my humble guide, / All other teachers adverse fate denied, / Save just those little aids to native thought, / Which in a Country Day-School could be taught’. Genealogical information from a collateral descendant, in *Bye-gones* (1913), tells us that she had two brothers: Robert, with whom she lived in Whitburn Street, Bridgnorth, until her marriage to Mr Townshend, the butcher, and Samuel, who was at one time a teacher at Bridgnorth Grammar School. Samuel died in 1846 and Robert in 1865. We know that she also had two sisters, Eliza and Jane, who died before 1797 (as did her father), Jane probably dying in childhood or infancy, from the poem, ‘On the Death of the Author’s Sister, after a Long and Tedious Illness’ (3-15), which includes the lines, ‘Rest then, Dear JANE! and thou, ELIZA! dear, / Rest (by your Father’s sacred ashes laid)’, and from the next poem in the book, ‘On Visiting the Grave, a Few Weeks after Her Death’ (16-17). ~ The poem ‘A Charade, By the Author’s Brother’ (8, the answer to which is ‘friendship’), which is followed by her ‘The Answer, By Herself’ (8-9), perhaps suggests some level of support for her verse-writing in the family, or a habit of verse-making between the siblings as children. Others, however, offered the negative response so often doled out to working-class women poets, as recorded by the poem headed ‘The Following Lines Were occasioned by some person hinting that the Author’s time may be better employed than in Poetical Amusements’ (33-4). How to reply? A proper life, she cogently argues in the verses, must involve both mental and physical activity; furthermore a gift from heaven (i.e. the gift of verse-writing) should be properly employed. This poem, incidentally, tells us that she lived ‘a life of servitude’. ~ Sources: text as cited (British Library
Bye-gones, Relating to Wales and the Border Counties, new series 13 (1913), 162, 171; Jackson (1993), 171; general online sources; information from Andrew Ashfield. [F]

Ironside, Daniel (b. 1825), of Bonnykelly, New Deer, Aberdeenshire, a cattle herder and a joiner, and a religious poet. ~ Sources: Edwards, 10 (1887), 400-2. [S]

Irwin, Anne (b. 1835), of Slade, Ilfracombe, Devon, a domestic servant, the author of Combe Flowers: Poems, ed. Elizabeth Marriott (Ilfracombe: John Tait, 1878, second edition 1879), and Autumn Berries: Poems (Ilfracombe, 1889). ~ Sources: Wright (1896), 268-9; Reilly (1994), 242; Reilly (2000), 242; NTU; information from Bob Heyes. [F]

(?), Irwin, Edward (fl. 1850-68), of Fermoy, County Cork, a bank accountant who emigrated to America in about 1868. He wrote King O’Toole’s Goose, an extravaganza in verse, published in one of Thomas Hailes Lacy’s collections of plays, c.1850, and Poems Grave and Gay (London, 1863). He is represented in Varian (1869). ~ Sources: O’Donoghue (1912), 210. [AM] [I]

Isacke, John (fl. 1859), of Cemetery Lodge, Stroud, Gloucestershire, a self-taught lodge-keeper. He published Leisure Hours: A Collection of Poems (Stroud: Printed by J. Elliott, 1859). The short Preface quotes S. T. Coleridge and Hugh Miller (qv), and the poems include ‘Lines on the Premature Death of the Author of Endymion’ (i.e. John Keats, qv) and ‘Recollections of Clifton’, whose references to rugged rocks, a rolling river and to forgotten childhood friends imply childhood days spent in Clifton, Bristol as a resident or visitor. Isacke uses quite a lot of epigraphs and endnotes and includes a few antiquarian themes, giving an air of wide reading and scholarliness to these lyrics. ~ Sources: text cited via archive.org; Jarndyce, Cat. CLXIX, item 481, offering two manuscript poetry books; information from Bob Heyes.

Isherwood, Gideon (b. 1860), of Blackburn, Lancashire, a plumber, and a water inspector, who was later an invalid. He published poems in the newspapers. ~ Sources: Hull (1902), 414-16; Massey page.

(?), Jackson, David, the Captain of the Thistle Golf Club, Leven, West Dunbartonshire, was self-described as a ‘tailor, golfer, poet’. He published Golf
Song and Recitations (Cupar-Fyfe, 1886); 2nd edition (Leven: Thomas Porter, 1895), with author photograph. ~ Sources: Blair, PPP (2019); COPAC (NLS); Mitchell, P257. [S]

(?) Jackson, Ferdinando (fl. 1829), of Rainow, Cheshire, a calico weaver. He published Poems, Descriptive and Miscellaneous (Macclesfield, 1829). ~ Sources: Johnson (1992), item 485. [T]

(?) Jackson, John (fl. 1807-10), of Harrop Wood, near Macclesfield, Cheshire, a friend of Robert Bloomfield (qv) and other shoemakers. He published An Address to Time, with other poems (Macclesfield: J. Wilson; London: Longman, Hurst, Rees and Orme, 1807). The second edition of 1808 has an appendix of letters to friends including Bloomfield, who had sent him a copy of his poem The Farmer's Boy. A copy of this described by Johnson (487) includes a letter ‘To Mr. G—, Shoemaker, Liverpool’. Jackson also published Barythymia, a poem addressed to the Sons and Daughters of Adversity (1810). ~ Sources: Johnson (1992), 486-7; Bloomfield Circle (2012), letters 205, 205a.

James, Ann R. (fl. c. 1868), of Wilne, Derbyshire, wrote Village Memories: Being Poems of a Poor and Invalid Parishioner of Wilne (pamphlet, originally c. 1868). The collection is dedicated to Revd. W Lloyd, the vicar of Wilne, and contains a number of poems to old and blind friends, perhaps suggesting that Ann James was a fellow-resident of an almshouse. ~ Sources: modern typescript (presumably of a lost original; it is unclear whether this was ever actually published or remained in typescript), in Longeaton Library, Local Studies collection. [F]

James, Daniel (1847-1920), ‘Gwyrosydd’, of Treboeth, Swansea, a poet and hymn-writer, worked as an iron and tinplate worker in Morriston Iron Works, and in Landore, Dowlais, Tredegar, Blengarw and Mountain Ash. He was the author of popular recitation verses, collected in Caneuon Gwyrosydd (1892); and Aeron Awen Gwyrosydd (1898). Perhaps his best known hymn is ‘Calon Lân’ (‘Pure Heart’). ~ Sources: OCLW (1986); general online sources. [W]

James, Elinor (1644-1719), of London, a printer and a printer’s widow, a pamphleteer and political campaigner. She married a printer at the age of seventeen, and after his death, ‘wrote, printed and distributed’ some 90 broadsheets, largely in the form of political petitions. Her writings include ‘a doggerel verse commemorating the
anniversary of the Restoration of Charles II’, published in 1712. They have been collected as Elinor James, *Printed Writing 1641-1700*, ed. Paula McDowell (Aldershot: Ashgate, 2005), two volumes. ~ **Sources:** edition as cited; *TLS*, 9 December 2005, 8-9; Wikipedia. [C18] [F]

James, Evan (1809-78), ‘Ieuan ap Iago’, of Caerphilly, Glamorgan, later of Pontypridd, a weaver, the author of the national anthem of Wales, *Hen Wlad fy Nhadau* (usually rendered in English as ‘Land of my Fathers’), first performed in 1858. His son James James (qv), composed the tune. James published poems in *Gardd Aberdâr* (1854). There is a memorial to both father and son in Ynysangharad Park, Pontypridd. ~ **Sources:** *OCLW* (1986); general online sources including the History of Wales Facebook group. [T] [W]

(?) James, James (1832-1902), ‘Iago ap Ieuan’, of Hollybush, Bedwelty, Monmouthshire, a publican, harpist, and co-creator with his father Evan James (qv) of the Welsh national anthem, *Hen Wlad fy Nhadau* (usually rendered in English as ‘Land of my Fathers’), first performed in 1858, to which he composed the tune, which was said to have come to him as he walked by the river. Born at the Ancient Druid Inn in Hollybush, he later moved with his family to Pontypridd, where he assisted his father in running a woollen factory. There is a memorial to both father and son in Ynysangharad Park, Pontypridd. ~ **Sources:** *OCLW* (1986); *ODNB*; general online sources including the History of Wales Facebook group. [W]

(?) James, Joseph (fl. 1859), of Bristol, a confectioner, published *The Workman’s Sabbath and other poems* (London: Partridge & Oakey, 1859), 24 pages. ~ **Sources:** Google Books. (Goodridge (1999), item 59 may be another James Joseph).

James, Maria (1795-1845), a Welsh-speaker, emigrated with her family from Snowdonia to the USA, aged seven, to join a community of Welsh quarry workers in New York State. She worked as a servant, served as an apprentice lacemaker, and returned to working as a servant again, working for the Garretson family, who appear to have encouraged and patronised her poetry, which was published in local magazines and newspapers. James published a volume, *Wales and Other Poems* (New York: John S. Taylor, 1839; online via Google Books), edited and introduced by A. Potter, DD, of Union College, New York. These poems ‘offer rare and interesting insights into the experience of a nineteenth-century working-class woman poet’. Her work is also included in Gramich and Brennan. ~ **Sources:**
James, Nicholas (fl. 1742), of Truro, Cornwall, a writing master (according to Bibliotheca Cornubiensis), was the author of ‘The Complaints of Poverty’, using the pronoun ‘we’ for the poverty-stricken, and the other interesting verses included in his Poems on Several Occasions (Truro: Andrew Brice, 1742), which has a list of 300 subscribers, mainly local and regional, including the geologist and antiquary William Borlase (1696-1772). ‘The Complaints of Poverty’ is in a familiar quasi-satirical style for its period, although its focus on the hardship of poverty is unusual: a more typical focus would be something like the sordidness of London life, or the misuse of wealth. The details are very specific, for example of the devastation ‘When winter’s rage upon the cottage falls’, and ninepence a day must supply the family’s needs. Without adequate food and warmth the old man shivers under a tattered blanket. At the other end of the age scale, the ‘sad effects’ of poverty are felt in ‘early youth’, with inadequate learning and poor resources leading to crime and prostitution. The tone and detail is a little like that of George Crabbe’s (qv) poems, though this is very considerably earlier, so Hogarth would perhaps be a better parallel. ~ Dwight L. Durling describes ‘Wrestling’, another long poem in the book as being in the georgic tradition, ‘a didactic work in couplets’; James ‘sketches the rural fair, the strolling peddlers and confectioners, the puppet show, the dance and horse racing, and leads us on to the wrestling ring where squire, priest, doctor, lawyer, and poet, all applaud the country wrestler. Then comes his precepts, advice upon training, tactics, and conduct after victory or defeat. He warns the winner against the wanton who seeks his money, the boon companion who lures him to the public house, and the gamester eager for spoil. James know what he is talking about, a great virtue in a poet, but his rude rhymes are far from the sphere of art, though close to that of authentic realism.’ (67). ~ There are altogether around thirty poems in the book, and they include ‘elegies, epistles, epigraphs and epigrams ... The light satires are in contrast to lugubrious items such as “On the Execution of Netten, for the Murder of Lovid, of Tregony”. Another poem confronts the problem of the looting of wrecks on the Cornish coast. A series of Christmas poems is dated 1732-7. A final poem addresses “his book, about to be printed.” the volume is dedicated to a local clergyman, and the preface frankly declares that the motive for publication was the need for money’ (from a useful summary of the book in Blackwell Reference Online). The ‘local clergyman’ was the Revd Mr William Stackhouse. One would like to know a great deal more

Jamie, William (1818-64), of Marykirk, Aberdeenshire, trained and worked as a blacksmith, and ‘removed to Glasgow, where he died’ (Reid). A ‘Bard of the Mearns’, Jamie was best known in his day for the song ‘The Bonnie Banks of Tay’, included in Reid. Jamie published the following collections and single poems: The Muse of the Mearns: Being Poems and Songs, in Scottish Verse (Aberdeen, 1844), Stray Effusions; or Gleanings from Nature (Montrose: Standard Office, 1849; 2nd edition 1850), Scotia’s Dirge: Being Verses on the Death of John Wilson, Esq., the Scottish Vocalist, who Died in America, on the 9th, July, 1849 (Scotland, no publisher listed, 1849), The Emigrant’s Family, Or Scotland and Australia, A Tale Founded on Real Life; and Other Poems (Glasgow: Printed by John Neilson, 1853, 1854; 2nd edition, Glasgow: C. L. Wright, 1856), and The Musings of a Wanderer, Being Poems and Songs in the Scottish Dialect (Glasgow, 1857). ‘The Emigrant’s Family’ is ‘a lengthy poem descriptive of the journey and voyage of an Angus family to Australia, with incidental songs’ (Reid), and there are ‘other emigrant poems’ in the volume (Blair). Jamie also published at least two extant prose works: The Jacobite’s Son; Or, Caledonia and the Crimea (Glasgow, 1855, 2nd edition 1856), and The Land of the Clansmen: A Scottish Tale, Antiquarian, Historical and Traditionary (Glasgow: Printed for the Author by S. & T. Dunn, 1859). This is an interesting last work, a celebration of the land of Scotland, nominally prose fiction, but generically unstable, full of travelogue-type writing, complete with non-fictional footnotes (there is quite a full one on 16, for example, on the poet Alexander Wilson, qv). The writing also constantly bursts into song, the author’s own verses, or more commonly those of others, notably Roberts Burns and Tannahill (qqv), not just as chapter epigraphs, but on the slightest pretext, giving the effect of a kind of novelistic version of the stage musical. (It is on Google Books, so may readily be perused.) ~ Sources: several texts via Google Books; Walker (1887), 657; Reid, Bards (1897), 234-5; Blair, PPP (2019); COPAC; Mitchell, P230, P233, P259. [B] [S]

Jamieson, Robert (fl. 1885), ‘Bob o’ Tullibody’, of Tullibody, Clackmannanshire, a feuar (feudal rights holder) and laird, a onetime weaver. ‘As he marched to and
from the Alve Mills, he would croon to himself rhymes on many subjects, more especially on the passing events of the day, on incidents in his daily work and working companions, or on sights and scenes that interested him. On his return he would pen these, or retain them in his memory till a suitable time came for transcribing them. Incidents around his own domestic hearth had always a keen interest for him, and some of his best lyrics have their locale around his own fireside' (Beveridge). Beveridge record that he had penned ‘over forty’ verses, and enjoyed sharing them with others. He prints ‘Lizzie’s lament for Her Pet Dog’, ‘Cat’s Reply’ (to a poem entitled ‘Lizzie’s Lament for her Pet Rabbit, which had been killed by the Cat’), and ‘Lines to David Aitken’. This last poem is about an expected comet, presumably the ‘Great Comet’ of 1882. ~ Sources: Beveridge (1885), 68-71, 107-8. [S]

(?) Japp, Alexander Hay (b. 1837), of Dun, Brechin, Forfarshire (Angus), a carpenter’s son, worked as a draper. Japp went on to attend Edinburgh University, and became a journalist. He published numerous prose works, and contributed poems to newspapers and magazines. He published Vers de Société and Parody, with Other Essays (London: Unwin, 1883), and Circle of the Year: A Sonnet Sequence, with proem and envoi; Occasional Verses; with some Miscellaneous Sonnets; Touch-and-go, a series of poems for children of all ages ([London and Aylesbury]: Printed for the author, 1893). ~ Sources: Edwards, 2 (1881), 106-11; Blair, PPP (2019); Mitchell, P230; JISC; WorldCat. [S] [T]

Jardine, James (b. 1852), of Broadmeadow, Ecclefechan, Dumfriesshire, an orphan, was a tweed factory worker, and later a tweed merchant in Hawick, Roxburghshire. ~ Sources: Edwards, 2 (1881), 239-41. [S] [T]

Jeffrey, Agnes (b. 1848), of Peeblesshire, was raised in Stobo, where her father was employed by the Montgomery family. At the age of thirteen she left school and became a domestic servant. She married in 1875. Her poems include ‘Jimmie Jenkins’, ‘Balm and Briar’, ‘Homely Things’, and ‘Nae Freen’s Like Auld Freen’s.’ ~ Sources: Edwards, 9 (1886), 337-40; information from Florence Boos. [F] [S]

Jeffrey, James A., of St Rollox, Glasgow, ‘The Railway Poet’, was an engine painter. He published Memory’s Bells (Glasgow, 1924), described as ‘Poems in Scots and English, some on railway work, many on the state of the poor and especially poor
children in Glasgow’ (Blair). ~ Sources: Blair, PPP (2019); COPAC (NLS); Mitchell, P259. [OP] [R] [S]

Jeffrey, William Duthie (1845-92), of Fyvie, Aberdeenshire, a herd laddie, sawyer, and shoemaker. ~ Sources: Edwards, 8 (1885), 103-9. [S] [SM]


(?) Jenkins, John (1825-94), ‘Cerngoch’ (‘red-cheek’), of Blaenplwyf, Llanfihangel-Ystrad, Cardiganshire, one of twelve children, the younger brother of Joseph Jenkins (qv), and a ‘ready and prolific versifier and composer of englynion’ (a Welsh verse form). His verses included ‘the prize-winning englyn to “The Lost Sailor”’ (‘Y Morwr Colledig’), quoted in his brother Joseph’s diary. His poems appeared in Cerddi Cerngoch (Lampeter: Welsh Church Press Co., 1904; Caxton Press, 1920). ~ Sources: Bethan Phillips, Pity the Swagman: The Australian Odyssey of a Victorian Diarist (Aberystwyth, 2002); texts as cited; general online sources. [W]

Jenkins, Joseph (1818-98), ‘Amnon II’, of Blaenplwyf, Llanfihangel-Ystrad, Cardiganshire, one of twelve children, the older brother of John Jenkins (qv), was a successful and innovative farmer at Tecefel, Tegarn. At the age of 51 he left his family to travel to Australia, where he worked as a swagman or itinerant worker, keeping a diary of his experiences in the Outback. He later worked as a street cleaner, and came back to Wales in 1894. Jenkins was a ‘strict metre’ poet, and 80 of his poems were published in Cerddi Cerngoch (Lampeter: Caxton Press, 1920), along with those of his brother John (John Jenkins, qv). Others remain unpublished. His diary was posthumously published in various editions including Diary of a Welsh Swagman, 1863-1894, ed. his grandson William Evans (Sydney, Australia: Macmillan, 1975). The diary includes examples of the verse form enghlynion, and records his participation in eisteddfodau held annually on St David’s day at Ballarat, Victoria, Australia. His uncle David Davies (1745-1827, qv) was also a poet, as well as his brother John. ~ Sources: texts as cited; Bethan Phillips, Pity the Swagman: The Australian Odyssey of a Victorian Diarist (Aberystwyth, 2002); general online sources. [AU] [W]

Jennings, James (1772-1833), ‘Speculator’, of Huntspill, Somerset, the son of a village shopkeeper, educated at North Petherton School, apprenticed to a Bristol


Jewitt, Arthur (1772-1852), of Sheffield, a cutler, schoolmaster, and exciseman. He was better known as a topographer and miscellaneous writer, but he was also a poet, the author of ‘Peak Rhapsody’, a celebrated lyric on the beauties of the Peak District, later set to music. ∼ Sources: Burnett et al (1984), no. 384; ODNB; Wikipedia.

Job, William (fl. 1785), of Clifton, Bristol, a gardener. He published *Poems on Various Subjects by William Job, Gardener, Clifton, Near Bristol* (Bristol: Printed for the author, 1785). Tim Burke, writing in LC3, notes that Job’s employment ‘as a gardener in one of the most fashionable districts of the thriving port city of Bristol brought him into the orbit of some of the city’s dignitaries’, and speculates on connections between Job and his Clifton contemporary Ann Yearsley (qv), noting that her first volume, *Poems on Several Occasions* was published the same year as Job’s sole publication. He concludes that it is likely they knew each other, and evidences an apparent exchange of epistolary verses. As Burke puts it, ‘one of Yearsley’s finest poems, “To Mr. * * *, an Unlettered Poet, on Genius Unimprov’d” appears to be a reply to Job’s “To Mr. T——r, on Receiving a Gift of Two Volumes, Call’d ‘The Art of English Poetry’”. The addressee of Yearsley’s poem is ‘Florus’, a latinised name which might be translated as flower or bloom, which would be an appropriate name if it were addressed to a gardener who is also a new and ‘blooming’ poet. There are, ‘several coincidences of vocabulary’ between the two poems, and what is more,
‘Yearsley’s advice, that her addressee let his imagination soar and refuse to be bound by rules of propriety, would certainly be apt for Job, whose poem to his benefactor indicates both his gratitude for the gift of Edward Bysshe’s Art of English Poetry (c. 1700), and his intention to use it to produce writing of conventional poetic and linguistic propriety.’ (Fairer & Gerrard concur with this reading.) This indeed Job did: his verses ‘betray the influence of Bysshe’s handbook, lending them a distinctly dated air’, and much of his writing ‘can be described as predictable and tame’. The volume was not a success, and it cannot have helped that it was ‘inexpertly edited and typeset, on paper of the poorest quality’, as Burke says, the ‘mean dress’ that Job humbly apologise for in his Preface. ~ It is nevertheless a valuable body of work in some ways, largely for Job’s attentiveness and engagement with the events of his time: ‘Job’s contributions to a range of local and national debates, for example, those concerning the slave trade, and the recent military defeats in America’. Burke includes the poems ‘Eulogy, &c. On Isaac Elton, Esq.’, ‘Lines, Occasioned by Seeing a Paragraph in one of the Bristol Journals, Relating to a Trial’, a poem concerned with the cruelty of the slave trade, and ‘To Mr. T——r, on Receiving a Gift of Two Volumes, Call’d ‘The Art of English Poetry’. ~ Baines et al (2011) examine other aspects to the volume. The subscription list contains 130 names, and they notice Job’s ‘To the Chief Proprietors of Albermarle Row’, which thanks local gentlemen for their help. The volume has 31 poems, and among them they draw attention to the elegy on the poet’s mother, ‘buried in the Quaker burial ground near Uffculme, Devon’. This gives a possible lead on the poet’s origins: a William Job was christened in Uffculme in 1758, ‘possibly the poet’. One of his poems is addressed to the ‘Chilcompton poet’, ‘perhaps Joseph Flower’ (qv), ‘a butcher of Chilcompton, Somerset’. Job ‘offers moral reflections drawn from his vegetable garden, which was situated opposite [Albermarle Row], in the Hotwells area of Clifton’. They too notice the interest in national events, especially in the poems, ‘A Dialogue’ and ‘On Lord Rodney’s Victory in the West Indies’. They see the volume as being evangelical in character, and observe that it concludes with the ‘pious’ poem, ‘My Own Epitaph’. ~ Sources: Alan Richardson, ‘Darkness Visible? Race and Representation in Bristol Abolitionist Poetry, 1770-1810’, in Romanticism and Colonialism: Writing and Empire, ed. Peter Kitson and Tim Fulford (Cambridge: Cambridge University Press, 1998), 129-47; Baines et al (2011), 194; Fairer & Gerrard (2004), 490; LC3, 45-50. [C18] [LC3]

Jobling, Charlotte (fl. 1881), born in Belfast, was a sailor’s daughter, a poet and folklorist who lived in Glasgow. She published in the Glasgow Herald. Her poems
include ‘Overdue’, ‘Blow Him Home’, ‘At Her Feet’, ‘Winifred Lee’, ‘Liars’ and the Scots ‘Pedlar’s Cream’. Widowed, she moved back to Ireland, where she lived near Dublin. ~ Sources: Edwards, 8 (1885), 296-302; information from Florence Boos. [F] [I] [S]

(?) Johnson, David (fl. 1869), of Brechin, Forfarshire (Angus), contributed a poem on ‘Co-operation’, designed to be sung to the ‘Air’ known as ‘Tullochgorum’, in the People’s Journal, 3rd April 1869. Blair contextualises the poem in relation to the rise and significance of the co-operative movement. Johnson is unidentified, but internal evidence suggests a working-class figure. He identifies himself as ‘David Johnson, F___, by Brechin’, a lightly masked location that might suggest ‘Farnell’ or some other location near Brechin. ~ Sources: Blair (2016), 77-8; general online sources. [S]

(?) Johnson, Mary Fitchett (1779-1863), later Moncrieff, of Wroxall Farm, Isle of Wight, described herself in her volumes as a ‘secluded, unknown and inexperienced female’. She was baptised twice, privately on 30 September 1779 and again on 6 October 1780, at Carisbrooke, Isle of Wight, as the only daughter of John Johnson and Elizabeth, née Smith, who married the previous year. She had one brother, Osmond, baptised at Carisbrooke, 14 September 1781. Her mother died in 1782 and was buried at Carisbrooke. Her father then re-married, Elizabeth Barry, widow, at Newport, Isle if Wit, 5 March 1806. He died on 11 June 1810 and was buried at Newchurch. He left his daughter land, buildings and a farm at Wroxhall. ~ Three months before her father’s death, Fitchett published Original Sonnets and Other Poems (London: Longman, Hurst, Rees and Orme, 1810). It was dedicated to Revd. John Barwis (1744-1828), the Rector of Niton, Ventnor, on the Isle of Wight. He and his wife Jane were witnesses at her wedding at George Moncrieff or MonCrieff (1782-1822), the fourth son of Sir Henry Moncrieff-Wellwood, whose family owned nearby Moncrieff Farm, at Newchurch. Hampshire on 9 July 1814 (there had been an earlier ceremony at St Cuthberts, Edinburgh, on 23 May 1814). She also came to regard another minister, Revd. Thomas Dalton, Rector of nearby Northwood, as a father figure, calling him ‘preceptor! second father! friend!’ After she had married she went to live in Edinburgh with her husband, who was Manager for the North British Fire Office at 429 Lawnmarket, Edinburgh. They had a daughter, Susan Georgina, baptised in 21 November 1820 at Canongate, Edinburgh. Her husband died in 1822, leaving her his property in Scotland and on the Isle of Wight. In the 1851 census, she and her daughter were aged 70 and 29,
living at Pitcaithly House, Bridge of Earn, with two young female servants. In the 1861 census their situation was unchanged. ~ Her book was widely reviewed (Anti-
Jacobin, 39, (August 1811), 429-31; British Critic, 38, (July 1811), 81-82; British Critic,,
(October 1811), 401-02; Critical Review, Series 3, 23, (Aug. 1811), 441-42; Monthly 
Review, 65 (July 1811), 329-32; PR, 8 (1810), 569-70; Universal Magazine, ns. 14, (Oct. 
1810), 300-303). However, many years later her cousin, Charles Roach Smith, 
claimed that ‘for some mysterious reason, she suppressed the sale of the book, and, 
in consequence, it is now extremely scarce’. Andrew Ashfield suggests that this 
may have been under the influence of her two minister father-figures, who might have discouraged her poetic ambitions, or under whose influence, ‘she may have 
revalued piety at the expense of poetry’. Although she never published again, 
shortly before her death she gave Roach Smith a poem, ‘A Dream of the Isle of 
Wight’, which was ‘clothed in the vernacular of my youth’, and had in it many 
dialect words from the area of her upbringing. Smith printed it in an article he 
wrote on the ‘Isle of Wight vernacular’ for GM in 1863, and gave a ‘broadly but not 
entirely accurate; (Ashfield) account of her life ~ Sources: Meyenberg (2000), 214; A 
Century of Sonnets: The Romantic Revival, 1750-1850, ed. Paula R. Feldman and 
Daniel Robinson (Oxford: Oxford University Press, 2002), 138-9; detailed 
information and discussion from Andrew Ashfield. [F] [S]

Johnson, William (fl. 1844), of Framwellgate Moor, County Durham, a coal miner, 
was the author of ‘The Miners’ Grievances’, and ‘The Miner’s Friend’ printed as a 
broadside along with ‘Mr Roberts the Pitman’s Friend’. ~ Sources: Lloyd (1978), 
240, 244, 356 note, 357 note; Harker (1999), 44. [M]

Girl’, the daughter of James Johnston (fl. 1835, qv), a stonemason and sometime 
poet of Lochee, Dundee, who left his family behind to emigrate to the United States 
(the circumstances around this event, as sympathetically described by his daughter, 
are discussed in his own entry, below), and Mary Bisland, the second daughter of a 
Glasgow dyer (‘then well-known as the Bridgeton Dyer’ according to his grand-
daughter). Mary Bisland married James Johnston when she was 18, and after his 
departure she supported herself and her child as a dressmaker and milliner, and, 
hearing that her husband had died in America, re-married. ~ At the age of eleven 
Johnston was forced by her abusive stepfather to begin work in a factory, and she 
continued as a powerloom weaver for most of her life. She published poems in the 
People’s Journal, and in a volume, Autobiography, Poems and Songs of Ellen Johnston,
The Factory Girl (Dundee; Glasgow: W. Love, 1867; second edition 1869). ~ Ellen Johnston called herself ‘The Factory Girl’, underscoring class and gender in this poetic persona and giving herself a strong identity, especially in the use of the definite article (she was not just any old factory girl, but THE Factory Girl: compare Sarah Parker Douglas, qv, ‘The Irish Girl’). In her poetry Johnston strongly claimed her right to speak and act, often in a manner transcending social and sexual divisions. Boos (2003) describes her as ‘assertive, undevout, and independent’, in a way that ‘clearly clashed with contemporary stereotypes of the meekly virtuous working-class woman and mother’. From her earliest writing, she shows an almost Byronic flamboyance in expressing her genius. At the same time her work also reveals, as Judith Rosen notes, a ‘dependence on communal acknowledgement of her poetic role and identity ... an anxious need for response and acceptance’. Taken as a whole, her poems navigate her ‘double position as representative voice and distinctive talent’. ~ Much of what we know about Johnston comes from the rich, frank autobiography (recently reprinted by Simmons, 2007) that prefaces her poetry collection. Born in Hamilton, Lanarkshire, she lived with her grandparents for several years after her father went to America, until her mother remarried. Johnston’s stepfather abused her physically and (the coded language of her autobiography implies) sexually. He sent her to work in a factory at the age of eleven. She attempted to run away from home several times, and gave birth to a daughter, Mary Achenvole, in September 1852 when she was seventeen. The father is not identified and Johnston is unabashed about her status as an unwed mother and proud of her daughter, taking Oliver Goldsmith’s lines about ‘When lovely woman stoops to folly’ head on, and squarely refuting them, though by the second edition of her book she had suppressed some of the details of her teenage years and their aftermath. She travelled and worked in many places, including travel in Ireland, England and France, she tells us, describing her restless, adventurous and troubled youth. ~ Johnston’s first published poem appeared the Glasgow Examiner in 1854. ‘Lord Raglan’s Address to the Allied Armies’ earned her a gift of £10 from Lord Raglan. She would repeat the tactic in her poem ‘An Address to Napier’s Dockyard’, a bold, romantic, and frankly flattering portrayal of the shipyard of Robert Napier (1791-1876), sometimes called ‘The Father of Clyde Shipbuilding’. In her autobiography, Johnston notes that in 1854, when her health was failing and her ability to work compromised, she sent this poem to Napier. After making enquiries about her character, Napier sent a note to Johnston ‘to call at a certain office in Oswald Street, Glasgow, and draw as much money as would set me up in some small business, to see if my health would revive’. He gave her £10, and this
money supported Johnston, her mother, her stepfather, and her daughter for five months, until she regained her strength and was able to return to factory work. ~ In 1857 she moved to Belfast and worked in James Kennedy’s mill, and in 1859 went to Dundee, where she was involved in a labour dispute, suing a foreman who had wrongfully dismissed her. Though her case was successful she was ostracised by her fellow-workers: not the only time this sort of thing would happen, as her poems and autobiography both reveal. As well as supporting her mother, stepfather and daughter, she learned that her father, who had been alive and well and living in Maine, committed suicide when he discovered that his wife had remarried. her mother died in 1861. ~ In 1865 Johnston began to publish poetry in the Glasgow Penny Post. Since 1860 the Post had been under the editorship of James Campbell, a former joiner and early socialist who was an ardent supporter of labouring-class causes and worked very hard to promote Johnston. As Boos (2003) notes, Johnston’s brief period of success in the late 1860s was due to ‘the fortunate conjunction of her own ambition and accomplishments, Campbell’s active help, and the support of a remarkably responsive working-class audience’ (504). In the paper’s ‘Poets’ Corner’, Johnston engaged in several ongoing poetic dialogues with other poets who had submitted responses to her work (for example ‘Lines by Edith to the Factory Girl’, printed in LC6). With the editor’s help in garnering subscriptions, she was able to publish her collection in 1867, and in it she included a substantial group of poems by others as well as her responses to them, reflecting the collegiate nature of much of her poetry. While many of her poems are deeply personal and speak of her sense of exile from her community, she also takes pride in assuming the role of the voice of that community, as Rosen notes, reflecting the way she sees herself heroically adopting the role of ‘queen-like bard’ (as she calls herself in one of her poems). ~ Her collection sold well, and a second edition was issued in 1869. Johnston’s goal was to be liberated from factory work, but she was not able to support herself from poetry alone, although she eventually received £50 from the Royal Bounty Fund. When Campbell retired from editing the Penny Post in 1868 she lost her strongest supporter and her celebrity waned. In 1873 her ill health was noted in the pages of the Post, but other details of her life in the early 1870s are unclear. Boos (2010) notes that her beloved daughter Mary (Achenvole) Johnston ‘survived to offer a home to her in her last illness’. However, a woman by the name of Helen Johnston died in 1873 in the Barony (Barnhill) Poorhouse owing to complications from malnutrition, and most scholars, including Florence Boos and H. Gustav Klaus, believe this to have been the poet. She would have been just 38 years old. ~ Johnston’s work has been included in recent anthologies of Victorian
and women’s poetry because of its distinctive qualities, including the poet’s expression of her physical desires (‘Wanted, a Man’), her political rights, and her ambition and pride as a poet. She speaks movingly and vividly about the sufferings of her class, for example in her most anthologised poem ‘The Last Sark’. She also writes playfully, often in Scots, sometime writing against her enemies (‘The Sha’maker’s Wife’) and sometimes in ways strongly reminiscent of Robert Burns (qv)—see for instance ‘Nelly’s Lament for the Pirnhouse Cat’. In ‘writing back’ against the wrongs that had been done to her, she clearly sees herself as providing a model for other women (and men) of her class to follow. As Rosen notes, ‘By constituting herself as a heroine, Johnston lays claim to an imaginative life unfettered by class or gender constraints, even as she remains pointedly conscious of her position as a working-class woman and the limitations that position imposes’. Like Ann Yearsley (qv) two generations earlier, Johnston was unafraid to give voice to both the realities and the aspirations of working-class women, confidently speaking her own mind, in her own voice. (These last remarks are adapted from my comments in LC6.) Finally, H. Gustav Klaus (2018) singles out her poem, ‘Lines on Behalf of the Boatbuilders and Boilermakers of Great Britain and Ireland’ (c. 1860) and several other poems on the shipbuilding industry, including the one on Napier’s dockyard discussed above, as rare examples of early shipbuilding poetry, a field in which there is little further work to discuss.


Johnston, James (fl. 1835), the father of the poet Ellen Johnston, ‘The Factory Girl’ (qv). He was the second oldest son of another James Johnston, a canvas-maker of Lochee, Dundee, and was trained as a stonemason. He moved to Glasgow, where he married Mary Bisland. At the time of his daughter’s birth in 1835 he was working for the Duke of Hamilton, extending the northern wing of his residence, and when this work finished he decided to emigrate to America, booking a passage for himself and his wife and seven-month-old child. However his wife would not come with him, fearing for her baby’s safety. Ellen Johnston paints the scene of this parting of the ways vividly, and presumably from her mother’s memory: ‘But when all the relatives and friends had assembled at the Broomielaw [the quayside on the river Clyde in Glasgow] to give the farewell kiss and shake of the hand before going on board, my mother determined not to proceed, pressing me fondly to her bosom, exclaiming—“I cannot, will not go, my child would die on the way”; and taking an affectionate farewell with my father, he proceeded on the voyage, and my mother fled from the scene and returned to her father’s house, where she remained for some years, and supported herself by dressmaking and millinery.’ H. Gustav Klaus, in his important study of Ellen Johnston (1998), takes a more sceptical view of how James Johnston ‘made off when she was only a couple of
months old’: ‘Ellen likes to believe that he had booked passages for them all to America but, of course, she has to rely on the “communicated evidence of witnesses of these events” (p. 3). No unkind word about the man, whose desertion of the family is at the root of many of her later problems, passes her lips. On the contrary, she attributes to him her own poetic talent.’ (25) It would be quite understandable that Johnston might idealise her missing father, but on the other hand we have no evidence to contradict her (or her mother’s) version of events. Whatever the truth of the matter, the remainder of James Johnston’s story is clearly tragic, and is told by his daughter in two passages of her autobiography. She writes: ‘In the course of time my mother received some information of my father’s death in America, and again married a powerloom tenter when I was about eight years of age, till which time I may truly say that the only heartfelt sorrow I experienced was the loss of “Dainty Davie”’ (her pet dog). The disturbance of this long-distance bereavement was multiplied by the seriously abusive behaviour of her new stepfather—for her mother had re-married on hearing of the death of James Johnston—and we hear no more of her father until quite late in her story. By now she had left home, travelled, worked and been through many other experiences. Her mother ‘had been an invalid for several years, and, to add to her sorrow, a letter had come from her supposed dead husband, my father, in America, after an absence of twenty years, inquiring for his wife and child; on learning their fate he became maddened with remorse, and, according to report, drank a death-draught from a cup in his own hand; and my mother, after becoming aware of the mystery of my life, closed her weary pilgrimage on earth on 25th May, 1861.’ After this tragic end to her parents’ lives, Ellen Johnston moved to Dundee, where her father’s sister lived, perhaps the last link in the parental chain, but found little solace there. ~ She writes of her father, earlier in her autobiography, as being a poet, and says that when he worked for the Duke of Hamilton, the Duke ‘familiarly used to call him Lord Byron’. So we know that he was composing verses at this stage of his life. He was, writes Ellen in explaining his desire to emigrate to America, ‘of an active disposition, somewhat ambitious, proud, and independent, with some literary and scientific attainments, with a strong desire to become a teacher and publish a volume of his poetical works’. We cannot currently ascertain whether or not he succeeded in these aims, and how apt the ‘Lord Byron’ nickname was; we can only note that he was a poet who (as in the folk song ‘Johnny Todd’) left his true love behind him on the quayside; and who later died by his own hand, in the state of Maine in the United States. ~ Sources: Sources as per Ellen’s Johnston’s entry, especially her autobiography and poems in Simmons (2007), 301-
Johnston, James (b. 1849), of Whitburn, West Lothian, a plasterer. ~ **Sources:** Edwards, 3 (1881), 335-6. [S]

Johnston, James John (b. 1862), of Baltasound, Shetland, a seaman’s son whose father would be away at sea for most of the year. He spent much time with his uncle, enjoyed the selections from the ‘standard poets’ at school, and joined the ‘Working Men’s Library’ in his village. Johnston left school at thirteen and began a commercial training, but then his family moved to Leith when his father began working on the Leith-Hamburg steamboat. He worked for an accountant and began writing poetry partly as a response to being taken away from and missing his original home on Shetland. He moved to a job working for a manufacturing company in Edinburgh, where the poetry became a means of relaxing after his paid work. He won several poetry competitions and submitted verses to a number of newspapers. Edwards prints his ‘Song’ (‘What is song? A holy feeling’), ‘Pity’s Shrine’, and ‘The Home of My Boyhood’. ~ **Sources:** Edwards, 5 (1883) (1883), 238-41. [S]

Johnston, James M (fl. 1887), a Belfast working man. He published *Jottings in Verse* (Belfast, 1887). ~ **Sources:** Reilly (1994), 251. [I]

Johnston, John (1781-1880), ‘A. B. Todd’, of Clackleith, Sanquhar, Dumfriesshire, a sheep-farmer’s son, served as a soldier, and worked as a schoolmaster. Johnston enlisted in the Royal Marines in 1802, serving on ships that including the *Terrible* and the *Hibernia*. During the Battle of Trafalgar, he served on the *Colossus*, sustaining a severe thigh wound, after which he was discharged. In 1814 Johnston opened a small school at Benston, Old Cumnock, Ayrshire, and continued teaching until the age of eighty. He was assisted in this project by the patronage of the Marchioness of Bute, who had built for him a cottage and school, paying him a salary for his teaching. Johnston published *Lord Nelson: A Poem, with a Biographical Sketch of His [Johnston’s] Life by A.B. Todd* (London, 1874). ~ **Sources:** Reilly (2000), 249. [S]
Johnstone, Alexander, of Paisley (fl. c. 1840?), a gardener, the father of the poet Jeannie Johnstone (qv). No separate collection is recorded, but some of his poems are included in Brown. ~ Sources: Brown (1889-90), II, 384-86. [S]

(?), Johnstone, Jeannie (b. c. 1870), of Paisley, the daughter of the gardener poet Alexander Johnstone (qv). After attending the John Neilson Institution, she began working in a warehouse, and published her poems locally. ~ Sources: Brown (1889-90), II, 526-28; Boos (1997), 251; information from Florence Boos. [F] [S]

Johnstone, John Craighouse (1761-1846), of Corrielaw, Lockerby, Dumfriesshire, an agricultural labourer, and shoemaker at Craighouse, Dumfriesshire. Despite being put off poetry, apparently by meeting Robert Burns (qv), he published a volume, Poems on Various Subjects but Chiefly Illustrative of the Manners and Superstitions of Annandale (Dumfries, 1820), and posthumously, Poems on Various Subjects, with Additional Poems and a Memoir of the Author (Edinburgh: Oliver and Boyd, 1857), a new edition with a memoir by W. Johnstone. ~ Sources: Brown (1889-90), I, 24-26; Winks (1883), 313; Johnson (1992), item 494; Blair, PPP (2019); Mitchell, P259. [S] [SM]

Johnstone, Thomas (1812-70), of Paisley, was apprenticed to a watchmaker. This proving unsuccessful he became a soldier, serving in America, working in a store in Liverpool and serving as a drill instructor. Johnstone died in Glasgow, and a posthumous collection was published, A Soldier’s Thoughts in Verse and Prose, with prefatory note by James M’Naught (Edinburgh: John Menzies, [1871]). ~ Sources: Brown (1889-90), I, 24-26; Reilly (2000), 250; Blair, PPP (2019); Mitchell, P259. [AM] [S]

Jones, Abel (1830-1901), ‘Y Bardd Crwst’, of Llanrwst, Denbighshire, was ‘particularly famous in the fairs of Glamorgan and Gwent’, presumably as a singer or reciter of the poems he would then sell in broadsheet or pamphlet form. However he ended his days in a workhouse. ~ Sources: OCLW (1986). [W].

Jones, Arthur Simon, ‘Anellyd’, of Abergwili, Carmarthenshire, a cockle-seller, and a rhymester. There are other such ‘cockle poets’: OCLW names John Evans (1827-88) and Elias Jones (qvq), and says that the (in English, unflattering) words ‘cocosfardd’, ‘cocoswaith’ and ‘cocosaiadd’ are used to describe the kind of rhymes.
the cockle-poets made. ~ **Sources:** OCLW (1986), mentioned in the entry for John Evans. [W]

Jones, Christopher, (fl. 1775-82), of Crediton, Devon, a journeyman woolcomber, the author of *Sowton. A Village Conference: Occasioned by a Late Law decision* (Crediton, 1775), and *The Miscellaneous Poetic Attempts of...an Uneducated Journeyman Wool-Comber* (Exeter/London: Freeman/Kearsley, [1786]), ‘by C. or G. Jones’. ~ Bridget Keegan in LC2 explains that *Sowton* concerns a ‘local legal dispute over the inheritance of a young woman, threatened by one “Shylock”’. Jones ‘pastoralizes the dispute, narrating the case in a dialogue between Arcadia and Palemon’. In the poem he present himself as a ‘poetic defender of truth and justice’. ~ Baines *et al* (35) note that Jones’s second collection includes a poem addressed to William Brimble (qv), who is also among the subscribers. ~ John Jones (fl. 1740, qv) of Bristol, included ‘Stanzas, addressed to Christopher Jones, a poor Wool-comber, at Crediton, in Devonshire; author of two ingenious poems inserted in the Monthly Magazine’, in his collection *An Elegy in Winter* (1779). ~ **Sources:** *London Magazine* (1783), 398; *Monthly Review*, 74 (1786), 146-7; *Critical Review*, 61 (1786), 398; Jackson (1985); Baines *et al* (2011), 35, 199; LC2, 303-30. [C18] [LC2] [T]

Jones, Dafydd (1711-77), of Cwm Gogerddan, Caeo, Carmarthenshire, a drover and a hymn-writer. Jones also translated the hymns and psalms of Isaac Watts into Welsh, published in three volumes. He published his own hymns as *Difyrrwch i’r Pererinion* (1763-70), also three volumes. ~ **Sources:** OCLW (1986). [C18] [W]


Jones, Dafydd (b. 1907), of Ffair Rhos (known as ‘the poet’s village’), Cardiganshire, a shepherd, then later a Ministry of Agriculture official. He published *Yr Arloeswr* (1965). ~ **Sources:** OCLW (1986). [OP] [W]

Jones, David Watkin (1832-1905), ‘Dafydd Morganwg’, of Merthyr Tydfil, Glamorgan, a coal miner and an agent for prospectors. He published *Yr Ysgol*
Jones, Ebenezer (1820-60), born in Islington, London, to Welsh Calvinist parents, was school-educated. His family became reduced to poverty, and returned to Wales. Jones remained in London, working long hours in a counting-house. A ‘spasmodic’ poet, and a Chartist, he published *Studies in Sensation and Event; Poems* (London: Charles Fox, 1843). Although the volume was not a success, being thought odd and eccentric, later interest by Dante Gabriel Rossetti, William Bell Scott and Theodore Watts led to a fuller edition, with a life, being published in 1879. His poem, ‘Song of the Kings of Gold’, appeared in the *Northern Star*, 2 March 1844. ~ Sources: *Northern Star*, as cited; Miles (1891), V, 18; Kovalev (1956), 127-9; James (1963), 172; Ashraf (1975), 200-08; Maidment (1987), 39; Ricks (1987), 162-4; Scheckner (1989), 165-7, 335; Schwab (1993), 195-6; Sanders (2009), 252; OCLW; ODNB; NTU. [CH] [W]


Jones, Ernest [Charles] (1819-68), born in Berlin, the son of a British Army officer, who came to England in 1838, and was called to the Bar in 1844, was a ‘spasmodic’ poet, novelist, editor, Chartist and activist. Although Jones was not of working-class origins, he was deeply associated with and engaged in the working-class movement, and became a very important figure in its political and cultural development, not least as the ‘last leader’ of the Chartist movement. One might describe him as a working-class writer by adaptation. ~ Jones published a collection of *Chartist Songs and Festive Pieces* (London, 1846), and a particularly significant poetry collection, *The Battle Day: and Other Poems* (London: Routledge, 1855), as well as *Rhymes on the Times by E. C. J.* (London: Brettell, 1852), *The Emperor’s Vigil and the Waves of the War* (London: Routledge, 1856), *Poetic Thoughts Times by E. C. J.* (London: Darton & Co., 1856), *Songs of Democracy* (London: John Lowry, 1856), and *Corayda, A Tale of Faith and Chivalry, and Other Poems* (London: W. Kent, 1860). Among his prose writing are a novel, *The Wood Spirit* (London: Boone & Co., 1842), and an autobiography, *My Life* (London: T. C. Newby, 1845). His political writings are gathered together in two volumes in *Notes to the People* (London: Merlin, 1867).

Jones, Gwilym Gwesyn (1910-78), of Caerphilly, Glamorgan, was the youngest son of a farmer’s, and worked in forestry after he left school. He published Pacific Poems (1936), and The Loom of Love (1953), his writing focusing on his love of the natural world. ~ **Sources:** OCLW (1986). [OP] [W]

Jones, Henry (1721-70), born at Beaulieu, near Drogheda, on the border between County Louth and County Meath, was a Dundalk bricklayer poet, whose patron was Lord Chesterfield, Lord Lieutenant of Ireland, who moved to London and wrote plays, and wa even ‘tipped to be the poet laueRate’ (Carpenter, 2018, 83). ut he was ruined partly by drink and ended in poverty. ~ He published Vectis: The Isle of Wight, a poem, in three cantos (London, 1766; second edition without ‘Vectis’, Isle of Wight: J. Mallet, 1782), Poems on Several Occasions (1749), The Relief, or, Day Thoughts, a Poem Occasion’d by ‘The Complaint, or, Night Thoughts’ (1754), numerous successful plays, ‘and several loco-descriptive pieces’, viz. Kew Garden (1763), The Isle of Wight (1766), Clifton (1767), and Shrewsbury Quarry (1769). LC2 describes Jones as ‘one of the most productive and most interesting poets of labouring-class
origins to publish during the middle of the eighteenth century’ and notes that his poetry ‘demonstrated an impressive formal range’. ~ **Sources:** Tinker (1922), 95-7; Carter (1972), 142-58; Rizzo (1991), 242; Christmas (2001), 130-56; C. R. Johnson, cat. 49 (2006), item 33; Keegan (2008), 70-75; Carpenter (2018), 73, 83; Christmas (2017); LC2, 1-40; *ODNB.* [C18] [I] [LC2]

Jones, Henry (fl. c. 1775), an Irish shoemaker, published *Lucy a Dramatic Poem* (c. 1775). ~ **Sources:** Christmas (2001), 297-8. [C18] [I] [SM]

Jones, Jeremiah (1855-1902), of Llangrannog, Cardigan, a blacksmith, farmer, and a popular *bard gwlad* (country poet), a member of a talented ‘Cilie’ family of poets. Six of his seven sons ‘vied with each other in bardic competitions from an early age’. Other members of the ‘Cilie’ family of poets include Dafydd ‘Isfoel’ Jones (1881-1968), and Simon Bartholemew Jones (qqv). ~ **Sources:** *OCLW* (1986) (under the entry for the ‘Cilie Family’). [B] [W]


(?) Jones, John (fl. 1610-54), of Gelli Lyfdy in the parish of Ysgeifiog, County Flint, a translator and copier in English, Welsh, French, Spanish, and Italian, and an antiquary. He wrote most of his books as a debtor in the Fleet Prison in London. ~ **Sources:** Parry (1955), 222-3. [OP] [W]

Jones, John (b. 1740), of Bristol, a farrier’s son, was orphaned early and apprenticed to a stuff-weaver, after a brief period of schooling. He later found patronage from a Dr Johnstone in Kidderminster and with his help, opened a school. He later still became a vestry clerk. Jones published *An Elegy on Winter, And Other Poems: To Which is Added, An Inscription to the Memory of the late Lord Lyttelton. By John Jones, School-Master in Kidderminster, Author of Poems on Several Subjects* (Birmingham: 1779), which includes ‘Stanzas, addressed to Christopher Jones [qv], a poor Woolcomber, at Crediton, in Devonshire; author of two ingenious poems inserted in the *Monthly Magazine*’. The introduction includes the following information: ‘It ought
not to be omitted that a few years before the death of the late Lord Lyttelton, Mr. Woodhouse [James Woodhouse, qv], the ingenious author of a poem on the Leasowes, very obligingly presented a poem of our author’s to his Lordship, who having previously made acquaintance with his character by his friend Dr. Johnston, that nobleman expressed a desire to see him, and accordingly soon afterwards he was admitted to the honor of an interview at his seat at Hagley, where he has at all times since met with a most favourable reception, of which he makes a grateful acknowledgement to the present Lord Lyttelton, in his lines written in the Poet’s Walk.—Indeed, it was principally with a view of paying a tribute of gratitude to many kind friends and benefactors, that he yielded to the publication of this short account of his life, and of these Poems. January 12th, 1779’. ~ Sources: COPAC.

(C18) [T] [—Bridge Keegan]

(?!) Jones, John (1766-1821), ‘Jac Glan-y-gors’, of Cerrigydrudion, Denbighshire, a satirical poet. He became a London tavern-keeper, and was an important figure in London Welsh literary life, who wrote Paineite pamphlets and squibs of various kinds. ~ Sources: OCLW (1986). [W]

Jones, John (b. 1774), of Clearwell, Gloucester, a domestic servant, the son of a gardener and a village shopkeeper. Jones attended a dame school where he learned basic ‘letters and spelling’, and almost took some writing lessons with a local stone mason. At the age of ten he went to work as a plough boy. Later he worked at an inn, and finally as a servant at Kirkby Hall, Kirby, North Yorkshire. He was in his fifties when he published Attempts in Vers by John Jones, an Old Servant, With some account of the Writer Written by Himself and an Introduction to the Lives and Works of our Uneducated Poets by Robert Southey, Poet Laureate (London, 1831), a work that was rather eclipsed by Southey’s substantial Introductory Essay, a potted history of the uneducated poets from ‘Water Poet’ John Taylor (qv) to Jones. By the second edition the eclipse was near total, as it was now called Lives of the Uneducated Poets to which are added Attempts in Verse by John Jones, an Old Servant (London, 1836), and by 1925, a further edition edited by J. S. Childers had just become Lives of the Uneducated Poets. John Jones, initially one of Southey’s favoured exemplary charitable-case poets, then a case study for a theory, seemed no-where to be seen. ~ Kaye Kossick in LC5 (2006) finally attempted to reverse the process of erasure. She draws out what is of value in Jones’s work and its significance, noting how he describes himself as ‘a poor, humble, uneducated domestic’ who had attempted ‘stringing together a few pieces in verse … chiefly composed when in the exercise
of my domestic duties, and frequently borne on my memory for two or three weeks before I had time to ease it of its burden’. ~ John Clare (qv) had read this work, though he was unhappy that Jones’s description of a robin as a ‘Sweet social bird with breast of red’ too much resembled his own ‘Sweet little bird in russet coat’ (Clare, Letters, 537-8 and 545 and note). ~ Sources: Southey (1831), 1-14, 167-80 (see also Childers’s Introduction to the 1925 edition); Maidment (1983), 84; Burnett et al (1984), no. 399; Rizzo (1991), 243; Richardson (1994), 248; Sales (1994), 259-60; LC5, 17-24; ODNB; NTU. [LC5]

Jones, John (1788-1858), ‘Poet Jones’, of Llanasa, Flintshire, worked in a Holywell cotton mill from the age of eight, served in the navy for ten years, and was later a factory worker, An avid reader from an early age, he published Poems by John Jones (1856). ~ Sources: OCLW (1986). [T] [W]

(?) Jones, John (1810-69), ‘Talhaiarn’, ‘The Welsh Burns’, of Llanfairtalhearn, Denbighshire, a joiner, poet and architect. Born at the Harp Inn, Llanfairtalhearn, he became a joiner after he left school at fifteen, but was then apprenticed to an architect, and went on to become a very successful architect, a superintendent in the building of the Crystal Palace in London in 1851, and worked for the Rothschild family in France. Jones worked with Thomas Oliphant to create Welsh Melodies with Welsh and English Poetry (1862-74), four volumes. He wrote the Welsh lyrics to ‘Men of Harlech’, published in Welsh Melodies (1862), Vol. II. He became a member of the London Cymreigyddion Society in 1843, serving at its President in 1849, and he was inducted into the Gorsedd of Bards at Bala in 1869, but there was bitterness about his failure to win a Chair several times at eisteddfodau and, crippled with arthritis, he went home to the Harp Inn, where he took his own life, aged 59. ~ Sources: DWB; general online sources including Wikipedia, and the History of Wales Facebook Group. [W]

(?) Jones, Mary (1707-78), of Oxford, a poor woman, the daughter of a cooper, who eventually became a postmistress in the city. She was the author of The Lass of the Hill (1740?), and Miscellanies in Prose and Verse (Oxford, London and Bath, 1750, 1760), with a list of subscribers, and had sixteen poems in Poems by Eminent Ladies (1755). Her London publisher was Robert Dodsley (qv), she was befriended by Samuel Johnson who called her ‘the chantress’ (her brother was Chanter of Christ Church Cathedral), and her 1750 volume was extraordinarily well-supported, with a subscription list stuffed with members of the aristocracy and royal family. ~
Sources: Poems by Eminent Ladies (1755), three volumes, including a life; Dyce (1825), 206-11; Rowton (1853), 151-3; CBEL (1969), II, 368; Foxon (1975), 391; Lonsdale (1989), 155-65; Fullard (1990), 559; Christmas (2001), 95, 116; Johnson 46 (2003), nos. 202-3; Fairer & Gerrard (2004), 300-308; Backscheider (2005), 407; Overton (2007), 57-8; Backscheider & Ingrassia (2009), 877; Mascha Hansen, ‘Envisioning the Future of Women’s Poetry’ in Fowler & Ingram (2015), 173-90 (178-9); Burmester, Women, item 427 and 123 (image); ODNB. [C18] [F]

Jones, Nathaniel Cynhafal (1832-1905), of Llangynhafal, Denbighshire, a tailor, later a preacher, poet and editor. He published five volumes of Welsh verse between 1859 and 1898, and co-edited the works of William Williams (1717-91). ~ Sources: OCLW (1986). [T] [W]

Jones, Peter (1775-1845), ‘Pedr Fardd’, of Garn, Dolbenmaen, Caernarfonshire, a tailor, hymn-writer and poet, later a schoolmaster and a shopkeeper, one of ‘the last great hymn-writers of the Methodist revival’ (OCLW) and ‘a master’ of the cynghanedd form. Jones published several collections of hymns and a volume of poetry, Mêl Awen (1823). ~ Sources: OCLW (1986). [T] [W]

Jones, Richard Robert (1760-1843), ‘Dirty Dick’, ‘Dic y Leithoedd’, ‘Dic of Aberdaron’ or ‘Dick Aberdaron’ ‘The Bard of Aberdaron’ of Aberdaron, a fishing village on the Llŷn peninsula in North Wales. He was the son of a poor boatswain who worked a cargo boat between the Welsh coastal towns and Liverpool. Hiding behind his notoriously dirty and scruffy appearance was a remarkably autodidact who in childhood taught himself Greek and Hebrew, despite being frequently flogged by his father for reading instead of watching the tiller. He went on to write a Greek-Latin Lexicon and a Hebrew Grammar. He also knew, Arabic, Persian, and many other languages, and was fluent in French, Italian and Latin. Jones spent much of his life as a homeless beggar on the streets of Liverpool, though he was given a small stipend by the Liverpool poet William Roscoe (qv). Jones liked to sing the Psalms in Hebrew, accompanying himself on a Welsh harp, and once presented an essay on ancient Greek stringed instruments at an Eisteddfod. His favourite poet was Homer, and whilst I have found no evidence he wrote original poetry, his work as a translator and linguist well justifies his inclusion here. ~ Sources: North Wales Chronicle, 11 September 1832; 2 January 1844; Liverpool Mercury, 29 December 1843; general online sources including a useful post and discussion on ‘A Peoples History of Classics’, 12 May 2014. [W]

Jones, Simon Bartholemew (1894-1966), of Cilie, Llangrannog, Cardiganshire, a member of the ‘Cilie’ family of poet-writers (cf. Dafydd ‘Isfoel’ Jones, 1881-1968, and Jeremiah Jones, qv), a sailor who suffered a serious accident at sea, became a minister, registered as a conscientious objector in WW1, studied and graduated at Bangor, and won prizes at the 1933 and 1936 eisteddfodau. A collection of his poems, edited by his nephew, was published in 1966. ~ Sources: OCLW (1986). [OP] [W]

Jones, William (1726-95), ‘Gwilym Cadfan’, ‘The Rural Voltaire’, of Llangadfan, Montgomeryshire, a self-taught farmer and a country doctor, a poet and antiquarian, atheist and republican. There is an excellent summary of his poetry and his political and cultural life in Charnell-White. ~ Sources: Charnell-White (2012), 102-11, 407-10. [C18] [W]

Jones, William (1764-1822), of Cynwyd, Merionethshire, though he lived most of his life at Bala, a weaver and hymn-writer. He published a collection of hymns, Aberth Moliant neu Ychydig Hymnau (1819). ~ Sources: OCLW (1986). [T] [W]

Jones, William (c. 1809-55), of Leicester, a Chartist and poet who worked as a glove hand: the 1851 census describes him as a ‘framework knitter and poet.’ At this time his wife was a Day School Teacher and his 21-year-old son was a bricklayer. Jones contributed to the Shakespearean Chartist Hymn Book in 1842, and assisted Thomas Cooper (qv) at his Adult Sunday School. In 1850, he wrote an article on ‘The Factory System vs. Frame Charges’, arguing against the iniquities of frame charges. He was initially a supporter of Fergus O’Connor, but like Cooper, came to distance himself from him. He published two books of poetry: The Spirit; Or a Dream in the Woodland (London and Leicester, 1849), and Poems: Descriptive, Progressive, and Humorous (Leicester, 1853). He also contributed poems to the local papers such as The Leicester Movement (1850) and the national Chartist press. He printed in the Northern Star ‘Lines Addressed to the Princess Royal’, 26 December 1840; ‘Toil On’, 19 April 1845; ‘The Tyrant’s Death’, 28 June 1845; ‘The Hawthorn Bush in Bloom’, 15 June 1850; and ‘Welcome Kossuth’, 25 October 1851. Roberts
(1995) also identifies as his two contributions to the same periodical signed as by ‘W. J.’, ‘Morning Walk, 12 December 1840 and ‘Sighs from the Bastile’, 21 August 1841. And there is a third poem in Northern Star signed ‘W. J.’ and also presumably his, ‘The Government’s Address to the Working Classes’, 18 September 1841.  


Jones, William (1815-99), ‘Ehedydd Iâl’, of Derwen, Denbighshire, a farmer and miller, and a poet and hymn-writer. He published a volume of poems, Bloda u Iâl (1898).  

Sources: OCLW (1986). [W]

Jones, William Ellis (1795 or 1796-1848), ‘Gwilym Cawrdaf’, of Tyddyn Siôn, Abererch, Caernarfonshire, poet and journeyman printer. He published ‘To the Most Noble the Marquis of Bute, on the Opening of Bute Dock’ (London 1839). His other works are largely in Welsh and include an interesting romance sometimes described as ‘the first Welsh novel’, as well as at least eleven odes in Welsh. There is a posthumous published selection of his Welsh poetry and prose, Gweithoedd Cawrdaf (1851).  

Sources: OCLW (1986), which gives birth date as 1795; ODNB. [W]

(?) Jonson, Ben (1572-1637), poet and playwright, and an early laureate. When the bricklayer poet Robert Tatersal (qv) wrote his poem ‘To Stephen Duck, The famous Threshing Poet’ in the 1730s, he showed himself to be well aware of a very famous precedent as a bricklayer-poet, to whom he alludes in this ‘flyting’ poem of martial challenge to Duck, poet-to-poet, trade-to-trade: ‘Some Ages past the Trowel was in Praise, / And bravely fought for Honour of the Bays’. The reference is of course to Jonson, Shakespeare’s illustrious contemporary, who in his time indeed had been both soldier and bricklayer. It worth considering briefly how Jonson might have been seen within the community of self-taught, artisanal and labouring-class poets, perhaps as a significant or encouraging predecessor, as Tatersal finds him to be.  

It is also surely significant, in terms of class perceptions of Jonson that, very much in contrast to ‘sweet’ Shakespeare and notwithstanding his own reputation as a poet for ‘high’ classicism, Jonson is so readily and richly associated with ‘low’ culture, earthy and vulgar comedy as opposed to Shakespeare’s elevated ‘romantic’ comedy. For good reason for Allon White and Peter Stallybrass to place his Bartholomew Fair at the centre of their eloquent and influential discussions of the transgressive, the carnivalesque and the culturally ‘low’. The pig, a primary symbol
of all that is ‘low’, is ‘at the centre’ of Jonson’s play, as it is of the fair itself (61-2)). However, they consider that ‘there can be no question of understanding that play either as an homology of the “real” Bartholemew Fair, or as a mere thematic pillaging of popular custom by an all of and appropriative high culture’, and carefully calibrate the play’s ideological purposes in relation to transgressive and low culture. His own position is complex: ‘If Jonson’s early life has been spent “as an apprentice brick-layer, then as a soldier in Flanders, and finally (and most significantly) as a common payer and play-patcher” Helgerson, 1983: 145), his career as laureate poet was spent in scourging players, play-patchers and “groundlings’. ~ David H. Craig’s Critical Heritage volume on Jonson catalogues a long and persistent tradition of critics and commentators reacting strongly against the vulgar comedy in his plays, the ‘deformity’ of their humour-based characters (Craig, 24). ~ Sources: Peter Stallybrass and Allon White, The Politics and Poetics of Transgression (Ithaca, NY: Cornell University Press, 1980). especially 61-79; David Riggs, Ben Jonson, a Life (Boston: Harvard University Press, 1989); David H. Craig (ed), Ben Jonson: The Critical Heritage (Routledge, 1990; W. David Kay, Ben Jonson, A Literary Life (New York: St Martin’s Press, 1995); Jonson, Ben, The Complete Poems, ed. George Parfitt (Harmondsworth: Penguin, 1996); Ian Donaldson, Ben Jonson, A Life (Oxford: Oxford University Press, 2011); ODNB; general sources.

(?) Jordan, Agnes C. (fl. 1862), of Leicester, ‘a soldier’s daughter, wife and mother’, published Poems, Social, Military, and Domestic (London and Leicester, 1862), 111 pp. The title page has an epigraph from Robert Bloomfield (qv): ‘Let labour have its due! My cot shall be / From chilling want and guilty murmurs free: / Let labour have its due; — then peace is mine, / And never, never shall my heart repine.’ (‘Summer’. 397-9, The Farmer’s Boy, 1800). The book is dedicated to Lady Blanche Balfour, and there is four-column subscription list. The poems include military and patriotic material (for which the author apologises in her Preface), and there is a poem on the Hartley colliery disaster, ‘The Stricken Village’ (6-7, cf. poems by Joseph Skipsey, Joe Wilson, and Orlando Wright, qv), as well as more personal and lyrical material. The poem ‘To the City of Bath’ suggests that Jordan may have grown up there, and the generally quite varied material includes a poem ‘Composed on Visiting the Tomb of Burns at Dumfries’ (71-2, Robert Burns, qv). An interesting volume. ~ Sources: text via Google books; Reilly (2000), 250. [F]

Mair writes that Jordan’s poems were a failure, so taking advantage of having lived in Stratford all his life he took on the identity of a ‘literary rustic with a folk-knowledge of Shakespeare’, and thus ‘Jordan’s Shakespearian Anecdotes and Traditions, some of them probably quite genuine, found their way into the note-books and memoirs of a good many visitors’ to Stratford. ~ Sources: Poole (1914), 169-73; John Mair, The Fourth Forger (1938), 16-17, 19; ODNB. Croft & Beattie II, 26-7 (item 101), includes a full-page reproduction of Jordan’s 1777 title-page with a large vignette of the Welcombe Hills. [C18]

(?) Jowitt, Jane (1770-1846), of Dublin, a ‘poor poetess’. Her family had ‘some wealth and social standing’ but fell into debt, and she eventually moved to England, living in London and Dover and marrying an Irish soldier in the British army. They settled in Sheffield, but his death left her in poverty. She earned a precarious living ‘as a professional letter-writer and then as a poet, writing memorial verses on commission’ (Harte). She published Memoirs of Jane Jowitt, the Poor Poetess, Aged 74 Years...Written by Herself (Sheffield: J. Pearce, 1844), which includes verses. ~ Sources: Davis & Joyce (1991), item 156; Harte (2008), 29-32; ODNB. [F] [I]

Karsch, Anna Louisa (née Dürbach, 1722-91), ‘Die Karschin’, ‘The German Sappho’, a Silesian Cowherd, and a much studied ‘German peasant poet’. Some sources give her the honour that Virginia Woolf ascribed to Aphra Behn, of being the first woman in her country to make a living from her writing. Although she was, sometime violently, discouraged from reading and writing as a youngster, she persisted in secret, while working as a childminder, a cowherder and a housemaid in a middle-class household. She married, at the age of sixteen, a tailor to whom she bore two children, and from whom she was later divorced. Her second husband, a tailor named Karsch, took her to Poland. Like Mary Leapor and Ann Yearsley in England, her poetry-writing won the support of a middle-class female patron, who supplied her with books. She published in local papers and composed for local celebrations. Her later life was marred by tragedy with the deaths of two of her children, which caused her to give up writing. ~ Some of her poems are quoted in German and English in Kord’s study, which offers a short biography

Kearney, James (fl. c. 1840), ‘Jem Kearney’, ‘J. Kearney’, from Limerick, ‘originally a labourer’ (O’Donoghue), but later an assimilated and popular Dublin songwriter and performer. He ‘practised as an entertainer in a tavern and musical saloon in Dublin about the fourth decade of the nineteenth century’ (Mac Lochlainn). In the *Memoir of Zozimus* (1872), the author writes of ‘the great Dublin comic singer and author’, whom he describes as ‘another successful imitator’ of the street-reciter Zozimus (Michael Moran qv). Kearney’s work is heavily represented in *The Dublin Comic Songster containing a choice selection of Irish, English, and Scottish comic songs* (Dublin: Duffy, 1845), and *The Irish Comic Song Book: a selection from the best Irish authors, including the late J. Kearney, etc., etc., etc.* (Dublin: Harding, [1865?]). Mac Lochlainn makes a useful analysis of the widespread use of street-slang and Irish words in this material. ~ O’Donoghue, in a rather vague entry, says he was a ‘Clare man’, although the evidence suggests he came from nearby Limerick, since as Mac Lochlainn points out, he has a line in one of his songs, ‘Straight from Limerick town I came, / And Faix my name is James Kearney’. O’Donoghue further suggests that Kearney did not write most of his songs, which is possible but seems rather unlikely. He also says that Kearney emigrated to America, but again Mac Lochlainn notes that ‘his death was mourned by a fellow-versifier in Ireland, not long after the time of his flourishing, in a song “Jem Kearney is no more”’. ~ Sources: O’Donoghue (1912), 223; [Joseph Tully?], *Memoir of the Great Original, Zozimus (Michael Moran)* (Dublin, 1871), 6; Alf Mac Lochlainn, ‘Popular Speech in the Songs of James Kearney, c. 1840’, *University Review*, 2, no. 8 (1961), 52-0. [I]
Kearney, W. J. (d. 1852), of Passage, County Cork, a sailor, published *Leisure Hours at Sea and Ashore*, containing *The Log, The Vision ... dedicated by permission to Father Mathew* (Cork, 1843). His principal poem is ‘Our Village’, and also well-received were his ‘Lines on the Death of Capt. Roberts’, a tribute to Richard Roberts (1803-41), the skipper of the S. S. President, which was lost at sea. ~ **Sources:** O’Donoghue (1912), 223. [I]

(?) Keats, John (1795-1821), major, canonical Romantic poet, the son of a London Ostler, whose comparatively humble origins formed a key plank in the savage critical backlash against him that took place in his lifetime. Recent work on Keats, such as the monographs of Nicholas Roe and R. S. White, and the Andrew Motion and Roe biographies, emphasise the importance of class, politics and the habit of conscientious self-education in the poet’s development and life, and the significance to his poetry of his first career in medicine. However, the exact proximity of Keats to the labouring-class poetic tradition is not easily determined. None of the key critical commentators on the tradition (such as Klaus, Christmas, Keegan) have included him in their lists, but as far as the critics of *Blackwood’s* and the *Quarterly Review* were concerned, he was, like his mentor Leigh Hunt, an ill-educated, lower-class vandal, bent on wrecking the polite precincts of modern letters. John Gibson Lockhart, in a now notorious series of pseudonymous essays in the pages of *Blackwood’s* in 1817-18, identified Keats with Hunt and others in the circle that gathered in the pages of the *Examiner* as a ‘Cockney’. This term, which should strictly refer only to persons born within hearing of the bells of St. Mary-le-Bow Church in the London district of Cheapside, traditionally home to some of London’s poorest citizens, was used rather indiscriminately by Lockhart to condemn a band of poets who lacked respect for King and Church and Country, and wanted refinement in both their social and their poetic habits. ~ Keats was born in Moorgate in London in 1795 and thus was indeed in the technical sense a cockney, but his origins were somewhat removed from the lowest classes of the London poor. Although as Robert Gittings remarks in his 1968 biography of the poet, ‘we have no real knowledge at all of how Keats’s parents lived and worked in the first seven years of his boyhood’, there are enough salient facts to attempt a reconstruction. His father Thomas Keats was employed as a livery-stable manager at the Swan and Hoops inn, which was thriving in the stewardship of John Jennings, the poet’s maternal grandfather. When Thomas died in 1804, Jennings’ legacy to Frances, Keats’s mother, was £2,000, a sum described as ‘useful’; when
John Jennings died a year later, he left £13,000, from which £1,000 and an annuity of £50 was provided for Frances. In short, the Keats family during the poet’s earliest years were financially comfortable, if not affluent. He may have been an ostler’s son, but William Sharp, Keats’s grand-nephew, rightly noted in 1892 that it would be a mistake ‘to assert that, like Jesus of Nazareth, the poet was born in a manger’. ~

Keats’s education was also significantly longer and more thorough than most labouring-class poets of the early nineteenth century experienced. In 1805, Keats’s mother remarried and moved to Edmonton, several miles north of the capital. In these years, he was schooled at the progressive and nonconformist Enfield College. Far from being ill-educated, as Lockhart supposed, Keats enjoyed not just Enfield’s ‘generous and humane community’ but made extensive use of its ‘remarkable’ library and the air of intellectual rigour that went hand-in-hand with its founders’ faith in a rational dissent with a distinctly radical, republican flavour, as Nicholas Roe has most thoroughly demonstrated. Keats was transformed under the headmaster’s son, Charles Cowden Clarke’s teacherly guidance, from a pugnacious youth into a young man driven by a ‘continual drinking in of knowledge’. At the age of eighteen, he was apprenticed to an apothecary-surgeon, and by 1815 the poet was studying medicine at Guy’s Hospital in London. He was remarkably swiftly awarded a dressership, possibly under the patronage of Sir Astley Cooper who helped him find digs, and became, a year later, a Licentiate of the Society of Apothecaries, which permitted him to practice surgery. Working as a medical dresser and junior house surgeon was difficult, demanding and by no means well-remunerated, but it was a necessary stage in the apprenticeship for a promising medical career. His selection, from the hundreds of candidates, for the latter post is an indication of the promise that Keats was showing, despite reports that he sometimes struggled with his medical studies. That career was soon abandoned, however. He dedicated himself instead to poetry and to becoming, in his own words, a ‘great poet’, an ambition cut short by his early death from consumption in 1821, but affirmed by posterity. ~ Lockhart and others downplayed Keats’s schooling and professional training when they persisted in treating him as though he were a latterday Thomas Chatterton (qv), ‘an uneducated and flimsy stripling’. The diminutive ‘Johnny Keats’ label they applied was intended to infantilise, as was the comment that he was a ‘boy of pretty abilities, which he has done everything in his power to spoil’. ‘It is a better and a wiser thing’, Lockhart counselled, ‘to be a starved apothecary than a starved poet; so back to the shop Mr. John, back to “plasters, polls, and ointment boxes” …’. These are phrases redolent of Hannah More’s, to Ann Yearsley (qv), about her milkwoman’s duties as ‘wife and
mother’ being prior to her calling as a poet, or Samuel Johnson’s casual dismissal of James Woodhouse (qv), ‘he may make an excellent shoemaker, but he can never make a good poet’. ~ In his fourth Cockney article, Lockhart made an explicit connection between Keats and the writers of what was rapidly emerging as a distinctive labouring-class literary tradition: ‘Of all the manias of this mad age, the most incurable, as well as the most common, seems to be one other than the metronanie. The just celebrity of Robert Burns [qv] and Miss [Joanna] Baillie has had the melancholy effect of turning the heads of we know not how many farm-servants and unmarried ladies; our very footmen compose tragedies, and there is scarcely a superannuated governess in the island that does not leave a roll of lyrics behind in her handbox. To witness the disease of any human understanding, however feeble, is distressing—but the spectacle of an able mind reduced to a state of insanity is of course ten times more afflicting. It is with such sorrow as this that we have contemplated the case of Mr. John Keats’. ~ Modern critics, most forcefully Marjorie Levinson and Duncan Wu, have shown that Keats was not working-class, as several nineteenth and early twentieth-century commentators, following Lockhart and Byron, had supposed. Rather, Keats is best conceptualised as one troubled by the lack of a definitive social station, being neither wealthy, professional, nor artisanal. It is perhaps a dangerous essentialising of class experience to say, with Levinson, that he was caught between ‘the Truth of the working-class and the Beauty of the leisure class’, but Keats was certainly conscious of the need to resist any attempts to categorise him with the likes of Samuel Bamford (qv), the weaver poet who had entered Hunt’s circle around the same time: ‘I am a weaver boy to them … the literary fashionables’, he lamented (Letters II: 186). ~ Keats’s professed love for the work of Robert Burns (qv) might suggest an identification with the Scottish poet’s own class indeterminacy. In 1818, as part of his preparation for the poetic career and the ‘Life I intend to pursue … to write, to study, and to see all Europe at the lowest expence’, he visited Burns’s grave. It proved to be a strangely underwhelming experience. Still, the ribald sociality sometimes found in Keats’ early letters, usually interpreted as experiments with the Cockneyisms affected by Hunt and his circle, surely owes something to Burns too. In the account of the visit to Burns’ cottage, however, this ribald playfulness is replaced with a tone less social, more aggressive, and untypically superior. The account of the visit is dominated not by memories of Burns, but a most unpoetical character: a drunk man, selling whiskey while superintending the site. The man so disgusts Keats that he dreams of occupying a very different class position, imagining himself as employing ‘Caliph Vatheck’, the cruel vainglorious
tyrant of William Beckford’s novel, to have the drunkard ‘kicked’. Worse still, ‘his
gab hindered my sublimity: the flat dog made me write a flat sonnet’. Later in the
letter, Keats laments the premature crushing of Burns’s ‘etherealising power of …
imagination’. But the Burns he imagines is a travesty: ‘the fate of Burns, poor,
unfortunate fellow! his disposition was Southern! How sad it is when a luxurious
imagination is obliged, in self-defence, to deaden its delicacy in vulgarity and in
things attainable, that it may not have leisure to go mad after things that are not!’
This deadening vulgarity is presumably a reference to Burns’s employment, in his
last years, as an exciseman, rather than to Burns’s recurrent concern, in his poems
and in his project of collecting the folk songs of Scotland, with his ‘fellow inmates
of hamlet’, the ordinary working people amongst whom he was born and raised.
Keats’s relationship with Burns, like that with Wordsworth, was by turns insightful
and obscured by a prejudice born of his sense of a need to distinguish himself as a
professional poet. An examination of Keats’ poems for evidence of concerns in
common with heav’n taught ploughmen, weaver boys and other working poets
yields uncertain results. There is an expression, in the Fall of Hyperion’s opening
lines, of a sense of disentitlement that is familiar enough. The feast that the poet
stumbles upon in the forest is mostly consumed already, though he does not
exactly starve; the poet here is, in Richard Cronin’s reading, an ‘interloper’, like ‘the
servant who gains entry to a costly banquet after the authentic guests have left, and
gluts himself on the rich remains’. Labour in the poems is generally, however,
figured as something to be transcended or elided. The ‘Ode to a Nightingale’
famously leaves behind ‘the weariness, the fever, and the fret’, and while ‘The Eve
of St Agnes’ begins with the work of the weaving nuns and the Beadsman,
performing spiritual labours in exchange for money, such semi-corporeal activities
are soon subsumed into the romance. The ‘Ode to Indolence’ expresses a hope that
the ‘voice of busy common sense’ may never be heard; and yet perhaps the desire
for a life ‘steeped in honeyed indolence’ might have just the faintest echoes of the
labour of the bees in it, and moreover, the Hyperion poet also shares a ‘vessel of
transparent juice’ with the ‘wandered bee’. Yet even the bee, conventionally
deployed since the Georgics of Virgil as a metaphor for human endeavour, belongs
in Keats’s poetry to the world of opulent courtly luxury and tranquil sensory
pleasures, as in an early poem, ‘Sleep and Poetry’: What is more soothing than the
pretty hummer, / That stays one moment in an open flower / And buzzes cheerily
from bower to bower’. Later poems, like, ‘To Autumn’ are more ambivalent: the
season and the sun are together allotted most of Stanza one’s active verbs ‘to load’,
‘bless’, ‘bend’, ‘fill’, ‘swell’: only the bees, though, get to ‘think’. In Stanza 2,
autumn is personified as a reaper and a gleaner, and as the mood turns elegiac in stanza 3, the several readings of the poem which align it with Keats’s sympathies for the radical protestors massacred at Peterloo in the month before the poem was written seem plausible. But the ‘Ode to Psyche’ is Keats’s most sustained use of labour-as-trope: the poet will ‘build’ a temple to thought and there, amidst birds and once again bees, ‘A rosy sanctuary will I dress / With the wreathed trellis of a working brain, ... With all the gardener Fancy e’er could feign.’ In general, however, Keats is usually faithful to Hunt’s conviction that in the poem ‘the essence of poetical enjoyment does not consist in belief’ — in other words, a faith in the materiality of history and human practices—‘but in a voluntary power to imagine’. ~ None of this can finally resolve the complicated questions about class position and identification that have beleaguered Keats criticism since Blackwood’s. But the power of an Ostler’s son to imagine in such outrageous fashion, and to voluntarily quit one’s professional training for a career in poetry, testify to significant shifts occurring in the early nineteenth-century aesthetic and the literary marketplace for such aesthetic output, where Keats sought, all too briefly, his professional identity. ~ Apart from magazine poetry, Keats published only three volumes in his lifetime: Poems (London: Charles and James Ollier, 1817), Endymion (London: Taylor & Hessey, 1818), and Lamia, Isabella, The Eve of St. Agnes, and Other Poems (London: Taylor & Hessey, 1820). But as John Barnard points out (2019, xxxii), almost two-third of his extant poems were not included in these volumes. Nor were his exceptionally interesting letters published in full until the twentieth century. Fortunately there is now a range of excellent editions of both the poetry and the letters. The standard edition of the poems is The Poems of John Keats, ed. Jack Stillinger (Cambridge, MA: Belknap Press, 1978). The standard edition of the letters is The Letters of John Keats, 1814-21, ed. Hyder Edward Rollins (Cambridge, MA: Harvard University Press, 1958). An outstanding recent selected edition of both is John Keats, ed. John Barnard (Oxford: Oxford University Press, 2019), in the 21st Century Oxford Authors series. ~ **Selected sources:** For a meticulous reconstruction of Keats’s early years and the formative period at Enfield School, see Nicolas Roe, John Keats and the Culture of Dissent (Oxford: Clarendon, 1997). On Keats’s sense of his own social class position, see Marjorie Levinson, Keats’s Life of Allegory: The Origins of a Style (Oxford and New York: Oxford University Press, 1986); on others’ sense of that position, especially Byron’s, see William Keach, ‘Byron reads Keats’ in Susan Wolfson (ed.), The Cambridge Companion to Keats (Cambridge: Cambridge University Press, 2001). On the political implication of the Cockney school’s style generally, see Jeffrey N. Cox, Poetry and Politics in the
Kee, John (b. 1842), originally a farm-labourer, later a printer in Donegal who set up and published his own booklets. He published poems in the Derry Journal, the Derry Standard, the Derry Sentinel, the Belfast paper the Northern Whig, The Christian, and the London periodical Young Folks. He published a number of pamphlet collections: The Ruins of Love: A Tale of the Black Forest; The Hero of Derry, and Other Poems (Belfast: James Reed, 1871), as ‘K. J.’, a 34-page pamphlet; Spray: Sketches from the Shannon to the Bann (Derry, 1891), a 36-page pamphlet; Snow Flakes (Strabane, 1893), 16 pages, self-published; Idyls of Youth, and The Voice of the Heart (both of these as ‘K.J.’). Kee is included in Paul (1894). ~ Sources: O’Donoghue (1912), 223 [I]

(?) Keegan, John (1816-49), ‘Steel Pen’, of Killeaney, near Shanahoe, Queen’s County (County Laois), an Irish ballad writer and ‘peasant’, educated at a hedge-school. Many of his fugitive pieces appeared in Dolman’s Magazine, The Nation, the Irish Penny Magazine, and the Dublin University Magazine, and some are also included in Hayes’s Ballads of Ireland and the compilation The Harp of Erin (Varian, 1869). Keegan was preparing his own collection at the time of his death, and his collected legends and poems were eventually published as Legends and Poems, now first Collected, ed. John O’Hanlon, with a memoir by D. J. O’Donoghue (Dublin: Sealy, Bryers and Walker, 1907). He was ‘a victim of the cholera epidemic of 1849, and was buried in a pauper’s grave in Glasnevin’ (Morash, 274), in Dublin. Morash includes his poems, ‘To the Cholera’ and ‘The Dying Mother’s Lament’. Manuscripts of his poem ‘Caoch the Piper’ (in MS. 8117) and his ‘Commonplace book’ (microfilm n.5225 p.5329) of notes and poems are held at the National Library of Ireland, Dublin. ~ Sources: Cork Magazine, 2, no. 13 (November 1848); Hayes (1856); Varian (1869), 166; Morash (1989), 27, 57-9, 274; Sutton (1995), 532; Melissa Fegan, Literature and the Irish Famine (Oxford: Clarendon Press, 2002), 175-6; DNB/ODNB; Ricorso.net and online sources. [I]
Keighley, Arthur Montague (b. 1842), of Farsley, Leeds, from a humble family of twelve, given a Sunday school education, worked as a railway porter on the Midland Railway from the age of eighteen, working first at Lancaster then at Rowsley, Derbyshire. He was later the station master at Bredon, Tewkesbury, Glos. He published *The Emigrant and Other Poems, with Short Essays on the Seasons* (London: Bemrose & Sons, 1866). ~ **Sources:** Reilly (2000), 252-3. [R]

Keith, Don (b. 1848), of Stracathro, Brechin, Forfarshire (Angus), an agricultural labourer, spent two years in America, returned and became gamekeeper at Brechin Castle. His poems include ‘To a Brither Bard’. ~ **Sources:** Edwards, 4 (1882), 192-5. [AM] [S]

Kelly, James (1848-79), of Cambusnethan, Wishaw, Lanarkshire, a blacksmith’s son, the brother of John Liddell Kelly (qv). His father, John Kelly (1821-68) (qv), was also a poet, and a local lecturer. James Kelly began writing in his teens, ‘making well-rhymed and timed pieces for insertion in the local papers at the age of sixteen’. He served his apprenticeship, as a compositor on the *Airdrie Advertiser*, ‘during which time he contributed many racy verses (anonymously) to its columns’ (Edwards). He then went to Dublin, and worked as a reader in the office of the *Freeman’s Journal*, before moving on to Glasgow after two years. In 1875 Kelly published a volume, *The Printers’ Carnival, and Other Poems* (Airdrie: Love and Duncan, 1875), and Edwards reports that the 800 copies of the print run ‘were soon bought up’. Again Kelly moved on, this time to Leeds, where he was employed on the *Yorkshire Post*. He married, but collapsing health meant that he had to resign his job, and he died at Sykeside, Airdrie, aged just thirty. ~ Edwards has an interesting anecdote, told to him by Kell. Towards the end of his life Kelly bought a new pocket knife, and threw the old one out of the window, wrapped in a poem, ‘An Address to an Auld Friend’. ‘Singularly enough the MS reached a printing office, and it afterwards appeared in several Scotch newspapers’. The story hints at the humour that was an important aspect of his work. His fluency is reflected in the fact that he left behind ‘numerous unpublished poems—original and translated from the French’. ~ **Sources:** Edwards, 1 (1880), 204-8; Knox (1930), 144-8 (which gives dates as 1846-77); Reilly (2000), 253; Blair, PPP (2019); Mitchell, P230. [S]

Kelly, Joan (fl. 1884), née Collins, of Irvine, Ayrshire, a posthumous child of a Manx seaman, and the daughter of a poor sick-nurse. She lived with her mother, but was later a permanent invalid in the poorhouse. According to Kelly, her verses were
composed while ‘trying to expel rebellious thoughts from my mind’. She published *Miscellaneous Poems* (Irvine: Charles Murchland, ‘Irvine Herald’ Office, 1884). Her poems include ‘Thoughts Upon Oppressing the Poor’, ‘To a Young Gentleman Returning to America’, ‘A Dialogue. Lines Upon a Young Lady Going to India’, ‘On the Wreck of a Vessel’, ‘Wee Jock and His Granny’, and ‘On the Death of a Fair Young Girl.’ Edwards records that her works were reviewed by Revd. W. B. R. Wilson, of Dollar, in the *Ardrossan and Saltcoats Herald*, who offered the following brief biography: ‘However humble and obscure the lot of Joan Kelly, I would not like to overlook her claims to recognition. She certainly possesses some of the poet’s sympathies and gifts, and she has earned the distinction of having published a volume of verse, while an inmate of the Cunninghame Combination Poorhouse. Miss Kelly, whose father, a Manxman, was drowned in six week before her birth, in a shipwreck off the long rock of Ballawater, was born during the first quarter of the present century in the town of Irvine, in which her mother, who was a native of the place, was then living. The widowed mother continued to reside in her native town, earning her living as a sick nurse, and doing her best to educate her only child. The two women, mother and daughter, were never separated, but lived together till the death of the former in her 84th year. This bereavement was keenly felt by the survivor, who says pathetically in her little volume of verse, concerning its effect on her life, that she never felt that this world was lone, till she knew that her task was done. Two years after her mother’s death, she was taken almost in a dying state to the Poorhouse; but under careful nursing she revived, and continues to live there still, though sadly infirm and a permanent invalid’. Wilson goes on to explain how the verses ‘she had been wont to throw off during a long life’ were gathered at the suggestion of friends to form a ‘handsome volume’ and published by Mr Murchland, though to little financial gain, and that her life appeared to be drawing to a close. Edwards finds room for three of her Scots language poems, ‘Oh Tell Na Me’, ‘The Sailor’s Wife’ and ‘The Widow’s Mite’. ~ Sources: Edwards, 15 (1893), 333-7; Reilly (1994), 256; information from Florence Boos. [F] [S]

Kelly, John (1809-75), of County Westmeath, a weaver ‘whose whole life was a long struggle against poverty’. He wrote a great deal of poetry and left a large quantity in manuscript at his death. His most popular piece was the street ballad, ‘Paddy O’Carroll’s Wedding’. ~ Sources: O’Donoghue (1912), 226. [I]

Kelly, John (1821-68), of Lanark, a blacksmith at Calder Iron Works, Monklands, Lanarkshire, the son of a field labourer, is noted in the biographies of his two poet
sons James and John Liddell Kelly (qqv) as a poet and thinker. Knox describes him as a ‘man of superior intelligence’ who ‘devoted his hours to artistic studies, in particular the art of photography’. He ‘also indulged in verse-making, and had some reputation as a public speaker’. D. H. Edwards says he was ‘locally celebrated as a poet and lecturer, and got the silver medal for an address delivered at the Burns centenary celebration at Calder’ (in 1859; Robert Burns, qv). Unfortunately no record of these activities or of his poetry has so far come to light, though it may well exist somewhere in the archives. ~ As well as the four boys, the Kelly family also included four girls, Jane, May, Ellen, and Jessie, born between 1851 and 1861. In the 1851 census for Old Monkland, John Kelly, blacksmith, aged 30, of 1 Swallowhall, Calder, his wife Helen (probably miswritten for ‘Ellen’) Kelly aged 25, and their children James and John, aged 3 and 1 are listed. Ten years later ‘Helen’ is now ‘Ellen’, and the four girls have arrived, though they are not given ages. James is a ‘Printer Compositor (Ap[prentice]), and the younger John a Scholar. The older John Kelly died of a brain disease, aged 48. ~ Sources: Edwards, 1 (1880), 204-8; Knox (1930), 144-8 (which gives dates as 1846-77); census information and death record; information from Lauren Weiss, Piston, Pen and Press project, Strathclyde University. [B] [S]

(?) Kelly, John Liddell (1850-1925), of Calder, Monklands, Lanarkshire, a blacksmith’s son, the brother of James Kelly (qv). His father, John Kelly (1821-68) (qv) was also a poet, and a local lecturer. At the age of eleven John Liddle Kelly joined his older brother James on the Airdrie Advertiser, and after training in the print business worked in the clerical department, and then as a journalist, the chief reporter. He also worked in the Rutherglen Reformer. Kelly emigrated to New Zealand in 1881 with his wife and five children, to help improve his failing health, settling in Auckland. He had been writing verse from an early age, and had written a great many poems by the time he published his collection, ‘Airdrie’, Heather and Fern: Songs from Scotland and Maoriland (Wellington: New Zealand Times Company, 1908). He also translated poetry from French (as did his brother), and from German. Edwards includes his poem ‘With the Dead’ (with an epigraph from Heine), and a ‘Song’ (Thy window is shut at the birth of the morning’) translated from Victor Hugo. Knox prints his poems ‘Airdrie’, ‘Dreams of Airdrie’, ‘Airdrie Revisited’, ‘Heather and Fern’, ‘The Brook’, and ‘The Passing of the Poet’. Blair discusses the three Airdrie poems, ‘Airdrie’, ‘Dreams of Airdrie’ and ‘Airdrie Revisited’, which reflect on the changes brought about by industrialisation in
Airdrie since his youth. ~ **Sources:** Edwards, 1 (1880), 208-10; Knox (1930), 149-58; Blair (2019), 144-6. [NZ] [S]

(?) Kennedy, James (fl. 1795), a radical, possibly a weaver, the Assistant Secretary to the British Convention of the Friends of the People in Edinburgh, November 1793. Kennedy was the author of the satirical work, *Treason!!! Or, Not Treason!!! Alias the Weaver’s Budget* (London: printed for the author and sold by D. I. Eaton, 1795), ~ **Sources:** Lonsdale (1984), 802-4, 856n; ESTC; Gary Dyer, *British Satire and the Politics of Style, 1789-1832* (Cambridge: Cambridge University Press, 1997), 216. Johnson (1992), item 506 possibly relates. [C18] [S] [T]

Kennedy, James (b. 1848), of Carsegowrie, Forfarshire, a farm labourer and an agitator. His father died young, and he left school at twelve and got an apprenticeship as a machinist in Dundee. He later emigrated to America, travelled widely, and lived in New York, publishing poems in periodicals, and producing several volumes in America, including *Poems on Scottish and American Subjects* (New York: Robertson, 1883, 2nd edition). He was ‘fairly well known in his day’ (Blair). ~ **Sources:** Edwards, 6 (1883), 213-22; Ross (1889), 38-46; Blair, PPP (2019); Mitchell, P197. [AM] [S]

Kennedy, John (1789-1833), born in Kilmarnock, Ayrshire, a Scottish poet and weaver. He published a collection entitled *Fancy’s Tour with the Genius of Cruelty, and other Poems* in 1826, and *The Poetical Works of John Kennedy* (Ayr, 1818). ~ **Sources:** ODNB. [S] [T]

Kennedy, Thomas (b. 1823), of Cowgate, Galashiels, Selkirkshire, a weaver. He published *Poems* (Galashiels, 1889). ~ **Sources:** Reilly (1994), 258, Murdoch (1883), 207-11. [S] [T]

(?) Kenney, John-Henry (fl. 1792-1808, born in Ireland, possibly a soldier, but his writing also suggests time spent in Scotland. He published *The Burniad; An Epistle to a Lady, in the Manner of Burns. With Poetic Miscellanies* (London: Vernor, Hood and Sharpe, 1808). One of his poems, ‘The Burniad’, his longest, is undersigned ‘Ben Lomond, 1801’ and in another poem, ‘To My Muse, An Imitation of Burns’ (Robert Burns, qv), he describes himself, albeit humorously, as ‘A Connaught-Paddy’. In yet another poem, ‘Ode: To Erato’, he is a ‘Country Rustic’. The same poem is undersigned Fort-Oberon, 1799, which Edwards speculates may have been
an Irish army fort. None of this proves anything much, but cumulatively it suggests that he may be of lower-class origins. Kenney revered Burns, and his poems either around or in imitation of the master are peppered with allusions to his works, often with footnotes pointing this out. ‘The Farewell’ is written ‘In Imitation of the Scotch Ballad “Donald”’, but was first published in a Dublin magazine. The last poem in the book is an imitation of Ossian, ‘The Death of Malvina’. ~ Sources: European Magazine 53 (1808), 370; O’Donoghue (1912), 233; Christopher Edwards, list 65, item 138. [I] [S]

(?) Kenrick, William (1729/30-1779), of Hemel Hempstead, Hertfordshire, the son of a staymaker, was apprenticed to a mathematical instrument maker. A miscellaneous writer, he worked as a reviewer, poet, playwright and translator. His many publications included The Old Woman’s Dunciad: with notes by Margelinda Scribelinda Macularia (London: printed for Theo. Carnan, 1751), The Pasquinade, with notes variorum. Book the first (London: C. Mountford, 1753), Fun: a Parodi-Tragi-Comical Satire. As it was to have been perform’d at the Castle-Tavern, Pater-Noster-Row, on Thursday February 13, 1752, but suppressed by a special order from the Lord Mayor and Court of Aldermen (London: sold by F. Stamper [et al], 1752), The Whole Duty of Woman. By a lady. Written at the desire of a noble lord. (London: R. Baldwin, 1753), Epistles to Lorenzo (London, 1756), substantially expanded as Epistles Philosophical and Moral… (London: printed for T. Wilcox, 1759), and A Scrutiny, or, The Criticks Criticis’d… (London: printed for T. Wilcox, 1759). ~ Sources: Sutton (1995), 538-9 (plays and letter); ODNB; general and online sources. [C18]

(?) Kent, John (b. 1860), of Paisley, was educated at John McGarvie’s school, worked as a messenger boy for four years, then served his apprenticeship as a compositor, working also as a stationer in Edinburgh, Glasgow and other towns before returning to Paisley, where he was employed in the office of the Paisley Daily Express, and became a bookseller and stationer. Kent began writing poetry at the age of 22, publishing in local newspapers. His poems were praised by John Stuart Blackie, the eminent man of letters to whom he had cannily sent copies of his work. Edwards prints ‘Aye Dae Your Best’, a title perhaps deriving from Professor Blackie’s advice to him to ‘cultivate your gift’, and ‘A Happy Hame’. Brown also includes these two, adding a longer piece, ‘A Windy Night’s Tale’, sub-titled ‘Being an Episode in the Career of Mr. Valentine McFlash’, Kent’s generally good-humoured moralising being much in evidence. ~ Sources: Brown (1889-90), II, 488-97; Edwards, 15 (1893), 63-7. [S]
Kentish, Mary, née Knowles (d. 1841), of London, later of St Salvador, Brazil. She married William Augustus Kentish, who worked for the London, Liverpool and Brazil Steam Packet Company, in London in 1808, and would be describable as a ‘struggling’ rather than a labouring-class writer. Her early work included ‘Conversations with Henrietta’ and ‘Dying Fawn’. She published a volume of Poems on Various Subjects, by Mrs. Kentish. Resident of St. Salvador, Brazil (Liverpool and London, 1819, 1821), which was dedicated to her two sons, Frederick Augustus and William Henry, and included a long poem on ‘Brazil’; the book was reviewed in the Monthly Review. She also published at least three novels, Maid of the Village (1834), Gipsy Family (1827) and Gipsy Daughter (1840). Kentish applied several times to the Royal Literary Fund for support, and Dr Christopher Stokes, who has carefully researched her for his ‘Maddalo’ blog, has identified seventy pages of material about her in the RLF archive. From these records we learn that in 1828 her family was left in hardship when her husband failed to secure a position with the Real Del Monte Mining Company. Again in 1836, now living in Lambeth in London, she was in financial distress, with her son William dying of tuberculosis, after her husband had been jailed for debt. (William was buried in Lambeth on 5 March 1836, very soon after this appeal, aged 21.) She had a ‘large family’ and few resources. Her daughter Mary Augusta Henrietta Kentish married in 1837 but died ‘within two years’. Mary Kentish’s son Frederick Augustus Kentish himself applied to the RLF in 1842 following his failure as a teacher of languages. ~ Dr Stokes has also analysed her poem ‘To My Infant; as part of a wider study of such maternal ‘infancy’ verse in the period (citation below). ~ Sources: main poetry text as cited; Christopher Stokes, “‘To an Infant’: The Early Nineteenth-Century Infancy Lyric and Postnatal maternity’, Nineteenth Century Studies, 29 (2015-16), 53-79; ‘Lost Poets #1: Mary Kentish’, ‘Maddalo’ blog ( researched and written by Dr Christopher Stokes), which gives further references; RLF archive. [F]

Kenworthy, Charles (fl. 1847), of Manchester, a poet apparently of humble origin, who published by subscription Original Poems on Miscellaneous Subjects (Manchester: Cave and Sever, [1847]). The ‘Second Edition, Enlarged’ is ‘Printed by Wm. Francis Jackson, New Bailey Street, and sold by the author, No. 2, Railway Street, Oldham Road’. The title page has a quotation from the poet James Beattie’s influential poem The Minstrel (1771): ‘Song was his favourite and first pursuit. / The wild harp rang to his adventurous hand, / And languished to his breath the plaintive flute. / His infant muse, though artless, was not mute— / And Heaven
enlarged his heart in riper years; / For Nature gave him strength and fire, to soar / On fancy’s wing’, followed by a subscription list including Sir Elkanah Armitage, John Bright MP and the Rt. Hon. T. M. Gibson MP (two copies each), the Earl of Ellesmere, and the mayors of Manchester and Salford. Kenworthy’s ‘Introductory Stanzas’ invite the ‘bards of th’ Aonian mount’ to ‘aid a bard Parnassus’ steep to climb ... Nor let chill Want repress the rapture of his Muse’ (such echoes of Gray’s ‘Elegy’ are common in nineteenth-century labouring-class poetry). There is a poem on the death of Princess Charlotte dated 1817, two poems to the singer Jenny Lind (a subscriber), and among a section of memorial poems, there is one ‘On the Death of Robert Rose, The Bard of Colour’. Rose was a West Indian-born poet (hence the poet’s opening address to him as ‘Bard of the Western Isles’) who lived in Salford and was Vice-chairman of the ‘Sun Inn’ group. ~ Note: James (1963), 171, identifies ‘James Kenworthy’ as a nineteenth-century Manchester labouring-class poet, but I have not found him in any other source, so presumably he meant Charles Kenworthy. (There are a number of other small naming errors of this kind in James.) ~ Sources: Second edition of the poems via www.archive.org; John Hart Catalogue 69, item 167.

Kerr, Alexander (b. 1879), of Riggend, Airdrie, North Lanarkshire, a miner, and a descendant of weavers. A freemason, he retired from mining due to ill-health. ~ Sources: Knox (1930), 280-1. [M] [S]

Kerr, Hugh (1815-93), of Stewarton, Ayrshire, a shoemaker who ‘was acknowledged to have few equals as a workman’ (Edwards), and a self-taught poet and ‘descriptive prose writer’ who published a ‘small booklet’ of poems, c. 1843, that won the praise of the esteemed critic George Gilfillan, and another, c. 1853, (neither of these has been identified). He also contributed to local newspapers until quite late in his life. Edwards summarises his themes as ‘the beauties of nature, and the joys and sorrows of humble life’, but suggests that his ‘ready pen’ was capable of a much wider range than was publicly seen, printing his poem, ‘The Wee Claspin’ Bible’. ~ Sources: Edwards, 15 (1893), 418-20; nothing on JISC, WorldCat or other online sources. [S] [SM]

Kerr, Robert (1811-48), of Midtown, Spottes, Urr, Dumfries, ‘The Urr Poet’, a farm labourer, a packman, and later a farmer. He was the son of Robert Kerr, of Dunsmore, and his mother is named on the birth certificate as Janet Shannon. However Peacock believes that her surname was Shennan. She was from the
village of Kirkpatrick Durham, and Peacock suggests that she may have been related to the poet Robert Shennan (qv). Kerr attended the parish school, where he was admired for his verses, and was seen to have poetic talent. Peacock believes he had a good education there. After leaving school, he did farm work, and then in 1826, aged fifteen, went to work as a packman in faraway Colchester. He lived in England for nine years. His brother James also worked as a packman, in Ipswich, where he and two sisters died. The money they raised helped enable their father to take on a farm at Redcastle around 1837. After his return from England, the younger Robert worked on the farm, while continuing to write poetry. Peacock says, in the somewhat rhetorical style he uses, that Kerr ‘studied the lives and sympathised with the struggles of his poorer neighbours rather than court the favour of the great’, dealing in his verses ‘mostly with pathetic episodes in the everyday life of his neighbours’. ‘Pathos and not humour’ was his metier. In 1839 he composed a Prologue for a nearby village performance of ‘The Gentle Shepherd’, the evergreen pastoral play by Allan Ramsay (qv). At a wedding in 1847 Kerr sang his own songs and ‘was foremost in the dance’. There may have been a relationship around this time with Agnes Marchbanks, from a family who farmed at nearby Buittle. She apparently later ‘possessed a bundle of letters of Kerr’s which she would allow no one to peruse’. The following year he took a farm near Garliestown, Wigtonshire, but soon afterwards died of consumption, putting a tragic end to any plans he and Marchbanks may have made. ~ Several of his poems had first appeared in the Dumfries Courier, and around the same time that his longest poem, ‘Maggie o’ the Moss’, was published by John Nicholson (qv) in his Historical and Traditional Tales in Prose and Verse, Connected with the South of Scotland (Kirkcudbright: John Nicholson, 1843). Other poems include ‘John Frost’, ‘Nanny Bell’, ‘An Autumn Eve’, and ‘The Pedlar and his Pack’. After he died, on 30 September 1848, the editor of the Dumfries Courier, John McDiarmid, wrote and published an obituary, and reprinted his poem, ‘My First Fee’. Three poems, ‘The Widow’s Ae Coo’, ‘My First Fee’, and ‘The Old Moss Oak’ were published thirty years after his death, in Harper (1889). This revived some interest in his works, which were then collected by the same editor, in Robert Kerr, Maggie o’ the Moss: and other Poems, ed. with a memoir by Malcolm McLelan Harper (Dalbeattie: Thomas Fraser, 1891). A further account of Kerr was published in 1936-8 (listed below), on which much of the above is based. ~ Sources: Harper (1889), 48, 107, 179, 252; John Peacock, ‘New Light on the Life and Works of Robert Kerr, the Urr Poet’, Transactions of the Dumfries and Galloway Natural History and Antiquities Society, 3 ser., no. 21 (1936-8), 312-23; John Hart catalogue 69, item 168. [S]
Kertland, William (d. c. 1850-55), an incomer to Ireland, lived for many years in Dublin, with a business of Capel Street as a perfumer and brush and comb dealer. He wrote for the Irish annuals and periodicals, including the poem, ‘Whiskey’, Walker’s Hibernian Magazine, December, 1797, with an epilogue, August, 1800, and he was probably the ‘W.K.’ of January, 1804. His song ‘Repeal’ is in the Belfast Vindicator, August, 1840, and his ‘National Song’ is in the Nation, 17 December 1842. He published Patrick and Kathleen, A Domestic Tale in Verse (Dublin, 1822), The Woes of Whiskey, or the Sorrowful History of Patrick and Kathleen (Dublin), The Maid of Snowdon, an operatic romance (1833; possible unpublished), Mr. and Mrs. Pringle (1832-3), a play performed in London and Dublin, and Shaun Long and the Fairies, an operatic legendary romance, produced in Dublin in January, 1835. The latter piece was set to music by F. W. Southwell, and successfully acted at the Theatre Royal, Hawkins Street, Dublin, 25 January 1833. His poem ‘Shaun Long and the Fairies’, which appeared in an Irish periodical, formed the basis of Tyrone Power’s ‘O’Flanagan and the Fairies’. His song ‘Irish Oak’ was included in some song books. ~ Sources: O’Donoghue (1912), 234. [I]

Kidd, John G. (b. 1857), of New Galloway, Kirkcudbrightshire, an assistant postmaster, later moved to Newcastle upon Tyne. ~ Sources: Edwards, 7 (1884), 336-8. [S]

Kilpatrick, Hugh (1832-1909), ‘Eagle Eye’, a Paisley weaver and manufacturer, who emigrated to America and later returned. He published The Death of Wallace or the Spectre of Elderslie and Other Poems (Paisley, 1909), and has some poems in Brown. ~ Sources: Brown (1889-90), II, 183-86; Leonard (1990), 337-9; David Rowand, David Rowand’s Paisley (Paisley: Paslet Publications, 2001),107-9; NTU. [AM] [S] [T]

King, Daniel (1844-91 or 92), of Glasgow, an orphaned herdboy, worked as a shipyard foreman-riveter. A freemason, he published The Auchmountain Warbler: Songs, Poems &c. (Paisley, Edinburgh and London). His poem ‘Tongue Discipline’ is included in Edwards. ~ Sources: Edwards, 9 (1886), 244-8; Leonard (1990), 330-1; Reilly (1994), 260; NTU. [S]

King, Francis (d. 1844), ‘The Skipton Minstrel’, of Rylstone, North Yorkshire, a ‘poor minstrel’, lame from birth, described by Bell as a ‘singer of heroic ballads’, whose recital is cited as the source of the ballad ‘King James I and the Tinkler’. King

King, James (1776-1849), of Paisley, trained as a weaver, and served in the military, publishing pieces in periodicals, including, ‘The King of the Radical Islands, Written a little after the death of George IV’, *Chartist Circular*, Glasgow, no. 46, 8 August 1840, 188. Unless there were two different poets named James King working in Paisley at this time, he was also the author of *Poems and Songs* (Paisley: Caldwell and Son, 1842). ~ Sources: *Chartist Circular*, via Google Books; Brown (1889-90), I, 114-20; Blair, PPP (2019); Mitchell, P239. [S] [T]

King, Jessie Margaret (b. 1862), ‘Marguerite’, of Bankfoot, Perthshire. Her father died when she was in her teens, and she was forced to go out to work in an office in the village, and later joined the staff of the *Dundee Advertiser*. She published poems in the *Dundee Evening Telegraph* and the *People’s Friend*. Her poems include ‘A Midsummer Night’s Dream’, ‘O, Wind of the West’, ‘Life and Death’ and ‘The Perfidious Sea’. ~ Sources: Edwards, 11 (1888), 270; Bold (1997), 258-9; information from Florence Boos. [F] [S]

King, John (1779-1837), of Paisley, a weaver, published poems in the periodicals. ~ Sources: Brown (1889-90), I, 134-41. [S] [T]

King, John (fl. 1863-74), of Lincolnshire and Scarborough, East Yorkshire, a farm labourer in Lincolnshire. As a boy, he published *Rustic Lays* (Scarborough: J.C. Hodgson, [c. 1863]). His other publications are *Sprays, Leaflets and Blossoms* (London and Scarborough, 1869), *Hebeora* (London and Scarborough, 1872), and *Rustic Pictures and Broken Rhymes* (London and Scarborough, 1874). ~ Sources: Reilly (2000), 257.

King, Robert (b. 1812), of Paisley, a weaver, later a school teacher. ~ Sources: Brown (1889-90), I, 481-88. [S] [T]

Kinlay, James (b. 1838), of Cupar, Fife, a house-painter. ~ Sources: Edwards, 14 (1891), 226-29. [S]

Kirby, Charles (1842-1915), ‘The Wharfedale Poet’, of Tadcaster, Yorkshire, a ‘Cotter’s son’, a young cattle-trader, later a joiner. He was born on 17 July 1842, the
son of Charles Kirby, a joiner and cabinet-maker, and his wife Elizabeth Worrall. In the 1861 census he was living with his widowed father still, and had begun work himself as a cabinet-maker. By 1871 he was married, and lodging at an address in Leeds. Although he was only 29 still, he was described as a ‘retired joiner’. At some point he began suffering from delusions, and would be an asylum inmate in later life. His first volume, a subscription edition, was *Wayside Flowers* (1867), which was followed in 1870 by *Wharfedale Poems*, his best-known collection, published anonymously but with the author’s name given in the final poem, signed ‘DANIEL’, by means of an acrostic. In 1879 he attempted to publish his collected poetical poems by subscription, but this failed. In the 1881 census he was living as a lodger in Cross Street, Morley, Dewsbury, in the home of two schoolmistresses, Jane and Emma Clough, and gave his occupation as ‘poet and author’. He had developed the habit of sending his poems to the Queen and other notables, and began styling himself ‘The Royal bard of Wharfedale’. (Later reports say he was a caretaker.) In 1886 his wife called in the doctors, and on 1 November that year an order was made to remove him to the West Riding Asylum at Wakefield. (Forty years earlier Mary Hutton, qv, had been treated there.) He remained in the asylum for the rest of his life, and was held to be suffering from hallucinations, religious paranoia, delusions and suicidal thoughts. A visitor in 1896 found him calm and cheerful. He died in the asylum and was buried in the non-conformist area of Beckett Street Cemetery, Leeds on 20 August 1915, aged 73. He was described, very cruelly after all his efforts to be a poet, as ‘Labourer’. ~ Kirby published *Wayside Flowers and Other Poems* (Otley, 1867), then semi-anonymously *Wharfedale Poems* (Leeds: D. Haigh, Critic Office, 1870). His other publications are *Yorkshire Poems, No. 3* (London: Simpkin & Marshall; Leeds: A. Mann, undated, c. 1870-79?), possibly an offprint from a later collection; *Roundhay Park: a Poem* (Leeds: Bernard & Co., 1872), 4 pp.; *Word Pictures* (Leeds: Harrison & Son, 1874), and *A Royal Wreath* (London: Simpkin & Marshall and Leeds: A. Mann, 1875). I have not identified a copy of his first collection, which was advertised in the *Otley News and West Riding Advertiser* on 26 July, 16 and 23 August 1867, to be had ‘from the Office of this Paper’, with subscribers to be prioritised. Possibly none has survived. His publication *Kirby’s Descriptive Guide to Roundhay Park* (London: Longman, 1872), 27 pages, appears to be a separate prose work from the four-page poem *Roundhay Park* published in Leeds the same year, the evidently related to it in some way. ~ Source: Reilly (2000), 258; JISC; Brotherton Library catalogue; Leeds City Library catalogue. Detailed further biographical and genealogical information provided by Andrew Ashfield, who drew on the following additional sources: GRO, Birth and death
certificates; Censuses, 1841-1911; Otley News, 16 August 1867; Newcastle Courant, 25 April 1879; Wharfedale & Airedale Observer, 5 November 1886; Leeds Mercury, 4 July 1896.

Kirkland, Daniel (b. 1833), ‘Thistle’, of Brechin, Forfarshire (Angus), a weaver. As a boy he worked in the evenings, helping his mother to spin, to feed the mill and his mother’s loom. Leaving school early, he worked briefly at book-canvasing before entering the local steam-mill. For over thirty years Kirkland was a church precentor. He began publishing in the local and regional newspaper late in life, having previously used letters to friends as an outlet for what he called his ‘epistles’. Several of his lyrics were included in The National Choir: Standard Songs for Part-Singing, published in instalments in Paisley by the poetry and music publisher J. & R. Parlane from the late 1880s. For these Kirkland used the nom de plume of ‘Thistle’, and his son Alex A. Kirkland, a music teacher, set them. Edwards prints ‘A Response from Home’, ‘Brechin’s Braes’ and ‘O Annie Fair’, and quotes from ‘The Wee Chairie’. ~ Sources: Edwards, 15 (1893), 190-3. [S] [T]

(?) Kirkland, Thomas (d. 1863), of Paisley, a master mason, and a butcher. He published Nineteen Original Songs (1813), from which Brown prints ‘The Brave Commander Downie’ and ‘The Highlandman’. ~ Sources: Brown (1889-90), I, 235-37. [S]

Knight, Jane (fl. c. 1844), of Durham, was probably a miner’s wife. She was the author of A New Song on the Pitmen’s Grievances (Sunderland: T. Huntley, 184?). copy in the Nicholas Wood Memorial Library, North of England Institute of Mining (‘Pitmen’s Grievances’ is also listed as an undated broadside, Newcastle upon Tyne Central Library local studies collection). ~ Sources: Lloyd, 261, 358 note; general online sources. [F] [M]

(?) Knight, William (1825-66), of Keith, Banffshire, prodigy, shoemaker and wanderer. He was born near Portgordon, Banff, the ‘illegitimate son of a landed proprietor in Aberdeenshire’ according to the sketch of his life in his posthumous works, drawn on in what follows. He lived with his grandfather, and after the old man’s death moved with his mother to Keith, attending the parish school there, where he was well-educated within its limits, and shone as the head of his class. He later dedicated the poem ‘The Valley of the Isla’ to his parish schoolteacher, James Smith. He was from early days interested in philosophy and social questions, and
mingled with and was unusually accepted by the local older villagers who discussed ‘affair of Kirk and State’ as well as scientific and philosophical topics. His natural father, with whom Knight stayed for some time, recognised his unusual talents and had in mind to procure a naval commission, for some reason this never came about, and the boy returned to his mother and his studies. He moved with her to Aberdeen in 1843, living in Canal Road, and became involved in the political clubs of the city, and the shoemakers’ shops where politics was discussed, picking up rudiments of this trade in passing. Now determined to get a ‘classical education’ he won admission to St Andrews University and a bursary, supported himself also by teaching and shoemaking, and attended for three sessions. But nothing came of plans for medical training, and he left to work in law offices and for an optician, continuing to educate himself and write poetry. From 1846-51 he worked as a shoemaker again, making a precarious living. He wrote to a friend in Manchester in 1851: ‘Work has been dull for a long time in Aberdeen, and is yet only beginning to promise better things. I delivered a lecture on “The Genius and Writings of Robert Nicol,” in Union Hall, to an audience of forty-three, it was the best thing of the kind I ever attempted, and the worst company ever I saw there assembled, both for numbers and appearance’ (Robert Nicoll, qv). He continues: ‘A___ D___ keeps a book-stall in the New Market. I go thither, and read standing, or, in other words, clandestinely. He and his stall are a mighty acquisition to my enjoyments. I have at last made out made out the affair I have so long hunted over—that is, an achromatic object glass. I constructed one today, (Thursday), two inches in diameter, which performs admirably; and, by the time you visit us, I will have it in my power, I think, to give you a glower though telescope even feet long, and having a glass six inches in diameter’. This is the voice of a prodigiously talented and intellectually voracious young man, who is quite unable to find any official outlet for his abilities. An outsider by birth, class and probably inclination, with an innate sense of his own intellectual superiority (noting the sneer at his modest audience and other outbursts in his letters) he in lives a restless life, on the margins both financially and psychically, dividing his powers between eking out a poor existence and keeping his spirit going with such ‘mighty acquisitions’ as finding a bookstall where he can read relatively undisturbed. He watches the heavens, learns new languages, studies Bunyan or Spenser, writes more poetry. ~ By 1856 Knight and his mother were living in Edinburgh, and he worked in the Writing Chambers of a law firm there, but reverted to shoemaking and (despite his evident pleasure in the music of Edinburgh) returned to the north of Scotland. Between 1857 and 1861 he ‘was chiefly employed making shoes and verses’ and ‘collected and re-wrote a
considerable part of his manuscript’, consolidating what he had written, while restlessly moving on in an increasingly wandering life. His was fortunate to find in the northern towns of the country ‘always a warm welcome at the firesides of any who felt the influence of his genius, and the fascination of his conversational powers’. He died in the infirmary at Dundee in 1866, aged 42, having ‘acquired intemperate habits, which lessened his powers to battle against poverty, or to take a useful place in his day in society’. ~ For all that Knight’s outsiderliness has a relationship to class, money and opportunity, he seems to have preferred the life of a tramping shoemaker, and we are fortunate that his friends recognised the merits of his poetry sufficiently to collect it together posthumously, albeit with ‘numerous’ difficulties as a publisher’s note declares, and provide a biography enriched by quotations from his interesting letters. The resulting volume was *Auld Yule and Other Poems, with an Introductory Essay by the Rev. George Gilfillan, and Recollections of the Author’s Life* (Edinburgh: J Menzies, 1869). ~ Knight writes largely in Scots with some English, in a variety of styles, often using song and folk material. He was politically radical and some of his poems reflect this. For all that he was an outsider and wanderer, there is a very strong sense of sociable poetry in his work, of the fireside at the end of the day’s tramp. Gilfillan admired his poems for their ‘Pre-Raphaelite truthfulness, simple natural painting, and entire freedom of the sensational element’ he found in too much of modern poetry, which tells part of the story, certainly. They include an ‘Epistle to Wm. Thom, the Inverurie Poet’ (qv), dated 3 January 1845, to set alongside his talk on Nicoll. ~ Sources: main text as cited, via Google Books; Edwards, 1 (1880), 193-6; Blair, PPP (2019); Mitchell, P230. [S] [SM]


Knott, John (d. 1840), of Sheffield, the author of ‘Tom Topsail’, ‘Ben Block’ and other popular songs. He died in the workhouse. ‘Tom Topsail’ is printed in a section of largely unattributed ‘Miscellaneous Songs Related to Sheffield’ in *The Songs of Joseph Mather* (qv, 1862), 109-10. The editor John Wilson attributes the song, and regrets in a footnote that such a capable song-maker should have died in poverty. ~ Sources: text as cited; not in *ODNB*.
Knowles, Herbert (1798-1817), a young poet from Gomersal, near Leeds, born into a family of nonconformist cloth merchants and manufacturers, who was orphaned, and recognising he had some ability, sent to Richmond Grammar School by his family. He aspired to enter Cambridge University but funds and (notes Romantic Circles) possibly family approval were lacking. He sent his poem ‘The Three Tabernacles’ to Robert Southey to ask permission to dedicate it to him, and in doing so won his keen patronage. Southey raised funding for him to attend university, and he entered St John’s College as a sizar in 1817 (in the present Catalogue, Patrick Brontë and Henry Kirke White (qv) had previously been sizars there together, and John Hicklin (qv) was a student there, probably around the same years as Knowles). He never got to finish his studies, dying two years later aged just nineteen. He was buried at Heckmondwike Independent Chapel.

Posthumously published was The Three Tabernacles (Lines Written in the Churchyard in Richmond, Yorkshire) (written 1816, published in 1818). Grainge includes his ‘Stanzas Written in Richmond Churchyard, October 7th 1817’, which is also up online in several places. ~ Sources: Quarterly Review, 21 April 1819), 396-8; Grainge (1868), II, 378-9; Miles (1891), X, 683; Bowers (1986), 32, 324; biography on Romantic Circles; information from David Fairer.

Knox, Anna (b. 1823), of Leith Walk, Edinburgh, a gardener’s daughter, received a limited education. An injury caused by a fall rendered her bedridden for 25 years. She moved with her family to Greenock, Renfrewshire, where her health improved somewhat, and later emigrated with them to New Zealand, but she wished to return, and despite the difficulties of doing so, eventually came back to her native land. Knox published Effusions from a Sick Bed: Or, Israel in Sorrow, Israel in Joy, and Other Poems (Glasgow, 1840; 1886), and Poems by Anna Knox (Brechin: D. H. Edwards, 1898), signed as from Gourock. Her poems include ‘The Sea Foundling’, ‘The Sailor Boy’, ‘The Emigrant’s Child’s Grave’, ‘Slavery’, ‘Mary’s Love’, ‘The Covenanter’s Clover’, ‘Resignation’, ‘The Old Chest’, and ‘The Reading Wife’, the latter unusual in its subject matter. ~ Sources: Edwards, 14 (1891), 361-6; Reilly (2000), 260; Johnson 46 (2003), no. 206; Blair, PPP (2019); Mitchell, P260; information from Florence Boos. [F] [NZ] [S]

Knox, Jane Ogden (fl. 1870), of Fifekeith, Keith, Banffshire, received no formal education. In the preface to her single volume of poetry she comments, ‘Whatever slips the keen-eyed critic may descry—either in metre or in measure, he must needs excuse; for in my earlier days there were no Education Bills; and, what was worse,
so far as I was concerned, I got no education. To one labouring under these
disadvantages, the indulgence sought may not be unneeded, and in most cases, I
presume, will be readily granted’. She published *Religious Poetry, on Various Subjects*
(Keith: A. Brown, 1870). Her poems are entirely religious in character. ~ **Sources:**
Reilly (2000), 260; information from Florence Boos. [F] [S]

Knox, Thomas (1818-79), ‘Walneerg’, of Greenlaw, Berwickshire, a haberdasher,
labour agitator, and temperance advocate. He published *Rhymed Convictions in
Songs, Hymns, and Recitations for Social Meetings, and Recitations for Social Meetings
and Firesides, by Walneerg* (London, 1852), and *Scottish Temperance Songs to Scottish
Airs* (Paisley, 1880). ~ **Sources:** Edwards, 9 (1886), 107-16; Crockett (1893), 173-78.
[S]

Knox, William (1789-1825), of Lilliesleaf, Roxburghshire, a correspondent and
‘dissolute friend of Scott’. An unsuccessful farmer in Dumfriesshire, Knox moved
to Edinburgh, and became a contributor to the literary journals, writing ‘prose
compositions, tales &c.’ (Edwards) as well as poetry, being friended and supported
by Sir Walter Scott and other literary notables. In noting his premature passing
from a ‘paralysis’, Scott wrote of his life: ‘His father was a respectable yeoman, and
he himself, succeeding to good farms under the Duke of Buccleuch, became too
soon his own master, and plunged into dissipation and ruin’ (Scott’s Journal, 8
December 1825). ~ He published *The Lonely Hearth and Other Poems* (North Shields:
printed for the author, 1818), *The Songs of Israel* (Edinburgh, 1824), and *The Harp of
Zion* (1825). *The Lonely Hearth, the Songs of Israel, Harp of Zion and Other Poems*
(London: John Johnstone, 1847) is a posthumous edition. Edwards describes his
‘sweet and harmonious’ verse, notes its ‘pathetic and religious’ tenor, and praises
the ‘exquisite’ quality of some of his scriptural paraphrases. He prints the poem
‘Mortality’. ~ **Sources:** Shanks (1881), 135-8; Edwards, 15 (1893), 164-6 and 16, [lix];
Johnson (1992), item 518; Sutton (1995), 551 (miscellaneous letters); ODNB. [S]

(?) Kyd, Jean (1858-1929), ‘Deborah’, of Dundee, the eldest daughter of Sinclair
Christie and Mary Key Mackay. Twice widowed, she worked for the *Dundee
Advertiser*, and published as ‘Deborah’ in the *People’s Journal*. She also published the
collection, *Poems of the Hearth* (Dundee: John Leng, 1869). In 1897 Kyd married the
Revd. Archibald Allan (1852-1924). ~ **Sources:** Reid, *Bards* (1897), 256; Bold (1997),
250; Blair, PPP (2019); Mitchell, P260; archiveshub.ac.uk/data/gb254-ms208.txt. [F] [S]
Kydd, Samuel (1815-92), of Arbroath, Angus, a shoemaker and Chartist, the ‘chronicler’ of the Factory Movement, who later trained as a barrister. He wrote poems ‘occasionally’, which were published in *Cooper’s Journal*. His poem, ‘Lines Suggested by a Letter from a Friend’, was printed in the *Northern Star*, 26 June 1847.

--- Sources: *Northern Star*, as cited; Stephen Roberts, *Radical Politicians and Poets in Early Victorian Britain: The Voices of Six Chartist Leaders* (Lewiston, NY and Lampeter, Wales: Edwin Mellen Press, 1993), 107-28; Sanders (2009), 268; *ODNB*; information and further sources on the ‘Looking at History’ blog, richardjohnbr.blogspot.co.uk [CH] [S] [SM]

Lackington, James (1746-1815), was a shoemaker poet and an oral ballad composer, before his enormous success as a London bookseller (his emporium was called ‘The Temple of the Muses’) and continuing fame as a memoirist. He is best known for his prose lifewriting. He published *Memoirs of the First Forty-five Years of James Lackington* (1791) and *The Confessions of J. Lackington* (1804), expressing regret for his earlier criticism of Methodism. ~ Sources: *ODNB*. [C18] [SM]

Lahee, Margaret Rebecca (1831-95), a Lancashire dialect poet and prose writer, born and brought up in Ireland, later apprenticed to a Rochdale milliner and dressmaker. She was the author of a number of immensely popular works such as ‘Owd Robin’, and *Owd N eddy Fitton’s Visit to Earl of Derby* which went into at least 33 editions. Lahee declared that ‘I have laboured in the field of Lancashire literature for over half my life-time, and have tried to bring forth the pure gold hidden beneath the surface of the people’s nature’. ~ Sources: Taryn Hakala, ‘M. R. Lahee and the Lancashire Lads: Gender and Class in Victorian Lancashire Dialect Writing’, *Philological Quarterly*, 92, no. 2 (Spring 2013), 271-88; general online sources. [F] [I] [T]

(?) Laidlaw, William (1779-1845), of Yarrow, Selkirkshire, a farmer’s son, poet, amanuensis and land-steward to Sir Walter Scott, described in James Hogg’s (qv) memoir. He was the author of the song ‘Lucy’s Flittin’’, first published in Hogg’s *The Forest Minstrel* (1810), and re-printed in Borland and elsewhere. His other songs included ‘Her Bonnie Black E’e’ and ‘Alake for the Lassie’. Laidlaw published in the periodicals. His prose work included an article on ‘Scottish Superstitions’ for the *Edinburgh Magazine*, and several encyclopaedia entries. Borland states that Laidlaw ‘was the author of a geological description of his native county’. His
Recollections of Sir Walter Scott (1802-1804) were published by the Hawick Archaeological society in 1905. ~ **Sources:** Wilson (1876), II, 35-37; Shanks (1881), 138-41; Borland (1890), 147-51; Douglas (1891), 300-301; *The Collected Letters of James Hogg, Volume 1, 1800-1819*, ed. Gillian Hughes (Edinburgh: Edinburgh University Press, 2004), 460-1; ODNB. [S]

Laing, Alexander (1787-1857), of Brechin, Forfarshire (Angus), ‘The Brechin Poet’, was apprenticed to a flax-dresser, and worked in this industry for fourteen years. He is described by Walker (1887) as ‘flying stationer, book-canvasser, and chapman, popularly known over the whole district between Dee and Don as “Saunders”, “Stachie”, or, from an affection of one of the eyes, “Grey’d Laing”’. He was ‘the illegitimate son of an Aberdeen advocate, and was born at Aberdeen in 1778’ (Walker’s dating here is nine years out). ~ Laing published *The Caledonian Itinerary; or, a Tour on the Banks of the Dee: A Poem, with Historical Notes from the Best Authorities* (Aberdeen: printed for the author, 1819), two volumes, a ‘long travel poem in English’ (Blair). *Archie Allan* (Brechin: A Black, 1827), a ‘short poetic tale in Scots’ (Blair), followed, and then *Wayside Flowers* (Edinburgh: J Menzies, 1846). This went through a number of editions, the third (1857), having an Introduction by George Gilfillan. ~ Several of Laing’s verses were included in *The Harp of Caledonia* (1819), ed. John Struthers, and he ‘subsequently became a contributor to *The Harp of Renfrewshire [Renfrewshire (1819/72)]* and Smith’s *Scottish Minstrel [Smith (1824)]’* (Wilson). His poem, ‘Jock, Rab and Tam; or, Natural Requisites for the Learned Professions’, reprinted from *Whistle-Binkie*, was printed in the *Northern Star*, 11 May 1839. He contributed to newspapers as well as miscellanies, and edited both Robert Burns and Robert Tannahill (qqv). ~ Manuscripts of *Wayside Flowers* (MS. 7181) and his poem ‘Monody on the death of David Robertson’ (1854, MS. 14303, f. 120) are held at the National Library of Scotland, Edinburgh. Manuscripts of letters and miscellaneous poems are held at the University of Glasgow (in MSS Robertson 16, 17, and 19). ~ **Sources:** Northern Star, as cited; Rogers (1857), IV, 241-50; D. H. Edwards, *The Poetry of Scottish Rural Life, Or a Sketch of the Life and Writings of Alexander Laing* (1874); Wilson (1876), II, 93-8; Edwards, 2 (1881), 273-80; Walker (1887), 650; Johnson (1992), items 520-22; Sutton (1995), 552; Sanders (2009), 233; Blair, PPP (2019); Mitchell P229, P230, P260; NTU. [S] [T]

Laing, Alexander (b. 1840), of Forres, Morayshire, an agricultural worker and nurseryman. He published in the local papers. ~ **Sources:** Edwards, 6 (1883), 147-53. [S]
Laing, Allan S. (b. 1857), of Dundee, of a humble family, working from the age of ten, upholsterer, businessman. He published poems in the *People’s Friend* and in *Murdoch*. ~ **Sources:** Murdoch (1883), 427-30; Edwards, 12 (1889), 59-65. [S]

Lake, John (1792-1836), of London?, a tailor, poet and playwright. He published *The Golden Glove, or the Farmer’s Son, A Comedy in Five Acts, with Some Poetical Sketches* (London, 1815), *Criticism and Taste, A Satire in Verse* (London: C. Chappel, 1834), and *The Retired Lieutenant and The Battle of Loncarty: Poems, by John Lake, Author of The Golden Glove, etc.* (London: John Hatchard and Son, 1836), two volumes. ~ **Sources:** 1836 volume online at [archive.org](http://archive.org); Kord (2003), 47; COPAC; information from Tim Burke. [T]

Lamberton, William (b. 1828), of Larch Bank, Kilmaurs, Kilmarnock, Ayrshire, a shoemaker, teacher and lay preacher. ~ **Sources:** Edwards, 10 (1887), 375-9. [S] [SM]

Lamborn, Edward (b. 1787), of Uffington, Oxfordshire, the illegitimate son of an illiterate woman, who grew up in poverty, and worked as a labourer. A broadside balladeer, he ordered with his family into the Faringdon Poor Law Union workhouse in 1835. Lamborn was the author of ‘The New Poor Law and the Farmer’s Glory’, a song and poem, and an important indictment of the workhouse system, as experienced at first hand. The words have been posted online on several blogs. ~ **Sources:** Hepburn (2001), I, 22-3, 163-5; general online sources.

Lamont, Duncan (b. 1842), of Lochgilphead, Argyllshire, worked as a blacksmith in Greenock, Renfrewshire. He published *Poems and Songs* (Greenock, 1895). ~ **Sources:** Edwards, 9 (1886), 303-10; Reilly (1994), 265. [B] [S]

La Mont, Elizabeth, née Elizabeth or Elisabeth Ramsay (b. 1821), of Edinburgh, ‘E. La Mont’, the daughter of Isobell Wilson and Robert Ramsay. She was a bookbinder and a Chartist poet. She married John Oatt La Mont, also a bookbinder, later a commercial clerk. They moved to a working-class area of Glasgow and had one daughter, or possibly two. By 1844 they had moved to London. Both Elizabeth and her husband were active in the Chartist movement. ~ She published poems in Chartist publications, seven of which have been identified, as follows: ‘The Land of the Brave and the Free’, *Northern Star*, 15 August 1840; ‘Universal Liberty—The Chartist Reaction’, 26 September 1840; ‘Thoughts by Moonlight’, 10 October 1840;
‘The Honest Working Man—A Character’, 21 August 1841 (re-printed in The Penny Satirist, 30 October 1841); ‘Life’s Dream’, 11 September 1841; ‘The Old Maid’s Scarf’, Chartist Circular, 18 Sept 1841, 436, and ‘Lines to a Mother’, Clewe’s Gazette of Variety, 20 August 1842. ~ Note: Both Roberts and Scheckner follow Kovalev in misattributing La Mont’s poems to one ‘Eugene La Mont’, alias John La Mont who, as we have seen, was in fact Elizabeth’s husband. John was, however, an important Chartist writer and editor in his own right, writing works entitled The Grave of Genius and The Rebel Revolt, arguing for women’s suffrage, editing The Scottish Patriot and then the radical Dundee Chronicle. He died of consumption in Islington, London, in 1844, at which point his wife also disappears from the records. Chartist scholarship is much indebted to Margaret Loose for sorting out the misinformation about ‘Eugene’ and recovering Elizabeth as an individual, a Chartist and a poet in her own right. ~ Sources: Northern Star, as cited; Sanders (2009), 237-8, 242-3; Loose (2014), 152-60, 177. See also (but with caution) Kovalev (1956), 72-73; Scheckner (1989), 224-5, 337-8; Roberts (1995), 69; Michael Sanders, ‘Poetic Agency: Metonymy and Metaphor in Chartist Poetry 1838-1852’, Victorian Poetry, 39, no. 2 (Summer 2001), 111-36; www.thepeoplescharter.co.uk/profiles. [CH] [F] [S]

Lane, William (1744-1827), ‘a poor labouring man’ of Flackwell-Heath, High Wycombe, Buckinghamshire, 25 miles north-west of London. His father was a drinker, and his impoverished parents were unable to supply much in the way of an education. In 1752 Lane went to work with his father in a paper mill, but some years later departed for London. In the city he worked for an uncle, making parts for milling machines. He later worked for another uncle, the landlord of the Lamb public house in Leadenhall Street, as a waiter. Lane left London in the 1760s, when, as Tim Burke puts it in LC3, ‘his own taste for drink resulted in illness’, and spent three years on the road, working in ‘ten mills in seven counties’. At the end of the decade he returned to Buckinghamshire. He married Sarah Everard in 1771 (he is listed in the parish register as a paper-maker of Wooburn). He settled in Flackwell-Heath and worked as an itinerant pastry-maker and seller. Burke notes the low wages of his three-year ramble, caused by a conspiracy among the mill owners to keep wages low, and the hardships Lane would continue to suffer. Members of the dissenting congregation to which he and his wife belonged, at Wooburn, helped out. His topographical poem Cliffden (1791-2) was funded by ‘friends’, and its profits enabled him to set up a village school. Like many another labouring-class poet, he later applied for and received grants from the Royal Literary Fund. ~ Lane’s other publications are: Poems (1793), Poems on Various Subjects (1795), Poems
on the Following Subjects: Abraham and Lot. Manoah and his Wife. Manoah and Ruth, Part I. Life of David. Flood of Formosa, and Fire of Cliffden. Vale of Wycombe. Detached Pieces, Chiefly Wrote on Particular Occasions, and Particular Persons... (Reading and London, 1798), Poems, on the Following Subjects: Jacob’s Journey to Padan-Aram. Naomi and Ruth, Part II. The Life of David, Part II. With several Detached Pieces, Written on Particular occasions ... A Few Humorous Scraps, chiefly on the Subject of Self-Ridicule (Reading: R. Snare & Co., 1806), The Gleanings of the Seventy-Fifth Vintage (1819), and A Few Clusters of the Seventy-Eighth Vintage (1822). Finally there is his late autobiography, Fourscore Years of the Life of William Lane, Written by Himself (Wycombe, 1825). ~ Lane’s tributary poem to Robert Bloomfield (qv), from the 1806 collection, is reprinted and discussed by Burke (2003-4). In LC3 Burke gives useful subscription statistics on the poetry volumes, showing a ‘bell curve’ of subscriber interest, and lists and discusses the small number of contemporary reviews. ~ Jarndyce writes of the 1806 collection: ‘Lane was clearly sorry for himself. Not only does he include “self-ridicule” in the poetry of “The Poor Poet in the Parlour”, “The Disaster”, and “The Poor Poet’s Dream”, but the profits of this work are intended to be appropriated to the Discharge of Arrears due to the Author’s creditors’. ~ Writing in LC3, Burke notes that ‘behind the biblical redactions and hymns of gratitude’—and presumably, the self-pity and self-ridicule—‘lie poems of a more radical temper’. The ‘Several Detached Pieces’ Lane puts late in his volumes, ‘include attacks on the grain merchants who exploit shortage, and several shrewd assessments of a literary marketplace that devalues the work of “poor labouring men” like himself’. Burke also notes that in his autobiography he tells of an ‘early poetic attempt’ being ‘dismissed by a potential patron as too radical.’ Lane alludes to a ‘large body of his (unpublished) writing, which takes “Peter Petulant” as its nom-de-plume’. ~ Sources: Johnson (1992), item 524; Jarndyce 11 (Spring 1998), item 1427; Johnson 46 (2003), nos. 305-6; Tim Burke, ‘The Poetry of Friendship: Robert Bloomfield, John Clare, and the Labouring-Class Tradition’, parts 2 and 3, Robert Bloomfield Society Newsletter, 6 (October 2003), 10-13, and 7 (Spring 2004), 10-13; Keegan (2008), 80-93; Croft & Beattie II, 32 (item 116); LC3, 215-32; information from Andrew Ashfield. [C18] [LC3]

Langford, John Alfred (1823-1903), of Birmingham, a chairmaker, published in Howitt’s Journal and elsewhere. His volumes include: Religion, Scepticism and Infidelity (1850), Religion and Education in Relation to the People (1852), The Lamp of Life (1855), and Poems of the Field and Town (1859), as well as historical works on Birmingham. His matching poems to two radical European nationalist leaders,
‘Sonnet: To Mazzini’, and ‘Sonnet: To Kossuth’, were printed in the *Northern Star*, 20 April 1850. ~ **Source:** *Northern Star*, as cited; Poole (1914), 248-50; Sanders (2009), 280.

Langton, Millicent (1825-1918), of Leicester, a Sunday School-educated factory textile worker. She was baptised the eldest daughter of John Langton (1786-1864), bookseller, and his wife Ann Kenney (1796-1864), on 11 May 1825 at St Margaret’s church, Leicester. In the 1851 census she and her sister Hannah (1828-1896) are listed as (silk) warpers. This sister married a greengrocer, William Platts, in 1856 and moved to Derby. Their parents appear to have fallen on hard time, because in the 1861 census they are listed as being in the Union Workhouse at Enderby, Leicester. Hannah is now listed as a dressmaker, and Millicent, now also living in Derby, a silk-warper. She married John Storer, an overlooker in a net lace factory, on 9 September 1869 at Belvoir Street Chapel, Leicester. They returned to Derby, where they lived for the rest of their lives. Her husband died in 1903; she died at 33 Harcourt Street, Derby, on 11 February 1918, aged 92. They are buried in Uttoxeter Cemetery under a handsome stone with a clearly legible memorial inscription. She left an estate of just over £300 to her nephew. ~ Langton’s prize poem *The Ararat of Life*, edited by Revd. J. Owen of Thrussington was published in a small pamphlet by John R. Rowe of Granby Street, Leicester in 1857, but all copies appear to be lost. She also contributed to the *Leicester Guardian*. Her major publication was a collection, *Musings of the Work-room* (Leicester, 1865), pp. 136. On the title page Langton is described as the ‘Authoress of “Ararat of Life,” a Prize Essay on the Sabbath’, and she confirmed in a rather diffident Preface that Sunday School had been the sole source of her learning: ‘It has been my lot, from very early childhood, to toil from morning until evening, and, for a greater part of the time amid the monotonous din of machinery, and I have thus been deprived of the benefits of a liberal education. All that has been received has come from the Sunday School, and to it I owe a deep and lasting debt of gratitude.’ She goes on to describe how she has composed the poems, and what their creation has meant to her: ‘The pieces contained in this little book have all been composed while engaged in my daily calling, while the pressure of domestic duties when at home in the evening, has rendered it extremely difficult to commit my thoughts to paper; still the work of composition has been a labour of love; care has been lightened and sorrow beguiled while I have wandered in thought amid the beauties of nature, or mingled with the great and good of past ages.’ This last remark points particularly to her 30-page opening poem, ‘Lady Jane Grey’—also one of the subjects of Langton’s fellow
Leicester factory poet Ruth Wills (qv) in her historical poem ‘Bradgate and its Associations’. In both cases there is a sense of local as well as historical interest (and, perhaps particularly, an interest in women’s history). Langton’s habit of composing her verses in her head while working in a noisy factory or a demanding home environment seems remarkable—‘Lady Jane Grey’ is written in 70 rhyming eight-line stanzas, with an alexandrine for the final line of each verse and a precise pattern of rhyme (ABABABCC), so it is quite a complex form to imagine building mentally and remembering, perhaps for quite some time before it could be written down, though such feats are not uncommon among the labouring-class poets—both Robert Bloomfield and Mary Collier (qv) describe composing their poems in their heads. Langton tends to use interlaced rhymes as described, though her other major narrative poem, ‘Gertrude, or the Earthquake’, uses the simple rhyming couplets Bloomfield, Collier and many others favoured. Her shorter poems encompass the pious, the political and the traditionally poetic. ~ Sources: Reilly (2000), 266; Forsyth (2005); text via Google books. Additional and genealogical research by Andrew Ashfield, who drew on the following further sources: Censuses 1841-1901; Leicester Guardian, 28 November 1857 and 16 January 1858; Derby Mercury, 22 September 1869; GRO marriage and death certificates; Derby Daily Telegraph, 23 February 1918; [F] [T]

(?) Lapage, Edward (b. 1839), of Bridge St., Bradford, Yorkshire, the son of George Lapage, a wool buyer for Messrs Walker. Lapage was a wool sorter, who during his apprenticeship attended evening classes at the Bradford Mechanic’s Institute, ‘where he made great progress’. Holroyd includes his poem ‘To Romilies Moor’ and tells a sentimental story of Lapage on his deathbed asking to be raised up to see his beloved moor before he died. ~ Sources: Holroyd (1873), 132-3. [T]

Lapointe, Savinien (1812-93), of Sens, Northern France, a poet, shoemaker and the son of a shoemaker (a physically exhausting trade that wore him down, as he made clear), also an activist (indeed a political prisoner in 1832), a writer, poet, journalist and ultimately a public figure whose ‘poems, articles and later on his stories, circulated in working-class newspapers and in book length collections like the Poésies sociales des ouvriers (1841), and his own Une Voix d’en bas (1844)’ (Lerner, 4). ~ Lapointe published his first poems in the journal Ruche Populaire, and emerged as a significant figure in the 1841 anthology Poésies sociales des ouvriers, a collection he later said ‘was thrown like a bomb in to the middle of those who denied the intellectual progress of the masses’ (Lerner, 77). With strong views in his writing,
he himself held a key position, and his nine poems in the anthology ‘cemented Lapointe’s privileged place in this generation of worker-poets’. Rejecting art for art’s sake in favour of social engagement, he ‘stood out beside the chorus of social Romantics claiming to speak for the lower classes’ (Lerner, 77). ~ Lapointe’s own collection, Une Voix d’en bas, A Voice from Below, was announced in the March 1844 edition of the worker’s newspaper L’Union, ‘with a preface by Eugène Sue, and followed by the author’s correspondence with Béranger, Sand, Hugo, Gozlan’ (Lerner, 77). The text comprised thirty poems, plus his play, Les Juifs sous Charles V, ‘along with twenty illustrations by popular engravers Emerich and Ernest Monnin’. Clearly a great deal of effort went into its presentation and production, and one can see how Lapointe was described by George Sand as ‘ambitious at all costs’ (Lerner, 78). But one could equally describe these sorts of strivings as being characteristic of a man with a burning mission. Though he was a prolific writer, he was also, as Lerner notes, ‘more involved in workers’ movements’ that Jules Vincard, and was indeed ‘imprisoned for his participation in the uprisings of 1834’ (Lerner 78); he remained politically active up to the end of 1848. Lapointe made himself into a public figure, ‘clearly more comfortable with publicity than many of his peers, cultivating a public persona, relying on supporters, and responding loudly and acerbically when he felt attacked’ (78), evidently as much a politician as a poet. ~ After 1840 he was one of many worker-poets who ‘self-identified as poètes ouvriers and formed a veritable poetic movement that sent ripples through the cultural establishment’ (Lerner, 9). Like Charles Poncy and Jules Vincard he also had some involvement with the Saint-Simonists (Lerner, 12). Happy to sit (as Lerner puts it, in a brilliant unpicking of the prefatory materials to Une Voix d’en bas) ‘under the protective sign of a more famous poet’ (78), he attached himself firmly to Pierre-Jean de Béranger, kept vigil at his deathbed in 1857 and published his Mémoires sur Béranger in Paris the same year. ~ Lerner discusses some of the poems in his 1844 volume, which she describes as offering a ‘panoramic account of the nation’s working and unemployed poor’ (79), including the five-part ‘L’Utopiste’, a dialogue ‘set in an Edenic valley between a weary and skeptical father and his eponymous son’. In it, ‘socialist ideals are subjected to reasoned enquiry set to the steady march of alexandrines arranged in rhyming couplets’. (15) In responding to the significant success of Eugène Sue’s best-selling serial novel Les Mystères de Paris (1842) with its oblique reflections on the growth of working-class readers and writers, Lapointe took, for Lerner, ‘a more nuanced approach’ than some of his colleagues. In his 200-line ode, ‘De mon échoppe à M. Eugène Sue’ (1839), his lyric voice calls attention ‘to itself just as much as to the famous author he purports to
lionize, using the novel as a pretext for shedding light on his own experience as a poet who, born into the working classes, feel excluded from the world of literature’ (Lerner, 3-4, 81-2). These two poems and others like them are ‘representative of a certain kind of social sentimental poetics which some, though not all’ of the worker poets Lerner examines, embraced (Lerner, 16). Among other poems, his ‘Le Vieux Chateau’, in the Poésies sociales anthology ‘unfolds around the description of an unnamed castle to pronounce an indictment of France’s feudal past’ (Lerner, 73). Lapointe’s poems are more usually ‘peopled with ironmongers, masons, carpenters, and stevedores whose everyday lives’ are ‘purportedly unseen by the punitive and moralizing legislators who claim to speak in their names’ (Lerner, 79). In the poem ‘Le Travail’, significantly, ‘the status Lapointe assigns to manual labour is inextricably tied to the craft of poetry itself’ (Lerner, 80), an unusually unambiguous and clear link for a worker-poet, as Lerner, channelling Rancière’s discussion, makes clear (80). He celebrates beauty in the work of masons and weavers, and poetry even the routinely overlooked lavandières or washerwomen, who, like poets, ‘have the gift / Of calling objects by their name’ (translated and quoted by Lerner, 81). ~ Lapointe’s other collections include Le Travail (1840), Mes Chansons (1860), and Le monde industriel (1862), and epic poem. There are also short stories, a novel, Les amours d’un Hercule (1855) and a number of plays. ~ Lapointe later worked at a gas company. ~ Sources: ~ Frédéric-Gäel Theuriau, Savinien Lapointe at la poésie social au XIXe siècle (Tours, 2000); Lerner (2018), 59-95 (esp. 77-83), also [ix], 9, 12, 93, 165; general sources.

Larcom, Lucy (1824-93), of Beverly, Massachusetts, USA, a Lowell’s mill girl, poet and abolitionist, later a teacher, co-founder of the Rushlight Literary Magazine, an editor of Our Young Folks, and a pervasively valued American poet. Her father Benjamin Larcom was a sea-captain who died when she was young. She was the youngest but one of nine sisters. Four of the girls including Lucy moved with her mother Lois to Lowell, where her mother ran a boarding house, and at the age of eleven her daughter went to work in the textile mill there with her sisters. She worked as a doffer, replacing filled bobbins; she then became a spinner, before working in the ‘dress room’ preparing threads The girls stayed on after their mother returned to Beverly. ~ Larcom attended school part-time. She began writing poems and stories, and through the First Congregational Church with some of her sisters she joined an ‘Improvement Circle’ which began to publish a literary periodical, The Operative’s Magazine. Together with her sister Emmeline she wrote a great deal for it, including poetry. She found further outlets for her work in the
Lowell Offering and other periodicals, too, and came to the attention of the abolitionist poet John Greenleaf Whittier (qv) who became a close friend, and supported her work. ~ At the age of 22 Lucy and her sister Emmeline moved first to Illinois where she trained and became a teacher, and in 1854 she was hired by Wheaton Seminary at Norton, Massachusetts, where among other things she introduced the study of English literature there. ~ After appearing in the anthology Female Poets of America (1849), Larcom published a number of collections including Similitudes, from the Ocean and Prairie (1853), Poems (1868), Wild Roses of Cape Ann, and other Poems (1881). She also edited her friend Whittier’s works, and won prestige and prizes for her poems. Her memoir of her early years, A New England Childhood (1889) is regarded as a classic work. ~ Sources: Shirley Marcholanis, ‘A Model for Mentors? Lucy Larcom and John Greenleaf Whittier’, in Patrons and Protégées: Gender, Friendship, and Writing in Nineteenth-Century America (New Brunswick: Rutgers University Press, 1988), 94-121; Suz Garrard, ‘Manufacturing selves: the poetics of self-representation and identity of three “factory-girl”, 1840-1882’, PhD dissertation, St Andrews University, 2017; Christopher Hager, ‘Lowell Mill Girls: Women’s Work and Writing in the Early Nineteenth Century’, in Nicholas Coles and Paul Lauter (eds), A History of American Working-Class Literature (New York: Cambridge University Press, 2017), 60-75 (this only briefly mentions Larcom, but has invaluable general contextualising on Lowell mill girls and on the Lowell Offering); general and online sources including the Poetry Foundation and other summary lives. [AM] [F] [T]

Large, Thomas (fl. 1812), of Nottingham, a stockinger, ‘one of the most literate and lively of the writers associated with the United Committee of Framework Knitters’, whose ‘verses appear in the letters that he wrote during his travels on committee business between Nottingham, Leicester and London’. Two of these are included in Kevin Binfield’s Luddite anthology, both untitled: One, beginning ‘Of all the places e’er my Eyes did see, / Oh! Leicester, Leicester, none e’er equalled thee’, is in a letter to Thos. Latham, dated 8 April 1812; the other, a longer piece about a shopman, begins ‘His mash, he sells for silk, and single press / For what it should be made, or rather Less’. This one is in a letter to Thos. Roper, dated 24 April 1812. Large’s colleagues appreciated his humorous style of writing, and he apparently had connections with the Luddites, ‘whom he familiarly and affectionately calls “Sherwood Lads”’ (all quotes from Binfield). (See Thompson (1963, 2013), 604-28, for more on the ‘Sherwood Lads’.) His Letter to the Framework Knitters Committe of 24 April 1812 is an important source, drawn on in Thompson (1962, 2013), as

(?) Latimer, Joseph (fl. 1896), Joe Latimer, of Ballybay, Monaghan, a member of the Royal Irish Constabulary, and a frequent contributor to the Weekly Irish Times and other periodicals. He published a collection, The Harp and Crown: Verses and Poems by Joseph Latimer, R. I. C. (Belfast: Belfast Newsletter Office, 1896). The poems in the volume include ‘My Grandmother’s Wheel’ and ‘Lough Gowna in Storm’, both first published in ‘Mr. Gilliland’s Longford Almanack’. In the Preface, Latimer describes his verses as ‘the waifs and strays of countless daydreams, and of the reveries of a policeman, while on many a patrol and beat, or whilst engaged in the oftentimes monotonous and lonely occupation of barrack guard.’ He notes that they ‘have appeared from time to time’ in the Weekly Irish Times, ‘the editor of which has done so much to encourage’ poets. In a dedicatory verse he dedicates the volume to his ‘comrades all of every rank’. Sources: O’Donoghue (1912), 243. [I]

Latino, Juan (fl. 1553-76), of Baena, Granada, Spain, a former slave who became a professor, and published three volumes of Latin verse between 1553 and 1576. ~ Sources: Charles T. Davis and Henry Louis Gates (eds), The Slave’s Narrative (Oxford and New York: Oxford University Press, 1985), xxvi-xxvii; Landry (1990), 311n24; Bold (2007), 14; Wikipedia. [OP]

Latto, William Duncan (1823-99), ‘Tammas Bodkin’, of Ceres, Fife, a handloom weaver, and a teacher, poet and editor. His poems were published in the Fife News, and in the People’s Journal, which he edited from 1860. He published The Twa Bulls: A Metrical Tale, for the Times (Dundee, Edinburgh, Fife and Montrose, c. 1860). ‘From 1864 onwards Latto published collected editions of his [Tammas] Bodkin pieces’. These were very popular prose pieces written in the persona of Bodkin, a ‘comic tailor’ (Blair). ~ Sources: Edwards, 3 (1881), 37-42; Reilly (2000), 27; Blair (2016), xi-xii, 24. [S] [T]

Lauder, James (b. 1841), of Leith, Midlothian, a blacksmith’s son, who himself worked as a blacksmith, ‘Caged in a Smithy and reared in its smoky atmosphere’, as he put it, and a street musician in Leith. He wrote for The Scotsman, and published Warblings of a Caged Bird (Leith: John Johnstone, 1870). He composed ‘Several poems on labour and lively verse in Scots’ (Blair). ~ Sources: Edwards, 6 (1883), 362-6; Reilly (2000), 267; Blair, PPP (2019); Mitchell, P230. [B] [S]
Law, Samuel (fl. 1772-83), of Barewise, Lancashire, a handloom weaver, the author of A Domestic Winter-Piece, or, a Poem exhibiting a full view of the Author’s Dwelling Place in the Winter-Season, in Two Parts (Leeds 1772, Dobell 2993). Law describes himself as a ‘poor, mean and contemptible Weaver, who did not so much as know the alphabet perfectly well, when my twenty-first annual sun rolled away’. Bridget Keegan points out in LC2 that ‘Some records of a Samuel Law do exist in local archives; these indicate that he may have worked as a clog maker as well as a weaver’. He was self-taught and modelled his poem on James Thomson’s Seasons, with which he appears to have been very familiar. There are also numerous classical references in the poem. An interesting feature of his work is how he says that he composes his verses ‘in the sounding loom’, using work-rhythms to create rhyme and metre. ~ Sources: Dobell (1933); Thompson (1963, 2013), 324; Keegan (2003); Bridget Keegan, ‘The Poet as Laborer’ in Lynch (2016), 162-78 (164); Croft & Beattie, II, 34 (item 121); ESTC; BL; LC2, 265-72; ODNB. [C18] [LC2] [T]

(?) Law, William (fl. 1818), of Bagshot, Surrey, a forester who boasted having ‘for the greater part of my life, been connected with His Majesty’s Hunting Establishment. He published anonymously, A Forest Ramble, with a Description of a Royal Stag Hunt, and Characteristic Sketches of all the Masters of the Staghounds during his Present Majesty’s Reign; with Notices of Several Well-known Characters in the Forest of Windsor (London: J. Pittman, 1818) pp. 38. One has the impression from the opening prose ‘Address to the Sportsmen of Windsor Forest’ that a didactic purpose is in hand: an old forester and huntsman willing to teach those who are prepared to learn, and the many footnotes would seem to confirm this. His opening lines show a more than passing familiarity with Pope: ‘By fancy prompted, or by duty led, / Thy Forest, Windsor! oft alone I tread’ (“Thy forests, Windsor! and thy green Retreats, / At once the Monarch’s and the Muses Seats’, Pope, Windsor Forest, 1-2), not a poet it is ever wise to tangle with, however impressive and senior a forester one might be. ~ Sources: text via Google Books; C. R. Johnson, cat. 49 (2006), item 36; copies in BL; Harvard Houghton.

Lawson, Jessie Kerr (1838-1917), ‘Hugh Airlie’, ‘Katherine Leslie’, a shopkeeper and miscellaneous writer, a ‘woman of enormous energy and determination’, who was born in Edinburgh, raised by maternal grandparents after her father died, and took her mother’s surname. After her husband, a ship’s carpenter, became a semi-invalid, she took her family to Canada where she supported her husband and ten


Laycock, Samuel (1826-93), originally from Marsden, near Huddersfield, Yorkshire, but lived much of his life in Lancashire and would come to be regarded as a classic Lancashire dialect poet, ‘one of the most successful of the many labouring-class dialect poets who emerged in industrial Lancashire and Yorkshire in the nineteenth century’ (LC6). He was a mill worker from the age of nine, and later a cloth looker. Like very many others, Laycock was made redundant in 1762 as a result of the Lancashire Cotton Famine, and he composed twelve ‘Lyrics of the Cotton Famine’, initially sold as single broadsheets on the streets of Manchester. These gentle but nevertheless socially and politically aware dialect poems were Laycock’s response to a massive social and economic crisis in the textile-making regions, brought about by the blockade of the southern ports in the American Civil War, and they made his name. In their tone, subject matter and language, they affirmed the powerful sense of community, common cause and solidarity that was desperately needed in these hard times, and as a result their popularity was enormous, and they sold like hot cakes: some 14,000 copies were known to have been sold, which suggests an even greater readership, since copies of such things would be passed around
families and in social spaces, or aired to an even wider audience where they were recited or sung. ~ The Manchester Guardian wrote of one of his later publications: ‘The poems express with great truth and vigour the feelings and sentiments of the average Lancashire workman. They have usually a good lyric swing with them; they are always on the side of honesty and manliness and clean living. Mr. Laycock is a genuine optimist. He does not rail at fortune; he has no fault to find even with the reviewers; he is satisfied with the measure of success which he has achieved; and is to be congratulated on the publication of this handsome volume in the evening of his days.’ The ‘good lyric swing’ is well put, as is the comment on the feeling of the ‘average Lancashire workman’. But bracketing him as a contented, even tame working-class optimist mistakes gentleness for meekness. There is strong moral and social indignation in a poem like ‘Starved to Death’ (qv), with its attack on a society that can leave ‘Yo’r brother an’ mine lyin’ stiff an’ cowd, / In a city o’ splendour, a mart o’ gowd’ (ll. 23-24. (Incidentally, this poem was plagiarised by a Dundee poet, Robert Mullen, in Poems by the People (1869), 5-6.) Laycock’s personal gentleness and lack of rancour, remarked on by those who knew him as well as by his readers, masked an alert sense of his community’s anguish and how it could best be remedied. ~ In 1865 Laycock became librarian at the Stalybridge Mechanic’s Institute. Six years later he left this post and variously ran a bookstall at Oldham Market, worked as a photographer, and became Curator of the Whitworth Institute in Fleetwood. He had moved to nearby Blackpool for the sake of his health in 1868, and died there from bronchitis in 1893. Among his poems is an informal dialogue verse in praise of the village of Bispham, on the Fylde coast just north of Blackpool. ~ Laycock remained regionally popular. There were two posthumous editions of his Collected Writings (1900 and 1908), and there have been subsequent reprints of his work. Along with his contemporaries Ben Brierley and Edwin Waugh (qqv), Laycock would come to be seen as one of the three founding figures of south Lancashire dialect poetry. Some of Laycock’s lyrics, including ‘Bonny Brid’ and ‘The Shurat Weaver’s Song’ were set to music and continue to be sung by folk singers. There is a blue plaque dedicated to him on a stone plinth in Stalybridge High Street, at the site of the old Mechanics Institute. (The Tameside Web page has an image of it.) ~ In introducing a selection of his poems, LC6 concludes: ‘At the heart of Laycock’s achievement lay a simplicity of style, a ‘homeliness’ that celebrated and used the southeast Lancashire dialect to offer simple messages of identity and empathy. As with other dialect poets, such as Thomas Blackah (q.v.), the dialect English is used above all to create the naturalistic sound of a speaking voice talking of familiar things and experiences. The message

Leapor, Mary (1722-46), a servant, was born in Marston St Lawrence, Northamptonshire, on the estate of Judge Blencowe, where her father, Philip, worked as a gardener. At the age of five Mary Leapor and her family moved to Brackley, where her father maintained a nursery and worked for local landowners. She was taught to read and write by her parents, but they disapproved of her penchant for scribbling verses when she was ten or eleven. Leapor laboured as her father’s housekeeper after her mother’s passing in 1742, but continued to write. The local circulation of Leapor’s verses drew the notice of Bridget Freemantle—daughter of a former rector of Hinton—who was moved to raise a subscription that would accord her more time for writing. However, Leapor died of measles before her *Poems upon Several Occasions* (1748), was published. Sixteen or seventeen volumes, including part of Pope’s works and Dryden’s *Fables* were present in her library at the time of her death, but the couplets in which she devised religious verse, moral epistles, fables and epitaphs are typically of a less acerbic quality than those of Alexander Pope, who nevertheless was an important influence on her
work. Leapor developed her own distinctive style of satirical verse-writing, which drew on her life as a servant to comment on differences of class, gender, and physical appearance, including size (a theme of particular interest to Leapor, who was short), often humorously and using small social nuances to do so. ‘The Epistle of Deborah Dough’ ventriloquizes in doggerel an imagined attack upon herself by a particularly stupid fellow-servant, as ‘neighbour Mary’, a girl who is so foolish and useless that ‘She throws away her precious time / In scrawling nothing else but rhyme’, unlike Deborah’s own daughter Cicely who ‘Is taller by a foot than she’, and can knit and cook ‘like a queen’. Leapor turns her own disparaged physical attributes and transgressive activities as a poet into a weapon to expose the other servant’s degraded and slavish sense of priorities. In ‘The Visit’ she draws on the familiar theme for eighteenth-century women poets of female friendship, to imagine her friend offering a refuge, ‘Where careless creatures such as I, / May ‘scape the penetrating eye / Of students in physiognomy’, i.e. a break from the relentless male (and patrician) gaze, and perhaps the gaze of her hostile fellow-servants, too, the Deborah Doughs. As a servant who does not conform in appearance and behaviour, Leapor is especially aware in her poems of being under scrutiny, and uses this to great effect. In the poem, ‘On her play being returned to her stained with claret’, Leapor shadows the ‘prodigal son’ story from the New Testament, to imagine that her play script is actually her wayward child, who has been keeping ‘ill company’ in the big bad city, so that she can ‘scold’ it, and in ironically welcoming back the stray, can re-claim her own self-worth from what has clearly been a metropolitan rejection: ‘But now I’ll keep you here secure, / No more you view the smoky sky; / The Court was never made, I’m sure, / For idiots like thee and I’. The use of ‘idiot’ in the old sense of a detached and isolated individual here offers a self-presentation of herself as a loner and a provincial, and proud of it, though always with the suggestion of self-mockery. Leapor’s poems ‘Man the Monarch’ and ‘An Essay on Woman’ (‘a pleasing but short-lived flower’) apply these methods to the divisions of gender: irony, detachment, a sense of scrutiny, and the questioning and ironic reversal of stereotyping; while her most-discussed and perhaps best poem, ‘Crumble Hall’, is a nuanced and ‘intriguing tour of a country estate’ (Young, 51). ~ Affirmed in the public consciousness as an embodiment of the untutored poet denied the advantages of artistic cultivation, Leapor’s work was widely appreciated following her death. In 1791, William Cowper indicated, a propos of another ‘natural’ poet, that he had not observed such talent in any disadvantaged poet since Mary Leapor. Published after her death were Poems Upon Several Occasions, by Mrs. Leapor of Brackley in Northamptonshire

Learmont, John (c. 1765-1818), of Dalkeith, Midlothian, worked as a gardener for the Duke of Buccleuch at Langholm and began composing poetry in the 1780s ‘as a nobler substitute for a foible that, alas! is but too prevalent in northern regions’ (1791). The ‘Prefatory Address to the Public’ in Poems Pastoral, Satirical, Tragic and Comic (Edinburgh, 1791) is the chief source of information about Learmont. He highlights his ‘stinted education’ and indicates that the verses were not intended for public scrutiny. A Mr. P—r Sl—ght ‘accidentally gave them a review’ and recommended publication. In his own appraisal of the poems, Learmont states: ‘That they are destitute of deep thought, or poetical decoration, is obvious; but that they also have some natural beauties, the ingenious reader will readily allow’. ~ Keegan (2006), 574, discusses the importance of garden spaces as a site of class conflict in Learmont’s ‘The Position of the Journeyman Gardeners of Scotland, (and we shall take in the North of England for connection’s sake,) to the Nobility and Gentry of these Realms’ (1791). Keegan suggests that Learmont embodies an overt
example of labouring-class poetry’s traditional contestation of the rights of certain classes to experience exclusive, privileged views of nature. The opening stanzas function to concentrate the ‘gentlemanly’ viewer’s awareness upon whose labour his aesthetically pleasing scenery depends: ‘Look round amang your balmy bowers,—/ Thae smiling witnesses are ours;—/ An’ a family of flowers / Attest our hand… I’ short, whate’er’s sublime or great, / Or worth while seein’ round your seat, / Or renders nature’s dress complete, / To cleek the een, / We do, an’ toil ’neath streams o’ sweat / Baith morn an’ e’en’. Keegan (2006), 575, sees Learmont’s poems as prefiguring ‘a more explicit expression of the desire for the general human equality symbolised by the prelapsarian garden’ that arose towards the end of the century, noting that the epigraph to his poem reads: ‘THE FATHER OF ALL MEN WAS A GARDENER’. ~ Campin mentions Learmont as a songwriter associated with the market town of Dalkeith, near Edinburgh. ‘The Woman’, from Learmont’s 1791 poems, was put to a tune, and even anthologized in an edited form as ‘My Goddess Woman’, in Johnson and Burns’ Scots Musical Museum (1853). The poem is effusive in its reverence for ‘Woman’; it begins: ‘Of Nature’s Work, (I hold it good) / Stupendous or common, / There’s nought thro’ all its limits wide / Can be compared to Woman’. (Words and a tune to ‘The Woman’ are available online.) Other poems of interest include ‘An Address to the Plebeians’. ~ Learmont expected to secure the gardening position at Dalkeith Palace when his elder relative, also John Learmont, retired in 1806. However, he was supposedly sacked because he had ‘studied poetry more than raising garden-stuff’. He lived the rest of his life in Colinton, west of Edinburgh. ~ Sources: CBEL (1969), II, 972; Lonsdale (1984), 783-5, 855n; Christmas (2001), 207-8; Jack Campin, Music of Dalkeith (2001); Keegan (2006); Keegan (2008), 63-64; LC3, 203-14. [C18] [LC3] [S] [—Iain Rowley]

Leatherland, John A. (1812-74), of Kettering, Northamptonshire, a weaver, autodidact, and Chartist. He published Essays and Poems with a Brief Autobiographical Memoir (London and Leicester, 1862). A forty-page memoir is followed by 90 pages of essays on themes ranging from ‘Household Economy’ to ‘Death’ to ‘The Uses of Poetry’, and sixty pages of poems, which include an address ‘To Poverty’, a sonnet to J. W. Dalby (qv), ‘Lines to Earl Grey’, and ‘A Miller’s Cottage’. At the back of the volume is a list of eminent patrons, including one or two who were associated with his older Northamptonshire contemporary John Clare (qv), and a list of subscribers. Leatherland published two poems in the Chartist periodical, the Northern Star, ‘The Standard of Truth’, 21 February 1846, and ‘We Will Be Free’, 28 February 1846 and 22 January 1848. ~ Sources: Northern
Letterwood, Isabella (b. 1866), of Kilmaurs, Ayrshire, a toll-bar keepers daughter who worked in the mills of Clark and Co. and Messrs. Coats, until ill health forced her to quit work. Some of her, rather conventional verses are included in Brown. ~

**Sources:** Brown (1889-90), II, 516-17; information from Florence Boos. [F] [S] [T]

Ledwidge, Francis Edward (1887-1917), of Janeville, Slane, County Meath, Ireland, the ‘Poet of the Blackbirds’, a farm worker who also worked as a navvy and in a copper mine near his home, a left-wing nationalist and labour activist, and a war poet, killed in WW1. Ledwidge was publishing poems in the *Drogheda Independent* from the age of fourteen, and much of his verse was published in newspapers in Ireland and elsewhere. He published *Songs from the Field* (1915) but was killed by a ‘stray shell’ on 31 July 1917, the very same day his Welsh contemporary Ellis Evans, ‘Hedd Wyn’ (qv), was killed, during the Battle of Passchendaele. Posthumously published were *Songs of Peace* (1917), *Last Songs* (1918), and among later editions are *Francis Ledwidge: Complete Poems*, ed. Alice Curtayne (1974), and *Selected Poems*, ed. Dermot Bolger, with an Introduction by Seamus Heaney (Dublin: New Island Books, 1993). A forgotten prose work, *Legends and Stories of the Boyne Side* (Drogheda, 1914), was reprinted in 2017. Ledwidge is now widely memorialised, and there is a Francis Ledwidge Museum in Slane. Seamus Heaney’s poem, ‘In Memoriam Francis Ledwidge, Killed in France, 31 July 1917’ was published in *Stand*, 19, no. 2 (1978), 21. ~


(?). Lee, Helen (fl. 1893), of Poulton-le-Fylde, Lancashire, published *Bits o’ Things* (Manchester: John Heywood, 1893), copy in Manchester Public Library. Opposite the title page is a photograph of ‘My Owd Woman an’ Me’ — the author and her mother, the subject of the last poem in the book, which celebrates their life together
The volume is largely verse (30 pages of prose monologues and dialogues are followed by 250 pages of poetry), written ‘thickly’ and energetically in a Lancashire dialect. The author names Poulton-le-Fylde as being where her ‘rooghyed’ (rough-head, i.e. ‘scruffy’) family now resides: ‘Aye, we live’n i’ Powton, we loike the th’ place weel, / Aw shouldno’ mich care to go back; / Oh, aye! we’re still rooghyeds, just look thee at mine, / It’s as roogh as a dog’s, an’ as black’ (‘Mi Mother’s Seventieth Birthday Party’, 228). It is not stated where the speaker shouldn’t much care to go back to, perhaps Manchester, where the book was published, or Oldham (see further below). In the (non-dialect) prefatory remarks ‘To My Friends and Subscribers’, Lee describes her writings as a product of being ‘shut out of the world by a long and severe illness, from which at one time there seemed no hope of my recovery’. So a move from the notoriously unhealthy Manchester area to the clearer air of the Fylde peninsula would make sense. (One thinks of her fellow-poet Samuel Laycock (qv), retiring from Manchester to Bispham, five miles seaward of Poulton.) The book is dedicated to ‘Mrs. S. R. Platt of Werneth Park, Oldham’. The Platts were ‘Textile Machinery Makers, Civic Leaders in Oldham, Country Squires in North Wales’ (Eastham, sub-title). They were centrally involved in many areas of local life, and Samuel Radcliffe Platt (1845-1902) was the first president of Oldham Chamber of Commerce in 1882, a magistrate, councillor and alderman, Mayor of Oldham from 1887-9, and a key figure in the building and opening of the Manchester Ship Canal. In 1883 he married Helen May (1863-1926), daughter of Lieutenant-Colonel Roberts, of Renny, County Cork, and this is clearly the person to whom Lee’s book is dedicated.

Newspapers of the period describe her involvement in charitable works, so it may well be imagined that she had helped Lee in some capacity, perhaps in raising subscriptions (there is no list of subscribers in the book, but as noted above they are addressed as a group in the prefatory note). The prose pieces yield a few probable Oldham references (‘Grinikers Hill’ i.e. Greenacres, and ‘Gledhill’, 7), as do one or two of the poems. These give a strong sense of oral and regional culture, with much storytelling, some dialogue, and some song-like line-repetition. They also evidence wider reading—Dickens, Robert Burns (qv), Tennyson—and thematic interests in home, birth and death, childhood and old age. ~ Sources: Reilly (1994), 274; R. H. Eastham, Platts (Oldham: privately published, 1994); general online sources; text as cited. [F]
Lee, Joseph (1876-1949), ‘The Black Watch Poet’, of Dundee, an artist, journalist and soldier, a Lance-Corporal in 1st/4th Battalion of the Black Watch, known for his writing on life in the trenches in WW1 and as a prisoner of War. The grandson of a Sergeant in the Napoleonic Wars, he worked in a solicitor’s office from the age of fourteen, then as a stoker on a steamship. He took art classes at the local YMCA, and early in the new century was working in London as a commercial artist. In 1906 he returned to Dundee, where he was heavily involved in writing, editing, illustrating with his cartoons and producing several local periodicals and newspapers. Like many another poet in the present Catalogue he regularly published poems in the People’s Journal, which he went on to edit. His illustrations appeared in a number of books by others, and he published his first book of poems in 1910 and also wrote a play on the painter Fra Lippo Lippi and a one-act play.~

He enlisted in 1914, notwithstanding his socialist views and perhaps inspired by his military grandfather, the subject of a 1915 poem. Lee fought in a number of battles, as was promoted to Sergeant and eventually commissioned as a 2nd Lieutenant in the King’s Royal Rifle Corps. He was captured in 1917 and held in Germany, where he continued to write and draw. ~ Lee later became the editor of the News Chronicle and studied art at the Slade School in London. He returned to Dundee in 1944 and died five years later. ~ Lee published three volumes of poetry, Tales o’ Our Town (Dundee: George Montgomery, 1910), Ballads of Battle (London: John Murray, 1916), and Work-a-Day Warriors (London: John Murray, 1917). His prose account of his time as prisoner of war is A Captive at Carlsruhe and other German prison camps (London: John Lane, 1920). His poems include ‘I Canna See the Sergeant’, later anthologised by John Buchan in his anthology of Scots vernacular poetry, The Northern Muse (1924). ~ Sources: Google books; Wikipedia and online sources; information from Darren Kirkbride. [OP] [S]

Lee, Thomas (b. 1759), of Blidworth, Nottingham, a framework-knitter, poet and prose writer. In an autobiographical statement, written in a rather mannered, third-person voice, he tells us that he was born ‘of poor but Virtuous parents’. His father was an ‘industrious Framework knitter’, and trained his children in the same profession. His mother was a ‘serious and devout person’, from whom he clearly inherited his strong Christian faith. His parents ‘were his principle [sic]
Schoolmaster, under whose Instruction he learned the Rudiments of the English Tongue’. His older brothers helped him learn to write. As for poetry, ‘A series of amorous Adventures first led him to court an Acquaintance with the Muses: how far he succeeded in his attempts to woo the Nine is left to the candid judgement of the discerning reader.’ He married and they had children, ‘which he wholly maintained by honest labour, still having sipped a little at the Pierian Spring, his uncloyed appetite and natural relish, incited him to take a deeper draught; and the result of his indefatigable lucubrations are respectfully submitted to an indulgent Public.’ Lee published Poetical Essays, on Curious and Interesting Subjects (Nottingham: C. Sutton, 1795), to which the above remarks form a preface. It is a diverse collection, with an strongly evangelical flavour, whose elaborate title page lists the categories of the ‘curious and interesting’ subjects, in three columns: ‘Viz. Doctrinal, Practical. Experimental, / Historical, Geographical. Astronomical, / Pastoral, Emblematical &c. &c. &c., To which are added, Metaphors of the Messiah: Also, A Few Evangelical Hymns, Chiefly Adapted to Social Worship’. In fact all these subjects are subsumed into the evangelical project, though they encompass a great deal of historical and other learning, and a clear aspiration to the Miltonic in form and content. Though they were printed and published in Nottingham, the title page also notes distributors in London and York, so clearly there was a wider market for this sort of material. However, Lee seems to have been forgotten now, even by the various cataloguers of Nottingham writers, perhaps because of his relentless evanglising, or the excessively elaborate language in his verse, or both. He was, though, a genuinely learned example of artisanal autodidact culture, and is of considerable interest from that perspective. ~ Sources: text from Google Books; information from Dawn Whatman. [C18] [T]

Leech, Sarah (b. 1809), ‘S. L.’, of Ballylennan, Taughboyne, County Donegal, a peasant girl, the daughter of a linen weaver, Thomas Leech, who died when she was three. She published Poems on Various Subjects. With a Biographic Memoir (Dublin: J. Charles, 1828). The frontispiece includes a portrait at her spinning wheel, and the book is dedicated ‘To the President, Vice Presidents, and Committee of the Brunswick Constitutional Club of Ireland’ (the Brunswick Clubs were a Protestant network, opposed to Catholic emancipation) . Her memoir records that her father died of pleurisy, leaving her mother a widow with six children. Her eldest sister could read and taught the younger children the basics while also earning a living through spinning. Leech then borrowed books from a kindly neighbour, who instructed her in what she calls ‘the true religion’. She enjoyed her
solitude and was already showing a gift for verses before 1822, when her mother moved the family to Lettergull. Leech’s first written poem (1825) was a satirical response to a lady who had insulted her; she shared this only with close friends. She had no intention of publication and even her family did not know she could write poetry. The earliest poems in the collection were conceived when she was just thirteen. A gentleman visitor saw her ‘Elegy on a Loquacious Old Woman’ (‘She vow’d she had nae thoughts o’ greed, / And strove her innocence to plead, / But aye her tongue gaed at full speed, / Baith day and night / In hopes she might contention breed— / Her sole delight’). He sought out the poet and was surprised to find her in a humble home, working at the spinning wheel. He transcribed some of her poetry, but she was horrified that they were accompanied in the *Londonderry Journal* by descriptions of her ‘humble situation’. Leech’s eyesight had deteriorated by 1826 and people feared she would go blind. Her memoir states that when she removed the bandages that were on her eyes, she wrote verses about her failing eyesight and her Christian faith in times of affliction. ~ Her verse-letter to Mr Richard Ramsay, ‘On perusing his beautiful Address to the Author,’ addresses her lack of formal education: ‘My muse, impelled by gratitude, / Resolv’d your kindness to acknowledge, / Tho’ it should be in verses rude; / You ken I ne’er was at a college.’ Ferguson, however, notices how effectively the poem ‘employs a simple quatrains to demolish the advances of a would be middle-class patron’, quoting, ‘Wi’ heck weel-teeth’d and spit renew’d, / I sat me down to spin contented; / And your address to me reviewed, / Which set me head amaist demented’. ~ Leech wrote in both ‘Standard English’ and Ulster Scots (her book has a glossary), and her work has helped preserve some of the Ulster-Scots dialect that is no longer in use. ~ Sources: O’Donoghue (1912); Hewitt (1974); Colman (1996) 141; Sarah Leech: The Ulster-Scots Poetess of Raphoe, Co. Donegal, ed. Celine McGlynn and Pauline Holland (n.p.: Ulster-Scots Agency, 2010); Frank Ferguson, “‘We wove our ain wab’: The Ulster Weaver Poets’ Working Lives, Myths and Afterlives’, in Michael Pierse (ed.), *A History of Irish Working-Class Writing* (New York: Cambridge University Press, 2018), 89-101 (98); Richard Froggatt, entry in the *Dictionary of Ulster Biography* (online edition); extract from Leech’s memoir on the *Ulster-Scots Language Society* webpage. [F] [I] [T] [–Dawn Whatman]


Leggat, Joseph (b. 1846), of Blackburn, Linlithgowshire, variously a sailor, a soldier, a coal miner, and a weaver. He was taught in early childhood by Robert Tennant (qv), and later attended night school. ~ Sources: Edwards, 4 (1882), 185-90. [M] [S] [T]

Leigh, Helen (fl. 1788), of Middlewich, Manchester, the wife of a country curate and the mother of seven children. She was the author of *Miscellaneous Poems* (Manchester, 1788), published by subscription. ~ Sources: Dobell (1933) 857; Lonsdale (1989), 420-2; Feldman (1997), 389-96; BL; text via Google Books. [C18] [F]

Leighton, Robert (1822-69), of Dundee, a largely self-taught orphan, who worked as a travelling businessman and manager, and spent most of the last twenty years of his life in Liverpool. He was the uncle of William Leighton (qv). Robert Leighton was fairly well-known and his poems were praised by Longfellow and Emerson. He published *Poems by Robin* (1855), *Rhymes and Poems* (London: Simpkin, Marshall, 1861), *Poems* (Liverpool, Edward Howell, 1866), which includes a section of poems in Scots, and *Records and Other Poems* (London: C. Kegan Paul, 1880). ~ Sources: Edwards, 1 (1880), 300-5; Murdoch (1883), 180-4; Miles (1891), V, 73; CBEL (1969), III, 294; Sutton (1995), 571 (letter from Leighton in the papers of the Society for the diffusion of Useful Knowledge); Blair, PPP (2019); Mitchell, P230. [S]

Leighton, William (1841-69), of Dundee, the nephew of Robert Leighton (qv), moved to Liverpool as a child, and worked as a clerk in a merchant’s office. Among his poems are ‘Eighteen Hundred and Sixty-Two’, ‘The Seasons’, ‘Baby Died Today’, and ‘Rose’, and there is a posthumous collection, *Poems* (London: Longmans, Green, 1870). ~ Sources: Edwards, 1 (1880), 294-9; Blair, PPP (2019); ODNB; Mitchell, P233. [S]
Leiper, Andrew (d. c. 1862), of Paisley, a weaver, and a member of the Republican Club. He died in the town poorhouse. Some of his poems are included in Brown. ~

Sources: Brown (1889-90), I, 364-66. [S] [T]

Leno, John Bedford (1824-94), sometimes ‘Timothy Whackstraw’ (a ‘whackstraw’ is a thresher, a bumpkin), of Uxbridge, Middlesex, a shoemaker, editor, printer, poet and performer, and a Chartist and a radical, with links to Christian socialism and early trade unionism (he met Karl Marx among other connections). In his autobiography, Leno says he was ‘born in the P season, and strangely enough have been Pieman, Pastrycook, Printer, Publisher and Poetaster’. He could have added ‘performer’ and ‘practical shoemaker’ to this list, for he was a versatile man. Born to parents who were in service, he was taught to read and write by his mother, who also ran a dame school, and he later attended a National School until the age of twelve. He would remember his boyhood as pleasant; his childhood home in Uxbridge was adjacent to meadowland, and despite living in London for the majority of his adult life, Leno’s early love of the natural world is evident in all of his poetry. At the age of twelve he was apprenticed to a printer, where he gained a lifelong interest in books and politics. He would become a staunch and active Chartist. Marrying an older woman, Sarah Thrift, at the end of his apprenticeship, with whom he was happy and had six children, he struggled to find work, ‘tramping’ in search of it. He remained active in the Chartist cause, serving as the secretary to the local Chartist association in Uxbridge and later founding another branch in Windsor. ~ He had early gained a reputation as a speaker and a singer, and in his late twenties he arranged a benefit concert to raise the money needed to set himself up in a print shop. This was successful, and in 1849 he and his fellow poet Gerald Massey (qv) began publishing a periodical, the Uxbridge Spirit of Freedom and Working Man’s Vindicator, which ran for a year. ~ Leno would also edit the shoemakers’ journal St Crispin, as well as The Poetic Magazine (1860-1), and The Anti-Tithe Journal (1881). He returned to London in 1850 where he associated with Chartist leaders like Ernest Jones (qv) and Robert Owen. He joined the Christian Socialists, lectured publicly on the People’s Charter, and founded a cooperative, the Working Printers Association. ~ His first published poem appeared in a Christian Socialist penny journal in 1850, and was entitled ‘A Plea for Cursing! His first collection, Patriotic Olio of Songs and Recitations, of which no copies are extant, appeared in 1853. The same year he published Herne’s Oak and Other Miscellaneous Poems, a more substantial volume of protest poetry. Because of this volume, Leno soon became identified as a ‘poet of the people’. His love of song and oral recitation
is reflected in the fact that all of Leno’s poetry appears to be composed so as to be capable of being sung or declaimed. His very popular ‘Song of the Spade’ was set to four different tunes and translated into several languages during Leno’s lifetime (LC6). During the 1950s he contributed to the ‘poet’s corner’ in the People’s Paper, ‘often writing on nature not politics’. ~ By the end of the decade he had established himself as a printer in Drury Lane in London, a site that evidently inspired his 1868 collection, Drury Lane Lyrics, a popular collection that appears to have gone through at least four editions in a year. In the 18560s he was the editor of St. Crispin, the trade journal for shoemakers, and brought out a collection of songs, King Labour’s Song Book (London, 1861), which went through at least three thousand copies in its year of publication. He had begun to be called the ‘Burns of Labour’, he recalled with pride, acknowledging the powerful influence that Robert Burns (qv) indeed had on him. ~ Whereas Burns often wrote in Scots, Leno could write in English rural dialects, as he did in his late collection, Kimburton, A Story of Village Life, and Other Poems (1875-6). In 55 poems he fondly remembered the rural Uxbridge of his youth, both celebrating it and the human values it bred in those of his class, and showing its hardships and exploitation in some very interesting satirical work, of a kind designed again to work well in recitation: indeed he took his work on the road late in his life, earning his living as a performative presenter of his own work. Performing them to paying audiences, one wonders how much their success depended on the comic and sentimental stereotypes of rural life (and rural talk) that he undoubtedly indulges in, and how strongly their political edge was appreciated, as a radical critique of rural society, how far their political edge kept the pastoral elements from forming a purely idealizing view of the rural world (see Goodridge 2005). ~ He continued to write and publish, and among other late achievements was a prize-winning essay in support of the nine-hour workday. He wrote Tracts for Rich and Poor: No. 1 Female Labour, edited and contributed to The Poetic Magazine, and published the Westminster News, where he offered a platform for other labouring-class poets such as Edward Capern, John Harris, John Alfred Langford and David Wingate (qv). He also started a second-hand bookshop, and opened seven shops selling peat to provide a less expensive heat source than coal. ~ In the late 1870s and 1880s he lost both his wife and a son, gave up St, Crispin and has some difficulties with his business. A handbook on boot and shoemaking appeared in 1885. By the late 1880s he was a favourite of the ‘London Hotspur Club’ and associated with William Morris and the socialist movement. In 1889 came another collection, The Last Idler, whose ‘long title poem was devoted to the saving powers of dignified hard work, undertaken in a community of equals’
His final publications were The Aftermath (1892), which included his autobiography and a collection of older and new poems, and The Bells of Uxbridge, a broadside written for his childhood hometown. Leno was described by his contemporaries as gregarious and outgoing. He was at the centre of a number of radical political networks from the mid to late nineteenth century, beginning as a Chartist, campaigning for the Reform League and at the end of his life involved in the socialist movement. He was also a cricket player and enthusiast. His modern biographers, Owen Ashton and Stephen Roberts note that Leno was: ‘acutely conscious of his unique identity at the interface between a traditionally oral and a modern print-based, literate society and culture. In his working-class district, where the main forms of discourse for transmitting political ideas were still the spoken word from platform speeches, personal canvassing, songs and day-to-day conversations’. As a printer, he was a ‘labour aristocrat in a trade which gave him a particular standing that transcended his own work-place authority’ (81). Of his poetry, LC6 concludes: ‘Leno’s poetry is both ‘literary’ and ‘political’, representing his love of the oral tradition as well as his knowledge of more literary, print-based modes of poetry. His writing is exuberant in the variety of its forms, although it appears that he took particular pride in those poems, such as “Song of the Spade” and “Song of the Slop Worker” that attained the status of popular anthems. Leno encouraged the dissemination of these pieces by foregoing copyright charges when they were performed by other singers. Thus, while Leno can rhapsodize romantically about the countryside, he was also keenly committed to his status as “the working man’s poet”’.

He published Patriotic Olio of Songs and Recitations (1853), a lost work; Herne’s Oak, and other Miscellaneous Poems (London, 1853), King Labour’s Song Book (London, 1861), Muscular Poetry, or Songs for the Toilers (London: Farrah and Dunbar, 1864). Drury Lane Lyrics, and other poems (London: published by the author, 1868), Kimburton, A Story of Village Life, and Other Poems (London: Reeves, 1875-6), The Last Idler, and Other Poems (London, 1889), and The Aftermath. A Collection of Poems, with Autobiography of the Author (London: Reeves & Turner, 1892). Also noted is The Reformer’s Book of Songs and Recitations (London: Commonwealth Office, undated). His prose works include The Art of Boot- and Shoemaking. A Practical Handbook (London: Technical Press, 1849, numerous reissued at least until 1881), An Essay for the Nine Hours Movement (London, 1861), Female Labour (1863), and (as ‘J. Bonel’), A History of Temple Bar, the City Golgotha (London: Office of St. Crispin, 1874, 8177). Leno’s poem ‘King Labour’ provides the title to David Kynaston’s study, King Labour: The British Working Class, 1850-1914 (1976), and is printed as an epigraph to that volume.

Sources: John Bedford Leno,


(? Leslie, Charles (1677?-1782), ‘Mussel-mou’d Charlie’, of Old Raine, Aberdeenshire, the ‘street laureate’ of Aberdeen, known to Sir Walter Scott as ‘an old Aberdeenshire minstrel, the very last, probably, of his race’ (Shepard). (His nickname came from ‘a protrusion of his nether lip, in the form of a muscle’,—Kinloch.) Walker (1887), describes him in interesting and enthusiastic detail. He was ‘one of the best known characters on the streets of Aberdeen for the greater part of the eighteenth century, and widely known in almost every town and village from Rattray Head to Firth of Forth’. He was the ‘natural son of Leslie of Pitcaple and was born in 1677’. He ‘took early in life to hawking and singing ballads though the country—a Jacobite Homer singing his own compositions—and was ever a welcome presence in the hamlets of the shire in those days, when news travelled slowly, and gossips were less numerous than now’. Leslie was a ‘most devoted Jacobite—sang everywhere their bitterest satires, and very probably was the “impious wretch” whom the author of “Scotland’s glory and her shame” heard at Laurence Fair, singing that abominable song, “Whirra Whigs awa’, man,” to the delight of the “profane rabble.” Tradition reports of him that he was so popular in Aberdeen as to have a complete monopoly of the “plainstones” in pursuit of his calling’. By this ‘tradition’ Leslie as given uncontested access to the streets and pavements of Aberdeen as his sales ‘patch’, a singular honour in a competitive
field. Walker now describes him: ‘a tall, thin man, with small, fiery eyes, a long chin, reddish hair, and carried a long pikestaff, a good deal longer than himself, with a large harden bag slung over his shoulder before him to hold his ballads, and a small pocket Bible with a long string attached to it,’ and he notes that the description ‘answers exactly to a copper-plate engraving, said to be a life-like portrait, prefixed to Peter Buchan’s “Wanderings of Prince Charles”’. ~ Walker continues his description with the story of Leslie’s release from Aberdeen prison, quoting a letter from a James Troup, who ‘knew the minstrel personally’, written to the Peterhead publisher Peter Buchan (an important figure, who crops up several times in the present Catalogue). We are plunged deep into local detail of the 1745 Jacobite Rising and its aftermath here, and the narrative is chaotic but telling: ‘Mussel-mou’d Charlie was in Aberdeen jail when the account of M’Leod’s defeat came to the town, together with a great many more townsmen. The jail was so full that it would hold no more. ... However, next day, the news came of the defeat, and they were all liberated, and the prisoners from Inverary put in. Charlie was no sooner at the Cross than he began to sing, “Come, countrymen”, &c. This I had from an old lass when I was ’prentice in the town. She was a servant to Turner of Turnershall, who sent her every day with victuals, &c., to Charlie, who sang the whole day-time to plenty of company; and she and Charlie had the pleasure of standing in the crowd, and saw some gentlemen and provost James Morison mount the Cross, and caused him to drink a glass of red wine to the Prince’s health, and proclaim him Prince Regent’. Leslie persuaded the town provost to publicly drink a toast to the Jacobite Prince Charles. Walker repeats the rumour that Leslie was ‘out’ in both 1715 and 1745, at least with the ‘deep and hollow roar’ of his voice, if not perhaps with his sword, and one can well believe it. Shepard confirms that Leslie was ‘a devoted Jacobite, singing and selling the ballads which he carried in a large bag slung over his shoulder’. ~ There is a sense in which Leslie operated a kind of journalist, and again Walker picks this up. Like the most diligent reporter on a local paper, Leslie was ‘said to have never missed an execution at Edinburgh’, where he ‘played the prototype of the modern “representative of the press”, and took down the dying words of the chief actor in the grim drama, which he reproduced in dolorous verse’. ~ This also tells us that, whereas with James Rankin (qv) and other ballad-sellers it is not always evident just how much creative input they made to their ballads, Walker’s clear opinion is that Leslie composed his own material. He seems indeed to have been the epitome of the successful street-poet: popular, charismatic with a strong speaking and singing voice. He is engaged and alert with what is happening, able to improvise verse on the spot, and unlikely to
misjudge the mood of the crowd, with which he could readily merge or lead, in what engaged their feelings at a particular moment. ~ He was reportedly 105 when he died at Old Raine, his birthplace. Walker reports that his ‘Jacobite productions have almost entirely perished’ (unsurprising, given the years of repression that followed the Forty-Five), but notes a ‘small volume printed at Edinburgh in 1827’. This refers to George Ritchie Kinloch (ed.), The Ballad Book (Edinburgh: printed by Chalmers, 1827), which contains a ‘Biographia Lesleyana’, or life of Charles Leslie, and almost 30 ballads, though as Walker laments, they ‘breathe scarcely a word of Jacobitism’. His discussion of them is nevertheless useful. One of the ballads is an ‘elegy which seems to have been composed and sung by the successor of Charlie to the street laureateship of Aberdeen’ (Walker, 191). This is in the NLS (and has been transcribed and edited online), and a number of Leslie’s more ephemeral publications are also in the NLS, of which the following are noted (there may be others): ‘The Fall of Virtue, or the Iron Age. A Poem’ (1738), ‘On the Scarcity of the Copper Coin, A Satyr’ (1739), ‘Masonry: a poem To which are added several songs; (1739), ‘Mum. An Excellent New Ballad. To its own Tune’ (1740), and ‘The Masque of Patriotism and Truth: or the court fool’ (1743). Leslie’s 1745 Jacobite song ‘McLeod’s defeat at Inverury’ was reprinted in the Aberdeen University Review, 58, no. 4 (2000), 319-22. ~ Sources: Kinnoch, as cited and via the edition on California State University Fresno Folklore pages; Walker (1887), 189-98; Shepard (1973), 97; NLS catalogue. [S]

Leslie, Eliza A. (fl. 1866), of Johnstone, Renfrewshire, later of Paisley, a blacksmith’s wife, the mother of William Leslie (qv), and the daughter of Mrs MacMillan of Elderslie (qv), who were also both poets. She published Stray Leaves (Edinburgh: R. Grant and Son, 1866), 138 pp. One poem describes a grandmother’s memories of the faithlessness of friends and acquaintances. Brown includes her poem ‘Margaret’, ‘selected from several, that breathes a pious spirit’. The British Library copy of her volume is inscribed to the Revd. William Dry, M.A. ~ Sources: Brown (1889-90), II, 498-501; Reilly (2000), 274; BL; information from Florence Boos. [F] [S]

published in the *People’s Journal*, 4 June 1870, and notes how he claims in the poem to have carried a year’s supply of the *People’s Journal* on his travels. The poetic address to a faithful and reliable, if inanimate, old ‘frien’ harks back at least as far as Robert Bloomfield’s (qv) poem ‘To His Old Oak Table’, published in his 1806 collection, *Wild Flowers*. Leslie also published poems in the *Lochgelly Times*: see *Pindar: The Complete Poems of Peter Leslie*, ed. James Campbell (Crieff: Grace Note Publications, 2016), which includes his autobiography, unpublished poems, and images from his files of press cuttings of poems and correspondence from the *Cowdenbeath & Lochgelley Times & Advertiser*. ~ **Sources:** Reilly (1994), 279; Blair (2016), 90-91; Jim Stark, ‘Pindar—The Complete Works launches this week’, *Central Fife Times & Advertiser*, 27 July 2016; sources cited. [M] [S]

(?) Leslie, William (b. 1862), of Paisley, a Glasgow blacksmith’s son, worked as a warehouseman, an engineer, and a life insurance agent. Brown records that his mother and grandmother were also poets, and prints a poems of each (‘Dialogue: father and son’ by the grandmother, 499-450, and ‘Margaret’ by the mother’, 501). He does not fully name them, but says that the grandmother (Mrs MacMillan, qv) hailed from Elderslie and was married to a David MacMillan who worked as a farm servant; Leslie’s mother was Eliza A. Leslie (qv). ~ **Sources:** Brown (1889-90), II, 498-506. [S]

Levack, George Wallace (1846-1922), self-styled ‘Poet of the North’, also known later as ‘Wick’s Poet Laureate’, blacksmith and poet, was born in Glasgow, the son of Francis Levack and Margaret Dunkeith. But following the death of his father when he was six, was sent to live with two aunts at Janetstown, Wick. After the deaths of his aunts he moved to Bankhead in the same area of the town His education was limited, and he did not learn a trade, but worked for a while as a tailor, and then as a blacksmith. But by 1883 he was dependant on a small amount allowed to him by the Parochial Board. ~ He often contributed to the local newspapers, and was encouraged by the editor of the *Northern Ensign* and helped by Garden Duff Dunbar of Hempriggs, to publish a volume, which he did in 1882, dedicated to Dunbar. In the Preface he writes: ‘My poor unrefined has been regarded favourably; and now that I have ventured to scatter my rhyming wares abroad through the circles of society—launch my humble volume upon the stormy oceans of literature—I hope that they will not only be patronized, but appreciated. My muse has oftentimes turned my calamities into blessings. There’s no dungeon so deep or so dark, but a poem or a song will sing one out of.’ ~ Berenson recounts
that in the enthusiasm for erecting a suitable memorial following the death of General Gordon in 1885, Levack ‘sent a handwritten poem because “this is the only contribution I can send towards the memorial of your deceased brother, as gold and silver I have none, moving in the humbler ranks of life.”’ ~ In quite another register, the Wick Society tells more fully than I can here, the story of how Levack encountered the Fairy Queen and her attendants, while on a walk along the Wick River in 1895. It reflects on the respect in which he was held and the good-heartedness of the townsfolk that a reception and dinner was consequently held in his honour, and he was presented with a silver-topped cane, inscribed, ‘Presented to G. W Levack by his admirers for bravery displayed amongst the fairies’. It is now in Wick Museum. ~ In the 1891 census he is described as a poet, and living in Newton Road, Wick; ten years later he was at 1 Bankhead in the town. He died on 15 November 1922 at Benechielt House, Latherton (his residence then being MacPhail’s Court, Wick). ~ Levack published Poems by George Wallace Levack (Wick: W. Rae, 1882), with a portrait. From it Edwards selects ‘The Old man of wick’ and ‘The Fisherman’. ~ Sources: Edwards, 6 (1883), 53-6; John O’Groats Journal, 19 April 1895; Edward Berenson, Heroes of Empire: Five Charismatic Men and the Conquest of Africa (Berkeley: University of California Press, 2011), 117; Blair, PPP (2019); Mitchell, P259; Wick Society website; Death certificate of Levack; JISC; WorldCat. Additional information from Andrew Ashfield. [B] [S] [T]

Lewis, David (fl. 1815), of Knaresborough, North Yorkshire, a gardener and farmer, ‘the first Yorkshire peasant poet to write dialect verse’ (Moorman). He published two dialect poems in one of the chapbooks Specimens of the Yorkshire Dialect, ‘The Sweeper and the Thieves’ and ‘An Elegy on the Death of a Frog’, later collected in his volume The Landscape and Other Poems (York, 1815), which also contains an interestingly facetious ‘Dedication. To Her Royal Highness Indigena, Empress of Thule, Queen of Poverty’s Island, Pacificatress of Europe ... Grand Mistress of the ancient Order of Mendicants, from the Servants of the Public who demand Millions, to the poor publishing Poet, who solicits a Subscription’, who is addressed as a ‘Most August Lady’, [iii]-v. A dialogue poem, ‘The Pocket Books’, was published in later chapbooks. Bowers list an anonymous topographical journey poem as being by Lewis, The Beauties of Harrogate and Knaresborough. A Poem (Ripon, 1798), noting that ‘The Preface contains an apologia for the “confined education” under which the poet laboured’. Grainge says, perhaps with greater neatness than reliability that he ‘cultivated his muse but neglected his farm’. Lewis is very briefly described under the DNB entry for another David Lewis (1683?-
1760), but has no entry of his own, and is not easily found. ~ Sources: Grainge (1868), II, 309; Moorman (1917), xxviii, 20-22; Bowers (1986), 32-3, 318; DNB.

Lewis, Joseph (fl. 1750-74), who worked in London as an ivory turner, was born ‘of untraced parentage at an unknown date, possibly in Wales’ (ODNB). Because he wrote lines in praise of Sir John Philipps, it is possible that he may have had roots in Carmarthenshire, where Sir John had his estate. At any rate he was living in London in 1750. Lewis published Lancelot Poverty Struck (1758), and Mother Midnight’s Comical Pocket-Book (1753?) under the pseudonym of ‘Humphrey Humdrum’ but attributed to Lewis, and The Miscellaneous and Whimsical Lucubrations of Lancelot Poverty-Struck (1758). ~ Sources: Betty Rizzo, ‘Found: Joseph Lewis, The Elusive Author of Mother Midnight’s Comical Pocket-Book’, Bulletin of the New York Library, 77 (1974), 281-7; ODNB. [C18] [W]

Lewis, Lewis William (1831-1901), ‘Llew Llwyfo’, of Pensarn, Llanwenllwyfo, Anglesey, worked in the copper mines at Parys, then as a draper’s apprentice. Lewis founded Welsh-language newspapers in Wales, Liverpool and America, wrote novels, and ‘was a prolific writer of heroic verse’ (OCLW). He published the collections Awen Ieuan (‘Young aspiration’) (1851), Gemau Llwyfo (‘Staging games’) (1868), Y Creadur (‘the creature’) (1868) and Buddugoliaeth y Groes (‘The victory of the cross’) (1880). ~ Sources: OCLW (1986). [AM] [M] [W]

Lewis, Stewart (not Stuart as per Sutton and DNB) (1756-1818?), of Ecclefechan, Dumfriesshire, a pedlar, tinker and poet, the son of an inn keeper and farmer who died bankrupt when Lewis was a child. Lewis may have also been a tailor. He published Fair Helen of Kirconnel Lee. A poem (1796; 4th edition, Dumfries, 1817), his version of a traditional regional ballad also adapted by John Mayne (qv), A Collection of Poems and Songs (1802), and The African Slave (1815), reprinted as The African Slave with Other Poems and Songs (Edinburgh, 1816). His poems include ‘Ae morn of May’. ~ Sources: Wilson (1876), II, 526; Miller (1910), 167-69; Sutton (1995), 578 (letter); Muir Watt (2000), 58-60; DNB. [S]

Lewis, Thomas (1759-1842), of Llanwrda, Carmarthenshire, later a blacksmith at Talley. A Welsh hymn-writer, he is known for the hymn ‘Wrth gofio ‘i riddfanau ‘n yr ardd’ (‘When remembering her moans in the garden’). ~ Sources: OCLW (1986). [B] [W]
Lewis, William (fl. 1786-94), of Llangloffen, Pembrokeshire, a weaver and a hymn-writer, best known for his hymn ‘Cof am y cyfiawn Iesu’ (‘Memory of the righteous Jesus’). ~ Sources: OCLW (1986). [C18] [T] [W]

(?) Leyden, John (1775-1811), of Denholm, Cavers, Roxburghshire, an orientalist, antiquarian, writer and poet. Though university educated, Leyden was a farmer’s son, and Hood in his Peerage of Poverty makes this the basis for an eight-page essay on his industry and achievements, especially his ‘crowding into a period of thirty years more learning than even active minds attain in a hundred’, as Hood overstates it, singling him out as an example of virtuous and worthy self-improvement. Bold also gives him generous discussion in a different way, as a prime representative of what she calls the ‘educated autodidact’. His parents were ‘lowly people, not so well-to-do as the parents of Robert Burns’ (qv), says Hood (Wikipedia calls his father ‘a shepherd’), and by noting that like ‘many others who may pass in review before us’, Leyden was ‘the descendant of a line of fathers’. Hood perhaps suggests a kind of georgic sturdiness and virtue in this. He quotes twice from Leyden’s poem on ‘The Scenes of Infancy’, among other things.
Publications include, posthumously, The Poetical Remains of the Late John Leyden; with Memoirs of His Life by the Revd James Morton (London, 1819). ~ Sources: Cunningham (1834), 79; Hood (1870), 416-24; Bold (2007), 223-33; ODNB; Wikipedia; text via archive.org. [S]

(?) Lickbarrow, Isabella (1784-1847), of Kendal, Westmorland, born into a Quaker/Unitarian community, lost her mother at age of six, and her father at the age of 21. She was probably educated at the Kendal Quaker School. After her father’s death, she ‘began a period of unrelenting financial struggle in an attempt to provide for herself and her two surviving sisters’, both of whom had health difficulties. She may have kept a school in Kendal at this time, and began to write poetry ‘out of financial need’ (Parrish and Wu). Lickbarrow published Poetical Effusions (Kendal: M. and R. Branthwaite; London: J. Richardson, 1814), and A Lament upon the Death of Her Royal Highness the Princess Charlotte. And Alfred, a Vision (Liverpool, 1818). She also published in the Westmorland Advertiser. There is now a modern edition of her work, Isabella Lickbarrow, Collected Poems and a Biographical Study by Constance Parish (Grasmere: The Wordsworth Trust, 2004). ~ Sources: Johnson (1992), item 535; Jackson (1993), 201-2; Curran (1996); Feldman (1997), 397-414; Wu (1997), 471-8; Goodridge (1999), item 66; Constance Parrish and Duncan
Lidbetter, Sarah (1822-32), of Brighton, Sussex, a child-poet, the daughter of Elizabeth and Bridger Lidbetter, formerly Sussex farmers, ‘obliged to leave during the general distress that the agriculturists met with’. The family were members of the Society of Friends (Quakers). Sarah died at the age of ten, and her mother published a Memoir of Sarah Lidbetter, Aged Nine and a Half, by her Affectionate Mother (London: Harvey and Darton, 1832), which included pious and affectionate family verses written by her late daughter. ~ Sources: text via archive.org; information from Dawn Whatman. [F]

Lindsay, George (fl. 1840-42), of Patricroft, Eccles, Lancashire, published two Chartist poems in the Northern Star: ‘An Acrostic’ (Feargus O’Connor, Friend of the Poor), 2 May 1840, and ‘The Charter’, 3 September 1842. ~ Sources: Sanders (2009), 236, 247. [CH]

Lindsay, William (b. 1840), of Kirriemuir, Angus, a herd laddie, a handloom weaver, a bleacher, and a packman, who published many poems in the newspapers and magazines. ~ Sources: Edwards, 1 (1880), 328-9. [S] [T]

Linen, James (1815-73), of Kelso, Roxburghshire, a book-binder, who emigrated to New York. He went on to California in the gold rush of 1849, and was later a lecturer, one of ‘an interesting group of Scottish-American poets’ (Edwards). ~ Sources: Edwards, 7 (1884), 137-45. [AM] [S]

Linton, William James (1812-97), of Mile End, London, ‘W. J. Linton’, ‘Abel Reid’, ‘Spartacus’, sometimes ‘Master Woodbine’ or ‘Mr Honeysuckle’, a master wood engraver, Chartist, Republican, radical activist, artist and book designer, and a writer in prose and verse who often illustrated his own work. Born and brought up in east London, Linton was educated at Chigwell Grammar School, and apprenticed at fifteen to the wood engraver George Wilmot Bonner. In 1842 he went into printing partnership with John Orrin Smith, and inherited the firm the following year when Smith died. In 1867, under financial pressure, Linton emigrated to America, separating from his wife (Eliza Lynn Linton, 1922-98, herself a significant figure, a pioneering journalist), and settling in Hampden, Connecticut
where he set up a printing operation. He remained there until his death in 1897. ~ Although he is not widely discussed, Linton was a major figure, as a poet and an activist, and also as a craftsman and an expert writer on woodcarving and botanical topics, *inter alia*. However he ‘stands at the edge of the remembered nineteenth-century world’, as his biographer F. B. Smith wrote in 1973. He has been seen by some as a successor to William Blake (qv), by others as an important figure in the history of radical politics. But he is still not as well-known as his diverse work deserves. ~ Linton published many works, including *Bob- Thin, The Poorhouse Fugitive* (verse, 1845), *To the Future. The Dirge of Nations* (privately printed, 1848), two poems celebrating the 1848 revolutions in Europe; *The English Republic* (1851), *The Plaint of Freedom* (verse, 1852), *Claribel and Other Poems* (London: Simpkin, Marshall & Co, 1865), dedicated to the painter and poet William Bell Scott; *The Ferns of the English Lake Country: with a List of Varieties* (1865), *Wood-Engraving, a Manual of Instruction* (1884). *Love-Lore* (verse, Hamden, Connecticut, 1887), *Poems and Translations* (London, 1889), *Broadway Ballads, Collected for the Centennial Commemoration of the Republic 1876*, by Abel Reid (Hamden, Connecticut, 1893), *Love-Lore, and Other, Early and Late, Poems* (Hamden, Connecticut, 1895), and an autobiography, *Memories* (London, 1895). He also edited *Poetry of America: Selections from One Hundred American Poets from 1776 to 1876*, with an Introductory Review of Colonial Poetry, and some Specimens from Negro Melody (1878), a significant early anthology. Linton is also named by Roberts as one of the two or three most fertile poets of the Chartist movement. Two of his poems appeared in the *Northern Star*, ‘The Mechanic’ (also published in the *English Republic*), 27 September 1851, and ‘Rhymes and Reasons Against Landlordism: The Parks’ (also published in the *English Republic*), 11 October 1851. Morash includes his poem ‘Rhymes for the Landlorded’ in his 1989 anthology of Irish Famine Poetry, and notes that Linton ‘wrote for *The Nation* as “Spartacus” in hopes of uniting his cause with that of Young Ireland’ (286). ~ Sources: *Northern Star*, as cited; Miles (1891), IV, 377; Richard Malcolm Stills, ‘W. J. Linton at Yale—The Barrymore Private Press’, *Yale University Library Gazette*, 12, no. 3 (January 1938), 3-5; Kovalev (1956), 180-201; Francis Barrymore Smith, *Radical Artisan, William James Linton 1812-97* (Manchester, 1973); Vicinus (1974), 98-100; Robert F. Gleckner, ‘W. J. Linton, a Latter-day Blake’, *Bulletin of Research in the Humanities*, 85, no. 2 (Summer 1982), 208-27; Burnett et al (1984), no. 445; Maidment (1987), which takes its title from an early work of Linton’s, *Bob- Thin, The Poorhouse Fugitive*, 40-1, 62, 73-84, 96 (image); Morash (1989), 188-9, 286; Scheckner (1989), 228-56, 338-40; Schwab (1993), 201-2, 214; Roberts (1995), 57; Reilly (1994), 283; Sutton (1995), 582-3 (miscellaneous letters); Janowitz
Lister, David (b. 1865), of Ceres, Fife, the son of a labourer and a handloom weaver, was apprenticed to a chemist, and managed a chemist’s shop. He presented his work in recitals, wrote for periodicals, and taught elocution. Lister published Temperance Poems for Recital: Dramatic and Humorous (Edinburgh, 1888). ~ **Sources:** Edwards, 14 (1891), 70-76; Reilly (1994), 283. [S]

Lister, Thomas (1810-88), of Barnsley, Yorkshire, a cart driver, a Quaker, taught pacifist and egalitarian principles by his parent, later a prominent naturalist, and a postmaster in Barnsley. Lister was educated at Ackworth school until the age of fourteen, and then worked as a cart driver, composing many of his works whilst ‘pursuing his daily toils in the open air’, as he puts it. He published The Rustic Wreath: Poems, Moral, Descriptive, & Miscellaneous (Leeds: Printed for the Author by Anthony Pickard, 1834), which sold 3,000 copies; there is a presentation copy in the surviving library of John Clare, qv. Kossick writes in LC5 that his ‘earliest effusions were prompted by grief at the emigration to Canada of his three brothers, unable to earn a living in their homeland. The rankling injustice and pain of their enforced exile, and its place within the vast efflux of the labouring-class diaspora, is strongly rendered in “The Home-Expelled Britons”’. She further notes that ‘Economic necessity is equally the dominant force behind the annual removal, the “flitting”, of agricultural labourers from one farmstead to another.’ So a strong social and political consciousness, which included a personal element, drove his poetry. ~ His later volumes are Temperance Rhymes (1837), and Rhymes of Progress (1862). Ebenezer Elliott (qv) wrote a poem ‘To Thomas Lister’. **Note:** Forshaw (1891), 107-8 includes another Thomas Lister (not in this catalogue), a maltster, teacher and preacher poet of Baildon, Yorkshire who spent time in America. ~ **Sources:**
Holroyd (1873), 124-5; Andrews (1885), 146-53; Powell (1964), item 283; Vicinus (1974), 171; Crossan (1991), 37; Johnson (1992), item 541; LC5, 55-74; ODNB; NTU; information from Bob Heyes. [AM] [LC5]

Little, David (fl. 1861), of Blackburn, Lancashire, contributed to the Blackburn Weekly Times and other papers under a pseudonym. His poems clearly indicate his acquaintance with impoverishment. They include ‘The Angel of the Cot’, and ‘The Voice of Want’. He later emigrated to America. ~ Sources: Hull (1902), 134-7. [AM]

Little, James (b. 1821), of Glasgow, a volunteer soldier after briefly working as a shoemaker, like his father. He received a very limited formal education. He emigrated to America in 1852 and later returned. Little published two collections, Sparks from Nature’s Fire: A Collection of Poems and Songs (Glasgow, 1856), and The Last March and Other Poems (1857). There is a copy of the ‘Sparks’ volume in the BL but I have not traced a copy of ‘The Last March’ (mentioned by Eyre-Todd) yet. Rogers includes his verses, ‘Our Native Hills Again’, ‘Here’s a Health to Scotia’s Shore’ (set by Alexander Hume), ‘The Days When We Were Young’, and ‘Lizzie Frew’. ~ Sources: Rogers (1756), 6, 154-9; Eyre-Todd (1906), 349-50. [AM] [S] [SM]

Little, Janet, later Richmond (1759-1813), born in Nether Bogside, near Ecclefechan, Dumfriesshire, known as the ‘Scotch Milkmaid’. She is increasingly recognised as a major figure in Scottish and labouring-class poetry. Little was a servant who married a labourer at Loudon Castle named John Richmond, a widower twenty years her senior, with five children. Little demonstrated a keen interest in Robert Burns (qv), sending him a letter and rhyming epistle. The parodic appropriation of ‘Standard’ English through Scottish mimicry is foregrounded within the bilingual text of Little’s Poetical Works. Although she was well able to command several linguistic registers and tones, her Scots poetry ‘in the vernacular tradition of Ramsay and Fergusson’ is ‘undoubtedly’ her finest work, as Bold (1993) notes, adding that her work ‘has not yet received the appreciation it deserves’. She published The Poetical Works of Janet Little, the Scotch Milkmaid (Air[e], 1792). ~ Sources: Paterson (1840); Miller (1910), 157-58; Hilton Brown, ‘Burns and the Scottish Milkmaid’, Burns Chronicle, 2nd series, 25 (1950), 15-20; Johnson, 542; Lonsdale (1989), 453-5; Landry (1990), 33, 220-36; Rizzo (1991), 243; Bold (1993); Jackson (1993), 203-4; Ferguson (1995), 91-110; Moira Ferguson, ‘Janet Little and Robert Burns; An Alliance with Reservations’, Studies in Eighteenth-Century Culture, 24 (1995), 155-74; Bold (1997), 247-8; Feldman (1997), 423-37; Leith Davis, ‘Gender

Livingstone, William (1776-1849), of Paisley, a weaver, an actor, and an acquaintance of Robert Tannahill (qv). He published poems in the periodicals. ~ Source: Brown (1889-90), I, 112-13. [S] [T]

Livingstone, William (1807-70), in Gaelic Uilleam MacDhun-Léibe, of Killarow, on the Isle of Islay, living later in life in Glasgow, a tailor and a multi-lingual autodidact, who taught himself Latin, Greek, French and Welsh, from which he often translated materials. Livingstone wrote epic poems, and his verse includes battle poetry and verses on the Highland clearances, including his most famous poem, ‘Fios thun a’ Bhàird’ (‘Notice to the bard’). His major prose work is A Vindication of the Celtic Character, and he also wrote an incomplete history of Scotland. ~ Sources: Bold (2007), 15; Christopher Whyte, ‘William Livingston / Uileam Macdhunleibhe (1808-70): a Survey of his Poetry and Prose’, PhD thesis, University of Glasgow, 1991, online at http://theses.gla.ac.uk/; Wikipedia and other online sources. [S] [T]

Llewelyn, Sion (1690-1776), of Vaynor, Brecknock, a blacksmith (or a weaver, according to one manuscript; possibly he did both jobs at different times in his life), and a self-taught Arminian deacon. He published a sixty-page collection of Welsh poems and hymns that went through four or five editions by 1814. ~ Sources: DWB. [B] [C18] [T] [W]

Llwyd, Richard (1752-1835), of Anglesey, ‘The Bard of Snowdon’, who ‘began life as a domestic servant but applied himself with great diligence to education and self-improvement’ (Johnson) and came to be known as an authority on Welsh heraldry and genealogy. He published Beaumaris Bay, A Poem, with Notes, Descriptive and Explanatory, Particulars of the Druids, Founders of Some of the Fifteen Tribes of North Wales, the Families Descended from Them, and Quotations from the Bards. With an Appendix: Containing an Account of the Battle of Beaumaris in 1648, and the Taking of the Castle (Chester and London, [1800]), Gayton Wake, or Mary Dod; and her List of Merits. A Poem in Four Parts (Chester, 1804), Poems. Tales, Odes, Sonnets, Translations from the British (Chester, 1804), and posthumously, The Poetical works of Richard Llwyd, the

Lochore, Robert (1762-1852), of Glasgow, a shoemaker. He published *Willie’s Vision, or the De’il Personified by...the Collier [and other pieces]* (1796), *The Foppish Taylor; or Fancy disgrac’d* (1796), *Margret and the Minister. A True Tale* (1796), *A Morning Walk (1796), Patie and Ralph, an elegiac pastoral on the death of Robert Burns* [qv] (1797), and *Tales in Rhyme and Minor Pieces, in the Scottish Dialect* (1815). Blair records a pamphlet publication in the Mitchell, apparently an amalgam of two of Lochore’s earlier pieces, *Willie’s Vision and The Foppish Taylor* (Glasgow, 1795-6). ~ Sources: Wilson (1876), I, 382-6; Johnson (1992), items 550-1, 891; Blair, PPP (2918); Mitchell pamphlet, P199 (E4409899); ODNB. [C18] [S] [SM]

(?) Lock, Joseph (fl. 1870), of Bourton-on-the-Water, Gloucestershire, apparently a blind poet, known as ‘Sightless Joe’ or ‘Blind Joe’. He published a collection, *Thoughts in Rhyme* (Bourton-on-the-Water, 1870), which include a number of poems about Bourton, some of which are reproduced by Clifford. ~ Source: Harry Clifford, *History of Boughton-on-the-Water, Gloucestershire* (Stow-on-the-Wold: James H. Alden, 1916), 107; Reilly (2000), 279.

(?) Lockman, John (1698-1771), of London, was born in humble circumstances, and baptised at St Paul’s, Covent Garden. A miscellaneous writer, he published ‘occasional complimentary poems’, often designed to be set to music, poems in newspapers and magazines, and popular translations. He contributed to the *General Dictionary, Historical and Critical* (1734-41). Lockman was known as ‘l’illustre Lockman’ in France. The original agreement about the book, Lockman’s receipt, and several letters concerning this are in the British Library. ~ Sources: Sutton (1995), 592; ODNB; general online sources. [C18]

Logan, Alexander (b. 1833), of Edinburgh, ‘The Laureate of the Household’, an orphaned tin-plate worker, the brother of Thomas Logan (qv), was a songwriter and a Scots poet. He published *Auld Reekie Musings: Being Poems and Lyrics*
Logan, J. C. (b. 1839), of Airlie, Forfarshire, a farm overseer’s son. On leaving school at fifteen he worked in the railway station office at Eassie, and was promoted to a booking-clerk at Kirriemuir, Angus, when a new branch of the line opened, then promoted again to chief goods clerk. In 1858 he became the stationmaster at Craigo, but left in 1867 to become a coal trader. This was not a success and Edwards writes in 1893 that he is now in ‘straitened circumstances’ though still hopeful and determined, as he tells Edwards, to ‘do his best, trusting that the sun will yet once more shine upon him’. He ‘cheers himself up by occasional contributions of prose and verse to the local and other newspapers’, though it is not clear when he began publishing or indeed writing, or exactly where the writing was published. Edwards praises his choice of themes, ‘poetical instinct’, and ‘fluent and facile’ ability in a range of styles and genres. The three poems selected for his inclusion are in Scots, and of a nostalgic kind: ‘Granny’s Pirnwheel’, ‘Wearin’ Doon the Brae’ (a song, given the well-known tune, ‘John Anderson, my Jo’), and ‘The Hoosie on the Brae’. ~ Sources: Edwards, 15 (1893), 170-3. [R][S]

Logan, Thomas (b. 1835), of Edinburgh, the brother of Alexander Logan (qv), was born in humble circumstances and orphaned. He went to America and lived in New York, returning to be a brush factory manager in Dalkeith, Midlothian. Logan published The Green Glens of Lothian, and Other Poems and Songs (Edinburgh, 1871). ~ Sources: Edwards, 2 (1881), 30-3; Reilly (2000), 281. [S]

Loker, Timothy (1816-89), of Cambridge, from a poor family and largely self-taught, worked as an under-butler at St. John’s College, Cambridge. He published Poems and Ballads (Cambridge: Jonathan Palmer, 1861; second enlarged edition 1865). The Preface sets out his stall clearly as a labouring-class poet: ‘I am a self-taught working man; my parents were poor, and I was proud to be sent to work before I was ten years of age, that I might render them some little assistance in bringing up a large family. I had just learned to write when I left the National School, Cambridge.’ He later states that many of the poem have appeared in The Family Herald. The poems, generally fairly short (and short-lined) and varied in subject, include ‘A Voice from the East: On Reading Some Poetry by Omesh C. Dutt, A young Native Hindoo’ (Omesh Chunder Dutt, 1836-1912, Bengali poet), and there is a wider sense in his poems of reaching out to other writers and to the working
class in general, as well as a range of elegies and other kinds of poem. He died on 14 February 1889 aged 73, and is buried with his wife Caroline (d. 30 August 1880 aged 69) at the Mill Hill Cemetery in Perowne Street, Cambridge, under a stone with the epitaph, ‘For 55 years a faithful servant of St. John’s College’. Sources: text cited; Reilly (2000), 281; billiongraves.com.

Longstaff, William (b. 1849), of Soulby, Westmorland, a labourer, worked on a farm and on the railway, finally becoming a signalman. He published Her Majesty’s Royal Jubilee, 1887: Ode and Song, The Tribute of a Working Man (Newcastle upon Tyne, 1887). Sources: Reilly (1994), 287. [R]

(?) Lonsdale, Mark (1758-1815), a Cumberland poet, some of whose dialect poems are included in Ballads in the Cumberland Dialect Chiefly by Robert Anderson (Wigton, 1808). Sources: Gilpin (1875), 60-79; Johnson (1992), item 18; information from Michael Baron, 2000.

Lott, Henry Frank (1812-84), a London working carpenter, was baptised five years after his birth, on 2 November 1817, in Newington, near Sittingbourne, Kent, the son of Elizabeth Lott, formerly Green. She had married Francis Lott of Boxley, at St Margaret’s church, Rochester on 27 August 1805; they went on to have three daughters: Jane Green (born 1806), Ann (1807) and Frances (1809). However Francis Lott died at Boxley in September 1809, so Henry Frank Lott was the offspring of another relationship, though there are no details from records of his baptism in 1817 or his weddings in 1824 and 1864. He was always conscious of his lowly status. Although he started work as a carpenter, he appears to have educated himself to a level that enabled him to become a bookseller. Lott was probably the carpenter listed as living at Paris Street West in Lambeth at 1841. He was still working when he published his sole volume, One Hundred Sonnets, in 1850, which he stated ‘were composed in hours of leisure during a hard life of toil at (a then) laborious trade made easy since, by application of science to machinery’. Some of the sonnets in his book had already appeared in newspapers and periodicals, such as Howitt’s Journal, Eliza Cook’s Journal, The Eclectic, The Sun, and various Kent newspapers. During the 1850s Lott became a travelling bookseller. By 1861 he was listed as unmarried and living at 25 Cloak Lane, near Cannon Street in the City of London with a housekeeper, Rosella Matthews and her two sons, aged six and four, the eldest of whom was born in Lambeth and the younger of whom was named Frank. It is highly unlikely that Lott could have afforded a housekeeper, so
their living arrangement is unclear, and the fact that Rosella Matthews does not appear in any other public record complicates thing. A few years after this on 25 June 1864, he married Eliza Eyre, the daughter of a coal merchant, at the church of St Thomas the Apostle, in the City of London. He gave his address then as 25 College Hill, City of London and his occupation as bookseller. They were still at College Hill for the 1871 census. ~ On 7 January 1880, now aged 68, he made an application for support from the Royal Literary Fund. In it he describes himself as a ‘carpenter and joiner by trade’ but had ‘no other honours’, and was married with no family. His source of income is his daily labour, working as a bookseller and canvasser, and making 35 to 40 shilling a week. We also learn that he was paid £5 for three sonnets in 1878, and that he was living on the ‘Top Floor at 25 College Hill, city’, on the ‘Site of Whittington’s college’. This was the college of priests established in the parish of St Michael Paternoster Royal in the city in the fifteenth century by four-times Lord Mayor of London Richard ‘Dick’ Whittington, and dissolved early in the reign of Elizabeth. It casts an interesting sidelight on the poet, that living evidently in some poverty he is nevertheless aware, even proud of the history under his feet. But the RLF form is annotated ‘Literary claims insufficient’. So in 1883 a consortium of publishers organised A Kentish Poet’s Appeal (RLF 1.2085/6) to raise funds for him. The outcome is unknown, and he died in 1884. ~ Lott published One Hundred Sonnets (London: Willoughby and Co., 1850), an interesting collection. It includes an early sequence on his development as a poet, and the poets who influenced him (Shakespeare, Milton, Thomson, Cowper and other ‘old canon’ poets, plus Robert Burns, Henry Kirke White and Robert Bloomfield (qqv), among others). A number of other poets are referenced, including Thomas Chatterton: ‘Sonnet XXXI. Scene of Chatterton’s Suicide’ (‘Tread softly! Here the gifted hand that penned’), Ebenezer Elliott (as ‘the Sheffield Bard’, LII), John Keats (XCII), and William Thom (‘On the Death of William Thom, LXX’), all qqv. There is a sonnet to the Vale of the Medway and another on Spring in London. There is a quite lot of personal material, and one often has the sense of a poet who his battles with depression and the pressures of city life. There is also political comment in some of the sonnets. The edition, he tells us in his RLF application, sold out but was not reprinted. ~ Sources: text via Google Books; Maidment (1987), 214-16; Goodridge (1999), item 67; Bell (2006). Additional biographical research and writing by Andrew Ashfield, who drew on the following further sources; Kentish Weekly Post, 1 October 1805; GRO, Marriage and death certificates; Censuses 1841-1871; the Sun (London), 19, 20, 24 October 1848, 8 July 1850; South Eastern Gazette, 19 and 26 February 1850; Lloyd’s Weekly, 24 August 1879.
Love, David (1750-1827), originally from Torryburn, Dunfermline, Fife, later of Nottingham, a pedlar poet, originally a miner, who lost his job following an arm injury and began hawking books. He published single sheets and chapbooks. Shepard gives an interesting example of ‘Love’s patter, in selling his compositions at country fairs: Good people, here are two excellent new songs, never before printed, composed by myself, your humble servant. One is the “Pride and Vanity of Young Women, with advice to Young Men that they may take care who they marry.” And that the young women may not be offended, I have another which may serve as an answer, the “Pride and Vanity of Young men, with Advice to the Maids, to beware of being ensnared by their flatteries and enticing words.”’ One can well imagine how these purposely provoking but carefully gender-balanced songs would sell like hot cakes, especially after Love had sung ‘a verse or two’, since fairs were a prime meeting place for young men and women, as John Clare (qv) among others make very clear.

~ Love settled in Nottingham, where most of his books were published, including A New and Correct Set of Godly Poems (1782), David Love’s Journey to London and his Return to Nottingham (Nottingham, 1800), and The Life, Adventures, and Experiences of David Love (Nottingham, 1823-4), which went through several editions. ~ Guilford reports that Nottinghamshire’s antiquarian organisation the Thoroton Society exhibited two portraits of him at a conversazione held in 1900. ~ Sources: William Hone, The Table Book (London: William Tegg, 1878), 503-4; Wylie (1853), 252; Cedric Bonnell, David Love (“Prince of Ballad-Mongers”) ([Nottingham: privately printed, c. 1904]), ‘Lions of Lambkinville’ series, no. 4, reprinted from the Nottingham Daily Express, 8 and 15 March 1904; Guilford (1912), 226; Shepard (1973), 93-4; Burnett et al (1984), no. 451; P. J. Hammond, ‘David Love, Traveller, Poet, and Nottingham Eccentric’, Nottingham Historian, 40 (1988), 7-12; Sutton (1995), 594; ODNB; LC3, 39-42. [C18] [LC3] [M] [S]

Loveless, George (1797-1873), of Dorset, an agricultural labourer, a Chartist, one of the ‘Tolpuddle Martyrs’, the group of pioneer trade unionists convicte for forming a union, who was described as being ‘foremost in everything concerned with the life of the tiny community’ of Tolpuddle, and was looked upon by the group of men who gathered to discuss combining in a union as their leader. Loveless, who was married with three children, was convicted and transported to Van Diemen’s Land in 1834 for his union activities, returning to London in 1837, and finally settling in Ontario, Canada. Loveless was also a poet, whose lyrics ‘form part of the Trade Union Tradition’. ~ Sources: George Loveless, The Sighing of the Prisoner: A
Letter from George Loveless to his Affectionate wife, with a Reply (n.p., 1834); George Loveless, The Victims of Whiggery: being a statement of the persecutions experienced by the Dorchester labourers... (London, 1837); James Loveless, James Brine, John Stanfield and George Loveless, A Narrative of the sufferings of Jas. Loveless, Jas. Brine, and Thomas and John Standfield, four of the Dorchester Labourers; displaying the horrors of transportation, written by themselves, with a brief description of New South Wales (London: Central Dorchester Committee, 1838); The Martyrs of Tolpuddle (London: Trades Union Congress, 1934); Schwab (1993), 204; Graham Padden, Tolpuddle: An Historical Account through the Eyes of George Loveless (London: TUC, 1997); WorldCat. [AU] [CA] [CH]

Lovett, William (1800-77), a London artisan, a member of the London Workingmen’s Association, and a Chartist and radical. Lovett was the author of an autobiography, some international Addresses, and Woman, a poem ‘worth reading’, as well as Chartism: a New Organization of the People (1840, co-written with John Collins) and The Life and Struggles of William Lovett, in his Pursuit of Bread, Knowledge, and Freedom (1877). ~ Sources: Ashraf (1978), I, 24; David Vincent, ‘Communication, Community and the State’, in Clive Emsley and James Walvin (eds), Artisans, Peasants and Proletarians, 1760-1860 (Beckenham: Croom Helm, 1985), 166-86 (173-4); Schwab (1993), 204; Leonard (2010), 65; ODNB. [CH]

Lowe, John (1750-98), of Kenmore, Galloway, a gardener’s son, an apprentice weaver, who also worked as a tutor for the McGhie family at Airds. He later emigrated to America, where, as Gilfillan puts it, he ‘fell into dissipated habits, and died in a miserable plight’ at Fredericksburgh. His best-known poem is ‘Mary’s Dream’. ~ Sources: Obituary by Revd William Gillespie, minister of Kells parish, Galloway, in Remains of Nithsdale and Galloway Song, ed. R. H. Cromek (1810); Murray (1831), 269-75; Gilfillan (1860), III, 310-11; Harper (1889), 244; Sutton (1995), 595 ODNB. Johnson (1992), item 555 also perhaps relates. [AM] [C18] [S] [T]

Lowery, Robert (1809-63), of North Shields, Northumberland, a seaman, a tailor, a Chartist poet and activist and a major political figure, but also a published poet, the author of ‘The Collier Boy’, published in Charter, 23 June 1839, and possibly others. ~ Sources: Brian Harrison and Patricia Hollis (eds), Robert Lowery: Radical and Chartist (London: Europa Publications, 1979); Burnett et al (1984), no. 455; Scheckner (1989), 257, 340; Sanders (2009), 130; DLB, 4; ODNB. [CH] [T]
Luby, John (b. c. 1862), of Glasgow, born of Leitrim parents, who was disabled, being described as ‘a cripple from birth’, published a considerable amount of poetry in various Irish and Scottish Catholic papers, while working as a stationer and bookseller. Many of his pieces appeared in the Dundee periodicals, The People’s Journal and The Weekly News, as well as The Glasgow Observer, The Glasgow Weekly Mail, and other newspapers. He self-published several small pamphlet collections: The Book of the Season, described by O’Donoghue as ‘political and Irish’, Liberal Rhymes for Liberal Times (Glasgow, 188?), ‘religious’, and Poems (Glasgow, 188?). O’Donoghue records that he was related to T. C. Luby, the Fenian leader. ~

Sources: O’Donoghue (1912), 257. [I] [S]

Lucas, John (fl. 1776-81), ‘Philo’, of Salisbury, Wiltshire, a shoemaker poet, and at the time he published his volumes, a pensioner in Trinity Hospital, Salisbury. He published two small collections, Miscellanies in Verse and Prose (Salisbury, 1776), and The Fall of Pharaoh and Philo’s Apology (Salisbury, 1781). His poem ‘Address to a Friend’ declares himself as being ‘at life’s last stages’, so we may surmise that he was born very early in the century. Keegan in LC2 suggests that ‘in some ways he might be considered an exemplary cobbler poet, demonstrating the strong communitarian strain and the firm social and spiritual opinions typically found in this group of artisan authors’. Lucas is also typical of the type in his learnedness. He is ‘clearly proud of his share of learning’ and ‘shows a good range of classical knowledge, and a familiarity with neoclassical poetics’. He ‘opens his first volume with a epigraph from Pope and closes it with a quotation from Dryden’. He ‘distinguishes himself by composing some his pieces partially in prose and partially in rhyme’. Scripture is often used as a starting point and a moral compass. Keegan suggests that this kept him safe from ‘any charges of radicalism’ and enabled him to garner thirty pages of subscribers for his first volume, including ‘many members of the clergy’. (One subscriber is strikingly named ‘Miss Jane Eyre’). Christmas and Ashraf variously focus on his self-explanatory poems, ‘a Dialogue by Way of Apology’, and ‘The Cobler’. Whilst Ashraf sees him as resistantly standing up for working-class independence and freedom to write as they wish, Christmas associates him with ‘a form of patronage defined exclusively as charity’. ~ Sources: Crispin Anecdotes (1827); Shoemakers (1849); Winks (1883); Ashraf (1978), I, 31-2; Hobsbawm & Scott (1980); Klaus (1985), 7-8, 16-17; Christmas (2001), 210-12, 220-3; Keegan (2001), 206-7; Kord (2003), 46; LC2, 331-52; ESTC. [C18] [LC2] [SM]
(?) Ludwig, (Christiane) Sophie (1764-1815), of Saxony, a German forester’s wife, who published single poems. However, Joan Thirsk in her review of Kord, asserts that she ‘was clearly not of the peasant class’. ~ Sources: Kord (2003); Joan Thirsk, review, Literature and History, 3rd ser., 13/2, 107-9. [F]


Lunn, John (fl. 1835-68), of Pontefract, Yorkshire, a barber, ‘wrote many pieces, chiefly of a comic and satirical kind’. He published Original Tales in Verse, and Oddities in Prose and Verse; The Duniad [sic] (1768), a ‘collection of pieces on the election contest in the borough of Pontefract, 1768’; Liberty; The Mirror (1771), and The Newcastle Rider, or Ducks and Green Peas (c. 1835), one of his ‘most amusing’ poems, briefly extracted in Grainge. This ‘also appeared as a farce in one act; which was performed at the theatre in Pontefract, with great applause’. Almost none of these works can be found on COPAC; they appear to be locally distributed chapbooks. ~ Sources: Grainge (1868), I, 279-81.

Lyall, (first name unknown, possibly John) (d. 1836 or 1837), of Paisley, a weaver, the father of John Wallace Lyall (qv), and himself a poet and songwriter ‘of some considerable merit, for his songs were sung in public by vocalists of standing’. He was also ‘a great lover of Scottish history, and was so passionately fond of Sir William Wallace that he said if ever God blessed him with a son he would name
him after the great Scottish hero’ (Edwards). ~ Sources: Edwards, 5 (1883), 386-90; Brown (1889-90), II, 325. [S]

Lyall, John Wallace (1836-1913), of Paisley, a weaver’s son whose father (Lyall, d. 1836, qv) was also a poet ‘of some considerable merit, for his songs were sung in public by vocalists of standing’ (Edwards). The father died when John was only nine months old, and he was left with his grandmother while his mother went out to work. He wrote songs and sung them as a boy. Lyall went to sea as a sailor, visiting America and ‘courted the muse in various foreign climes’. The account of this part of his life in his poetry volume grippingly describes being shipwrecked off the coast of Nova Scotia (in 1853) and the adventures and scrapes that followed, with sub-titles like ‘The Phantom Bell’ and ‘A Journey Through the Woods’. He is well aware of the potential strong readerly interest in this material, and the section entitled ‘Courtship in North America’ begins by observing that ‘Some of my fair readers [i.e. women] would rather hear something about love than about horses.’ It is an interesting piece of travel writing. ~ After these excitements, Lyall returned to Scotland and worked in a factory as an iron planer for 25 years or more, contributing poems, songs and hymns to the newspapers, especially the Greenock Telegraph, which would also print his obituary. He married Mary McDermid in Paisley in 1858, and they had four children, Mary, Margaret, Annie and John. Material in the ‘sacred songs’ section of his poetry volume would suggest that he had probably lost a son and a daughter. When the company of Blackwood and Gordon started in business in Port Glasgow in the 1860s, Lyall moved his family there and lived there for the rest of his life. ~ He published a volume, Sun-Gleams Through the Mist of Toil: Poems, Songs, Dialogues, Recitations, and Sacred Verses by John W. Lyall, with Autobiographical Sketch and Narrative of the Author’s Experiences in America &c (Brechin: Advertiser Office, and Edinburgh: John Menzies, 1885), and a 107-page temperance text, Jack Bentley’s First and Last Glass (1888), which began as a series of prose pieces in the Port-Glasgow Express. His collection is dedicated to the anthologist and ‘Friend of the Bards of Scotland’ D. H. Edwards and in the prefatory note the author described himself as a ‘hard-working son of toil’ with ‘no pretensions to literature’. The selection chosen is ‘principally written for the working-class’ and is in ‘simple language’. Edwards returns his dedicatory compliment with a four-page Introduction, revealing something in the process of his own motivation for being such a dedicated rescuer of poets in danger of being forgotten. ‘It has of late years been amply demonstrated’, he writes, ‘that vast treasures of practical wisdom, wit, and science are found in verse.’ John Lyall, with
the practical wisdom of his factory work and the interest in history, music and song that he inherited from his father, seems to be precisely the sort of poet he has in mind. Poems in the collection include ‘Home of My Childhood’, ‘Still be Happy While You May’, ‘The Cabin on the Moor’, ‘The Friend that Can Feel for Another’, ‘The Hardy Son’ of Toil’ (with a note saying that ‘Music, with piano accompaniment, may be had for this and the following song, vol. 9, Musical Budget, Hart & Co., London’); ‘Here’s to Scotland’s Sturdy Sons’, ‘The News-Boy’, ‘Port-Glasgow Fair’ (a poem defending this working-class holiday event from the stern magistrates who wished to close it down), ‘Here’s to Auld Paisley’, ‘Broadstone Hall’, and a set of sea-poems; some love songs of a traditional style; temperance material including a verse-dialogue between ‘Age and Youth’; a prose ‘temperance recitation’ entitled ‘Bacchus and Venus’; and a large separate section of ‘Sacred Songs’ including epitaphs for particular individuals, with his 30 pages of prose ‘Reminiscences’ at the end of the book. ~ Sources: Edwards, 5 (1883), 386-90; Brown (1889-90), II, 325-31; Reilly (1994), 292; Sun-Gleams volume via archive.org; ‘Inverclyde’s Heritage’ website and other online sources. [AM] [S]

Lyle, William (b. 1822), of Edinburgh, left school at twelve, worked as an apprentice potter at Annfield Pottery, Glasgow, and emigrated to Rochester, New York, where he was the manager of the Rochester Sewer Pipe Company. Lyle achieved some success and published volumes in America, so far unidentified. His poem, ‘Robert Blum’s Farewell to his Wife, An Hour Previous to his Execution’, was printed in the Chartist periodical, the Northern Star, 30 June 1849. Its subject was the radical German politician Robert Blum (1807-48), who was condemned to death by a military tribunal for his part in the revolutionary fighting in Vienna in October 1848. Beveridge mentions but has no space to print Lyle’s poem, ‘Chimes for the Times’. Ross prints his poems, ‘Queen Janet’, ‘The Land of the Heather’, an untitled poem on receiving a sprig of heather (‘Bonnie wee sprig o’ the dear purple heather’), ‘a crack wi’ Bobby Ingersoll’, and ‘The Murder at Holyrood’. ~ Sources: Northern Star, as cited; Edwards, 6 (1883), 28-35; Beveridge (1885), 148; Ross (1889), 68-76l Sanders (2009), 277. [AM] [S]

Lynch, Michael (b. 1852), ‘Lamech’, of Cork, emigrated to Boston with his family the year after he was born. He received an elementary education, and was apprenticed to a plasterer, a trade he pursued for fifty years or more. Lynch published poems in the Boston Pilot, the Celtic Magazine (New York), and other periodicals, usually signed as ‘Lamech’. ~ Sources: O’Donoghue (1912), 259. [AM] [I]
Lyndon, William (b. c. 1862), of Dungarven, Waterford, a dockworker’s son, an itinerant ‘tramp labourer’, who lived in Cardiff, London, Liverpool and in Scotland, doing seasonal and other labour. Though ‘tramping’ was very often a matter of grim necessity in the nineteenth century, as H. Gustav Klaus has recently argued (see his chapter in Goodridge & Keegan, 2017), Edwards present Lyndon as an example of a particular and familiar ‘type’: ‘restless, erratic mortals who roam about the country, doing occasional turns of work when the spirit moves them’. He writes further of this ‘honest, upright, though unsettled son of song whose periodic visits to certain localities are greatly enjoyed, and who receives warm and substantial sympathy from many friends’. Lyndon would feel especially welcome, no doubt, in Scotland, where ‘he has spent nearly all his life’, and which is the source of the ‘pithy Doric’ in which ‘most of his writings’ are cast. Lyndon ‘spends a good part of each year in the Western Isles but is best known in Ross, Sutherland, Argyl, and Caithness shires, where he occasionally works for the farmers.’ Other details of Lyndon’s life and experiences are equally interesting. Born in Ireland, he moved to Cardiff as an infant (his father working in the docks there), briefly attended a Roman Catholic School then began tramping at the age of fourteen. He worked in a match factory in the East End of London and in a Liverpool dairy for a year. Edwards describes him as ‘a man of great intelligence, well read’ and who ‘writes a good hand, though self-taught’. The school may perhaps have taught him to write neatly, but the evidence would also seem to suggest both an intense programme of self-education (a familiar phenomenon in this period), and a man whose travels and wide experience of people, and not least his need to make himself employable in many different social contexts, have helped foster a rich knowledge of life and social cultures. Lyndon wrote ballads and love poems as well as more reflective material. Edwards prints his poems, ‘The Skye Crofter’ and ‘Oor Tammy Mak’s the Anvil Clink’, but gives no indication of where and how Lyndon published, if indeed he did. ~ Sources: Edwards, 15 (1893), 31-3; nothing on WorldCat, Google, etc. [I] [S] [W]

Lyness, Benjamin (fl. 1842-61), a Belfast policeman, possibly originally from Coalisland, who published two collections, Orange and Love, poems and songs on different subjects addressed from Coalisland, County Tyrone (Belfast, 1842), and John Barleycorn, and Other Poems (Belfast, 1861), temperance poems. ~ Sources: O’Donoghue (1912), 260. [I]
Lynn, Adam (1866-1956), of Culleybackey, County Antrim, of Coventanter heritage, attended two National Schools and a Presbyterian Sunday School, and worked in a linen mill from the age of thirteen working as a machinist ‘employed by the firms of the Maine Works and Frazer and Haughton’. He also William Young, J. P., of Fenaghy. He published poetry for the local mainly for the Ballymena newspapers, in Antrim dialect and on a range of topics. A member of the Church of Ireland, growing up ‘in the wake of’ the evangelical ‘Ulster Revival’ of 1859, his work sometimes has a ‘decidedly evangelical and moral temper’ (Ivan Herbison), and he was later appointed a missionary lay reader in the parish of Shankhill, Lurgan, where he stayed until he retired. Lynn died in Fenaghy, aged 91. He is described as being of a gentle, retiring nature, though Ivan Herbison argues that he was ‘very much a part of his community, and took particular pride in his membership of the Flower of the Maine Lodge of the British Order of Ancient Free Gradeners, a fraternal order organised on Masonic lines’. He published one collection, Random Rhymes frae Cullybackey (Belfast, 1911). Ivan Herbison discusses it in useful detail, and champions his ‘vigorous and fluent Ulster-Scots’ which, pace Hewitt’s critical comments on him, ‘betrays no linguistic decay’ and represents a ‘denser vernacular register than [David] Herbison’ (qv). Lynn is ‘an acute observer of his rural society, and is at his best when describing countryside activities such as a hiring fair or lint-pulling’. Despite the growing Home Rule crisis in the period leading up to the publication of his volume, he also ‘sees no contradiction between a patriotic identification with Ireland and the Orange traditions’, his work encompassing a ‘blending of identities’. Sources: O’Donoghue (1912), 260; Ivan Herbison, ‘Beyond the Rhyming Weavers’, Études Irlandais, 38, no. 2 (2013),41-54 (via openedition); Cullybackey and District Historical Society webpage (visited 27 November 2018).

(?) Lyttle, Wesley Guard (1844-96), of Newtownards, County Down. Self-educated, he worked as a junior reporter, a school teacher, an accountant, a newspaper proprietor, editor, and printer. He was also a lecturer on the popular diorama of Ireland and its scenery of Dr Thomas Charles Stuart Corry, and a teacher of shorthand, possibly the first to teach it publicly in Belfast. He founded the liberal and home rule newspaper, The North Down and Bangor Gazette, in 1880. Lyttle published eight volumes of Robin’s Readings, a miscellany of stories, poems and sketches in the voice and dialect of County Down. These were immensely popular, and Lyttle was ‘known all over Ulster as “Robin”’ as a result. They ran through many editions. In 2010 they were dramatised by BBC Radio Ulster in a series of
broadcasts. Lyttle also published novels, including *Sons of the Sod* (1886), *The Smugglers of Strangford Lough*, and *Betsy Gray, a Tale of ’98* (1888), which first appeared serialised in newspaper form. ~ **Sources**: O’Donoghue (1912), 261; general online sources including Wikipedia and BBC Radio Ulster pages. [I]

Mabon, Agnes Stewart (b. 1841), of Lochtower Farm, Yetholm, Roxburghshire, the daughter of a farm overseer who died when she was two, at which her mother moved to Yetholm and later Jedburgh. She attended school until the age of thirteen, and then was sent to work in a mill, remaining there until she married. She raised a family, though she was often in weak health. Mabon published in local newspapers and the periodical the *People’s Friend*, and published a collection, *Hamely Rhymes, etc. from the Banks of the Jed* (Paisley, Edinburgh and Jedburgh, 1887). Her poems include ‘Our Baby’, ‘My Own True Love’, ‘The Drunkard’s Inhumanity’, ‘The Song of the Linnet’, ‘The Vale of Bowmont’, and ‘In Cauld, Bleak December’. ~ **Sources**: Edwards, 9 (1886), 207-13; Kerrigan (1991), 202-5, 355; Reilly (1994), 295; Boos (1995), 68; Bold (1997), 256; Boos (2010); NTU; information from Florence Boos. [F][S]

M’Anally, Henry (fl. 1884), of Castledawson, Londonderry, an Irish patriot, shipbuilder in Dumbarton and Partick, later working for the railway company in Chicago. He published *Effusions After Toil: A Collection of Poems and Lyrics* (Glasgow, 1884). ~ **Sources**: O’Donoghue (1912), 263; Reilly (1994), 295. [AM] [I] [R]

Macansh, Alexander (b. 1803), of Dunfermline, Fife, a self-educated flax-dresser, described as ‘deformed’, i.e. he was physically disabled in some way. He wrote for the Scottish literary periodicals, and published two collections, *Social Curse; Or, Intemperance, a Rhyme; and Other Pieces* (Edinburgh: John Menzies 1850), and *A Working-man’s Bye-hours: Consisting of Essays, Lectures, Poems, etc.* (Dunfermline, 1866). Macansh was also the co-author of a prose work: *Two Essays on the Benefits of Savings’ Banks to the Working-classes by Messrs. Macansh and Cousin, etc.* (1852). ~ **Sources**: Reilly (2000), 287-8; Blair, PPP (2019); Mitchell, P235; National Library of Scotland online catalogues. [S] [T]

M’Arthur, Peter (1805-81), of Barrhead, Renfrewshire, a calico printer and pattern designer who was promoted to a department head in his company in Glasgow. He published *Amusements in Minstrelsy* (Glasgow, 1880). ~ **Sources**: Edwards, 1 (1880), 329-31 and 8 (1886), xxv; Murdoch (1883), 156-64; Reilly (1994), 296. [S] [T]
Macaulay, John (b. 1854), of Port-Glasgow, from a poverty-stricken family, a blacksmith, published in the Glasgow Weekly Mail, and produced a collection, Poems and Songs (Greenock, 1895). ~ Sources: Edwards, 9 (1886), 340-5; Reilly (1994), 296. [B] [S]

(?) M’Auslane, William Thomson (1832-93), of Glasgow, attended a village school and later evening classes, while working as a clerk and a book-keeper, and later as a journalist, He published Summer Musings; and, Memories Dear (Glasgow, 1889). ~ Sources: Reilly (1994), 296; Edwards, 2 (1881), 135-9. [S]

(?) Macbain, Elizabeth (fl. 1864), of Dumbarton, notes in her book that she received a limited education, and that her ‘sphere of life’ gave many barriers to ‘the spirit of poetry’. She published Evening Thoughts (1864). ~ Sources: information from Florence Boos. [F] [S]

(?) McBride, John (fl. 1828-39), of Dublin, described in the Memoir of Zozimus (1872) as a ‘hedge poet’. According to O’Donoghue, and assuming it is the same poet, which is not quite a given, he published The Agitator, containing various poems expressive of the wrongs, triumphs, and persecutions of poor Erin (Dublin, 1828), The O’Connellite, or Patriot’s Companion, a collection of patriotic, lyric and national poems ([before 1832]), The Anti-Union Melodist, a collection of original patriotic poems and songs, dedicated the independent electors of Ireland, by John McBride, Author of the “Agitator” and “O’Connellite” (Dublin: printed for the author by Thomas Courtney, 1832), 36 pp., The Irish Volunteers, a collection of interesting poems and national lyrics (Dublin, 1833), third edition, with a portrait of the Irish political leader Daniel O’Connell engraved by McBride, and Victoria Regina, a congratulatory national poem in two cantos (Belfast, 1839). None of these are in the BL, and only The Anti-Union Melodist (1832) survives in the National Library of Ireland, so clearly they were ephemeral, probably printed as pamphlets, or even broadsides. The context of the mention of him in the Memoir of Zozimus is a list of ‘itinerant reciters’ comparable to Zozimus (Michael Moran, qv), a famous Dublin street reciter. And certainly the odd contrast between the anti-unionist poems, and the praise of Victoria less than a decade later, might suggest a figure whose first concern is what is currently popular, and saleable on the streets. ~ Sources: [Joseph Tully?], Memoir of the Great Original, Zozimus (Michael Moran) (Dublin, 1871), 6; O’Donoghue (1912), 264; JISC; National Library of Ireland online catalogue. [I]
McCallin, John (fl. 1860-1), of Belfast, a blind man who ‘hawked his productions through Belfast about fifty years ago’ (O’Donoghue, writing in 1912). They include *The Path of Light...A Poem* (Belfast, 1860), and *The Sage of the Causeway, a poem* (Belfast, 1861). His elegy on ‘the famous Revd. Dr. Cooke, of Belfast’ was a popular item. ~ **Sources:** O’Donoghue (1912), 266. [I]

McCallum, Daniel (fl. 1910), a Glasgow-based poet, in trade, most probably bricklaying or building, apparently a freemason. He published *The Poetical Works of Daniel McCallum* (Glasgow: Civic Press, 1910). The Frontispiece shows him in what appears to be Masonic regalia, and the prefatory material says that he works in a trade. A poem on the Operative Bricklayer’s Society (308) suggests which trade, while poems on Ibrox, Govan, and Tollcross, as well as the publisher, gives us Glasgow as his central point of focus. Blair describes the volume as an ‘interesting book of working-class poetry’, whose verse ‘suggests lack of formal education’. However, he sometimes writes ‘on ambitious topics and in unusual forms, as well as standard topics of the period’. ~ **Sources:** Blair, PPP (2019); Mitchell, P199. [S]

(?) MacCodrum, John (Iain) (1693?-1779), born at Aird an Runnair in North Uist, the son of a peasant, a Gaelic bard. ~ **Sources:** ODNB. [C18] [S]

(?) M’Coll or MacColl, Evan (1808-98), ‘Clarsair-nam-beann’, ‘The Mountain Harper’, of Kenmoor, Lochfyneyside, Argyllshire, a Highland fisherman and farmer, and self-styled highland peasant, a Gaelic poet who also wrote in English. Born in Kenmore, Scotland, M’Coll was granted a decent education—though his father could scarcely afford the tutor—and quite possibly acquired a poetic disposition from his mother, who belonged to the Clan Cameron. Stirred by the standard English classics and Robert Burns’s (qv) poems, MacColl began composing verses when barely out of his childhood. His youthful employment in farming and fishing did not quell his artistic development. In 1831, Evan’s family emigrated for Canada, but he remained behind. He was appointed clerk at the Liverpool Custom House in 1839. In 1850, with his health suffering, MacColl emigrated to Canada. He accepted a position in at Provincial Customs of Upper Canada in Kingston, where he worked for the next thirty years. He wrote numerous poems, mainly lyrical, during this time—two of the most well-known pieces being ‘My Rowan Tree’ and ‘Robin’, the latter a melodious composition that marked the occasion of the Burns Centennial celebration in Kingston. ~ In 1880, MacColl retired to Toronto. Biographical
sketches reveal he was twice married and had fathered nine children—one of whom, Mary J. MacColl, is noted for her own volume of poems, Bide a Wee (3rd edition 1880). Evan MacColl was for a long-time bard of the St Andrew’s Society of Kingston, where he was buried, and his achievements are also honoured though a monument at Kenmore. ~ He published Mountain Minstrel (Edinburgh: MacLachlan and Stewart, 1836, also published in Gaelic; Edinburgh, Glasgow and London, 1838; new edition 1846; third Canadian edition of his works, Toronto, 1887), which includes ‘On the Abolition of Slavery in the British West India Colonies’, and ‘Stanzas on Viewing “The Rejoicings” in a Highland Glen, Occasioned by the Passing of the Reform Bill’; Clar-sach Nan Beann, or Poems and Songs in Gaelic (Glasgow, 1837, 1838; new edition, 1886), and The English Poetical Works of Evan MacColl, with a biographical sketch of the author by A. Mackenzie (Toronto: Hunter, Rose, 1883). From 1837, he was a contributor to the Gaelic Magazine, then published in Glasgow. ~ A number of literary critics commended MacColl’s poetry. Dr Norman McLeod, editor of Good Words, wrote: ‘Wild indeed and sometimes rough are his rhymes and epithets, yet there are thoughts so new and striking—images and comparisons so beautiful and original—feelings so warm and fresh that stamp this Highland peasant as no ordinary man’. ~ MacColl was among those who contested the notion that the decline of Gaelic language was a natural and inevitable consequence of its alleged inferiority. In The Scottish-American Journal (13 January 1881) he comments upon the ‘barbarous’ techniques employed to estrange school children from anything other than English as the sole vehicle of speech: ‘It is to be hoped that no such foul, short-sighted means of killing off my good mother-tongue are still allowed to exist in any part of the Highlands. If it must die—though I see no good reason why it should—let it have at least a little fair play in the fight for its life’. ~ Sources: Wilson (1876), II, 303-8; Ross (1889), 20-8; Johnson (1992), items 561-2; J. Y. Murray, Evan MacColl—The Lochfyneside Bàrd (Crùisgean and An Comunn Gàidhealach Argyll Branch, 1998, available from the Gaelic Books Council); M. Newton, ““Becoming Cold-hearted like the Gentiles Around Them”: Scottish Gaelic in the United States 1872-1912’, e-Keltoi, 2 (2009), available online; LC5, 83-8; NTU. [CA] [LC5] [S] [—Iain Rowley]

McCorry, John (fl. 1866), of Meath, a working man in Dublin, who published his poems in The Nation, collecting them as National Songs and Ballads (Dublin, 1866). ~ Sources: O’Donoghue (1912), 271. [I]
M’Crackett, or M’Craket, Peter (1827-82), of Greenlaw, Lammermoor, Berwickshire, a shepherd or ‘herd laddie’, a draper, and a teacher. He published his poems in the newspapers. ~ Sources: Edwards, 2 (1881), 340-5 and 9 (1886), xvii; Crockett (1893), 187-9. [S]

McCreery, John (1768-1832), born in Burndunnet, near Strabane, County Tyrone, the son of James McCreery (1745-1811), a printer. In the late 1780s McCreery crossed the Irish Sea and where he served his apprenticeship to a Liverpool printer, George Wood. As a printer he would himself be known for the high quality of his work. He later worked with Edward Rushton (qv) when the latter became a bookseller.

McCreery published The Press: A Poem (Liverpool: printed by J. McCreery, 1803). This was a real showcase for his work as a printer, ‘published as a specimen of typography’, dedicated to William Roscoe (qv), who had encouraged and helped him in becoming a printer, and opening with as address to the ghost of Johann Gutenberg himself. It was finely printed with Baskerville Press typefaces designed by William Martin, and illustrated by Henry Hole. Part 2 was published much later, in 1828. ~ McCrery moved to London in 1805, where he worked for the publishers Cadel & Davies, and Longman’s & Payne, and printed many of the radical texts of the time, sometimes at considerable risk to himself. McCreery died of cholera on one of his visits to Paris. His body was returned to England and was buried in Kensal Green Cemetery in London. ~ McCreery was a radical figure, who became deeply involved in the politics of the time in Liverpool and beyond: see Baylen & Gossman. He is not in ODNB and the information in DUB is extremely scanty, but the DIB entry is good and well-detailed. See also the entries here for his associates Hugh Mulligan, William Roscoe and Edward Rushton. ~ Sources: Baylen & Gossman (1979), 312-18; Jackson (1985), 273; Johnson (1992), 565; Collected Writings of Edward Rushton, ed. Paul Baines (Liverpool, 2014), 8-9; DIB; DUB. [I]

M’Culloch, James Sloane (1855-1924), of Burnfoot, Carsphairn, Kirkcudbright, Galloway, ‘descended from a long line of sturdy, noble-minded peasants’ (Edwards), a smallholder and stonedyke worker, working in ‘remote parts of the county with his father and three brothers (Reilly), educated at the village school. He published Poems: Local, Lyrical, and Miscellaneous (Edinburgh, 1885). ~ Sources: Edwards, 7 (1884), 212-16; Harper (1889), 252; Reilly (1994), 298; girvangenealogy.com/mcculloch.html. [S]
McDermott, Patrick (1797-1862), of Kells, County Meath, successively a soldier (serving under General de Lacy Evans in Spain), a schoolmaster and a letter-carrier. He published a good deal of verse over some forty years in the Dublin almanacs and Irish provincial papers. He produced a collection, *Wild Flowers or Fancy, a collection of poems on various subjects* (Kells, 1835). ~ Sources: O’Donoghue (1912), 274. [I]

M’Donald, Agnes (fl. 1870), of Glasgow, a blacksmith’s daughter, was orphaned, and received a minimum education. She wrote for newspapers, including the *Glasgow Mail*, and published a collection, *Features of Our River, and Other Poems* (Glasgow: Maurice Ogle and Co, 1870). Her poems include ‘Twilight’, ‘Infant Dream’, ‘The Withered Spray’ (these three included by Edwards), and ‘Epigrams’. Note: the only copy of *Features of Our River* located through WorldCat is in the Columbia University Library Special Collections, New York; it is not listed on COPAC. ~ Sources: Edwards, 15 (1893), 155-9; Reilly (2000), 290; information from Florence Boos. [F] [S]

MacDonald, Christian (b. 1868), of Callendar, Perthshire, who was orphaned, worked as a machinist in Glasgow. Several of her poems are included in Edwards. ~ Sources: Edwards, 14 (1891), 321-4. [F] [S]

MacDonald, Mrs Christina (fl. 1890s), ‘Teenie’, born in Denny, Stirlingshire and a resident of Glasgow, a blind poet, the wife of Norman Macdonald, a surfaceman. She wrote her poems during her eighties, and they were published after her death as *Musings at Eventide* (Paisley: Alexander Gardner, 1906). Her poems comment on the ironies and inequities of life, but advocate faith and hopefulness. She was a firm supporter of temperance. ~ Sources: information from Florence Boos. [F] [R] [S]

MacDonald, Hugh (1817-60), of Glasgow then Paisley, born in humble circumstances, worked as a block printer and as a journalist. He published *Poems and Songs with A Memoir of the Author* (Glasgow: William Love, 1863), and posthumously, *Poetical Works* (Glasgow: Robert Forrester, 1865). A Chartist sympathiser in his younger days, MacDonald was well-known for his popular prose work, *Rambles Round Glasgow* (1860). Two of his poems appeared in the *Northern Star*, ‘A Gude New Year I Wish Ya A’’ (Air: ‘Gude nicht, and joy be wi’ you a’’), *Northern Star*, 3 January 1846, and ‘Gudesake Let’s Agree’ (Air: ‘The Miller of Dee’) (also printed in the *People’s Journal*), 6 June 1846. ~ Sources: *Northern Star*,
McDonald, John (fl. 1918), a stationmaster in Dalguise, Perth & Kinross. He published *Poems by a Roadside Stationmaster* (Coupar Angus: William Culross, 1918), price 6d, 102 pp. The collection was published in order to raise funds for the Red Cross, in the aftermath of WW1. McDonald wrote in both Gaelic and English. The ‘Piston, Pen & Press’ page reports that several of the poems commemorate friends and fellow-workers killed in the war, and one is entitled ‘To My Only Son, On Enlisting’. McDonald’s poem, ‘to the late Peter Grant, Tyneside Scottish’, is reproduced on the web page, along with the Gaelic poem ‘Biodh meas air a’ Mharaiche’ (a tribute to the mariner), and a photograph of the author, taken from the book. ~ Source: ‘Piston, Pen and Press’ web page, WW1 section. [OP] [S]

MacDonald, James (b. 1810), of Laurencekirk, Kincardineshire, a shoemaker, and a messenger-at-arms. ~ Sources: Edwards, 7 (1884), 356-7. [S] [SM]

MacDonald, John (b. 1860), of Glasgow, a bookbinder. His ‘Lay of Time’ won a local newspaper prize. ~ Sources: Edwards, 1 (1880), 98-9. [S]

M’Donald, Joseph (b. 1827), of Dundee, a soldier and casual worker, botanist and poet. His family moved to Aberdeen when he was in his infancy, and at the age of seven he became a herd laddie on the Hill of Coul, near Kincardine O’Neill on the river Dee, 25 miles west of Aberdeen, working to farmers and gardeners. At the age of eighteen he joined the 42nd Royal Highlanders, serving as an officer’s servant in Bermuda. He then purchased his discharge and worked as a prison guard, a stoker on the railway, and ‘in several occupations until he returned home’. Back home he served as a staff sergeant in the Aberdeenshire Militia, he was a police officer on the Great North of Scotland Railway and in the Clyde police, then again a soldier in South Africa, ‘an orderly to General Windyards’ (i.e. General Robert Wynyard, 1802-64, Acting Governor of Cape Colony, 1859-60 and 1861-2), and ‘at a host of other callings’ before once again buying himself out of the army and returning home from South Africa. Eighteen months later he went to America, where he resided for about ten years before returning and settling in Falkirk. Edwards records that M’Donald used a number of pen-names, and was a keen botanist and
an ‘esteemed member of the Stirlingshire Botanic Society’. Unfortunately he gives no details of any publications, so that all we currently have of this well-travelled, restless, enquiring writer’s output is the two poems Edwards prints, ‘The Minstrel’s Lament’ (an ‘Ossianic’), and ‘On Knowledge’. ~ **Sources:** Edwards, 5 (1883), 257-61; general online sources. [AM] [R] [S]

(?) McDonagh, Michael (1822-93), of Greencastle, County Donegal, a printer and compositor on the *Limerick Reporter*. He published *Lays of Erin, and Other Poems* (Limerick, 1882). ~ **Sources:** Reilly (1994), 299. [I]

(?) McDouall, W. (fl. 1839-42), of Newton Stewart, Dumfries, published the poem ‘Song’ (‘There was a time when o’er the land’) in the *Chartist Circular*, 39, 20 June 1840, 160, lamenting oppression in Scotland and looking to better times. It has an unattributed epigraph from Sir Walter Scott’s *Marmion*, ‘Oh! for one hour of Wallace wight’. He contributed the following poems to the *Northern Star*: ‘Lines for the “Star”’, 31 August 1839; ‘Now Far and Wide the Tyrant’s Power Prevails’, 22 February 1840; ‘The Refuge of Freedom. A Sonnet’, 7 November 1840, and ‘I Will Have Mercy and Not Sacrifice’, 19 November 1842. ~ **Sources:** *Chartist Circular* as cited, via Hathi Trust; *Northern Star*, as cited; Roberts (1995), 69; Sanders (2009), 234-5, 239, 248. [CH]

MacDougall, Allan (1750-1829), of Glencoe, Argyllshire, known as ‘Blind Allan’, a Gaelic Poet, apprenticed to an itinerant tailor, who memorised much poetry and became a satirical poet. Later (after being blinded) he became a strolling musician. He eventually became a family bard to Colonel MacDonald, Laird of Glengarry. His poems were published in Edinburgh in 1798 and 1829. Meek makes note of his attacks on the ‘new economic order’ in the Highlands, especially in his memorable poem ‘Oran do na Ciobairibh Gallda’. ~ **Sources:** Donald E. Meek, ‘Gaelic Verse of the Township clearance and Land Agitation, Emigration and Evangelical Revival’, in John Beech, Owen Hand, Fiona MacDonald et al (eds), *Oral Literature and Performance Culture (Scottish Life and Society series)* (Edinburgh: John Donald, 2007), 95-116 (96-8, 104); *DNB*; JISC. [S] [T]

M’Dougall, William (b. 1800), of Dundee, a child millworker, wanderer, commercial traveller, railway clerk, who finally retired in Preston, Lancashire. ~ **Sources:** Edwards, 4 (1882), 17-21. [R] [S]
M’Ewen, Tom (b. 1846), of Busby, near Glasgow, a calico printer’s ‘tearer’, pattern designer, painter and poet. ~ Sources: Edwards, 12 (1889), 326-36. [S] [T]

MacFadyen, Dugald (b. 1857), of Maryhill, Glasgow, ‘Philotas’, of Irish roots, a draper, and a songwriter. He published Songs from the City (London, Edinburgh and Dublin, 1887). ~ Sources: Edwards, 1 (1880), 246-7; Reilly (1994), 301. [I] [S] [T]

Macfarlan, James (1832-62), of Glasgow, a weaver’s son, a pedlar and wanderer ‘from infancy; a habit that marriage, the birth of four children and the death of three, did little to alter’ (LC5). He walked from Glasgow to London to get his first volume of lyrics published: Poems: Pictures of the Past (1854). Other publications followed: City Songs, and Other Poetical Pieces (Glasgow: Thomas Murray, 1855), Lyrics of Life, with a Sketch of the Author’s Life (London: David Bogue, 1856), and posthumously, his Poetical Works, with a Memoir by Colin Rae-Brown (Glasgow: R. Forrester, 1882). Dickens published his poem ‘Northern Lights’ and other pieces, in his periodical Household Words, and the London literati took some notice of his work. He also contributed poems to All the Year Round (Glasgow, 1870?). But it little availed him, and he died of lung disease aged just thirty. Kossick in LC5 describes him as a man ‘both shaped and cut short by poverty’. ~ Sources: Wilson (1876), II, 482-5; Murdoch (1883), 248-54; Eyre-Todd (1906), 377-86; Ashraf (1975), 224-7; Sutton (1995), 611 (letters); Reilly (2000), 291; Blair, PPP (2019); Mitchell, P232; CBEL III, 347; LC5, 301-14; ODNB. [LC5] [S]

M’Farlane, Samuel (b. c. 1831), of Auchtergaven, Perthshire, a small farmer and botanist, published poems in the newspapers. ~ Sources: Edwards, 6 (1883), 394-6. [S]

(?) McGeechan, Patrick (1847-1928), of Airdrie, North Lanarkshire, a musician and an artist, played in the Airdrie Choral Union. His paintings were well known in the West of Scotland. He died in Glasgow. ~ Sources: Knox (1930), 293-4. [S]

MacGill, Patrick (1890-1963), ‘The Navvy Poet’, of Glenties in the Donegal hills, born into a poor peasant family, tramped in Ireland and Scotland, and was variously a farmboy, a potato-picker, and a railway navvy. He served in WW1 with the London Irish Rifles, and was recruited into Military Intelligence. After the war he became a journalist and a successful and prolific novelist, and also wrote two plays. MacGill’s major poetry volumes are Songs of a Navvy (1910), Songs of the Dead End
His novels Red Horizon (1916) and The Great Push (1916), ‘give a direct insight into the experience of the working-class men who made up the bulk of the British forces’ in WW1 (Carson, 245).

His work in both genres, Carson emphasises, ‘is filled with the concerns of the working classes and their plight as wage-slaves under oppressive conditions’. Offering a ‘direct challenge to the more effete and mystical poetry of many of his contemporaries’, he instead emphasises what he calls the ‘physical strength, endurance, the ability to face danger but also stoicism’ of the Irish navvy (Carson 246, quoting McGill’s terms).

MacGill is far from forgotten, and a new edition of his work, The Navvy Poet: Collected Poems, was published in 1984, while a literary festival in his honour is held regularly in Glenties. A major study of his war writing by David Taylor was published in 2013.

~ Sources: Ashraf (1975), 308-10; Ashraf (1978), I, 72-3; Burnett et al (1984), no. 466; David Taylor, Memory, Narrative and the Great War: Rifleman Patrick MacGill and the Construction of Wartime Experience (Liverpool: Liverpool University Press, 2013); Niall Carson, ‘Irish Working-Class Poetry 1900-1960’, in Michael Pierse (ed.), A History of Irish Working-Class Writing (New York: Cambridge University Press, 2018), 243-56 (245-6, 249); DIB; ODNB; Wikipedia. [I] [OP] [R] [S]

McGilvray, Alexander, (1800-71), of Paisley, ‘The Rhyming Baker’. He served as a town councillor, wrote political squibs, and published The Town’s House on the Market Day, A Poem in Two Cantos (Paisley, 1840), and Poems and Songs Satirical and Descriptive, Bearing on the Political, Moral and Religious Character of Man (Glasgow, 1850).

~ Sources: Brown (1889-90), I, 335-39; Leonard (1990), 166-75; Reilly (2000), 291. [S]

McGonagall, William (c. 1825-1902), of Edinburgh, the son of an Irish cotton weaver, worked as a handloom weaver in Dundee. McGonagall was also an amateur Shakespearian actor who gave public readings of his verse. He published Poetic Gems, Selected from the Works of William McGonagall (Dundee, 1890; second series, 1891). There have been innumerable reprints and selections of his poetry, right up to the present day, often sold on the gimmick, generally perpetuated in lazy journalism and elsewhere, of McGonagall being notoriously ‘the world’s worst poet’, while his extraordinary style and cultural potency is parodied or humorously echoed in comedic works by Spike Milligan, Billy Connolly, J. K. Rowling, and Terry Pratchett in his five ‘Tiffany Aching’ novels, from The Wee Free Men (2003) to The Shepherd’s Crown (2015).

~ Shrewder readings of McGonagall are offered by
Henderson, Cunningham, Blair, and ODNB, arguing for a more nuanced understanding of McGonagall, and the roots of his art in the world of street bawlers, and in a tradition of comically exaggerated loquaciousness deriving from his Irish roots, onto which McGonagall had grafted his own sense of civic pride, drama and concern with the effects of new technologies and current events. ~ On the ‘street’ side of the argument, LC6 argues for a kinship with rap and performance poetry: ‘McGonagall is unable to curb his enthusiasm for enunciating and sharing the rich melodies and rhythms of language. To fit the phrase “parliamentary Franchise” into a 48-line poem, and then repeat this tongue-twister no less than eight times, as he does in his poem on “Women’s Suffrage”, bespeaks a wilful, almost heroic linguistic energy. One could hardly achieve this sort of effect by accident. It seems that for McGonagall—as for present day performance poets and rappers—fitting complex phraseology into an elaborate rhythm was a challenge and a pleasure, something to be relished rather than tastefully avoided.’

Perhaps this might help to explain why, like his countryman Robert Burns (qv) but unlike almost any other figure listed in this Catalogue other than (after a long initial gap) the two canonical Romantic poets William Blake and John Keats (qv), McGonagall appears never to have been out of print: readers enjoy this unabashed relish in language and rhythm, and the often humorous, grotesque and unusual effects it can have. Ted Hughes was especially aware of this, and imitated the uneven long-length lines and elaborate style of McGonagall in some of his late writings for children. He sharply defended McGonagall in a press interview, and he and Seamus Heaney included some of his poems in their ‘checklist’ anthology, The School Bag (1997). ~ For his relationship with and reception in the People’s Journal, see Blair (2016), who reprints his poem ‘An Address to The Tay Bridge’, first published in the People’s Journal, 15 September 1877. ~ Sources: Hugh MacDiarmid, ‘The Great McGonagall’, Scottish Eccentrics [1936], ed. Alan Riach (Manchester: Carcanet, 1993); Burnett et al (1984), no. 467; Hamish Henderson, ‘McGonagall the What’ in his Alias MacAlias: Writing on Songs, Folk and Literature (Edinburgh: Polygon, 1992), 274-94; Reilly (1994), 302; Valentine Cunningham (ed.), The Victorians: An Anthology of Poetry and Poetics (Oxford: Blackwell, 2000), 585-8; Goodridge (2005); Norman Watson, Poet McGonagall: The Biography of William McGonagall (Birlinn, 2010); Kirstie Blair, ‘McGonagall, “Poute” and the Bad Poets of Victorian Dundee’, The Bottle Imp, 14 (November 2013), online publication; Blair (2016), 138-9, 144-5; Blair (2019), 198-205; ODNB; NTU; general online sources. There is a great deal of McGonagall material online, some of it useful. [I] [LC6] [S] [T]
McGregor, James (b. 1858), of Perth, the son of the poet John M’Gregor (b. 1827, qv), worked as a shoemaker, and later as a policeman. ~ Sources: Edwards, 14 (1891), 152-6. [S] [SM]

(?) McGregor, Jane (fl. 1862), a perfumer of Port-Glasgow, published Redeeming Love, and Other Poems (Edinburgh: D. R. Collie, 1862). The preface notes that her schooling was ‘very brief’, and that her ‘whole life since’ has been ‘one unceasing round of care or toil’. ~ Sources: Reilly (2000), 291; Blair, PPP (2019); Mitchell, P231. [F] [S]

McGregor, John (1790?-1870), of Paisley, an embroiderer. ~ Sources: Brown (1889-90), I, 251-54. [S] [T]

M’Gregor, John (b. 1827), of Perth, a handloom weaver, the father of the poet James McGregor (qv). ~ Sources: Edwards, 14 (1891), 149-52. [S] [T]

McHutchinson, William (1814-79), of Airdrie, North Lanarkshire, a stone mason and monumental sculptor, ‘one of Airdrie’s best known bards of last century’ (Knox). He published Poems and Songs (Airdrie: Baird & Hamilton, Advertiser Office, 1868, enlarged edition, 1877). Blair (2019) discusses his ‘Lines on the Death of Archibald Wark, Calderbank, who Died 29th January, 1875, aged three years—deeply regretted’, from the West Lothian Courier, 3 April 1875, 3, as an example of a common type of elegy written for a member of the poet’s community, and noting that it was declaredly, ‘Written by request’. Blair notes that there are further such elegies in his collection, of a very specific type, including ‘Lines on the Death of Alexander Paterson’, and ‘Lines on the Death of Janet Anderson Lang, aged eleven months, who died 17 December 1857, on board the “Merchant Prince,” while going to Australia with her parents’. They suggest that McHutchinson was in demand for this kind of poem, ‘though it is only the newspaper note that shows us that these were most likely also commissioned’. ~ Sources: Knox (1930), 170-85; Blair (2019), 34; information from Kirstie Blair. [S]

MacIndoe, George, (1771-1848), of Paisley, a silk weaver, later a hotel keeper and publican in Glasgow. He published Poems and Songs, Chiefly in the Scottish Dialect (1805), and The Wandering Muse, A Miscellany of Original Poetry (Paisley, 1813). ~ Sources: Brown (1889-90), I, 69-71; Leonard (1990), 55-6. [S] [T]
McIndoe, James (d. 1837), ‘Jamie Blue’, ‘Blue Thumbs’, ‘The ‘Shaw Poet’, of Pollokshaws, Glasgow, a soldier, street singer and vendor of chapbooks, listed among the ‘Old Glasgow Characters’ in M’Dowell. He served as a soldier with the 71st regiment of the Glasgow Highland Light Infantry. After being discharged from the army he began street vending, selling goods including chapbooks, hardware, domestic goods, and indigo-colored buttons, which inspired his ‘Blue Thumbs’ nickname. At election times he wrote poetical effusions and was known as the ‘Shaw Poet.’ McIndoe was a rival of William Cameron (‘Hawkie’, qv), who he considered to have ‘stolen his position as Glasgow’s unofficial head speech crier’ (Terry). He ended his life in the Govan Poorhouse. I have not been able to trace publications, but there is in the Glasgow University Broadside Ballads collection an ‘Elegy on Jamie Blue, alias Blue Thumbs, a once well-known character in Glasgow’, by R. Husband, written in the ‘Standard Habbie’ metre: ‘Alas! alas! what will we do, / We’ll a’ grow dull and heartless now, / The Glasgow [?mobs] may sairly rue, / And greet and grane, / Their orator, auld Jamie Blue, / Is dead and gane.’ ~ Sources: M’Dowell (1899), 106; Stephen Terry, The Glasgow Almanac: An A-Z of the City and its People (Glasgow: Neil Wilson Publishing, 2011), 91-2; Glasgow University Special Collections online catalogue. [S]

M’Intosh, David (b. 1846), of Hillside, Montrose, Angus, a mechanic who emigrated to America. He published in People’s Journal. ~ Sources: Edwards, 2 (1881), 329-31. [AM] [S]

M’Intosh, John (1848-86), of Grantown, in the Spey valley, Moray, the son of a tailor. The family moved to Aberdeen, where he briefly attended school before being put to work as a tailor with his father, at the age of twelve. After quarrelling with his step-mother, he left to find another master, but was laid off when he developed the skin infection erysipelas, causing him great hardship. He would not apologise and return home. Instead he went on the tramp, working in Montrose, Dundee, Greenock and Lockerbie, then crossing into England where he travelled about, plying his trade. He was already writing poetry at this time, and some of his early verses appeared in the English newspapers. In Spring 1872 he returned to Scotland, painfully walking every step, through Old and New Cumnock, moving west until he had to stop at Catrine where he was ‘knocked up a week with fatigue and swollen feet’ (Edwards). M’Intosh stayed at Ayr, where he married, and subsequently worked in Glasgow before settling in Kilmarnock, Ayrshire. Edwards
reports that he had ‘frequently written’ columns for the Glasgow Weekly Mail ‘where his poems have been much admired’, and he also contributed to the Kilmarnock Standard. He won prizes for ‘several ballads’ and first prize in the People’s Journal for the best poem, 1892, ‘against over 160 competitors’. Edwards describes him as ‘successful in what is most difficult—in the ballad measure’ and prints five of his poems, all in Scots (though the second draws on English regional culture), ‘Oor Ain Land’, ‘Fair Helen’s Weird—A Westmorland Ballad’, ‘A Retrospect’, ‘Oh Mither Lat Me Rise the Nicht’ and ‘An Address to a Flea’, written in the ‘Standard Habbie’ measure favoured by Robert Burns (qv). ~ **Sources:** Edwards, 5 (1883), 203-11. [S] [T]

(?) M’Intosh, William Stevenson (b. 1838), of Edinburgh, an apprentice jeweller. ~ **Sources:** Edwards, 9 (1886), 69-72. [S]

McIntyre, Duncan Ban (1724-1812), Gaelic Donnchadh Ban Mac an t-Saoir, known by pen-name, Donnchadh Ban nan Oran (‘Fair-haired Duncan of the Songs’), of Glen Orchy, Argyll and Bute, a Gaelic poet, a forester and a soldier for the Earl of Breadalbane, a key figure in the Gaelic tradition, especially celebrated for his poem Moladh Beinn Dóbhrain (Praise of Ben Dorian). His verses were first published in Edinburgh in 1768. There are a good number of later editions in Gaelic and English or as dual texts, and also modern recordings of his songs. ~ **Sources:** Wilson (1876), I, 227-32; Douglas Mack, ‘James Hogg, John Clare, and Duncan Ban Macintyre: Three British “Peasant Poets”?’, JCSJ, 22 (2003), 17-31; Alan Riach, ‘The Politics of nature in “Praise of Ben Dorian”’, in Environmental and Ecological Readings: Nature, Human and Posthuman Dimensions in Scottish Literature and the Arts, ed. P. Laplace (Franche-Comté: Presses universitaires de Franche-Comté, 2015), 39-50; ODNB. [C18] [S]

McIntyre, John (1811-72), of Paisley, warper. He published Favourite Songs (1850), and The Emigrants Hope: A Collection of Articles in Prose and Verse, Together with a Number of Original Pieces contributed by Literary and Poetical Acquaintances—Men of Ability and Talent—whose names have been before the public these many years (1854). ~ **Sources:** Brown (1889-90), I, 449-51. [S] [T]

MacKarsie, William (b. 1821), of Falkland, Fife, a molecatcher from the age of twelve, and a farmer. He published Hamely Rhymes on Hamely Subjects (Cupar-Fife, 1886). ~ **Sources:** Edwards, 14 (1891), 253-8. [S]
Mackay, Alexander (fl. 1821), a butler at Moyhall, Moy, Tomatin, Inverness. He published *Original Songs and Poems, English and Gaelic* (Inverness: Printed at the Journal Office, 1821), dedicated to Gorge, Marquis of Huntly. A native Gaelic speaker, Mackay apologises for any flaws in the English material (much of which is in fact in Scots) in his preface. ~ **Sources:** text via Google Books; Johnson (1992), item 572. [S]

McKay, Archibald (1801-83), of Kilmarnock, Ayrshire, a Scottish poet and topographer, apprenticed to a weaver, but moved on to become a bookbinder, and to operate a circulating library in King Street, Kilmarnock. He published a satirical poem, *Drouthy Tam* (1828), *Poems on Various Subjects, with a number of songs* (Kilmarnock: J. Paterson, 1830), *Recreations of Leisure Hours* (1832, 1844), and *Ingleside Lilt*, *and other poems*, new edition enlarged (Kilmarnock: Archibald McKay, 1868). He composed the popular poems ‘My First Bawbee’, and ‘My Ain Couthie Wife’. Mackay also published a *History of Kilmarnock* (Kilmarnock: Matthew Wilson, 1848; 4th edition 1880). ~ **Sources:** Rogers (1857), 5, 85; Edwards, 2 (1881), 375 and 9, xvi; Murdoch (1883), 29-33; *ODNB*. [S] [T]

Mackay, James (b. 1838), of Leyton, Kincardineshire, a miller, published in the local newspapers. ~ **Sources:** Edwards, 1 (1880), 334. [S]

Mackay, Robert (1714-78), known as ‘Robb Donn’ (‘Brown-haired Robb’), of Aultnacaillich, Strathmore, Sutherland, an unlettered drover, a Gaelic bard, and an oral poet and folklorist, regarded by some as being as significant to Scottish Gaelic traditions as Robert Burns (qv) was to lowland culture. His poems include ‘Ceòd fhir Bhiochuis don fhairth’ (‘Bighouse’s Farewell to the Deer-Forest’), and an ode to Death, ‘S tric thu, Bhàis, cur an cèill dhùinn.’ ~ **Sources:** Wilson (1876), I, 180-3; Ian Grimble, *The World of Robb Donn* (Edinburgh: The Saltire Society, 1979, revised 1999); *ODNB*; Wikipedia and other online sources. [C18] [S]

M’Kay, Thomas (b. 1857), of Paisley, the son of a letterpress printer, a packing-box maker, who consecutively lost sight in both eyes through accidents, and later ran a shop. Several poems are included in *Brown*. ~ **Sources:** Brown (1889-90), II, 469-74. [S]
McKay, William (1824-76), of Airdrie, North Lanarkshire, a baker, who published in the Airdrie Advertiser, and lived in later years in the New Monkland Poorhouse, where he continued to write and where he died, in poverty. He is memorialised in Frank Henrietta’s (qv) ‘The Death of Hapless Willie McKay’. ~ Sources: Knox (1930), 186-92. [S]

Mackean, D. (fl. 1865), of Glasgow?, a working man who describes himself as a ‘sturdy son of toil’, published The Rustic Abroad (Glasgow: Archibald Sinclair, 1865), a ‘narrative poem about contemporary poetry and affairs, interesting from this perspective’ (Blair). This is not listed on WorldCat, JISC or the LoC catalogue, so the Mitchell copy may even be a lone survivor. ~ Sources: Blair, PPP (2019); Mitchell, P231. [S]

M’Kean, Hugh (b. 1869), of Boquhan, Killearn, Stirlingshire, a baker’s son. worked as a joiner. He published poems in the newspapers. ~ Sources: Edwards, 14 (1891), 324-6. [S]

Mackellar, Mary (1834-90), Mairi nic Ceallair, née Cameron, of Fort William, Lochaber, the daughter of a baker, left school at fifteen and worked as a farm worker. Her father died early, and she for a time took over his business. She married a shipmaster, with whom she sailed for some years. She published Poems and Songs in Gaelic and English (Edinburgh, 1880). Mackellar wrote poems in both English and Gaelic, the English ones celebrating the Highlands and mourning the deaths of children. A couple of the semi-humorous poems are in Scots. Her poem ‘The Peasant Girl’s Soliloquy’, submitted to a People’s Journal competition, was included in Poems by the People (Dundee, 1869). ~ Mackellar also produced The Tourist’s Hand-Book of Gaelic and English Phrases for the Highlands, and is regarded as having been an important campaigner for the Gaelic language and culture, as well as a translator from Gaelic into English. ~ Sources: Sutton (1995), 614 (letters); Boos (2008), 23; Wikipedia and general sources; information from Florence Boos. [F] [S]

(?) Macken, John (1783-1823), ‘Ismael Fitzadam’, of Brookeborough, County Fermanagh, Ulster, the son of Richard Macken, who used the pen-name ‘Ismael Fitzadam’ in his books of poems and elsewhere, and in his second volume, called himself ‘Ismael Fitzadam, Formerly Able Seaman on Board the _______ Frigate’. O’Donoghue notes that ‘some doubt exists as to his ever having been an able seaman...for according to his autobiographical letter to A. A. Watts, given in [the]
latter’s *Poetical Album* (1828-29), and [in] certain poems of his, it would appear he was never in the navy’. ‘Nor’, he continues, ‘was he so unsuccessful as some accounts imply, as the same letter and Watts’ inquiries show’. Macken published three volumes, *Minstrel Stolen Moments, or Shreds of Fancy* (Dublin, 1814), *The Harp of the Desert, containing the Battle of Algiers and other poems* (London, 1818), and *Lays on Land* (London, 1821). The second of these is dedicated to Lord Exmouth, commander at the battle of Algiers, and ‘the officers who acted under his command’, but Exmouth apparently did not rise to this bait. Macken wrote for various annuals and other periodicals including the London *Literary Gazette*. The genealogist Henry Nugent Bell, a good friend of his, had introduced him to William Jerdan, the editor of the *Gazette*, who took a deep interest in the poet. However Macken left London ‘a disappointed man’, and went on to become the editor of, and frequent contributor to, *The Erne Packet or Enniskillen Chronicle*. He died on 7 June 1823, aged 39, and there is a memorial to him in Aughaveagh Parish Church, where he was buried. The poet Letitia Elizabeth Landon (‘LEL’) wrote some lines on his death. ~ Sources: *Literary Gazette* (1823); *The Autobiography of William Jerdan* (London, 1853), III, 39-46, and 313-19; O’Donoghue (1912), 283. [I]

McKenzie, Andrew (1780-1839), ‘Gaelus’, of Dunover, County Down, a farmer’s son of Scots extraction, worked as a linen weaver, and composed at the loom, enduring eviction and great hardship in his life. He became a tract-seller in Belfast, and published *Poems and Songs on Different Subjects* (Belfast: printed by Alexander McKay, News-Letter Office, 1810), which had 2,000 subscribers (and is now online through the Ulster Poetry Project), and *The Masonic Chaplet* (1832). McKenzie also corresponded with Robert Anderson (qv). Chrsitopher Edwards lists a copy of *Poems and Songs* which has an additional leaf with subscribers in Jamaica separate from the substantial main subscription list, and a sonnet Addressed to the firends of Genius in Jamaica’, apparently lackong in other copies. ~ Sources: *Anderson’s Cumberland Ballads and Songs. Centenary Edition*, ed. T. Ellwood (Ulverston: W. Holmes, 1904); Hewitt (1974); *ODNB*; Christopher Edwards, list 65, item 162[I] [S] [T]

(? ) M’Kenzie, George (b. 1827), of Paisley, a ‘carver, gilder, picture frame-maker’. ~ Sources: *Brown* (1889-90), II, 548-52. [S]

M’Kenzie, Hugh (b. 1828), of Kilmarnock, Ayrshire, a shoemaker, published *Lyrical Lays* (Kilmarnock: John Guthrie, 1866). He composed a Burns Centenary Prize Song...
in 1859. He also ‘wrote lines on the proposed Kilmarnock Burn Statue, and a song on the laying of the foundation stone of the Kilmarnock Burns Monument’ (1878; Robert Burns, qv). ~ Sources: Edwards, 8 (1885), 176-82; WorldCat (NLS). [S] [SM]

(?) McKenzie, J. R. (fl. 1850), possibly an Irish exile, contributed four poems to the Northern Star: ‘Lines on perceiving an advertisement in one of the Daily Papers, of a lady advertising for a domestic servant, concluding with the words, “No Irish Need Apply”’ (‘What mean those proud and haughty terms’), 19 January 1850; ‘A Tribute of Respect to the “National Association of United Trades”’ (‘Ye poor to each as brothers be’), 23 February 1850; ‘We May Yet See Happier Days’, 20 April 1850, and ‘The Heart’s the Approving Place’ (‘Let others boast of worldly fame’), with the epigraph, ‘The leathern cap may cover worth / As well as princely plume’, 25 May 1850. ~ Sources: Sanders (2009), 279-80. [CH]

Mackenzie, Peter (b. 1811) of Forres, Moray, a soldier’s son, a gardener, a ‘butman’ to the ‘Duff Rifles’ at Lhanbrid, and an amateur astrologer. He published A Short Account of Some Strange Adventures and Mishaps in the Strange Life of a Strange Man (Elgin: for the author, 1869), which ‘often reverts to the 3rd person and includes many examples of the author’s versifying’. ~ Sources: Burnett et al (1984), no. 474. [S]


Mackie, David Bruce (b. 1861), of Dundee, an orphan, left school at fourteen to be a clerk. He published poems in the newspapers and periodicals. ~ Sources: Edwards, 7 (1884), 192-5. [S]

McKinley, John (fl. 1819-21), of Dunseverick, County Antrim, a weaver who was ‘only six months at school’. He published Poetic Sketches Descriptive of the Giant’s Causeway, and the Surrounding Scenery; with some detached pieces (Belfast: Joseph Smyth, 1819, now online through the Ulster Poetry Project; second edition 1821). ~ Sources: Hewitt (1974). [I] [T]

(?) Mackintosh, Margaret (fl. 1836), a Scottish poet. Evidence regarding her background comes from her volume itself: the preface speaks of her limited education, and in a poetic epistle to a friend she notes that both of them are poor.
Her poems are skilful and varied, with a mildly anti-pedantic cast. She published *The Cottager’s Daughter; A tale founded on facts betwixt 1635 and 1688. To Which Are Added Miscellaneous and Religious Pieces; and Also a Few Songs. Both in English and in Scotch Poetry* (Edinburgh: printed by H. & J. Pillans, 1836). ~ **Sources:** WorldCat (BL and several American libraries); information from Florence Boos. [F] [S]

McKowen, James (1814-89), born at Lamberg, near Lisburn, on the County Antrim border to County Down, a weaver bard, and a bleachworks finisher. His poems appeared in *The Harp of Erin* (1867, second edition 1869) and the *Household Library of Ireland’s Poets* (1889, with his named misspelled as ‘McKeown’). A number of his poems appeared in the English Chartist periodical, the *Northern Star*, as follows: ‘Birds’ (‘answer to Eliza Cook’s poem on birds’) 2 December 1843; ‘Lines to a Snowdrop’, 20 January 1844; ‘Song’ (‘Sing, sing, “banish dull care”’), 6 April 1844; ‘The Old Irish Jig’, 22 June 1844; ‘The Hawthorn Tree’, 31 August 1844; ‘That Hour That I Love Best’, 12 October 1844; ‘A Christmas Song’, 28 December 1844; ‘Fanny Williamson’, 19 April 1845; ‘An Invitation’, 12 July 1845, and ‘Stanzas’, 16 August 1845. ~ **Sources:** *Northern Star*, as cited; Hewitt (1974); Sanders (2009), 251-9; **ODNB**.

McLachlan, Alexander (1818-96), of Johnstone, Renfrewshire, ‘The Burns of Canada’, an apprentice tailor, who worked in a cotton factory, and emigrated to Canada, where he farmed, and became known as ‘The Burns of Canada’ (Robert Burns, qv), feeding a huge appetite for Scottish poetry in the new country especially among first and second generation immigrants from Scotland. ~ He published *Poems, Chiefly in the Scottish Dialect* (1855), *Lyrics* (1858), *The Emigrant* (1861), *Balmoral: Lays of the Highlands and Other Poems* (Edinburgh: Blackie, c. 1871), and posthumously, *The Poetical Works of Alexander McLachlan* (Toronto, 1900). ~ **Sources:** Wilson (1876), II, 403-6; Edwards, 2 (1881), 258-65; Lighthall (1889), 115, 168, 456; Ross (1889), 152-60; Leonard (1990), 236-8; Grian Books web page, visited 5 July 2014. [CA] [S] [T]

MacLachlan, Alexander (b. 1856), of Greenock, Renfrewshire, the son of Kenneth McLachlan (qv), left school at eleven, working briefly in an office in Greenock before learning to be a draper. He had ‘always entertained a warm affection for poesy’, and wrote ‘numerous thoughtful descriptive prose sketches’ and ‘pleasing verses’ (Edwards), presumably published in local newspapers, though there is no indication given of where. Edwards prints four poems in English and Scots, ‘The
McLachlan, Kenneth (1815-85), of Greenock, Renfrewshire, the father of Alexander McLachlan (qv), and the son of a soldier and shoemaker. He worked as a calico block-printer, and as a policeman. McLachlan went deaf, and he later ran a drapery business. He published *The Progress of the Sciences: A Poem* (Glasgow and Greenock, 1860), *Scenes of the City by Night: A Poem in Six Cantos* (Glasgow, Edinburgh and London, 1863), *Hope’s Happy Home, and Other Poems* (1869), and * Beauties of Scotland, and Other Pieces, with Historical Notes* (London: Simpkin, Marshall, 1872). ~ Sources: Edwards, 5 (1883), 40-4. [S] [T]

(?) MacLagan, Alexander (1811-79), of Perth, a farmer’s son, worked as a plumber, and settled in Edinburgh. He published his first volume of poems in 1841 and went on to publish seven volumes, increasingly turning to patriotic and military themes: he is described on the title page of his 1863 volume as ‘Ensign Second City E.V.R’ (Edinburgh Volunteer Regiment?), and is ‘Dedicated, with permission, to Field Marshal Lord Clyde’, who had (he writes in the preface) ‘eulogized my Crimean War Songs’. In 1856 he received a Civil List pension. ~ MacLagan’s songs were well-known, and several settings of them were separately published (three are listed below). They include ‘A Cronie o’ Mine’, ‘Hurrah for the Thistle’, ‘My Auld Grannie’s Leather Pouch’ and ‘Tibbie and the Laird’. He contributed to the *Edinburgh Literary Journal*, and published *Poems and Songs, Scotch and English* (Edinburgh: Tait, 1841), *The Recruiting Call. Arm, brothers, Arm! Song with Chorus*, written by MacLagan and Composed by Maurice Cobham (1850?), *Ragged School Rhymes* (Edinburgh and London, 1851, 1871), *Sketches from Nature, and Other Poems* (Edinburgh, 1851), *Ragged and Industrial School Rhymes, with illustrations on wood by eminent artists* (Edinburgh, 1854), *Volunteer Songs* (Edinburgh, 1863), *I ken a fair wee flower*, written by MacLagan and set by G. A. Macfarren (1858?) and again by J. Miles Bennet (1870?), *Balmoral: Lays of the Highlands, and other poems* (London, Glasgow and Edinburgh: Blackie, 1871), and *National Songs and Ballads* (Edinburgh, London and Dublin, 1878). His biography on the Electric Scotland web page states that he published a collection of his poems in 1844 but nothing of that date is listed on the main databases. ~ Sources: Wilson (1876), II, 341-7; Murdoch (1883), 147-50; Reilly (2000), 294; JISC; WorldCat; Electric Scotland and other online sources. [S]
McLardy, or McLardie, James (b. 1824), of Glasgow, learned to be shoemaker like his father, and was involved in founding boot and shoe factories. He later emigrated to the US. His individual works were never collected or published separately but some appeared in the *Paisley Literary Miscellany*. There is an ‘Epistle to Mr. James McLardie, Glasgow, A Brother Bard’ in John Fraser’s (qv) volume, *Poetic Rhymes, or Leisure Lays* (1852), following which is printed a piece with the heading ‘Answer to the Foregoing, by Mr. J. McLardie, Glasgow’, and entitled ‘An Epistle to Mr. John Fraser, Poet’. ~ **Sources:** Brown (1889-90), II, 189-92; Fraser as cited. [S] [SM]

M’Laren, John Wilson (b. 1861), ‘The Laddie Bard’, of Grassmarket, Edinburgh, a seaman’s son and an orphan, worked as a messenger, a bootmaker, and a newsagent, compositor. He published *Rhymes frae the chimla-lug* (Edinburgh, 1881), and *Scots poems and ballants* (Edinburgh, 1892). ~ **Sources:** Edwards, 2 (1881), 346-9; Reilly (1994), 308. [S] [SM]

McLaren, William (1772-1832), of Paisley, a poet and weaver, acquainted with Robert Tannahill (qv), whom he helped publish. McLaren published an ‘Address delivered at the celebration of the birth of Burns, at the first general meeting of the Paisley Burns Anniversary Society’ [Robert Burns, qv] (1815), and the volumes *Emma, or the Cruel Father: A Poetical Tale, with other Poems and Songs* (1817), and *Isabella, or the Robbers: a Poetical Tale of the Olden Times, and other Poems* (1827, 1830), as well as many periodical publications. ~ **Sources:** Brown (1889-90), I, 78-83; Sutton (1995), 618 (letter); Johnson 46 (2003), no. 309; Blair, PPP (2019); Mitchell, P231. [S] [T]

McLauchlan, Thomas (b. 1858), of Glasgow, a brushmaker who wrote humorous sketches. ~ **Sources:** Edwards, 1 (1880), 156. [S]

McLaughlin, Edward A. (1798-1861), of North Stamford, Connecticut, of Irish parentage, worked variously as a printer and a sailor. He published *The Laws of the Deep, a poem* (Cincinnati, 1841). He died in New York. ~ **Sources:** O’Donoghue (1912), 286. [AM] [I]

M’Lay, John (b. 1799), of Airdrie, North Lanarkshire, a collier. ~ **Sources:** Edwards, 12 (1889), 388-92. [S] [M]

M’Lean, Andrew (b. 1848), or Mclean, of Renton, Dunbartonshire, an apprentice joiner, worked his passage across the Atlantic, joined the US Navy, and served in
the American Civil War. He went on to become the Managing Editor of the *Brooklyn Daily Eagle*, and an ‘eminent Brooklyn journalist’ (Ross). His poems are selected in Edwards and Ross. ~ **Sources:** Edwards, 6 (1883), 135-9; Ross (1889), 84-9. [AM] [S]

Maclean, Hugh Archibald (*fl.* before 1887), an engineer, and a postal worker. ~ **Sources:** Edwards, 10 (1887), 84-7. [S]

McLennan, Anne (1840-83), of Resolis, Ross & Cromarty, worked as a domestic servant and later as a Bible-woman. She published *Poems, Sacred and Secular* (Edinburgh: Printed for private circulation, 1884), a short paperbound leaflet of hymns and religious verses. ~ **Sources:** Reilly (1994), 308; information from Florence Boos. [F] [S]

M’Leod, Ewen (b. 1809), of Colbost, Durinish, Isle of Skye, a Gaelic songwriter and a Scots and English poet. A small farmer’s son, he was apprenticed as a shoemaker but abandoned this after three years and went to work for a publishing house, Virtue & Company of London, becoming one of their principal agents, travelling in England and Scotland. Edwards describes M’Leod as ‘an enthusiastic upholder of his native tongue’ (Gaelic), ‘holding the Celtic language to be the most poetical in existence’, adding that ‘he has contributed numerous Highland love stories and racy sketches to magazines and newspapers’. (No further details of these publications are given.) He retired to Newcastle upon Tyne in about 1888. Edwards selects one English, two Scots and one Gaelic poem to re-print: ‘Lines to Thought’, ‘My Highland Lad’, ‘Moladh Air Oigh Ghealaich Air Fonn’, subtitled ‘Duncan MacIntyre’s “A Mhairi Ban Og”’ (Duncan Ban McIntyre, qv), and ‘The Young Wife to her Drunken Husband’. ~ **Sources:** Edwards, 15 (1893), 133-6. [S] [SM]

Macleod, Robert (1876-1958), of Cowdenbeath, West Fife, a miner, entertainer, poet and singer. Born at Musselburgh into a family of five who moved to Cowdenbeath when he was ten, MacLeod spent the rest of his life there. He is described as ‘well educated’, as he certainly was for a boy who was destined for the mines, at a time when the usual school-leaving age was twelve. As his modern editor notes, his range of knowledge was impressive: ‘His writing shows a high standard of literacy, and his poems and songs reflect a wide knowledge of literature, world history and current affairs’ (Bennett, 2015, 9). He was an intense and wide-ranging reader, then, whatever the school may have offered. Books were not inaccessible, however, for as
Bennett also notes, ‘in the mid-1800s, Kirkcaldy had five libraries, including a Mechanics’ Library, which was one of the first in Britain’. It is not recorded when exactly MacLeod began work as a miner. Until he was 25 he lived at home, helping support his widowed mother. He then married Janet Crawford, ‘a local pithead lass’, in 1901. They would raise a family of eight (five sons and three daughters). MacLeod was still working as a miner in 1911 (Bennett includes full 1911 census details of his family), and it may have been around this time that he suffered a cripplingly severe injury, when a beam gave way in Kirkford Colliery, which kept him in hospital for nearly a year, after which he had to give up this relentlessly harsh and dangerous job. ~ Macleod was a good singer with a ‘fine tenor voice’, and had long aspired to becoming an entertainer, and now he would become one, busking, writing for music hall performance, and singing in the pubs and clubs. ~ Macleod’s poems and songs were generally published piecemeal, and gathered posthumously by a local figure, Arthur Nevay, a hairdresser, who encouraged Macleod’s grand-daughter June to dig out material from his papers. As Bennett notes, several of these writings were ‘printed by a Cowdenbeath printer’, some were in Robert’s handwriting, a few were carbon copies of typed pages and others were ‘spirit copied’ (a sort of duplication process invented in 1923 and widely used in the mid-twentieth century). Interestingly, the grand-daughter remembered that ‘Everything he had seemed to be on this brownish paper or bright blue-green paper’. (One wonders if perhaps, like an earlier labouring-class poet, John Clare (qv), he saved brown tea-wrapping paper and blue sugar-wrapping paper that would otherwise be discarded to write on?) There were ‘little booklets’, too. June transcribed all she could, and Nevay drew this material together. The result was a book, finally printed in 2015, edited with an introduction by the folklorist Margaret Bennett, who has been a significant champion of Macleod and of Nevay’s heroic recovery work (Nevay himself died on 14 February 2019, aged 98). ~ This edition is a treasure house of material, reproducing many images of printed pages, both broadsides and newspaper cuttings, and in doing so, giving the clearest sense of these forms of popular publication. The material is often occasional, celebratory, memorial, topical in various ways. One gets the strongest sense of a poet and song-writer working in and with the community, and Macleod’s role as a spokesman for it in many ways, although of course the verses are his own in style and construction. The poetry is presented here with a thematic organisation that reflects its range and richness, with sections on ‘Pits and Politics’, ‘Community and Family’, ‘War’ (MacLeod lived through the horrors of two world wars, and often wrote for the soldiers, or about war), ‘National and International Events’, ‘Love and
Affection’, ‘Football’, Scotland’, and ‘Philosophy and Nature’. The songs then have very similar parallel sections. There is a further section of ‘Sketches, Monologues and Patter’, which includes scripts and a one act play, and an Appendix offers page images of some of Macleod’s letters. There are extracts from interviews with those who knew Macleod in the Introduction. It is a rich feast, and a fine piece of recovery by those who have most valued Macleod and his work. ~ An unpublished manuscript poem by Macleod, ‘The Motorman’ (‘Dae ye ken Bob Donaldson?’) was offered for sale on eBay in 2017, and there may be other uncollected pieces around.

~ Sources: Robert Macleod, Cowdenbeath Miner Poet, An Anthology by Arthur Nevay, introduced and edited by Margaret Bennett (Ochertyre: Grace Note Publications, 2015); ‘A Cut Above’ (interview with Arthur Nevay), Courier and Advertiser (Perth Edition), 17 December 2017, via pressreader.com; online and general sources. [S] [OP]

McLintock or M’Lintock, Agnes C. (d. 1878), of either Gourock or Greenock, Renfrewshire, an invalid who worked as a servant at Glasgow, lived in humble circumstances, and died of consumption, apparently a family ailment, aged just 22. Supported by her local church, she moved with a fellow servant to Old Kilpatrick, West Dunbartonshire, in the final years of her life, as a healthier environment than the city. After the other servant died in 1878, McLintock moved to nearby Bowling, where she then died soon after, ‘ministered by many kind friends’ (Edwards). ~ Before she died she was able to see into print a 56-page collection, The Broken Plough, and Other Poems (Glasgow and Edinburgh: Charles Glass and Co., 1877, two editions). Her poems are largely religious in character. Edwards prints one of them, ‘The Auld Kirk Knock’, written in Scots. ~ Sources: Macleod (1889), 264-65; Edwards, 13 (1890), 338-9; Reilly (2000), 295; Blair, PPP (2019); Mitchell, P229; NLS; information from Florence Boos. [F] [S]

McManus, Cornelius (b. 1863), of Brindle, Lancashire, a working man, the author of ‘John Barleycorn’s Diary’ and other poems and stories. McManus was a subscriber to Hull, listed as of Wigan. ~ Sources: Hull (1902), 424-9; Maidment (1987), 179-80.

McManus, Patrick (1863-88), ‘Slieve Donard’, of Kearney, near Portaferry, County Down, the son of a carpenter. who followed this trade himself. He published in The Nation, Weekly News, Belfast Examiner, and other journals, mainly in Ulster, with the pen-name of ‘Slieve Donard’ or sometimes ‘Sunbeam’. He emigrated to America in 1886 but died there the same August. O’Donoghue, who calls him ‘a clever young
poet...who died at an early age’, refers to an undated account of him by John McGrath in Young Ireland, and another by the same author in the Irish Monthly, March 1890. ~ Sources: O’Donoghue (1912), 289. [AM] [I]

MacMillan, Daniel (b. 1846), of Dalintobel, Campbeltown, Argyllshire, a herder, ironmonger, and manufacturer. ~ Sources: Murdoch (1883), 282-5; Edwards, 14 (1891), 300-5. [S]

(?) MacMillan, Mrs, first name unknown (fl. before 1890), of Elderslie, Renfrewshire, the wife of a farm servant, David MacMillan. She is mentioned in Brown’s Paisley Poets, and one poem by her is printed there, ‘Dialogue: Father and Son’, in which the son begs to go off to Paisley Fair, while his fiercely Presbyterian father tells him instead to remember his own mortality. She was the mother of Eliza A. Leslie (qv) and the grandmother of William Leslie (qv). ~ Sources: Brown (1889-90), II, 498-501; information from Florence Boos. [F] [S]

MacMorine or McMorine, Mary (fl. 1799), a Scottish poet, describes herself on the title page of her collection as ‘A Servant-Maid’. She may possibly have worked at the Dumfries Infirmary. (Her poem on it is discussed below.) MacMorine published Poems, Chiefly on Religious Subjects. In Two Parts (Edinburgh: Printed for the author by J. Pilkans & Sons, 1799). The larger (224 pages) first part of the book is described as ‘Religious’, the second (75 pages), ‘Miscellaneous’. In her preface she says that she has no grand ideas to rise above her station, but publishes her poetry, the ‘effusions of the unlettered muse’, to do some good. Her life experiences, including the loss of her children, is interlaced with the scriptural material, as though to draw comfort from it. ‘On The Dumfries Infirmary’ (296-7) contrasts the treatment of the poor with the upper classes, conveying its injustices through emotional language. The speaker takes her friend from the infirmary to ‘mark the river how it glides’. They see a ‘stately mansion’ that is ‘Raised on yon rising ground / Where sickness finds relief’. The illnesses cured are ‘gout’ and ‘stones’. She contrasts the care offered by the infirmary with ‘the dark abodes of woe, / Where naught but wild despair is heard, / Eyes rolling to and fro’. Describing a hellish asylum, she writes: ‘Here poor Maria shed her tears, /And Annie wept in vain! / Here blooming Marg’ret hapless sigh’d,/ And clink’d her heavy chain!’ She expects criticism, and ends the poem by asking her Muse reflexively: ‘How will the haughty critic sneer /And scorn thy homely phrase? / How durst thou grate the poet’s ear/ With rude unpleasant lays?’ Many of the Part 1 poems are biblical imitations or paraphrases,
and there are also a number of poems suggesting her own susceptibility to illness and depression, such as ‘On Deep Dejection’ (in Part 1), and ‘On Submission to an Affliction’ (in Part 2). ~ Sources: text cited, via Google Books; Dawn Whatman, ‘Recovering British Labouring-class Women Poets, 1780-1837’, unpublished PhD dissertation, Nottingham Trent University, 2018; Blair, PPP (2019); Mitchell, P235. [C18] [F] [S] [—Dawn Whatman]

McMullan, William John (1813-63), of Belfast, educated as a free pupil at Brown Street School, and Academical Institution, Belfast. He ran away to sea, and sailed on a coasting vessel for nine months, then learned the printer’s trade, often thereafter composing his own verses directly into type. McMullan wrote street ballads and contributed to various journals, including the Ulster Magazine (from 1860), as ‘Paddy Soot the Piper’, and ‘Hector Oge’, and was a popular as a poet in the province. He published The Brigand, Death of Gerstein, Songs of the Captives, and other poems (Belfast, 1830), and The Heir of Avonmore (Belfast, 1861. The latter volume is dedicated to Sir Wm. F. McNaghten, a benefactor of the poet, and the title poem concerns the Yelverton case, the famous Irish marital dispute that would lead to the Marriage Causes and Marriage Law Amendment Act, 1870, allowing marriage across the religious divide. McMullan had died seven years before this, on 16 February, 1863. He was buried in Shankhill churchyard, Belfast. ~ Sources: O’Donoghue (1912), 289; general online sources. [I]

M’Murdo, George (b. 1843), of Muirkirk, Ayrshire, the son of a miner, and after a ‘rudimentary education at the Ironworks School’ (Reilly), he himself became a coalminer at the age of twelve, toiling ‘Nine hours a-day, six days a-week, / Honking coals ‘mong stoure and reek: / Scores o’ fathoms ‘neath the daisy, / In darkness dool, and air that’s hazy’, to feed his family (quoted by Edwards). M’Murdo writes in ‘the pure lowland tongue of our classic writers’ as Edwards puts it, distinguishing this from what he sees as a more degraded, or compromised version of Scots used by some poets. M’Murdo published a volume, Poems and Miscellaneous Pieces (Ardrossan: Arthur Guthrie, 1882), 119 pp. Apart from the lines quoted, Edwards selects three of his poems to print, ‘Blawearie I’m Wae’, ‘The Muirs o’ Kyle’, and ‘My Muirlan’ Hame’. ~ Sources: Edwards, 5 (1883), 220-4; Reilly (1994), 309. [M] [S]

(?) Macnamara, Francis (1811-61), ‘Frank the Poet’, of Cashel, County Tipperary, an Irish and later an Australian poet. Convicted of stealing a plaid at Kilkenny in 1832,
his first offence, he was transported to Botany Bay. In Australia, he endured hardship and many floggings, and was eventually sent to work as a shepherd and then as a miner in 1938. Absconding from this work, he was sent to the hellish Secondary Punishment Station at Port Arthur. He was released in 1857 and returned from what was now called Tasmania to New South Wales. ~ Macnamana only published one work in his lifetime, ‘A Dialogue between Two Hibernians in Botany Bay’, Sidney Gazette, 8 February 1840. Mark Gregory explains how his other verses have been recovered: ‘Most of his work has been collected from oral sources either from prisoners who remembered his compositions, or much later field recordings of ballads by Australian folklorists. His most famous work is A Convict’s Tour To Hell, an epic world-turned-upside-down poem’ (e-mail correspondence). ‘Frank the Poet’ now has his dedicated web page, and features on a considerable number of other pages. The Australian Society for the Study of Labour History held a bicentenary conference on McNamara in 2011, and Mark Gregory’s PhD dissertation discusses in detail the making of a ‘Frank the Poet’ radio documentary (Appendix A), among other things. ~ Sources: John Meredith and Rex Whalan, Frank the Poet (Melbourne: Red Rooster Press, 1979); Robert Hughes, The Fatal Shore (London: Pan Books, 1987); Mark Gregory, ‘Australian Working Songs and Poems: A Rebel Heritage’, PhD Dissertation, University of Wollongong, 2014; general online sources; information from Mark Gregory. [AU] [I]

McNaughton, Peter (1814-89), ‘Bail ‘An Eas’, of Middleton of Tulliepowrie, Strathtay, Perthshire, a farmboy from a large family, a ploughman, and a merchant. His father used to read to the children, and his mother sang Gaelic hymns. McNaughton went on to become a leading Gaelic scholar, translating much material from Gaelic to English, and also composed a metrical version of the poems of Ossian. ~ Sources: Edwards, 4 (1882), 265-74. [S]

M’Neil or McNeil, Duncan McFarlane (b. 1830), of Paisley, a weaver’s drawboy, and a baker. He published ‘When I was a Drawboy’ in his collection The Reformed Drunkard or the Adventure on the Muir with Other Poems and Songs (Paisley: John Reid, 1860, Glasgow, 1899), along with temperance and other verses. ~ Sources: Edwards, 6 (1883), 318-21; Brown (1889-90), II, 287-92; Leonard (1990), 219-23; Reilly (2000), 296; Blair, PPP (2019); Mitchell, P235. [S] [T]

M’Neill, Kate (b. 1858), of Houston, Renfrewshire, the daughter of a working man. When she was eight her family moved to Inverkip, and then Glasgow. She
attended school from the ages of six to fourteen, and nursed her mother, an invalid, for sixteen years until the latter’s death. Her verses, which include ‘Mary at Jesus’ Feet’, ‘Mother’s Death’, ‘Night’, and ‘Inverkip’, are sentimental and religious in character. ~ Sources: Edwards, 6 (1883), 228-32; information from Florence Boos. [F] [S]

M’Neill or McNeil, Peter (b. 1839), of Tranent, East Lothian, a coal miner from the age of nine, attended evening school for ‘several winters’, where a schoolmaster who had ‘seen better days’ nevertheless proved to be ‘an able teacher, full of lore’, and what is more, ‘had a valuable little library, containing all the old Scottish Poets, selections from which he took great delight in reading to his pupils’ (Edwards, quoting from an interview with the poet). At the age of twenty M’Neill was appointed rural post messenger between Tranent and Gladsmuir, ‘at a salary of eleven shillings per week’, and by saving money was able to go into business as a bookseller, stationer and newsagent, with one of his sisters helping him in the shop while he went about his postal duties, Eventually he worked full-time at the shop, and had done so for twenty years by 1893 when he was interviewed by Edwards. ~

M’Neill wrote poems from the age of sixteen, selling hand-written copies of his early work on the subject of ‘two village characters’ through a local bookseller. He published a slim volume, Youthful Musings (1863), and then further collections, Poems and Songs (Tranent: P. McNeill, 1864), Archie Tamson, the Parish Beadle (1867), a prose work, Adventures of Geordie Borthwick, a Strolling Player (1869), Sandy Glen and Other Sketches (1871), and The Battle of Preston; Gaffer Gray: or, Knox and his Times, and Other Poems and Songs (Tranent and Edinburgh, ?1878, 1882). This last volume was effectively a complete edition of his poems. Edwards reports M’Neill in 1893 as being ‘engaged on a work on the annals of the parish of Tranent, treating of its old castles, and containing much traditional lore, and historical information of deep interest’. The superannuated schoolmaster clearly mentored his pupil well. Edwards prints five of his poems, ‘The Harper’, ‘Wee Willie’, ‘Auld Grannie’, ‘My Ain True Lover, Johnnie’ and ‘Bonny Bus’ o’ Brier’. ~ Sources: Edwards, 5 (1883), 292-7; Reilly (2000), 296; Blair, PPP (2019); Mitchell, P233. [M] [S]

M’Nicol, Duncan (b. 1851, d. after 1904), of Luss, Dunbartonshire, a teacher, gardener, and handyman, settled on Rothesay as a cabman. He published Glen Fruin, and Other Poems (Rothesay, 1885), Bute, and Other Poems (Glasgow, 1897), and Sprigs of Heather, New and Enlarged Edition, With Illustrations by J. Muir
M’Owen or McKowen, James (fl. 1844), of Sheffield, a Chartist poet, published four poems in *The Northern Star*. They include ‘Father! Who Are the Chartists?’, 10 February 1844, the best known of them, included in Kovalev, 115, and Scheckner, 292-3, and very probably ‘Wild Flowers of Summer’, 18 July 1846, signed ‘J. McK.’ I have not yet identified the other two. ~ *Sources*: *Northern Star*, as cited; Kovalev (1956), 115; Scheckner (1989), 292, 341; Schwab (1993), 208; Price, *Rebels* (2008), 46; Sanders (2009), 78, 252; not on *ODNB*. [CH]

(?) M’Phail, Duncan (b. 1844), of Paisley, a handloom weaver’s son, who worked as a draper, and as a counting-house manager. Some of his poems are included in Brown. ~ *Sources*: Brown (1889-90), II, 395-401. [S] [T]

MacPhail, Marion (b. 1817), of Dundonald, western Ayrshire, became blind and deaf from disease at the age of thirteen, moved to Glasgow, and was able to work as laundress, composing verses to entertain herself. She published *Religious Poems* (Glasgow, printed by Charles Murchland, of Irvine, 1882), with an introduction by Rev. Fergus Fergusson, D. D. Her poems include ‘Submission,’ ‘Jesus,’ and ‘The Bible’. ~ *Sources*: Edwards, 7 (1884), 86-9; information from Florence Boos. [F] [S]

Macpherson, Colin (b. 1826), of Keith, Banffshire, a herder, shoemaker, packman, and potato merchant. He published *The Farmer’s Friend: The Errors in the present method of rearing and breeding of cattle exposed, the causes of disease and plagues in cattle traced to the injurious system of gross stall feeding, and inadequate housing and breeding from too young and unmatured stock, spurious manures, their baneful effects on cattle, crops, and soil, &c* (Dundee, 1878). This is in fact a book of poems, but MacPherson also wrote prose articles on diseases of the potato, described by Reilly as ‘useful’. ~ *Sources*: Edwards, 3 (1881), 33-6; Reilly (2000), 297. [S] [SM]

Macpherson, Daniel (c. 1810-86), of Alvie, Badenoch, Invernessshire, worked as a servant, a police officer in Edinburgh, and a colliery engineer on Tyneside. ~ *Sources*: Edwards, 10 (1887), 26-331.

Macpherson, Mary (1821-98), ‘Mairi Nic a’ Phearsain’, ‘Mairi Mhor nan Oran’, ‘Big Mary of the Songs’, ‘The Skye Poetess’, was born in Skeabost, Isle of Skye, the
daughter of Ian Ban MacDonald (she would refer to herself as Mairi Nighean Iain Bhain, or Mary, daughter of fair-haired John). She moved to Inverness in 1848, where she married Isaac MacPherson, a shoemaker. He died after twenty-five years of marriage, leaving her with four surviving children. She worked as a nurse, first in the Glasgow Royal Infirmary, and later elsewhere, until in 1882 she returned to Skye as a crofter. She began to write poems in her native Gaelic in 1872, when seeing the injustices wreaked on the Highlanders in Inverness. She was fluent in reading English and Gaelic but unable to write. Lachland MacDonald of Skeabost gave her life tenancy of a cottage and paid for publication of her poems in a large volume (Inverness, c. 1893), containing 6,000 lines (she is said to have composed 12,000 lines in Gaelic in her lifetime), all taken down from her recitation by an amanuensis, John Whyte. Her poems include praises of Skye, elegies on departed country-persons, and a series of denunciations of the landowners who forced evictions and the politicians who supported them. She also remembered poems by many other Highland bards, sang songs, wove tartans and practiced other Highland crafts. Her poems received wide circulation and were credited with influencing local elections, and would seem to constitute a genuine link between oral and written traditions. ~ Sources: Edwards, 15 (1893), 42-5; Kerrigan (1991), 89-90, 356 (filed under ‘Nic a Phearsain’); Boos (1996); Boos (1998); Boos (2002a), 206-7; Boos (2002b), 151-3; Boos (2008), 171-84, includes photographs of the author; Boos (2010); information from Florence Boos. [F] [S]

Macpherson, Rachel S. (b. 1861), of Huntly, Aberdeenshire, a milliner in a drapery establishment in Aberchirder, Banffshire, who published in the Aberdeenshire newspapers. Her poems include ‘A Word to the Bairnies’ and ‘When Skies Were Blue’. ~ Sources: Edwards, 2 (1881), 203-5; information from Florence Boos. [F] [S] [T]

McPherson, William (b. 1842), of Paisley, a farm labourer, joiner, and ship’s carpenter. He published pieces in the newspapers. ~ Sources: Brown (1889-90), II, 387-90. [S]

M’Queen or McQueen, James (b. c. 1862), of Edinkillie, Moray, a cartwright’s son and miller’s grandson, an uneducated outworker, also a music tutor and musician, and a well-known fiddle player. He published Beauties of Morayland and Other Poems and Songs (Elgin, 1888), and A Fiddler’s Philosophy: Poems and Songs (Elgin: T.

MacQueen, Thomas (d. 1861), of Barkip, North Ayrshire, a journeyman mason. He published Poems and Songs on Various Subjects (Glasgow: Printed by Robert Harrison, 1826), My Gloaming Amusements, A Variety of Poems (Beith: J. Smith, 1831), The Exile, A Poem in Seven Books (Glasgow: James Duncan, 1836), The Moorland Minstrel (Glasgow: Printed by Muir, Gowans, & Co., for the author; 2nd edition Glasgow, 1841), and ‘Thomas MacQueen’s Farewell to Britain’, Northern Star, 13 August 1842. ~ Of this last poem, Sanders writes: ‘Over the course of ten Spenserian stanzas, MacQueen offers an accomplished and far-reaching poetic analysis of the costs, causes and consequences of emigration’ (149). His 1836 collection includes a ‘Monody on the Death of Sir Walter Scott’, ‘Verses Addressed to R. E. McCosh, Surgeon, Beith, on his emigration to America’ and ‘Verses on the Death of William Motherwell, Esq’ (William Motherwell (1794-1835, poet, antiquary and journalist, founder and editor of the Paisley Magazine: see Cunningham (1834), 108). ~ MacQueen ‘held radical political sympathies’, was ‘active in Reform cause as a stonemason’, and ‘emigrated to Canada in [the] 1840s where he became a well-known editor and journalist’ (Blair). Edwards mentions three volumes published between 1836 and 1850: if these dates are correct there may be a further (possibly Canadian) volume unrecorded here. Copies of two of his volumes in the Mitchell have newspaper articles about MacQueen pasted into them. ~ Sources: Northern Star, as cited; Edwards, 2 (1881), 323-5; Ashraf (1978), I, 35; Johnson (1992), items 576-8; Roberts (1995), 69; Sanders (2009), 149-52, 247; Blair, PPP (2019); Mitchell, P231, P233; COPAC. [CA] [S]
M’Queen, William (1841-85), of Pollokshaws, Glasgow, a warehouse worker, ship’s steward, and a powerloom factory manager. He published Songs and Rhymes (1878). Later in his life, in poor health, he gave all his time to writing and published in periodicals and newspapers. ~ Sources: Edwards, 1 (1880), 30-12; Reilly (2000), 297. [S] [T]

M’Vittie, James (b. 1833), of Langhorn, Dumfriesshire, a crofter-shepherd’s son, worked as a cotton weaver and wool spinner. He was also a revivialist and a temperance reformer. He published In Memoriam, and Songs of Cheer from the Cradle to the Grave (Glasgow, 1893). ~ Sources: Edwards, 11 (1888), 345-52; Reilly (1994), 310. [S] [T]

M’Whirter, David (fl. 1883), of the Isle of Whithorn, Wigtownshire, an agricultural labourer, published A Ploughboy’s Musings: Being a Selection of English and Humorous Scotch Poems (Whithorn: R. D. Ballantyne, 1883), copy in Aberdeen University Library. There appears to have been a second edition of 1884, but this is unlisted on COPAC. ~ Sources: Reilly (1994), 310; Whithorn web page. [S]

(? ) Maddocks, Mrs., first name unknown (fl. 1820-30), of London, a widow, a Christian poet, published poems ‘adopting this means for the purpose of obtaining a morsel of bread, to save her from perishing with hunger’. She ‘belonged to a church under the pastoral care of the Revd. T. James of the City Chapel in London’ (Jackson). She published the following volumes: Scripture Female Portraits in Verse, for the Instruction of Youth (London: E. Wallis, 1820), The Female Missionary Advocate. A Poem (London: printed for the author by B. J. Holdsworth, 1827; second edition, London: Holdsworth & Ball, 1830), and Cottage Similes, or, Poems on Domestic Occurrences, Designed for Those in Humble Life, by the Author Of The Female Missionary Advocate, ed. E. Henderson (London: Holdsworth and Ball, 1829). The first of these is listed by Jackson as being in the Free Library of Philadelphia; the others in the BL. ~ Sources: Jackson (1993), 211. [F]

Magill, Patrick (b. 1891), of Glenties, Donegal, a farmhand, moved to Scotland, and worked as ‘farmhand, drainer, tramp, hammerman, navvy, plate-layer and wrestler’. He published Gleanings from a Navvy’s Scrapbook (1911), which sold 8,000 copies, Soldier Songs (London, 1917), and Songs of the Dead End (London, 1920). ~ Sources: Leonard (1990), 360-6. [I] [OP] [S]

Maguire, Thomas (fl. 1907), of Irish origins, wrote numerous ‘popular music-hall type’ songs. In 1907 when he was an old man, and had fallen on hard times, he and his wife were charged with obstruction of the thoroughfare in London, where they were playing and singing his songs in the street, and selling penny books of them to the crowds. The London papers c. 19 October 1907 report this, and list some of his songs. ~ Sources: O’Donoghue (1912), 297; online sources. [I]

Mahon, James (b. 1862), ‘Dick’, of Ancrum, Jedburgh, Roxburghshire, a blacksmith’s son, worked as a factory worker. ~ Sources: Edwards, 7 (1884), 221-4. [S]

Mailing, Edith (fl. 1875), of London?, from a poverty-stricken family, was taught to read by her father as there was no money to pay for her education. She married at seventeen, and two of her children died in infancy, whilst her son died of sunstroke, aged seventeen. The family ‘lived in a working-class area and experienced the effects of drunkenness’ (Reilly). She published *Poems, with a Sketch of her Life, in her Own Words* (London: Houlston & Sons, 1875), 48 pp. ~ Sources: Reilly (2000), 299; WorldCat: copies in Bodleian, NLS, Cambridge, Dublin. [F]

Mainds, W. R. (fl. 1867), of Dundee, a painter, the author of ‘Lines Addressed to James Gow [qv], Weaver, Seafield Road, Dundee’ and signed ‘W. R. Mainds, Painter, 20 Constitution Road, Dundee’, published in the *People’s Journal*, 20 July 1867. ~ Sources: Blair (2016), 69-70. [S]

(?) Malins, Joseph (1844-1926), of Worcester, an apprentice decorative painter, and a temperance advocate. He published *Professor Alcoholico: A Temperance Poem*
(Birmingham, 1876), and *Popular Temperance Recitations* (Maidstone, 1890). ~

**Sources:** Reilly (1994), 312; Reilly (2000), 299-300.

(?) Mallett, Josiah Reddie (b. 1864), of Harlyn Bay, Cornwall, ‘Christopher Young’, published *Sea Sighs, Notes to Nature, Miscellaneous Poems* (c. 1890), *A Life’s History, told in Homely Verse, and Miscellaneous Poems* (London: Richard Bentley and Sons, 1895), *Poems* (1901), *Freedom Songs* (1916-17), two volumes, and *Poems from Beyond, and Other Verse* (1920). He (or his precise namesake) was also the author of a number of early examples of ‘alternative medicine’ advice, including *The Way to Health: A Means of Health without Medicine* (1932), which went through at least eight editions, and it appears he was involved in selling alternative remedies. ~ **Sources:** MBP3 (1986); Reilly (1994), 312; Charles Hart Catalogue 51, item 179; WorldCat, Google Books and online sources.

Malone, Robert L. (1812-50), born at Anstruther, Fifeshire, of Irish parents. His father being a sea-captain, Malone served in the navy himself, until he gave it up due to ill-health. He published *The Sailor’s Dream, and Other Poems* (1845). O’Donoghue notes that some of his songs are written to Irish airs. He died at Greenock, Renfrewshire. ~ **Sources:** O’Donoghue (1912), 300. [I]

(?) Mangan, [James] Clarence (1803-49), of Dublin, a poet and lawyer’s clerk, the son of a Dublin grocer, a major figure in Irish literary history, sometimes described as the most important poet before Yeats, and acknowledged as a key figure by major later Irish writers including James Joyce, W. B. Yeats and Seamus Heaney. Mangan was a journalistic and miscellaneous prose writer too, and a significant translator, especially of German literary works, of which he made a particular study. An autodidact, he worked in solicitors’ offices as a scrivener, eventually supporting himself by writing for numerous magazines. He suffered severe mood swings and hypochondria, adding to the difficulties he experienced in making a living. Mangan published a first ‘ephemeral poem’ in 1818, and his first nationalist poem in 1826 (‘To my Native Land’). He also published *The Friend* (translated from German, 1830), many humorous as well as nationalist poems, and an unfinished *Autobiography* (written in 1848, finally published in 1960). A member of the ‘diarians’ group with James Tighe and Laurence Bligh, he contributed significantly to *The Nation* and *Irish Monthly National*. His poem ‘Watch the Clock!’ appeared in the English Chartist newspaper, the *Northern Star*, on 25 August 1849. His collected works, edited by his friend John Mitchel, were published in 1859, and a centenary

Manley, Richard (d. 1834), of Southmolton, Devon, a journeyman sadler. He published Miscellaneous Pieces, in Verse, Moral and Religious, by Richard Manley, of Southmolton, Devon (Southmolton: W. Paramore, 1830), Summer Musings, in Verse (South Molton: Printed for the author by W. Paramore, 1831), 56 pages with a two-page list of subscribers, and extracts from reviews of his first volume, and An Essay on the Being and Power of the Deity, suggested by a brief view of a summer day, and Other Pieces (1833). This third volume is not to be found in WorldCat or JISC, so may have
been a pamphlet or ephemeral local publication. Manley’s brother, one S. Manley, edited *The Poetical Remains of Richard Manley, late of South Molton* (South Molton: Printed for the publisher by A. Tepper, 1835), printed by subscription, though there is no list of subscribers in the copy I have seen. In the preface, he notes that his brother had already presented these poems under various titles, and had rearranged them for publication before he died. ~ Manley’s first volume has earned itself a place in Ferguson’s *Bibliography of Australia*, on account of the poem ‘The Convict’s Lament’, which is ‘supposed to be written by a convict, on leaving the shores of his native country for “the ends of the earth”’. ~ *Sources: Texts of Summer Musings* and *Poetical Remains* via Google Books; Wright (1896), 48-51; Ferguson (1975), I, 495; information from Bob Heyes.

Mann, William (1784-1862), of Ashburton, Devon, a basket-maker who became blind, and published several collections locally. He was born in Ashburton on 10 March 1784, the son of Silvester Mann, and baptised on 11 February 1785. He married Mary Torr (1779-1851) at Ashburton on 1 November 1832. ~ Mann published: *The Asylum for the Blind, a Poem; Including an Eulogy on the City of Bristol, and its Benevolent Institutions; Also, an Account of the Pursuits and Employment of the Blind at the Asylum, their Progress in Useful Labour, Intellectual Improvement, &c., &c.* (Ashburton: printed for the author by T. Howe, 1823), *Rural Employments in spring, or the pleasures of a country life in Devonshire; a poem in three parts. Illustrated with notes selected from various authors; relating to the history, scenery, mountains, rivers, productions, curiosities, &c. of the south of Devon* (Ashburton: printed by T, Howe, bookseller, &c., 1825), *A Brief Account of the Life of the Late William Gifford, Esq.: to which is added an Elegy on his Death, and Other Poems* (Ashburton: printed for the author by W. E. Stentiford, 1826), and *Poems, on Sacred, Philanthropic, & Rural subjects; Composed Chiefly in a State of Blindness of Nearly Forty Years Duration* (Plymouth: printed by Jenkin Thomas for the author, 1846). ~ The title page to this last collection also notes that it is sold by the author ‘at his House, nearly opposite the Baptist chapel, Ashburton; and sold also by S. Mann, Bookseller, North Street, Ashburton’, presumably a relative (His father was Silvester, so it may have been a family name). It gathers much of Mann’s earlier work, and shows him to have been a Baptist and an abolitionist, who writes powerfully and knowledgeably against slavery in at least one poem. He celebrates local people as well as local scenery in a number of poems. The collection reprints ‘An Elegy on the Death of the Late William Gifford’ (qv), elaborately subtitled, ‘Author of “The Beviad and Maeviad,” translator of “Juvenal and Persius,”’ and for several years editor of the “Quarterly
Review;” born at Ashburton, April 1756; died in London, December 31st, 1826’, and is ‘Most respectfully inscribed to J. Matheson, Esq., M. P. for Ashburton’. There is evidently an element of local pride in Gifford’s national success being reflected here, but it also seems likely that Mann was acquainted with Gifford in the latter’s early, Ashburton years. As a footnote to the poem informs us, Gifford also ‘left £60 a year, to be distributed annually to the poor of Ashburton for ever: £50 of which was to be equally divided to twenty poor persons; namely, to ten men and ten women, fifty shillings each; and the other £10 to be laid out in bread, to be equally distributed to one hundred other poor persons.’ Mann may have been recipient of this benevolence, and certainly will have known others who were. (Matheson was a patron, who is thanked in a series of extended acknowledgments at the end of the volume.) ~ An exchange of dedicated poems between Mann and the London poet Abraham Kyne is also represented in this collection. In a manuscript collection of poems by Kyne there is a poem dedicated to Mann, while Mann’s poem ‘On the Hills of Devon’, is reciprocally dedicated to Kyne, whom he describes as a ‘companion of my youth’ with whom Mann ‘conned the sciences and arts’, learning together outdoors, ‘oft upon some granite rock, / With Cowper, Young, or Crowley’. (It does not appear that Kyne published his own collection, but he did have work accepted by periodicals in the 1810s, including the Anti-Jacobin, the Monthly Magazine, and the Universal Magazine.) ~ Roberts (1995), lists Mann as a contributor to the Northern Star (‘The Charter Hymn’, by ‘W. Mann, Sen.’, 10 April 1841). ~ Sources: Mann, The Asylum for the Blind (1823) and Poems (1846), via Google Books; Northern Star, as cited; Abraham Kyne, unpublished manuscript collection of poems (private collection); Wright (1896), 320-1; Roberts (1995), 69; Sanders (2009), 240; JISC; WorldCat; information from Sam Ward detailed information from Andrew Ashfield, drawing on the following sources: Devonshire Baptisms; Devonshire Marriages; Western Times, 6 Dec 1851; Western Daily Mercury, 24 October 1862; GRO, Q4 1851, Newton Abbot, 10. 94 and Q4 1862, Newton Abbot, 5b.91. [CH]

(?) Manning, Patrick M. (fl. 1874), ‘M. M. P.’, of Riverstown, near Ardee, County Louth, a farmer, who published many poems on local political and social subjects in the Dundalk Democrat, usually as ‘M. M. P.’. Manning was the ‘local laureate of the Home Rule movement’ in the Louth election of 1874, and his verses were long remembered in his own district for their ‘point and humour’. ~ Sources: O’Donoghue (1912), 301; not in ODNB. [I]
Manson, James (1792-1863), of Glasgow, a clothier, journalist, and violincellist, who was blind in later life. He published *Lyrics & Ballads* (Glasgow, 1863). This is a full, rich and often rather learned collection, with a set of poems delineating the history of Glasgow, a ‘Soldiers Song’ and other poems translated Gaelic and from German, an Ossianic poem, several patriotic/nationalist poems including ‘A Cheer for the Volunteers’ which praises together Williams Tell and William Wallace, and Garibaldi, and plenty of Scottish material of various kinds, written in English and Scots. ~ **Sources:** text via Google Books; Reilly (2000), 300; not in ODNB. [S] [T]

Marsden, Joshua (1777-1837), born in Liverpool, went to sea as a youth, lived a dissolute life, survived two shipwrecks and had a religious conversion at the age of twenty. He becoming a missionary in America. Marsden published *Amusements of a Mission, or Leisure Hours* (1812), and a conversion narrative/autobiography, *Sketches of the Early Life of a Sailor, now a preacher of the Gospel* (1821). ~ **Sources:** Burnett *et al* (1984), no. 493a; Basker (2002), 647-59; not in ODNB. [AM]

(?) Marshall, Charles (1795-1882), of Paisley, a shoemaker poet, later a minister in Dunfermline, Fife. He published *Lays and Lectures for Scotia’s Daughters of Industry* (Edinburgh, 1853), *Homely Words and Songs for Working Men and Women* (Edinburgh, 1856), and *The Watchman’s Round, in the Way of Life, and the Way of Death* (Edinburgh, 1868). ~ **Sources:** Edwards, 9 (1886), xvi; Leonard (1990), 199-202; not in ODNB. [S] [SM]

Marshall, James (b. 1829), of Burrelton, Cargill, Perthshire, a nurseryman and seedsman. ~ **Sources:** Edwards, 10 (1887), 163-7. [S]

Marshall, Thomas (d. 1866), of Newcastle upon Tyne, a brush-maker, and songwriter. He published a chapbook of eleven songs, *Collection of Original Local Songs by Thomas Marshall* (Newcastle upon Tyne: printed for the author by Wm. Fordyce, 1829). ~ **Sources:** Allan (1891), 250-6; Wikipedia (under ‘A Collection of Original Songs’, and the particularly useful list of ‘Geordie Songwriters’).

(?) Martin, James (1783-1860), of Millbrook, near Oldcastle, County Meath. In the Preface to his 1813 volume of *Poems* he says he never went to school in his life. A frequent contributor to the Dublin almanacs, Martin also made something of a home industry of making and selling ‘little volumes’, of which he is said to have published perhaps two dozen. O’Donoghue lists the following 23 of them:
Translations from Ancient Irish MSS., and other poems (1811), Poems, ‘sold by the author’ (Cavan, 1813), Poems on Various Subjects (Cavan, 1816), second edition, including poems addressed to him by Michael Leonard, James Murphy, Phill O’Reilly, and Henry Ireland (Cavan, 1816), Cottage Minstrelsy, or poems on various subjects (Kells, 1824-31), second series (Kells, 1841), A Poetical Letter addressed to the Independent Electors of the Co. of Meath, (1831), The Wounded Soldier, a tale of Waterloo, in verse, and a Dialogue between a Totaller and the Bottle, second edition (Kells, 1841), The Medal and Glass, a poem (as ‘Philip O’Connell’, Kells, 1841), The Truth-Teller, or Poems on Various Subjects (Kells, 1842), Man’s Final End, a poem on the Last Judgment, from the Irish (1823), Paddy the Politician, or The Tithe Cant, a comedy dedicated to Mr. Patrick Lalor, Queen’s Co., Carlow (undated), The Repealer, or The Bane and the Antidote of Ireland (Cavan?, 1844), Reformation the Third, or The Apostate N[o]ll[AU]n and the Perverts of Athboy, a poem in four cantos (as ‘Thady McBlab’, Dublin, 1838), Death and the Poet, a dialogue (Kells, undated), A Dialogue between John Bull and Granu-Waile, (Kells?, 1845), 86 pp., Edmund and Marcella, in four cantos (Kells, 1849), The Mass (1853);, John and Mary, a modern Irish tale (Trim, 1855), The Dirge of Erin, translated from the Irish (as ‘Owen Clarke, no publication details), Imitation of Dean Swift (no publication details), Poem on the Immaculate Conception (n.pub.), Miscellaneous Verses (no publication details), The Irish Bard, (no publication details), and a Dialogue between an Irish Agent and his Tenant (no publication details). ~ O’Donoghue also points out that there is a ‘very full’ account of Martin by John McCall in the Irish Emerald ‘some years ago’, presumably one of the ‘several biographies for Young Ireland and Irish Emerald’ that McCall wrote. In the 1871 Memoir of Zozimus (1872), the author lists a number of ‘street’ poets comparable with ‘Zozimus’ (Michael Moran, qv), and they include ‘John Martin from Meath, who came up to enlighten the “Gents of Dub,” as Judy of Roundwood used to call them’. I have not identified a John Martin (or indeed Judy of Roundwood), so it is possible this may refer to James Martin. ~ Sources: [Joseph Tully?], Memoir of the Great Original, Zozimus (Michael Moran) (Dublin, 1871), 6; O’Donoghue (1912), 303. [I]

(?) Martin, Tobias (1747-1828), sometimes called ‘Captain Tobias Martin’, of Breage, Cornwall, a miner and mine agent, and a poet and satirist. He was the son of another Tobias Martin and his wife Jane. There is a great deal of information about him on Wikitree. Posthumously published were The Remains of the late Tobias Martin of Breage, in Cornwall, Mine Agent, with a Memoir of the Author [by Alfred Tobias John Martin] (Helston: Printed at the Temple of the Muses by W. Fenaluna, 1831). A
second edition was published in 1856, and another in 1885. ~ Sources: text via Google Books; Johnson (1992), item 592; Wikitree and online sources. [M]

(?) Martin, William (1772-1851), of Twohouse, Haltwhistle, Northumberland, the son of a tanner. Martin worked as a publican and coachbuilder, and was an inventor, a natural philosopher and an author. He also worked as a ropemaker, and served in the militia. There are 151 entries for his varied works in NCSTC, including a great many pamphlets and single sheets. His publications include Harlequin’s Invasion (1811), and A New Philosophical Song or Poem Book, called the Northumberland Bard (1827). ~ Sources: NCSTC; DNB/ODNB; Wikipedia. [S]

Massey, Gerald (1828-1907), of Gamble Wharf, Tring, Hertfordshire, a straw-plaiter and errand boy, later a Chartist and a popular lecturer. ~ Massey was the eldest son of William Massey, a canal boatman, and his wife Mary. He was born (May 29, 1828) into a life of poverty at Gamnel Wharf, Tring, in Hertfordshire. Put to work in the town’s silk mill at the age of eight, Massey later turned his hand to the local cottage industry of straw-plaiting for the manufacture of straw hats. ~ At the age of fifteen Massey found work as an errand boy in London, and it was there that he joined the Christian Socialists, embracing their aims of co-operation but at the same time becoming more actively involved within the Chartist movement, where he aligned himself strongly with George Julian Harney’s ‘direct views on social rights. (Harney, qv, was a ‘physical force’ Chartist, on the more radical side of the movement.) Self-taught, as were many artisan writers of that time, by the age of nineteen Massey was composing both lyrical verse: (‘Spring is coming; lovely Spring! / Soon her liquid silvery voice / Will through waving woods be ringing, / In her bow’r of roses singing, / Where the limpid streams rejoice...’), and poems of political and social protest: (‘...we are crush’d and trodden under / By imps of power, who long have torn / The fair rose of toilworn pleasure, / Flinging us the piercing thorn...’) ~ It was at Tring that his earliest poetry collection, Original Poems and Chansons, was published at a shilling a copy. But it was not until 1854, when his third collection—including his most cited poem, ‘The Ballad of Babe Christabel’—was published, that Massey attracted the attention of Hepworth Dixon, editor of the widely read literary periodical, the Athenæum. Favourable reviews in this and other journals and newspapers assured Massey’s entry into literary society. Dixon also introduced him to Lady Marian Alford, who was attracted to Massey’s poetry. She was to assist him with her patronage over a period of some 25 often difficult years, including housing his family on a farm on her family’s estate at Ashridge,
near Berkhamsted. ~ By his early twenties Massey had already been on the editorial staff of several radical newspapers, including *The Red Republican, The Friend of the People* and *The Star of Freedom*, to which he contributed republican articles and fiery poetry aimed at the working man: ‘...Our fathers are praying for pauper-pay, / Our mothers with death’s kiss are white! / Our sons are the rich man’s serfs by day, / And our daughters his slaves by night!...’ In 1855, he moved to Edinburgh to take up an editorial post with the *Edinburgh News*, but the appointment was short-lived. By 1857, redundancy coupled with the death of two of his children and his wife’s growing depressive illness forced his return to England. Here he gained a foothold as a poetry reviewer for the *Athenæum*, a post that he held for the next ten years. He also commenced lecturing. ~ For many years Massey’s main livelihood was as a travelling lecturer, initially speaking on literary subjects. The press often reported his talks as being crowded and well received: ‘...the lecture proceeded with that rippling eloquence of which Massey was such a master. His voice—always full, musical and mellow—had lost none of its resonance, and his hearers were alternately dissolved in tears or shaking with laughter. Tender glances from bright eyes were thrown upon him, and before he had progressed half an hour it required no particularly acute observer to discover that half of the young ladies in the hall adored him. When he began to recite the “Bridge of Sighs” [by Thomas Hood, qv] you could have heard a pin drop...’ ~ Massey’s later lectures tended to focus on spiritualism—which had a wide following during the nineteenth century and to which he was an adherent—and on subjects relating to mythology and religion. Unsurprisingly, his talks touching on religion sometimes met with loud controversy: ‘...Gerald Massey delivered two lectures, on Spiritualism, to large and intelligent audiences at Barnard Castle; the subject was handled in a masterly style, orthodox theology was fought on its own ground, several ministers were there to hear it, and such was the artillery brought against the old creeds that the most independent thinkers declare that its foundations are terribly shaken; raving priests and foaming bigots raised such an uproar with the old cry, “the church is in danger;” and an attempt was made to get Mr. Massey out of the town before completing his engagement...’ ~ Besides lecturing throughout Britain, Massey made three overseas lecture tours, each taking in America, while his 1883-5 tour extended to Australia and New Zealand. ~ Massey took a great interest in Shakespeare’s Sonnets, and following much research he published his theories on the identities of those involved. *Shakespeare’s Sonnets never before interpreted* (1866) is an interesting, readable volume that he later updated (1872 and 1888). In Massey’s view some sonnets are dramatic and others personal, while the evidence points to Lady...
Penelope Rich (the ‘Stella’ of Sir Philip Sidney’s love poem *Astrophel and Stella*) as Shakespeare’s ‘Dark Lady’, while Shakespeare himself, Henry Wriothesley, 3rd Earl of Southampton and his wife, Elizabeth Vernon, and William Herbert, 3rd Earl of Pembroke, are the other participants. ~ Massey’s last significant poetry, *A Tale of Eternity and Other Poems*, appeared in 1870. It was then that he commenced his study of the origin and development of western religions, work that was to absorb him for the remainder of his life. ~ Massey’s conclusions—based on an enormous amount of research into the development of myth, symbol, language and religion—were published in three books (*A Book of the Beginnings; The Natural Genesis; and Ancient Egypt*) in which he braved much censure and ridicule to advance new theories on human and religious origins. He identified ancient Egypt as the origin of civilisation, demonstrating that close parallels exist between Egyptian, Hebrew, Gnostic and Christian religious structures — this inevitably places a question mark against the strict *historical* veracity of the Gospels. ~ Massey’s ‘Darwinian’ ideas were sufficient to condemn him in the eyes of many critics. But the *Quarterly Journal of Science* commented that if his work could be presented in a condensed form, it would represent a valuable — almost necessary — companion to Darwin’s *Descent of Man*, the one complementing and supporting the other. ~ Massey ranks among the more significant of minor Victorian poets, his early ‘radical’ poetry also being of interest to social historians. His essays on literary subjects present well-studied and perceptive observations on the authors, poets and literary subjects of the age. Since his death (October 29, 1907), ongoing research in genetics, archaeological anthropology, philology and astro-mythology has, largely, vindicated many of Massey’s evolutionary theories, and it is in this field that Massey’s most enduring reputation is likely to rest. ~ He published *Poems and Chansons* (1848), *Voices of Freedom and Lyrics of Love!* (1850, 1851), *The Ballad of Babe Christabel, with other Lyrical Poems* (1854), *Poems and Ballads by Gerald Massey, containing the Ballad of Babe Christabel* (1855), *Complete Poetical Works* (Boston, 1857), *Havelock’s March and Other Poems* (London: Trubner and Co., 1861), *A Tale of Eternity and Other Poems* (London: Strahan & Co. 1870), and *My lyrical life: Poems old and new* (London, 1889, various editions and series (John Hart Catalogue 69, item 189, is the author’s copy of series one and two, with ‘about 50 corrections to the poems’, mostly minor). ~ He may also have written Chartist poetry under the pseudonym ‘Bandiera’ (Scheckner, 116-18, 330). ~ A large number of his poems appeared in the Chartist periodical, the *Northern Star*, as follows: ‘The People’s Advent’ (also printed in *The Uxbridge Spirit of Freedom*), 7 April 1849; ‘To the People’ (also published in the *Progressionist*), 2 June 1849; ‘Oh, Listen to your Palaces’, 16

Massie, Joseph C. (1868-88), of Forfar, a young factory worker poet in the textile industry, who published as ‘Adonais’ and ‘A Factory Boy’ during his brief career. He placed his poems in newspapers, especially the Forfar Herald (his poem ‘Spring’ is an acrostic, spelling out the paper’s name), and there is a posthumous volume, In
Memoriam: Poems and Songs by Joseph C. Massie; also, Sketch of his life (Forfar: George S. Nicholson, 1888), a forty-page collection with about the same number of his short poems. The following is based on the ‘sketch’, and on Edwards. Massie was afflicted from infancy with a weakness of the spine. His biographer sources to this what he sees as a darkness and doubt in his writings, and a mood which ‘begat a life-study of Shelley’s poetry’ and an interest in ‘speculative theological and ethical research’. Massie’s parents were only able to send him to school, irregularly and over about five years. Significantly, he was taught there by a poet, James Smith (qv, 1813-85). He began writing poetry before he was twelve. ‘At a tender age’ that Edwards does not specify he went to work in a factory, ‘amid the din and bustle of which’ he composed numerous poems, sending them off to local and other newspapers for publication. Despite the low wages he was able to buy some books, and Edwards, writing when he was still alive, saw in heroic terms the way his ‘literary efforts and thirst for knowledge shows resolute facing of hardships, self-deny and unremitting ardour, and self-culture’. ~ His volume biographer notes that only ‘one scrap of writing has been left by him bearing on himself’, written in pencil on the back of one of his poems and partially indecipherable. It appears to be dated December 1886, two years before his death: ‘1866.—The author of these poems is a young lad in a very humble sphere of life indeed. He was born on 18th March 1865. His education was of a very elementary character. But his associations being in a literary sphere in early years, made the best of a taste for reading, and a desire to read and study the ancient and modern classic authors. His favourite authors are Shelley, John Keats, and our own Coila, in matters of religion and of song. It will be seen from these affairs, and considering the youth of our subject, a more elaborate [undecipherable] is yet in existence for Joseph C. Massie.’ (‘Coila’ is the putative muse of Robert Burns (qv). And unless Edwards is wrong to say that Massie died at the age of twenty in May 1888, ‘1865’ is a mis-transcription for 1868.) The biographer is able to give some context to Massie’s remark about his ‘associations being in a literary sphere in early years’. His maternal grandfather was ‘well known in Forfar in the first quarter of the century as being one of the best exponents of the songs of Burns and Tannahill. So much was this the case that his company was sought by people considerably his superiors in social culture’. His maternal great-grandfather was ‘probably the best read man in Forfar’, reputed to be ‘encyclopaedic’ in his knowledge as a young man, and by the age of forty permanently dubbed ‘the philosopher’. Massie himself says, ‘in the document we may regard as his last will and testament’, that his writing was ‘fanned into flame by his association with such men as his foster father and his confreres, than whom
there does not exist among working men in any town greater intellectual gladiators’, a characterisation full of interest, suggesting as it does an unusually lively intellectual environment for the young poet. The biographer paints a picture of Massie as a boy exploring on summer Sundays the banks of the Esk, or nearby Turin or Balmashannar, and listening ‘to this philosophical coterie of working men discussing the beauties of Homer, the historical accuracy of Shakespeare or Scott, the humour of Burns’s “Holy Fair,” and kindred subjects with critical acumen’. Clearly this was a literary hothouse for a boy to grow in, and we can imagine him finding through it the short but bright-burning trails of Keats and Shelley (his poem ‘Beauty and Truth’ has a title that bows to Keats; there is also an imitation of Byron among the poems). His poem ‘The Debating Club’ gives a different picture, however, for when he and his friends proposed to start a debating club (he tells us in one of his prose comments on the poems), they were laughed at when they asked a friend in the factory to join. Evidently not everyone wanted to talk about Homer or Burns. ~ Edwards returns to the subject of Massie three years after the first notice, in the ‘In Memoriam’ section of volume 12. It follows the same modelling of admirable self-denial and wondrous self-improvement in difficult circumstanes, perhaps more heroically expressed in memory of the very young man who has been ‘cut off when his bright parts had but begun to unfold themselves’: ‘He died in Forfar in May 1888, at the age of twenty. Of a retiring and modest disposition, he left behind him a large number of admirers, and it was said of him that “A truer, nobler, kinder heart never beat beneath a factory boy’s jacket.” His short life was an example of what may be attained by even those who are denied the advantages of an ordinary elementary training, and whose leisure hours are but few. Though chained to the routine of factory life, he cherished and cultivated his intellectual facilities to an unusual degree. His poems possess such merit as to have led us to expect that his matured manhood would have produced something that “the world would not readily let die.” But, as he wrote— Children of men, such is our fate: / Time bears us to Death’s gloomy gate / ’Mid hopes and fears, / So few the years this world can give / we but remember that we live / when death appears’. (The Isines are in the Burns or ‘Standard Habbie’ metre, though written in English not Scots, like all the Massie poems I have seen. I have not identified this one.) ~ Sources: text cited; Edwards, 9 (1886), 55-9 and 12 (1889), x. [S] [T]

Masters, Mary (fl 1733-55), of Otley, Yorkshire, was of humble origins: her father was a schoolmaster at Norwich, and her family discouraged her from learning and from writing poetry, as she spelled out in the preface to her first volume, but at that time
and later in her life she adeptly defended her poetry. William Christmas in LC1 notes that ‘No evidence of a life of labour has survived, though Masters is presented to her potential reading public in 1733 as a self-taught poet who exhibits a natural genius for poetry, implicitly linking her to the fashion for such figures in the wake of Duck’s success in the 1730s’ [Stephen Duck, qv]. She published *Poems on Several Occasions* (London: printed by T. Browne for the author, 1733), and *Familiar Letters and Poems on Several Occasions* (1755), both by subscription. She received the patronage of the Earl of Burlington, and the subscription list for her first volume, which gathers together a decade’s worth of poems, is substantial. Masters, like a number of other poets include in this catalogue, faced accusations that her work was not her own. She dealt with this in her poem ‘To a Gentleman who questioned my being the Author of the foregoing Verses’, though suspicions were renewed because of her friendship with Samuel Johnson, who often helped writers in their work. And indeed, as Boswell reports, she was one of that select group of poets to whom he lent his considerable editorial skills, presumably for her second volume, though he certainly didn’t write the poems for her. Masters was, more unusually, accused of blasphemy, a charge to which she replied in the pages of the *Gentleman’s Magazine*, with whose editor, Edward Cave, she was then close: Boswell again reports that in 1752 she was sharing quarters with Cave. ~ Bowers considers her most important poem to be ‘A Journey from Otley to Wakefield’, which is included in LC1 together with a larger group of her poems. ~ Note: Wikipedia gives masters dates of 1694?-1759?; I follow *ODNB* in cautiously sticking to known floreat dates. **Sources:** James Boswell, *The Life of Samuel Johnson* [1791] (1791), with an Introduction by Claude Rawson (New York: Everyman, 1992), 19, 1108; Rowton (1853), 139-40; Grainge (1868), 1, 205-6; John Julian (ed.), *A Dictionary of Hymnology* (London, 1892), I, 718; W. P. Courtney, ‘Mary Masters,’ *N & Q*, 10th ser., 3 (May, 1905), 404–5; Bowers (1986), 31-2; Harriet Guest, ‘A Double Lustre: Femininity and Social Commerce, 1730-60’, *Eighteenth-Century Studies*, 23, no. 4 (1990), 479-501; Landry (1990), 8; Sutton (1995), 634 (letters); Christmas (2001), 31; Kord (2003), 366-7; Backscheider (2005), 407-8; Overton (2007), 60-1; Backscheider & Ingrassia (2009), 879-80; William J. Christmas, ‘Genre Matters: Attending to Form and Convention in Eighteenth-Century Labouring-Class Poetry’, in Burke & Goodridge (2010), 38-45; LC1, 233-54; *DNB/ODNB*; Orlando. [LC1] [C18] [F]

Mather, Joseph (1737-1804), ‘Owd Mather’, of Sheffield, a filesmith, ballad singer, broadside seller and radical, who ‘could neither read nor write’, and who ‘appears to have led a life of dissipation; singing his songs in public houses’. Despite this
disapproving summary, Grainge is compelled to admit that Mather’s ‘indelicate’ songs form ‘a correct representation of the state of manners, morals, and political feelings of the working classes in Sheffield during the latter half of the eighteenth century’ (283). Steven Kay and Jack Windle describe him simply as a ‘giant of Sheffield history’, whose songs and radicalism made him a local hero, and ‘the voice of the common person in the turbulent, revolutionary times of the late eighteenth century’. Perhaps because of the difficulty in getting his work transcribed by a literate hand for the printer, or indeed because of its radicalism, not much of his material found its way into print in his lifetime, though a rare exception is reproduced by Roy Palmer in *The Sound of History*, a broadside ballad entitled ‘W____’s Thirteens. Indicted by Five Cutlers’ (‘That monster oppression behold how he stalks’). This was later collected as ‘Watkinson’s Thirteens’ and is described as ‘perhaps the most popular of Mather’s songs’. It concerns an employer who is a ‘screw’, and ‘the first master who compelled his men to make thirteen for a dozen’. The broadside in Palmer has a crude woodcut of this miserly man stalking along, with a speech bubble insisting, ‘I will have thirteen’. The features of this song are well described in a long note by Mather’s first editor, who vividly recalls it being sung with great energy and a rousing chorus: ‘After the singer had “wet his whistle” he requested his shopmates to assist in chorus, and then struck off in a manly voice, laying strong emphasis on the last two lines of each stanza, at the conclusion of which he struck his stithy with a hammer for a signal, when all present joined in chorus with such a hearty good will that would have convinced any person that they felt the “odd knife” would have been well employed in dissecting Watkinson’s “vile carcass”. This gets to the heart of it, and explains both the fear and the exhilaration felt by Mather’s editors. The songs were rousing affirmations of class power and the communal activities of singing and resisting. They could be both festive and rebellious, but above all they represented the independent energy of the Sheffield craftsmen. – Mather’s songs were posthumously published in the edition I have been quoting, as *A Collection of Songs, Poems, Satires, &c.* (Sheffield, 1811). 51 years later came *The Songs of Joseph Mather: To Which are Added a Memoir of Mather, and Miscellaneous Songs Relating to Sheffield*, with an Introduction and Notes by John Wilson (Sheffield: Pawson and Brailsford, 1862). This usefully places Mather in a wider tradition of Sheffield song, but on the other hand Wilson wants things both ways: he disapproves of Mather’s lifestyle, while wanting the songs, and this entirely Victorian hypocrisy needs to be born in mind, especially when perusing his biography of the singer. An inexpensive recent edition, *Seditious Things: The Songs of Joseph Mather, Sheffield’s
Georgian Punk Poet, ed. Steven Kay and Jack Windle (n.p. [Sheffield?], 2017), reprints the 1862 material with its original footnotes (in the section called ‘The Songs of Joseph Mather’, 37-138). It adds a short section of uncollected songs (140-4), and then reprints from the 1862 edition a section of non-Mather, Sheffield-related songs of the period (144-84, here listed as ‘Miscellaneous songs from the 1862 edition’). It also offers a new introduction (preceding the original one). There is also a selection of Mather’s songs on Irish-born Sheffield folksinger Ray Hearne’s CD, The Songs of Joseph Mather (Sheffield, 2016). Clearly there is fresh interest, especially in Sheffield, and a welcome Mather revival seems to have begun. ~


Mathieson, George S. (b. 1857), of Helmsdale, Sutherland. His grandfather was removed from Sutherland in the land clearances, his father was a shoemaker, and he was a crofter and a book delivery agent. He published A Poetical Scroll Book [1882], listed on JISC as Mathieson’s Scroll book. Is the First Literary Undertaking of Geo. S. Mathieson. ~ Sources: Edwards, 4 (1882), 99-101; JISC (NLS). [S]

Matthews, Alfred T. (b. c. 1860), of Broughton-Ferry, Dundee, a bleacher’s son, who worked as a painter, and in a warping mill. ~ Sources: Edwards, 13 (1890), 270-8. [S]


Mauchline, James (b. 1817), of Gifford Park, Edinburgh, a soldier poet. ~ Sources: Edwards, 14 (1891), 318-20 [S]
Maxwell, Alexander (1791-1859), of Dundee, a cow-herder, joiner, and works manager. ~ Sources: Edwards, 10 (1887), 402-6. [S]

(?) Maxwell, George (b. 1832), of Dundee, shop-worker and book keeper. ~ Sources: Edwards, 8 (1885), 399-403. [S]

Maxwell, James (1720-1800), ‘Poet in Paisley’, a Paisley weaver and poet, who ‘survived by selling pamphlet verse’ (Blair). He published a great deal in both prose and verse, and has a total of 46 ESTC entries. His publications include Divine Miscellanies; or Sacred Poems (1756/7; 2nd edition, Paisley: John Neilson, 1787), Hymns and Spiritual Songs (1759), The Seasons, the Great Canal and other works (Paisley; John Neilson, 1787), a ‘series of pamphlets bound as a book’ (Blair), Animadversions on Some Poets and Poetasters of the Present Age (1788), The Divine Origin of Poetry Asserted and Proved, The Abuse of it Reproved, and Poetasters Threatened. To Which is Added a Meditation on May, or, The Brief History of a Modern Poet. Two Moral Essays (Paisley, 1790), and A Brief Narrative; or Some Remarks on the Life of James Maxwell, Poet, in Paisley. Written by himself (1795). In his biography of Robert Burns (qv) Robert Crawford groups Maxwell with Thomas Walker (qv), James Fisher (b. 1759) and other regional poets hostile to Burns: Maxwell was especially vitriolic, even threatening, in his attack on Burns, on religious and political grounds, in ‘On the Ayrshire Ploughman Poet’, in The Divine Origin of Poetry 1790). ~ Sources: Brown (1889-90), I, 14-26; Donald A. Low (ed.), Robert Burns: The Critical Heritage (London: Routledge & Kegan Paul, 1974), 93-4; Leonard (1990), 1-4; Keegan (2005), 482-5; Robert Crawford, The Bard: Robert Burns, A Biography (London: Pimlico, 2010), 324-5; Blair, PPP (2019); Mitchell, P235, P236; ODNB; LC2, 75-96. [C18] [LC2] [S] [T]


Maxwell, John Reid Adam (1806-66), ‘John Adams’, ‘Iram’, ‘The Scotch Lunatic’, of Renfrewshire, a soldier who ‘after purchasing his discharge was admitted to Glasgow Asylum in 1838 and discharged in 1845’ (Gregory). Maxwell inscribed one of his books ‘Presented ... by the Humble Author a Patient in the Edinburgh Lunatic Asylum .... May the Lord restore unto him his reason ... pity the Maniac’. He published, as ‘Iram’, a series of pamphlet publication, which he sold himself, and the volume All Sorts, Containing Compositions in Verse (Edinburgh: printed for the author at the Royal Edinburgh Lunatic Asylum, 1856). Unsurprisingly, the volume includes ‘a number of poems written in or about Glasgow and Edinburgh asylums’ (Blair). ~ Sources: Reilly (2000), 308; Gregory (2014), 284-5; Blair, PPP (2019); Mitchell, P221. [S]

May, Henry (fl. 1761), of Richmond, Surrey, a day-labourer in Richmond Gardens, an ‘unlettered bard’. He published Poetic Essays on Several Affecting Subjects (London, 1761). ~ Sources: GM, January 1761, 55; Critical Review, 11 (January 1761), 75-6; British Magazine, 2, January 1761, 46; Scots Magazine, 23 (April 1761), 201; Antonia Foster, Index to Book Reviews in England 1749-1774 (Carbondale and Edwardsville: Southern Illinois University Press, 1990), 191; information from William Christmas. [C18]

Maybee, Robert (1810-91), of Penninis Head, St Marys, on the Scilly Isles, ‘The Scillonian Poet’, the fifth of ten children of a windmill keeper, William Maybee, and Florence, née Mumford, who was also a poet. Maybee was a miscellaneous trader, and an oral poet (unable to write himself, he had his poems transcribed by others). He worked as a trader of fruit, rags and bones, and broadsides, for selling which without a licence he was prosecuted in 1857. He specialised in shipwreck narratives, events that were common in the seas around the Isles then, and of community-wide significance: ‘As John G. Rule points out, in the eighteenth and nineteenth centuries, wrecks—especially the timber from wrecks, on islands with very few trees—were of major significance in the local economy. By Maybee’s time, the habit of plundering wrecked ships for their cargo had perhaps become rarer. It should be noted, however, that Maybee’s description of one dramatic rescue ‘Lines on the Wreck of the Fine Steam-ship “Delaware”, 3,000 tons and upwards, at the Scilly Islands, in the Gale of December 20th, 1871’, notably omits to record that the
team of ten Scillonian heroes had first to persuade the two terrified, stone-throwing survivors that their would-be rescuers came in peace. As Ashton and Roberts record, shipwrecks remained events that regularly brought out the whole community. By writing and printing accounts of them in an accessible and simple ballad form, Maybee could gain a role in his society that labouring-class poets often sought in vain (LC6). Ashton and Roberts (66), also suggest that Maybee ‘regarded himself as a poet of record’, composing his verses swiftly after a shipwreck and sending them off to Penzance to be printed. He could then have his poem back, in print, ‘in a short time’, as he boasts in the preamble to his poem, ‘Lines on the Loss of the “Earl of Arran”’. Maybee also recited his own poems, perhaps as part of his sales patter. He published one full collection, Sixty-eight Years’ Experience on the Scilly Islands (Penzance, 1884). ~ Sources: Wright (1896), 327-8; Vincent (1981), 207; Burnett et al (1984), no. 502; Ashton & Roberts (1999), 65-9; Marea Mitchell, ‘Commanding Perspectives on the Isles of Scilly: Robert Maybee’s Ballad of Sir Cloudesley Shovel’, Refereed Papers from the 2nd International Small Islands Culture Conference, ed. Henry Johnson (2006), 93-103, online open-access publication; LC6, 325-38; ODNB. [LC6]

(? ) Mayne, John (1759-1836), of Dumfries, a printer and journalist. He published The Siller Gun: A Poem in Five Cantos (Edinburgh: Thomas Cadell, 1777), Hallowe’en (1780), and poems in the Glasgow Magazine, The Star, and the Gentleman’s Magazine (1807-1817). He is best known for The Siller Gun, which has six pages of subscribers. Libraries own manuscripts of several of his poems and letters, including: ‘Rosabell’ (1806) at the National Library of Scotland, Edinburgh, and ‘Sweet sounds! I love to hear the parish bells’ (sonnet) at the Hornby Library, Liverpool City Libraries. ~ Sources: Eyre-Todd (1906), 64-89; Miller (1910), 160-67; Sutton (1995), 638-9; Jarndyce, 124 (Spring 1998), item 1444; Jarndyce, 159 (Summer 2004), item 56 5; ‘Electric Scotland’ web page; ODNB. [S]

(? ) Mead, Edward (fl. 1841-4), E. P. Mead, ‘Commodore’ Mead, or ‘The Old Commodore’, of Birmingham, a popular Chartist lecturer and poet, the author of ‘The Steam King’ (Northern Star, 11 February 1843). The title ‘Commodore’ reflected his former career as a lieutenant in the navy. Roberts (1995) notes that he made his living by ‘sketching, and by lecturing to Chartist audiences’, for which he charged one penny to attend. Apart from ‘The Steam King’, he published the following verses in the Northern Star: ‘A New Chartist Song’ (Tune: ‘The Bay of Biscay, Oh!’), 13 February 1841; ‘Chartist Song’ (Tune: ‘March to the Battle Field’) (‘Hark! ’tis the

Meadows, George (fl. 1827-33), of Hoxton, East London, Beadle and Bellman. There is plentiful evidence of verses written by bellmen, lamplighters, and other regular ‘street’ public workers, usually offered at Christmastide, both as an incentive for additional giving (a ‘Christmas box’ gift or bonus), and within trade and guild traditions of celebrating and reminding the public of the importance of their job through the year that has gone by. They are sometimes signed by an individual, and in this instance we have a single figure crafting annual verses, perhaps drawing on his known character as a local worthy, to achieve these ends, in two annual broadsides listed by C. R. Johnson. They are: A copy of verses for 1827, humbly inscribed to all my worthy masters and mistresses, in the liberty of Hoxton, in the Parish of St. Leonard, Shoreditch, George Meadows, Beadle and Bellman ([London]: printed and sold by Richard Clay, [1827]), and a similarly titled offering for 1833. The titles carefully delineate the bounds of this bellman’s patch, and the broadside presents 15 or 16 short poems printed in columns. Cf. verses by John Mewse, Isaac Ragg and Thomas Verney (qqv), and by the Clifton Lamplighters in Bristol. ~ Sources: C. R. Johnson, Catalogue 50, items 77-8.

(? Meek, George (1868-1821), of Eastbourne, East Sussex, a worker, songwriter and a ‘maverick socialist’ (DLB). His father was a plasterer, his mother a Midland woman ‘of a family of peasants’. Meek organised Clarion (socialist) choir groups on the south coast in the late nineteenth century. He wrote for the Eastbourne Gazette and the Eastbourne Chronicle, and published an autobiography, George Meek: Bath Chair

Meek, Robert (b. 1836), of Leith, Edinburgh, a message boy, and a public weigher. ~ Sources: Edwards, 6 (1883), 209-13. [S]

(?) Mellor, John William (fl. 1869), ‘Junior’, of Manchester?, a Lancashire dialect poet, published Uncle Owdem’s Tales in the Lancashire Dialect (Manchester, 1865), and Stories and Rhymes: a book for the fireside (Manchester, 1869), and at least two undated broadsides: The Load fro’ off mi Mind is Ta’en. By Junior and Aw’ll ne’er be Fuddled ogen (Manchester). ~ Sources: Reilly (2000), 309-10; general online sources.

Mennon, Robert (1797-1885), of Ayton, Berwickshire, a Slater, plasterer and Glazier, who later lived in London. He published a collection, Poems: Moral and Religious (Edinburgh, 1860?, 1885?). ~ Sources: Edwards, 3 (1881), 130-6 and 9, xv; Crockett (1893), 133-6; Reilly (1994), 322, Reilly (2000), 310. [S]

Menzies, George (1797-1847), of Arbuthnott, Kincardineshire, a gardener, teacher, and editor. ~ Sources: Edwards, 11 (1888), 48-57. [S]

Menzies, John (b. 16 July 1811, fl. 1883), of Airntully, Perth, a ploughman, and a soldier ‘Late of the Forty-Fifth or First Nottinghamshire Regiment and Drill-Instructor of the Stanley and Crieff Volunteers’. He published Reminiscences of an Old Soldier (Edinburgh: Crawford & McCabe, 1883), which includes a substantial prose autobiography. ~ Sources: Edwards, 12 (1889), 370-8; text via archive.org. [S]

Mercer, George (fl. 1860), of 62 Great Newton Street, Liverpool, a labouring-class man who received a poor education, and found himself unable to work, due to rheumatism. He published Will Barton o’ the Mill, and Other Poems (London: Saunders, Otley & Co., 1860). ~ Sources: Reilly (2000), 311.

Merriman, Brian (c. 1750-1805), in Irish Brian Mac Giolla Meidhre, of Ennistymon, County Clare, the son of a journeyman stonemason, was a hedge school teacher, a small farmer, and the author of the influential comic poem The Midnight Court (Cúirt An Mheán Oíche). There have been a number of modern editions, of which
the 1982 edition, ed. L.P. Ó Murchú is based on the autograph manuscript in Cambridge University Library (but see also sources, below). Merriman’s Wikipedia entry gives a detailed breakdown of the poem’s structure and narrative, described in ODNB as ‘three lengthy monologues...informed by a tension between the desire on the part of lovers for freedom to act independently and the imperatives of arranged marriage’. Seamus Heaney describes and carefully analyses and contextualises the poem in one of his Oxford lectures, quoting generously from Frank O’Connor’s and his own English translations. ~ The 2011 edition listed below is a scholarly edition of an English translation that also includes useful essays by Alan Titley (‘Cúirt an Mheán Oíche: A Wonder of Ireland’), Michael Griffin (‘The Two Enlightenments of Brian Merriman’s County Clare’), Sarah E. McKibben (‘Courting an Elusive Masterwork: Reading Gender and Genre in Cúirt an Mheán Oíche/The Midnight Court’), Bríona Nic Dhiarmada (‘Approaching Cúirt an Mheán Oíche/The Midnight Court’), an Introduction by the editor (‘Brian Merriman’s Daytime Milieu’), and a timeline, publication history, partial glossary, further reading, and biographical notes. A translated extract from ‘The Midnight Court’ was included by Seamus Heaney and Ted Hughes in their ‘checklist’ poetry anthology, The School Bag (1997). ~ Sources: as cited; Seamus Heaney, ‘Orpheus in Ireland: On Brian Merriman’s The Midnight Court’, in The Redress of Poetry (London: Faber, 1995), 38-62 (see also Heaney’s The Midnight Verdict (Dublin: Gallery Press, 1993), translations of Merriman and Ovid); Brian Merriman, The Midnight Court, a Critical Edition, ed. Brian Ó Conchubhair, trans. David Marcus (Syracuse, NY: Syracuse University Press, 2011); ODNB; Wikipedia and online sources. [I]

(?) Merry, John (1756-1821), of Moulton, Northamptonshire, ‘The Bard of Moulton Mill’, a miller. Posthumously published were his Miscellaneous Pieces; in Verse (Bedford: C. B. Merry, 1823). Merry has been described as a good occasional poet. He also wrote to a younger Northamptonshire poet, John Clare (qv). ~ Sources: Hold (1989), 115-16; Johnson (1992), item 604; Johnson 46 (2003), no. 313; information from Bob Heyes.

(?) Messing, Stephen (1765-1831), of Exton, Rutland, had ‘a plain education in a country village’. He worked as Valet to the Earl of Gainsborough, his father John having been the Steward to the estate, and his brother John being the Land Agent. There was some money in the family, since Messing’s mother left her children ten pounds each when she died in 1791, and the father left £70 to each the following year, and both parents have ornate gravestones. Messing published two collections,
Rural Walks; or, Poems on Various Subjects (Stamford: Printed for the Author by John Drakard, 1819), and Poems on Various Subjects, Written in the Years 1819 and 1820 (Stamford: Printed for the Author by John Drakard, 1821). He is buried in Exton, Rutland. Messing has links with John Clare (qv), who owned both his books (which are still in Clare’s surviving library in Northamptonshire Central Library), via the printer John Drakard, and the subscriber Revd. Thomas Mounsey, both of whom had dealings with Clare, and Clare lists him as one of the local poets who have sprung up in his area. As if to confirm this, the copy of Rural Walks in Stanford University Library is bound with a work by another poet on Clare’s horizon, Anna Adcock’s (qv) Ashby Wolds. ~ Sources: Powell (1964), item 300; Crossan (1991), 37; By Himself (1996), 187; information from Andrew Ashfield and Greg Crossan.

(?) ‘Methven, James’ (pseud.) (b. 1832), of Glasgow, a pedlar from an early age, and a son of wandering pedlars. With only six weeks of formal schooling, he spent most of his life travelling. Methven published two volumes of poetry and an autobiography, ‘Adventures of An Author. Written by Himself’, The Commonwealth, 3 January 1857. He hawked his own books, so the volumes mentioned in the source will probably have been chapbooks. Burnett et al describe his name as a pseudonym so these poetry volumes may prove particularly difficult to identify. ~ Sources: Burnett et al (1984), no. 509. [S]


Mewse, John (fl. 1814), of Stamford, Lincolnshire, a bellman, composed ‘A Copy of Verses humbly presented to all my Worthy Masters and Mistresses, of Stamford, Lincolnshire’, a familiar type of broadside which had been produced by bellmen, generally at Christmastide, for at least two centuries before Mewse’s, and were usually designed tactfully to solicit a Christmas box or bonus from the citizens they had served. In this example, the broadside has six poems, interspersed with small woodcuts, with a larger woodcut of a bellman in the middle, resplendent in his uniform, with his long bellman’s staff, and a crescent moon behind him to indicate night. The poems are: ‘The Advent of the Messiah’, ‘Winter’, ‘Universal Peace’, ‘Winter Song’, ‘Home’, and ‘Charity’, all perfectly judged and arranged to convey the message of peace, hope and charity, interspersed with tactful reminders that it
is winter, and therefore cold weather for a bellman to make his rounds. See also verses by bellmen George Meadows, Isaac Ragg and Thomas Verney (qqv), and by the Clifton Lamplighters in Bristol (qv). ~ Sources: Shepard (1973), 118-20.

(?) Meyler, William (d. 1821), of Bath, Somerset, a printer, published *Poetical Amusement on the Journey of Life...* (Bath, 1806). This volume contains an epilogue to Ann Yearsley’s (qv) play *Earl Godwin*, reproduced with the Preface and other extracts on David Radcliffe’s ‘Spenser and the Tradition’ web page. There are several business cards and related images of Meyler and Son, printers of Bath, online, and Meyler printed among other things Benjamin Gaites’ (qv) volume, *A Basket of Flowers*. John ‘Brush’ Collins (qv) dedicated his volumes *Scripscrapologia* to him, in a dedicatory poem that reveals among other things that ‘Mr. Meyler once perform’d Richard [i.e. the title role in Shakespeare’s *Richard III*] upon the Bath Stage, for a Charity Benefit’. ~ Sources: Johnson (1992), item 607; Radcliffe.

Midford or Mitford, William (1788-1851), of Preston, near North Shields, Northumberland, a shoemaker, songwriter, singer, and publican. On the deaths of his parents when he was aged three or four, Midford moved into Newcastle upon Tyne with his uncle. He became a shoemaker ‘in a fashionable part of town’ (Hermeston). His songs first appeared in 1816, and as a result of his success he was able to give up shoemaking and open a pub in the Leazes area of the city, the North Pole, where he became a ‘singing landlord’ (Harker). He would later move on to a more central pub, the Tailor’s Arms, at the ‘Head of the Side’, the road leading down to the Quayside, where he continued to perform. His songs include ‘Cappy’, and ‘The Pitman’s Courtship’, and there are eleven of them in *The Budget or Newcastle Songster* (Newcastle upon Tyne: J. Marshall, 1816). There is a brief sketch of this singing landlord in a song by William Watson (qv), ‘Newcastle Landlords—1834’, which perhaps gives a hint as to why Mitford moved to the second pub: ‘M stands for Mitford—he kept the North Pole, / Just over the Leazes—a dull-looking hole; / Now our favourite poet lives at Head of the Side— / Here’s success to his muse—long may she preside’ (in Fordyce, 251). ~ Sources: Fordyce (1842), 251; Allan (1891), 132-6; Ashraf (1975), 124-6; Harker (1999), 87-92, 98-103; Hermeston, ‘Song’ (2009), 63-4; family history posting online by Midford’s descendant Fee Mitford, 2004. [SM]

(?) Millar, Agnes (?1840), of Dundee?, the daughter of a minister ‘in reduced circumstances’. She published anonymously *Collection of Essays, Moral and Religious*. 
by a Lady (Dundee: James Chalmers, 1840), 135 pp. Note: Halkett and Laing identify the author by surname only, whilst her single entry on JISC names her as ‘Eliza Millar’. ~ Sources: Halkett and Laing (1882), 371; JISC; information from Florence Boos. [F] [S]

Millar, Thomas (b. 1865), of Dunfermline, Fife, a passenger guard’s son, worked as an upholsterer. ~ Sources: Edwards, 11 (1888), 318-22. [S]

Miller, Hugh, the Elder (1802-56), of Cromarty, a stonemason, the son of a shipmaster, later a very distinguished geologist. He published Poems Written in the Leisure Hours of a Journeyman Mason (Inverness: R. Carruthers [printed at the Inverness Courant], 1829). He also compiled his Miscellaneous Writings (including poems, essays, notes, drawings and exercises, and chapters 4-7 of ‘Scenes and legends of the north of Scotland’), and Scenes and Legends of the North of Scotland, or the Traditional History of Cromarty (Edinburgh and London, 1835). His wife Lydia Fraser (qv) authored children’s books. ~ The manuscript of Miscellaneous Writings is in the National Library of Scotland, Edinburgh, which also has some notebooks and a number of letters. Miller has recently been memorialised in the Hugh Miller Writing Competition, run by the Geological Society of Glasgow. There is also now a ‘Friends of Hugh Miller’ organisation, and his birthplace is a museum dedicated to him, and displaying many of his fossils and manuscripts. ~ Sources: Peter Bayne, The Life and Letters of Hugh Miller (1871), two volumes; Wilson (1876), II, 250-4; Edwards, 3 (1881), 312-18; Johnson (1992), item 610; Sutton (1995), 642-3; Lyndsay Lunan, ‘The Fiction of Identity: Hugh Miller and the working man’s search for voice in nineteenth-century Scottish literature’, unpublished doctoral dissertation, University of Glasgow, 2005; DNB; NCSTC (58 entries). [S]

Miller, John (fl. 1754), a surgeon’s mate, published Poems on Several Occasions: To Which are Added Dramatic Epistles from the Principal characters of our Most Approved English Tragedies (London: Robert Dodsley and others, 1754). The Preface is signed off ‘From on board his Majesty’s Ship Penzance Apr. 1 1754’, and the subscription list includes many naval officers as well as surgeons and others, notably his own principal publisher Robert Dodsley (qv). Poems include ‘The Tempest’, ‘The Wish’ (after Pomfret’s poem ‘The Choice’), translations of Horace and imitations of Ovid. ~ Sources: ESTC; text via archive.org. [C18]
Miller, John (b. 1840), of Goukha’ (now Gowkhall), near Dunfermline, Fife, a builder and contractor. ~ Sources: Edwards, 11 (1888), 332-9. [S]

Miller, Thomas (1807-74), ‘The Basket Maker’, of Gainsborough, Lincolnshire, later of Nottingham and then London, a basket-maker, poet, novelist and miscellaneous writer, and a good friend of the Chartist and poet Thomas Cooper (qv). ODNB records that he was born on 31 August 1807 in Sailor’s Alley, Gainsborough, Lincolnshire, and that he was the son of George Miller, wharf manager, but that his father ‘disappeared while on a visit to London’ in 1810, so that Miller was brought up by his mother, a sack-sewer, and a step-father who trained him in the trade of basket-making. He attended the White Hart Charity School in the town, and developed a reading habit by working through the circulating library of a Mrs Trevor, in partnership with his friend Thomas Cooper (qv), the future Chartist poet and prison writer. Miller spent his summers on the farm of his grandfather, where there were more books, as well as gypsies he could befriend, and there acquired the ‘love of country life that underlies his best writing’ (ODNB). When he left school to work as a basket-maker at the age of nine, it was perhaps natural that he should aspire to follow the example of the gypsies and adopt their itinerant lifestyle as a travelling basket-maker, a trade that could be carried out anywhere, and this he achieved to a small degree: an obituary in the 1874 Illustrated London News says that he ‘commenced life on his own account at nine years old when he became a ploughboy’, but ‘quitted to travel, so it is stated with a band of gypsies’. He ‘led for some time a roving existence, next being heard of as a basket maker apprentice at Nottingham’. In fact Wylie nails the story of going with the gypsies as ‘merely a poetical fiction’, though Miller indeed moved to Nottingham, in some manner. He also married Mary Anne Potter (d. 1851) on 22 September 1827, and they would have four children. ODNB does not date his arrival in Nottingham, but Wylie quotes an anonymous notice from the Nottingham Journal, for February 1832, five years after his marriage, which gives some indication of how and when he established himself in the city: ‘We have been much pleased with the perusal of a MS. poem by Thomas Miller, a journeyman basket-maker, residing in Nottingham’. Spencer T. Hall, always the most alert chronicler of the nineteenth-century Nottingham scene, says that Miller ‘owed his first introduction to the public in some measure to Mr. Thomas Bailey’ (qv). He continues: ‘I am writing of the years between 1830 and 1836. The basement storey of Bromley House [Nottingham’s subscription library, founded in 1816] was at that time used as a basket-manufactory by one Mr. Watts; and therein was employed a young married man
who had come up from the neighbourhood of Gainsborough. He had a somewhat round but intelligent face, a fair complexion; full, blue, speaking eyes; and a voice reminding one of the deeper and softer tones of a well-played flute’. Miller ‘became known to Mr. Bailey, who was at that time editing “The Good Citizen,” and who, immediately, not only encouraged the printing of “Song of the Sea-Nymphs,” but did all in his power to win the modest little book a welcome’ (321). Living off Coalpit Lane in the Meadow Platts in Nottingham, Miller began to thrive, and began his own business in Long Row, with a stall on Saturdays ‘on the corner of the Exchange’. ODNB thus pictures him, ‘selling baskets and reciting poetry in Nottingham market’ so, as it were, pushing both products into the marketplace. Wylie gives some details of this dual approach sales technique, in which poetry seems something like the charismatic rhetoric of the ‘patterer’ or open-air seller: ‘with a tasteful cap, specially mounted for the occasion, and a gentle cigar between his lips, he paced before his stall, from time to time withdrawing the fragrant Havanah, and addressing to melodious observation to some passing beauty. “Won’t you have a basket, my dear?” or, to the mother with a child, “Now do buy a basket for a sweet little thing.” Or, if he had a friend by his side, he would recite in a subdued musical tone, favorite passages from the poets’ (209). He quickly won favour, and gained acceptance with the Nottingham ‘Sherwood Forest’ poets, Thomas Bailey as mentioned, Spencer T. Hall, John Hicklin and Robert Millhouse, (qqv) as well as the Howitt family who formed the focal centre of the town’s literati. ~ Miller’s well-attested charm and flexible approach to his dual trade worked intermittently in the next stage of his career, when he went to London following the publication of Song of the Sea-Nymphs, to pursue his literary career further. He lived in Southwark, continued to sell baskets in lean times, and charmed would-be patrons including the society hostess the Countess of Blessington, whence he got to meet other influential figures. He published in the periodicals: ODNB mentions the Athenaeum, the Literary Gazette and the ‘annual’ Friendships Offering. A large number of publications ensued (see below). But he continued to struggle for money, and came to resent bitterly the opportunism and exploitation of patrons and publishers. In poverty, he received money from the RLF, and the year before his death from a stroke had £100 from the Royal Bounty Fund. ~ Kaye Kossick in LC5 summarises Miller’s career in terms of both his considerable achievements and his own sense that being an author was his ‘doom’. He was, she writes, a ‘remarkably prolific poet and one of the relatively few labouring-class writers whose oeuvre of some 45 published volumes includes a significant number of historical romances, botanical descriptions, stories for
children, rustic vignettes and “epic” histories.’ Miller’s own ‘ruefulness derives from the fact that despite prodigious labours his life began in anxious poverty and largely continued so.’ ~ In his study of Common Land in English Painting, Ian Waites outs another perspective on Miller in terms of his perspectives on his own roots. He notes the way that although Gainsborough ‘was an open field town and had already been enclosed (after an act of 1804) by the time Miller was born’, he ‘went on to vividly evoke a sense of an unenclosed, common field landscape around Gainsborough in Our Old Town’, and he did so ‘in much the same way as some of the landscape painters of the time—John Crome for instance, who continued to produce numerous studies of Mousehold Heath in Norfolk in its unenclosed state up until 1820, even though a major part of the heath had actually been enclosed by 1799’. He compares Miller’s ‘eye’ for immense open stretches of country with the ‘unenclosed’ perspectives in the work of John Clare (qv), another poet whose primal landscape was enclosed in this period (110-11). ~ As noted, he published a great many volumes (see English, 1966 for fuller details), including the aforementioned Song of the Sea-Nymphs (1832), an Elegy on the Death of Lord Byron’s Mary (London and Nottingham, c. 1832), A Day in the Woods: A Connected Series of Tales and Poems (1836); Poems (1841), Songs of the Sea Nymphs (1832); A Day in the Woods (1836); Beauties of the Country (1837), Rural Sketches (London, 1839), reviewed in the Nottingham-based literary journal Dearden’s Miscellany, I (1839), 383-6 which describes it as a ‘fit companion to William Howitt’s Boy’s Country Book’; Our Old Town (1847); and at least five novels that helped cement his reputation, including Gideon Giles the Roper (1841), recently included in a list of 100 Nottingham-themed novels; Godfrey Malverne (1843) and what has been called his ‘Chartist Robin Hood’ novel, Royston Gower; Or the Days of King John (1838), discussed by Basdeo (2019), the first of a trilogy of historical novels commissioned together (the other two were Fair Rosamund (1839) and Lady Jane Grey (1840), the latter titular figure also the subject of poems by Midlands labouring-class poets Millicent Langton and Ruth Wills, qv). ~ There is a triple ‘Sonnet to Thomas Miller, On Reading His “Day in the Woods”’ by H. G. Adams in Dearden’s Miscellany, II (1839), 635. Later in the same miscellany, in a review of the ‘annual’, Friendship’s Offering, Miller’s poem ‘The Happy Valley’ is praised and printed in full (IV (1840), 939-41). ~ Miller is buried in West Norwood Cemetery, in south-east London (see McCabe). ~ Sources: Wylie (1853), 168, 207-10; Hood (1870), 355-66; Nottingham Daily Guardian, 18 December 1906; Thomas Cooper, The Life of Thomas Cooper. Written by Himself (London, 1872); Hall (1873), 321-2, 377; Illustrated London News, 65 (31 October 1874), 425; Miles (1891), X, xiv; Cedric Bonnell, Thomas Miller (The Basketmaker),
Miller, Thomas (b. 1831), of Dunse, Berwickshire. His parents were both in service with the Maitland family, the mother as a maid to Lady Maitland. The family moved to Dunbartonshire and then to Glasgow during his childhood, where he attended school to the age of nine, then began work as a herder, ‘herding cows in a park off the Paisley Road—wages 10s for six months’ (Edwards). He then worked as a tearer in a calico print works on two shillings a week, and as a messenger boy in a tailor and clothier’s establishment. The tailors ‘were all Chartists, and the lad, when not otherwise engaged, had to read aloud the Irish Chartist organ—The Northern Star, edited by the great agitator Feargus O’Connor’. Edwards is keen to show here that Miller, though only a ‘lad’, was the ‘only loyal subject on the premises’, and swiftly moves his account on to the subject of the old copy of Shakespeare that one of the men let Miller read, a ‘pleasing relief to one of his poetic temperament from the Chartist journal and “The Life of Robert Emmet”’. In his horror at Miller’s exposure to radical politics, Edwards seems quite unaware that there were poems aplenty as well as politics in almost every number of the Northern Star, and among a company of Chartist tailors, one of whom owned a copy of Shakespeare, it seems likely indeed that he would have been asked to read some or all of them out. Miller also acquired an interest, presumably through the Shakespeare, in drama, and here Edwards is more alert. Miller, he says, would have had to have satisfied himself with ‘the legitimate drama as represented by “Messrs. Mumford & Dupain”’. The reference is to two of the ‘geggies’ that played in the Saltmarket in Glasgow. These are described by Paul Maloney as ‘touring fit-up theatres constructed of canvas and wood, which visited rural fairs with heavily
cut-down versions of popular classics such as Rob Roy’. He adds, ‘The most famous Saltmarket geggies were Dupain’s, Parry’s and Mumford’s, which were housed in a wooden building that survived until the early 1900s.’ (54) Edwards notes that the Theatre Royal admission was sixpence, whereas the geggies were only a penny, ‘and like many others in the world he had to suit himself to circumstances’. Edwards has already aired at the beginning of his headnote his strong disapproval of music hall’s vulgar humour, setting against it Miller’s ‘fine fresh spirit, and a racy appreciation of the humorous—pawky and clever without being meaningless and vulgar’. So it seems his subject’s attendance at the popular geggies is as embarrassing for Edwards as Miller’s reading out radical newspapers, and equally in need of explaining away. This tells us, incidentally, that the principal source for so many Scottish poets is also their policeman, anxious to keep them within the bounds of gentility and apolitical literary worthiness. Yet he is also invaluable on the many details he discovers, especially from interviews with the poets. Miller attended on ‘four occasions’ (an example of such a detail) ‘Saturday Evening Concerts’ where he heard Sam Cowell sing his ‘Billy Barlow’, a key moment for a poet who himself would adapt the song, to great success and popularity. ~ Miller’s family moved to Edinburgh, and both parents soon afterwards died; their son was only thirteen. Edwards says that he then had ‘many ups and downs’, before becoming a collector in Edinburgh, i.e. ‘a person delegated to collect money due or paid as rent, tax, fine, alms, etc.’ (DSL; Scots ‘collectour’), at which he was still employed in 1893. Crockett gives us a scene of discovery that tells us something more of Miller’s early employment, though there are no dates given for this. ‘Entering a printer’s establishment’, he writes, ‘he came much in contact with books and readers, and a perusal of Shakespeare awakened in him the poetic fire’. ~ He had only recently begun to sign his work, Edwards notes, ‘even his initials’, on the songs that he wrote and which had been popular for many years. As a result, there were mis-attributions: Edwards instances the Edinburgh press giving his song ‘The Guid Auld Days’, sung by the singer and performer James Lumsden, as being by ‘a humorous and genial old scholar of our University’. Yet his songs ‘are sung in every theatre, music hall, and concert room throughout Scotland, and in many parts of both England and Ireland’. The same James Lumsden had sung them in Canada ‘with the greatest success’, while the singer and entertainer R. S. Pillans had taken them as far as Australia. Miller’s verses, signed ‘T. M’, were printed in The Scotsman, the Ladies’ Own Journal, and ‘other newspapers’, and Edwards includes four of them: ‘My Heart Aye Warms to the Tartan’, ‘Only a Little Child’, ‘Cushendall’, and the song mentioned above, ‘The
Guid Auld Days; Or, When I Was a Lassie'; Murdoch prints two of these, Crockett one. ~ **Sources:** Edwards, 5 (1883), 146-55; Murdoch (1883), 245-8; Crockett (1893), 248-9; Paul Malony, *Scotland and the Music-Hall, 1850-1914* (Manchester: Manchester University Press, 2003) 54; general online sources. [S]

Miller, William (1797-1862), of Airdrie, North Lanarkshire, ‘Radical Wull’, a weaver, and a local leader during the 1819-20 agitation, who voiced ‘radical hopes’ in his poem ‘Aurora Borealis’. ~ **Sources:** Knox (1930), 96-109; information from Bridget Keegan. [S] [T]

Miller, William (1810-72), ‘The Laureate of the Nursery’, of Briggate, Glasgow, a wood-turner and cabinet-maker, a popular children’s poet and the author of the very widely celebrated nursery rhyme, ‘Willie Winkie’ (‘Wee Willie Winkie’ in the well-known English paraphrase), first published in *Whistle-Binkie; Stories for the Fireside* (1842). Terry offers the interesting suggestion that its being ‘past ten o’clock’, as time one must to go to bed, in the rhyme, may be a witty dig at Glasgow curfew rules imposed in the eighteenth century by the Calvinists. Miller began writing poems and children’s songs as a young man, contributing to newspapers and periodicals. According to one source, he aspired to becoming a surgeon, but ill-health prevented him from doing so. Despite late attempts to raise funds, he died in poverty aged 62, and was buried in the Tollbooth in Glasgow. There is a memorial to him in the Glasgow Necropolis, and since 2009 there has been a plaque on the wall of the brewery that stands where his home once was. ~ Miller published *Scottish Nursery Songs and Other Poems* (Glasgow, 1863), with a dedication, ‘To Scottish Mothers, gentle and semple, these nursery songs are respectfully dedicated, not fearing that, while in such keeping, they will ever be forgot’. Some of his poems are included in Wilson (1876), and his work was posthumously collected as *Willie Winkie and Other Songs and Poems*, ed. Robert Ford (1902). ~ **Sources:** Robert Buchanan, ‘The Laureate of the Nursery’, *Saint Paul’s Magazine*, 11 (July 1872), 66-73; Wilson (1876), II, 334-40; Edwards, 3 (1881), 142-7; Murdoch (1883), 33-8; Douglas (1891), 310; Eyre-Todd (*1906*), 301-4; Ricks (1987), 98; Sutton (1995), 644; Stephen Terry, *The Glasgow Almanac: An A-Z of the City and its People* (Glasgow: Neil Wilson Publishing, 2011), 82; ODNB; Scottish Poetry Library website; WorldCat. [S]

Millhouse, Robert (1788-1839), of Sneinton, Nottingham, ‘The Burns of Sherwood Forest’ (Robert Burns, qv), a stocking-maker, was ‘born in poverty in Mole-Court,
Milton Street and died in much the same condition at 32, Walker Street, Sneinton (Edlin-White). Born on 14 October 1788, the second child in a family of ten, Millhouse was put to work at six, and set to a stocking-frame at ten, educated only through Sunday school. He was an appointed child singer at St Peter’s Church in the city. His friend and early biographer Spencer T. Hall (qv) recounts the moment when, at the age of sixteen, Millhouse spied a statue of Shakespeare at the house of a friend, and was thunderstruck by the lines on its pedestal beginning ‘The cloud-capp’d tow’rs, the gorgeous palaces...’, wondering if it was Scripture. On being told that this was an adaptation from Shakespeare’s *The Tempest*, ‘he borrowed the whole of that drama and read it’. His ‘appetite for reading now quickened and he ‘did not rest till he had secured most of the “Standard Poets” of his day, in procuring which he was greatly helped by his brothers, John and Frederick, both of whom were equally fond with himself of reading’. Millhouse spent time in the Nottinghamshire Militia from 1810-14, and was posted to Dublin and Plymouth. He had the novelty of leisure time during this service (he was used to working sixteen-hour days at the stocking-frame, Hall records), and wrote his poem ‘Nottingham Park’, sent along with other contributions to the *Nottingham Review*, and collected in his first volume of 1821. He married in 1818. Although he acquired literary friends and supporters in Nottingham and London, he returned to his frame, and though the steady stream of books that followed, utilising both subscription and patronage models, brought respectful reviews he was, as Hall says, never able to make literature his sole profession. He was awarded a grant from the RLF in 1822, and his ‘intense love of nature and literature never died’, despite the loss of one wife in 1833 (he remarried in 1836) and the onset of financial problems and chronic illness later in his life. He at least was able to give up the loom in 1832, in favour of a post at a savings bank. As with his account of his friend Samuel Plumb (qv), Spencer T. Hall’s friendship with Millhouse, from 1829, allows him to offer some vivid first-hand material in his account of his fellow poet. He remembers Millhouse meeting a stranger in Nottingham Park who, declaring himself a poetry-lover, was met with the response, ‘Ah then...are you too one of the abstract tribe?’, reflecting his sense of poetry lovers as ‘a sacred corps apart’ as Hall puts it, a group who kept themselves above or beyond the merely material and contingent. Late in his life, as Hall writes—appropriately adopting a romantic and heroic register to describe their wandering together—Millhouse would ‘come with me to Sutton-in-Ashfield, lingering by the way to listen to the birds and streams among the crags and green larches at Kirkby Graves, which gave him great delight; we wandered together in Birkland and Bilhaugh—Pemberton’s “ruined Palmyra of
the Forest” (Charles Reece Pemberton, qv). A thunderstorm made Millhouse’s ‘knees tremble under him from veneration and awe’. This is the version of Millhouse that had been presented to the public early, for example in an article and print of him in William Hone’s Table Book in 1827. In this print he is leaning with his back against an old pollarded oak whose branches swirl wildly around him. His hat is on the ground, his stick propped from his left hand, his right hand in his waistcoat, Napoleon-style, as he looks up with an intense expression, listening, perhaps to birdsong, the wind in the forest or a coming storm. Underneath the image are stirring lines from his ‘Song of the Patriot’, and the article begins: ‘The talented author of the poem whence the motto is extracted is scarcely known to fame and not at all to fortune’. Contented, it would seem, to stand alone in Sherwood Forest, absorbing nature’s sensations, this is the perfect image of the ‘natural’ lone poet, who scorns fame and fortune, for his treasures are free. But however attractive this may have been to readers, it is ultimately a limiting perception of what he was, as was his editor J. P. Briscoe’s insistence on bracketing him with Robert Bloomfield and John Clare (qqv), and the idea his being ‘The Burns of Sherwood Forest’. Scott McEathron in LC4 takes no prisoners here: ‘Regarding this last, it is hard to conceive of a more misleading appellation—Millhouse’s most consistent voice being one of earnest and impassioned rectitude—but in naming Clare and Bloomfield, Briscoe was merely echoing the more favourable of the early reviews.’ ~ As the real Millhouse’s impoverished life was gradually failing from a progressive and ultimately fatal intestinal disease, Thomas Ragg (qv) ‘made a poetical appeal for him in Nottingham’ in Dearden’s Miscellany, March 1839, while Hall himself made a less exalted echo of it in the Sheffield press, which drew warmth and financial support from Millhouse’s friend, Ebenezer Elliott (qv). Millhouse died on 13 April 1839, aged 59, and was buried in Nottingham old Cemetery, near the chapel. A stone was in due course raised by his literary friends (see Tony Shaw’s blog piece). ~ Millhouse’s main publications are: Vicissitude: A Poem in Four Books; Nottingham Park; and Other Pieces. Dedicated to her Grace the Duches of Newcastle (Nottingham: printed for the author by H. Barnett, 1821), with a short list of subscribers, and a biographical preface by Millhouse’s brother John; there is a later edition; Blossoms, Being a selection of sonnets from his various manuscripts, with prefatory remarks on his humble station, distinguished genius and moral character, by the Rev. Luke Booker, LL.D. (London: printed for the author by J. Nichols, 1823), apparently two editions (Booker was a poet in his own right); The Song of the Patriot, Sonnets and Songs (London: printed for the author, and sold by R. Hunter and J. Dunn, Nottingham, 1826), with a list of
subscribers; *Sherwood Forest and Other Poems* (London: printed for the author, and sold by R. Hunter and J. Dunn, Nottingham, 1827), the title poem of which paints Robin Hood ‘as a Byronic hero’ (Collins), with a list of subscribers, and *The Destinies of Man* (London: Simpkin Marshall, 1832-4). A significant posthumous edition was *The Sonnets and Songs of Robert Millhouse, the Artizan Poet of Nottingham, and the Burns of Sherwood Forest; with a Biographical Sketch of the Author*, ed. John Potter Briscoe, Nottingham’s Public Librarian (Nottingham, 1881), which epitomises his work and adds unpublished material. There had been a ‘Biographical Memoir of Robert Millhouse’ in *Dearden’s Miscellany*, I (1839), 300-303 (which prints his ‘Sonnet: To a Redbreast’, 303), and other notices of him are be found in the nineteenth-century press: a selection is listed below. ~ Spencer T. Hall, in his generous appraisal of his friend, records that Robert Southey refused to include Millhouse in his *Lives of the Uneducated Poets* because he was ‘too classical’. Southey similarly excluded Robert Bloomfield (qv), back-handed compliments intended to distinguish these two more seriously ‘literary’ poets from those who deserved discussion merely as charitable subjects, or curiosities of literature. But the ‘too classical’ tag makes a certain sense. Noting that others before Millhouse, including Ben Jonson and Robert Dodsley (qqv), had used the setting of Sherwood Forest, as of course had many of the Robin Hood ballads, Hall notes that Millhouse ‘was one of the first who wrote of Sherwood Forest specifically, in verse at all commensurate with the theme, and must certainly be considered one of the chief funders of what has been called by W H. Wylie “the Sherwood school”’. Early commentators talk of his ‘patriotic lyre’ (Wylie) or his ‘Patriot’s soul’ (Hall in his epitaph on him), and a kind of intense local patriotism or loyalty is an important part of his make-up as a poet. He is serious about the Forest in a new way, not as a backdrop or as ‘local colour’, but in a manner comparable, perhaps, with Wordsworth’s response to the Lake District. ~ In summarising Millhouse, Scott McEathron offers a complex and contradictory figure: ‘Millhouse’s poetry evinces a sometimes peculiar mixture of elitism and radical populism. His diction is formal, elevated, and frequently stilted’. He was, indeed, tied to an elite view of poetry. Millhouse ‘generally assumes the voice of the scold, the schoolmarm, or the last honest man’. Yet in sentiment he was quite different, a politically and morally democratic figure, for ‘the sentiments of Millhouse’s verse are frequently radical, or at least demotic. In “The Proud Man’s Contumely” he identifies as a pervasive widely-repeated lie the charge that the poor are simply inferior. He consistently inveighs against greed, hypocrisy, and the corruption of the rich, and these condemnations are given an overtly religious context, in which all will be equal
Milligan, James (b. 1823?), Carlisle cotton spinner poet who worked in the Shaddongate cotton and weaving mill in west end of the town owned by Peter Dixon and Sons. Milligan was 28 at the time of the 1851 census and lived with his wife Hannah, née Smith (of Caldergate, Carlisle), their then two young children, and her father, a retired brewer. – An article in the Carlisle Patriot by ‘Spectator’ (24 December 1853) notes that Milligan had published three poems, ‘Daybreak’, ‘Nightfall’ and ‘A Summer’s Evening’, at 2d (two pence) each, ‘in the hope that the subscription money from these would allow him to take his family to America’. This was a response to a threat of dismissal from his employer, who was pressuring him to employ a further ‘piecer’ to assist his work, which he could not afford to do. Consequent publicity brought significant support, including the patronage of the Dean of Carlisle as well as support from fellow workers and artisans, though it does not appear to have prevented him from losing his job at the mill. But it did enable him to proceed with raising subscriptions, as a result of which he managed to take his family to America as planned. The 1870 United States Federal Census records that he and his family were living in Philadelphia, where he was a newspaper editor, having founded the weekly periodical the Chronicle and Advertiser in the Manayunk area of the city the year before. Two of his sons worked...
at a paper mill, and a third was a clerk in a newspaper office. He worked on as editor ‘at least until 1876’. ~ Milligan’s poems were published in the *Carlisle Journal* in the 1850s. They are described as ‘generally moralistic in tone, and sometimes written for children’. ~ **Sources:** Lauren Wesiss’s original research on the ‘Piston, Pen and Press’ web page, 28 January 2021, drawing on: ‘To Correspondents’, *Carlisle Journal*, 23 April 1852, 2; ‘Spectator’, ‘The Strike and the Protectionists’, *Carlisle Patriot*, 24 December 1853, 8; James Milligan, ‘To the Editor of the Carlisle Patriot’, *Carlisle Patriot*, 7 January 1854, 8; 1851 Census; 1870 United States Federal Census. [S] [T]

(?). Mills, Thomas (fl. 1830), of London, published *The Unlettered Muse* (Hoxton: printed for the author by F. Nicholls, 1830). The place of publication and printing, plus the poetic tributes to Croydon, Hampstead, Richmond Hill and (extendedly) Mill Hill, indicate a London poet. The Frontispiece shows the personified, classically draped figure of ‘The River Wandel’, i.e. the river Wandle, a tributary of the Thames that flows through Croydon, Sutton and Merton, flowing into the main river at Wandsworth. Beneath the images are two lines from his poem ‘Croydon’, ‘Flow on sweet stream, the muse will tarry here, / And pour forth fervence o’er thy limpid clear’, and in the text he footnotes them with the observation that ‘This is the clearest running stream I ever beheld.—I believe this is the river Wandel, which turns several Mills in the Neighbourhood for Tobacco, &c.’ The brief Preface confirms that the author ‘has not possessed the advantage of a liberal education, but tells us little more about the author. Since he describes Croydon, Mill Hill, and Hampstead, as places where he has walked out, we may surmise that he lived somewhere nearer the centre of London (though he also knows the county of Kent well). He makes reference in a footnote to another poem to the ‘uncivilized London costermongers’ who mistreat their working animals, so he knew the city and its working life well enough. And since ‘Madame Vestris the admirable singer’ is mentioned in yet another footnote, he knew its cultural life too. (Ten years earlier, another poet in this Catalogue, John Clare, qv, had a musical setting of one of his early poems, ‘The Meeting’, sung at Drury Lane by this popular singer). In the second part of his loco-descriptive poem ‘Mill Hill’, Mills pays brief tribute to the Suffolk and London Poet Robert Bloomfield (qv). ~ **Sources:** text via Google Books; COPAC; information from Scott McEathron.

(?) Milne, Alexander (b. 1869), of Aberdeen, of a working-class family, worked as a clerk. ~ **Sources:** Edwards, 14 (1891), 141-3. [S]
Milne, Christian (née Ross, 1773-after 1816), of Footdee, Aberdeen, born in Inverness. Subsequent to the death of her mother and eight of her siblings, Milne relocated to Edinburgh with her father, helping him combat consumption and bouts of depression as well as supporting him monetarily by working as a servant. Milne’s autobiographical introductory sections and poems render a toilsome past from the refuge of a seemingly happy marriage in Aberdeen, where she embraced her roles as a writer, as the wife of a ship’s carpenter, Patrick Milne, and as the mother of four children. Her single volume of poetry, *Simple Poems on Simple Subjects* (Aberdeen: J. Chalmers and Co. 1805), includes autobiographical poems, pacifist poems recast as ballad tales, fictional narratives, and songs. Most of the poems take the form of pentameter couplets, tetrameter couplets, or stanzas of ‘common meter’, or hymn meter. Poems such as ‘The Inconstant Lover’ and ‘To Peace’ dichotomise the pugnacious claims of British imperialism and the pastoral harmony of Scotland, but the precise nature of Milne’s anti-war politics—in some instances advancing a simple jingoism, at other times being framed in personal, sentimental and domestic terms—seems difficult to pin down without referring to the overall ‘double-voicedness’ of her poetry. ~ Sources: *Sketches of Obscure Poets* (London: Cochrane and McCrone, 1833), 178-90; Jennifer Breen (ed.), *Women Romantic Poets 1785-1832: An Anthology* (London: Dent, 1992); Johnson (1992), item 619; Jackson (1993), 219; Sales (1994), 266-7; Feldman (1997), 443-50; Kord (2003), 267-8; Kathryn S. Meehan, ‘“When My Pen Begins to Run”: Class, Gender, and Nation in the Poetry of Christian Milne’, MA thesis, Florida State University, 2004 (online); Meehan (2008), 48-71; Bridget Keegan, ‘“The Mean Unletter’d—Female Bard of Aberdeen”: The Complexities of Christian Milne’s *Simple Poems on Simple Subjects*, in *Scottish Women Poets of the Romantic period*, online subscription publication; *ODNB*; Orlando; Wikipedia, Poetry Foundation website and other online sources. [—Iain Rowley] [F] [S]

Milne, John (1792-1871), of Dunottar, Kincardineshire, the orphaned son of a seaman, worked as a shoemaker at Glenlivet, Banffshire, an Aberdonian Postman, and a ‘well-known itinerant ballad-seller’ (Blair, PPP). He began producing songs and poems in the 1820s. Blair quotes from his obituary, published in the *People’s Journal*, 25 November 1871 along with a review of his recent volume. Milne ‘travelled about the country, like Homer of old, singing and reciting his own poems, and selling them in broadsheets for the purpose of eking out a living’. He published *The Widow and Her Son* (1830), and *The Widow and Her Son; or, the
runaway. A Borough Tale of 1782, in four cantos. With the Autobiography of the Author, including his post office reminiscences for the greater part of thirty years, second edition with notes and other miscellaneous productions (Aberdeen: J. Alexander, 1851), and other volumes. Posthumously published were Selections from the Songs and Poems of the Late John Milne (Aberdeen: Free Press, 1871), ed. W. Alexander, with a short memoir. ~ Blair includes in her anthology an anonymous tributary poem to Milne, ‘Lines on the Death of the Glenlivet Poet’, by ‘M’, first published in the People’s Journal, 18 February 1871, and notes that much of his local poetry ‘did not survive or was considered too scurrilous to print’. ~ Sources: Edwards, 2 (1881), 362-7; Reilly (2000), 315; Charles Cox, Catalogue 51 (2005), item 189; Blair (2016), 95-6; Blair, PPP (2019); Mitchell, P236. [S] [SM]

Milne, Robert Conway (b. 1859), ‘Captain Tom’, born at Kirkintilloch, Dunbartonshire. The ‘circumstance of his birth and early life were extremely humble’ (Edwards), and Milne had no memory of his father, but had early memories of heavily patched clothes, and of his mother and himself struggling to survive. He moved early in his life to Arbroath, ‘round about the Round O’, i.e. near Arbroath Abbey (cf. William Angus, qv), where he would settle. He entered the Abbey Charity School at the age of nine, and received two years of schooling there before beginning work as a ‘bobbin laddie’ in the spinning mill where his mother worked, in Arbroath. He spoke positively of his employers’ kindnesses, and during this period began to write verses. He had pieces printed in the Dundee Evening Telegraph, and later the Arbroath Herald, and the Arbroath Guide in which he also, as ‘Captain Tom’, wrote a popular column for children, ‘The Kind Hearts Brigade’. He became a sewing-machine dealer and an assistant registrar, and a teacher and deacon in the church. Edwards prints two poems, ‘Chit-chat by a Little Kit-Cat’, in English and clearly aimed towards children, and ‘Willy and Frances’, in Scots. ~ Sources: Edwards, 15 (1893), 78-82. [S]

Milne, William (b. 1829), born at Little Haughmuir, Brechin, Forfarshire (Angus), brought up at Myrestone near Forfar until the age of eleven, attending the parish school at Roscobie and then the village school at Lumanhead. When Milne was twelve his father had left for England and he left school to work as a farm servant. In 1855 he began working for the Scottish North Eastern Railway Company. Nine years later he won a prize for an essay on improving the conditions of employees on the railway. He went on to become the travelling representative and traffic agent for one of the Clydeside shipping companies. Edwards records that he has
from time to time, in the columns of various newspapers and periodicals, given the public the benefit of his experiences’, but does not say anything about how the poems were published, presumably through the same sort of outlet. He includes three poems, one in Scots and two in English: ‘Auld Jamie the Blacksmith’, ‘In Strathmore’, and ‘Castle-Kennedy’. ~ Sources: Edwards, 15 (1893), 277-81 [R] [S]

Milnes, Charles, of West Yorkshire, a Luddite, apparently composed an untitled song beginning ‘You heroes of England who wish to have a trade / Be true to each other and be not afraid’, which was preserved in official records as evidence against him at his trial at York in 1813 for alleged larceny. Milnes and William Blakeborough were accused of stealing lead from the roof of a vacant house. The prosecution alleged that this was to be made into bullets. Binfield compares the ‘direct address’ of the song with the ‘Cropper’s song’ of the same period, and with Gerrard Winstanley’s ‘You Noble Diggers’, from the English Civil War period. This echo is unsurprising: radicals of the period often harked back to the Diggers and Levellers of the seventeenth century revolutionary period. Note: the official record cited by Binfield (see below) terms him Charles Milnes of Gelsdhill. I believe the place name is an error and should have been Gledhill, a common place-name in the West Riding of Yorkshire. He may have hailed from Halifax, where the alleged crime is said to have occurred. ~ Sources: Binfield, 229-30, citing rex v. Charles Milnes of Gledhill & William Blakeborough, Treasury Solicitor’s Papers, 11.813.2673, PRO, Kew. [T]

Mitchard, G. (fl. 1889-1904), of Somerset, an official of the Somerset Miners’ Association, the author of ‘Who Will Help Them?’ (an undated broadside, prob. c. 1904), and the likely author of ‘The Miners’ Song of Freedom’ (‘As sung by the Somersetshire Miners on strike, 1889’). This song is also marked ‘composed by An advocate of Right against Might’. ~ Sources: Lloyd (1978), 282, 286, 361-2 notes. [M]

Mitchell, Alexander (b. 1804) of Earlston, Berwickshire, a self-taught businessman, who founded and chaired the Dalkeith Scientific Association, and published The English Lakes: An Excursion (Edinburgh, 1862; further editions with ‘other poems’ 1873 and 1888). ~ Sources: Reilly (2000), 317. [S]

announces an appeal for funding for a memorial to Mitchell. ~ Sources: as cited; Reilly (2000), 317; JISC (copy in NLS). [S]

(?) Mitchell, David Gibb (b. 1863), of Glendye, Strachan, Kincardineshire, a bracken-cutter boy, fieldworker, and railway clerk, who went on to study at St Andrew’s University. ~ Sources: Edwards, 11 (1888), 33. [R] [S]

Mitchell, James (1866-1923), of Airdrie, North Lanarkshire, a miner from the age of twelve to 25. Then, in poor health, he worked in the National Telephone Company in Edinburgh, before retiring to Airdrie. He published poems in the Glasgow and Weekly Herald and the Airdrie Advertiser, and produced two collections, Lyrical Poems (Airdrie: Baird & Hamilton, 1902), two volumes, and The Warning Bell and other War Poems (Leith: George McKay, 1915). Both were well received and ‘had a large circulation’. ~ Sources: Knox (1930), 272-5. [M] [S]

Mitchell, John (1786-1856), of Paisley, a shoemaker, the father of the poets Jessie Mitchell Taylor (qv) and John Struthers Mitchell (qv), a poet and songwriter. He published A Night on the Banks of the Doon, and other poems (Paisley 1838), The Third Class Train, Respectfully Inscribed to the Weavers of Paisley by a Third Class Man (Paisley, 1840), The Wee Steeple’s Ghais, and other Poems and Songs (Paisley: Murray and Stewart, 1840), A Braid Glower at the Clergy by Ane not o’ Themsel’s (Glasgow, 1843), One Hundred Original Songs (Paisley: J. Motherwell, 1845), Cautious Tam or How to Look a Foe in the Face (Paisley, 1847), and My Grey Goose Quill, and other Poems and Songs (1852). Mitchell also wrote ‘Nick’s Tour, or the Cobbler Triumphant’, and ‘Lines on the Celebration of Thomas Paine’s Birthday’. ~ Sources: Brown (1889-90), I, 176-80; Leonard (1990), 124-56, 371; Johnson (1992), item 622; Johnson 46 (2003), no. 316; Grian Books web page, visited 7 July 2014; Blair, PPP (2019); Mitchell, P232. [S] [SM]

Mitchell, John (1807-45), born in Peterborough, but lived in Aberdeen, received only six months schooling, worked as a shoemaker and was taught to read properly by his workmates. He lost a leg in an accident at the age of twenty. Mitchell was a Chartist leader, an opponent of the Corn laws and a temperance advocate. He published two volumes, Poems, Radical Rhymes, Tales etc. etc. (1840), and The Wreath of Temperance (1841). His poem, ‘The League of Crime’ was published in the Chartist Circular, no. 44, Glasgow, 25 July 1840, 180, and ‘The Vision of Famine (Part 1)’ in no. 31, 25 April 1840. ~ Sources: [William Lindsay?], ‘The Late Mr. John Mitchell,

Mitchell, John Struthers (b. 1818), of Paisley, the son of John Mitchell (qv, 1786-1856), and the brother of Jessie Mitchell Taylor (qv). He was a boot- and shoemaker like his father. Some of his poems are included in Brown. ~ Sources: Brown (1889-90), II, 107-11. [S] [SM]

Mitchelson, Alexander (b. 1849), of Dundee, a ropemaker from the age of eight, and apprenticed as a pastry cook at fifteen. ~ Sources: Edwards, 1 (1880), 322-3. [S]

Mitford, John (1782-1831), ‘Alfred Burton’, of Newton Red House, Mitford, Morpeth, Northumberland, a sailor, and a hired writer and journalist who lived hand-to-mouth. Scott McEathron in LC4 notes how much of a double-edged sword was his involvement with his distant cousins the Mitfords of Mitford Castle, Northumberland. It won him a berth in the navy but got him into significant legal trouble: more evidence, perhaps, of the perils of aristocratic patronage: ‘Viscountess Perceval ... retained Mitford in 1811 as a hired pen in defence of the embattled Princess of Wales, but then eventually sued Mitford for perjury, fearing that the writings would be traced to her. The fact that Mitford had been committed to Whitmore House, a lunatic asylum at Hoxton, for some nine months in 1812-13, and had been released at the Viscountess’s behest, may have given her a sense of safety in this betrayal; but because Mitford was able to produce correspondence proving the original arrangement, he was acquitted in February 1814’ (LC4). He was discharged from the navy and ‘took to journalism and strong drink’ (DNB).


Mollison, James (fl. 1901), of Paisley?, a working-class poet, the author of Poems (Paisley: Alexander Gardner, 1901). ~ Sources: Grian Books catalogue, 6 July 2006; NTU. [OP] [S]

(? ) Monaghan, James (b. 1862), of Delvin, County Westmeath, emigrated to New Jersey in 1887, where he worked on the Central Railway. He wrote poetry prolifically from 1882 onwards, and a number of his poems were published in Young Ireland, the Dublin Weekly News, and elsewhere. He is also included in Emerald Gems (Dublin, 1885). ~ Sources: O'Donoghue (1912), 312. [AM] [I]

Montgomery, James (1771-1854), of Irvine, Ayrshire and Ulster, the son of a Moravian pastor and missionary, who settled in Sheffield. A poet, editor and hymnologist, originally intended for the church himself and in training for it in Leeds, he worked as a baker’s apprentice and a store-keeper, living briefly in London and at Wath, before moving to Sheffield in 1792, where he worked as an assistant to the editor the Sheffield Register. When the editor, Joseph Gales, fled from England two years later to avoid prosecution for his political activities, Montgomery took over as editor, renaming it the Sheffield Iris. Like his predecessor he was often in trouble for publishing political material sympathetic to the radical cause. He associated with Methodists, and was an acquaintance and correspondent of Robert Bloomfield (qv), John Clare (qv), and Robert Southey, among many others (Montgomery appears to have been a regular letter-writer with a great many correspondents). He also encouraged and helped where he could a number of other poets and writers, including Abel Bywater, Barbara Hofland, John Holland, Mary Hutton, Sarah Pearson, Mary Roberts, and Samuel Roberts (qv). A prolific writer and editor, he has 112 NCSTC entries, and numerous manuscript items, including more than thirty poems or poem collections, in Sutton (1995): see further on manuscript materials in the referencing section, below. Important publications are: The Wanderer of Switzerland and Other Poems (London, 806), which received high praise from Southey and Byron, The Wanderer of Switzerland, and Other Poems...
(London, 1806), *The West Indies and Other Poems* (London, 1810), *The World before the Flood, A Poem, in Ten Cantos; with Other Occasional Pieces* (London, 1813), *Greenland and Other Poems* (London, 1819), and *The Pelican Island and Other Poems* (London, 1826). Montgomery also contributed to the *Eclectic Review*. His Royal Institution lectures were published as *Lectures on Poetry and General Literature, Delivered at the Royal Institution in 1830 and 1831* (London: Longman, 1833). His *Verses to the Memory of the Late Richard Reynolds, of Bristol* (London: Longman, 1816) is a ten-page tribute to Reynolds, ‘ironmaster, philanthropist and Quaker of Bristol and Coalbrookdale’ (Burmester, 253). His edited book *The Chimney Sweeper’s Friend, an Climbing-Boy’s Album* (London: Longman, 1824) includes two poems by William Blake (qv). He also published several poems of John Clare’s, and reviewed Robert Bloomfield’s poem *The Banks of Wye* in the *Eclectic Review*, 7 (1811), 1103–20. Two of Montgomery’s own poems are included in *Dearden’s Miscellany* (1839), ‘Massacre of the Innocents, from the Latin of Prudentius’, I, 12, and ‘Closet Prayer’ I, 137, and two in the Chartist periodical, the *Northern Star: The Press*, 26 November 1842, and ‘Robert Burns’ (qv), 9 March 1844. He is regularly included in nineteenth-century anthologies of verse. Hall (1873) reproduces his memorial ode, ‘Robert Burns (‘What bird in beauty, flight, or song’), written for one of the anniversaries of Robert Burns (qv), describing it as ‘one of the finest touches of its kind’ (149). A useful modern reprint of one of his major works is *Verses to the Late Richard Reynolds of Bristol and The World before the Flood, A Poem, in Ten Cantos; with other Occasional Pieces* (1816; 1813), with an Introduction by Donald H. Reiman (New York: Garland, 1978). ~ Sources: ‘Art. V. The Poetical Works of James Montgomery’, *Cambridge Quarterly Review*, I (October 1824), 78-108 (103-8); Cunningham (1834), 62-5; *Northern Star*, as cited; Memoirs of the Life and Writings of James Montgomery: including Selections from his Correspondence, Remains in Prose and Verse and Conversations on Various Subjects, ed. John Holland and James Everett (London, 1854), seven volumes; Howitt (1858), 556-77; Hall (1873), 147-54; Holroyd (1873), 18-20, 114-15; Wilson (1876), I, 485-98; Miles (1891), X, 1; William Odom, *Two Sheffield Poets: James Montgomery and Ebenezer Elliott* (Sheffield, 1929); James (1963), 171; Powell (1964), item 153 (this lists the copy of *Poems Descriptive of Rural Life and Scenery* (1820), presented to Montgomery by its author, John Clare and now kept with Clare’s surviving library in Northampton); Baylen & Gossman (1979), 327-30; Jarndyce (1980), items 1446-57; Cross (1985), 142; Johnson (1992), items 49, 115, 149, 451, 470, 608, 626, 637, 738, 748, 766, 937; Sutton (1995), 655-6; Goodridge (1999), item 78; Meyenberg (2000), 217; Basker (2002), 611-16; Jarndyce, 159 (Summer 2004), 575 (describes a 15-line holograph poem, ‘Lines to Two Ashantee Princes’); Joselyn

(?|Montgomery, John Wilson (|1835-1911), ‘The Sweet Bard of Bailieborough’, of Billis, County Cavan, a farmer’s son. Montgomery served as a police officer, and was later the master of the Bailieborough workhouse, County Cavan. He published Rhymes Ulidian (Downpatrick, 1877), and Fireside Lyrics (Downpatrick, 1887). ~ Sources: Reilly (1994), 332, Reilly (2000), 320-1. [I]

Mooney, John (1862-1850), of Kirkwall, Shetland. His father and grandfather were ‘travelling dealers, and natives of Banffshire, while his mother, whose maiden name is Betty Burgess, is a native Kirkwall’ (Edwards, writing in 1887). He was brought up by his paternal grandparents and attended Glaitness School in Kirkwall. Edwards’s source, a local minister, Revd. David Webster of the United Presbyterian Church, Kirkwall, notes that Mooney was a long-time member of a local literary society, and presented excellent papers. Edwards declares that ‘there are few with his limited advantages whose minds are so well stored with information drawn from all departments of literature’. After leaving school Mooney worked as an clerk in a local firm. Unsatisfied with this work, he took a post as a reporter on a local newspaper. He ‘did the work admirably, contributing frequent poetical pieces and prose sketches which were much appreciated by a wide circle of readers’. After the paper folded he ‘was thrown out of a situation’ but ‘is now [in 1887] managing clerk in an extensive warehouse, and is still a diligent student in his spare time’. Mooney was later a town councillor and a director of a company. He helped found the Orkney Antiquarian Society. He was eventually honoured by being made a Freeman of the Royal Borough of Kirkwall, and there is a plaque to his memory is St Magnus’s Cathedral. ~ Mooney published ‘poems and songs’ in the People’s Friend, the Orkney Herald and the Orcadian. He also published Songs of the Norse, and Other Poems (Kirkwall: J. Calder, 1883), a collection that
draws in some important folk material. In particular, ‘The Lovers—A West Mainland Legend’ has been drawn on as a source by folk collectors and musicians. Unlike his fellow nineteenth-century Shetland poets James Stout Angus and Basil R. Anderson (qqv), Mooney is not included in Graham and Graham’s 1978 Shetland Anthology, but Edwards reprinted three of his poems, ‘The Burnie on the Hill’, ‘Whispers from Afar’, and ‘Fleecy Clouds’. Prominent among Mooney’s many later historical publications are Eynhallow: The Holy Island of the Orkneys (Kirkwall, 1923), St Magnus Earl of Orkney (Kirkwall, 1935), The Cathedral and Royal Burgh of Kirkwall (Kirkwall, 1943, 1947), and the edited collection or source materials, Charters and Other Records of the City and Royal Burgh of Kirkwall (Aberdeen, 1950, 1952). Mooney’s papers are held in the Orkney archives. His 1883 poetry collection is not listed on JISC or WorldCat, though in its time it ‘enjoyed wide circulation’, but there is a copy in the Orkney Library. ~ Sources: Edwards, 10 (1887), 135-9; general online sources. [S]

Moor, T. (fl. c. 1824), of Denton Chare, Newcastle upon Tyne, a shoemaker, singer and songwriter who wrote the folk song ‘The Skipper’s Dream’ (c. 1824), described by Wikipedia as an anti-Catholic song, most likely responding to the fear of the influx of Irish workers to the north-east in the early nineteenth century: ‘In the song a Tyneside skipper, having fallen into a drunken sleep, is tempted to “turn Papist”, with caustic comments about the forgiving of sins for money.’ ~ Sources: Allan (1891), 312-13; Wikipedia. [SM]

Moorcock, Joseph (1800-1845), of Wokingham, Berkshire, a Methodist lay preacher and poet, labourer and chair-maker, the father of Rachel Moorcock (qv). He was born in humble circumstances, and given a limited education, but being ‘naturally of an inquisitive turn of mind, thoughtful, and quick in his apprehension of things, and having devoted many of his leisure hours to the acquirement of knowledge, he was enabled to read and write tolerably well’. He worked as a labourer, and began to study scripture, and in 1818 began to attend Wokingham Methodist Chapel. In 1821 he moved to Reading to work in a grocer’s shop. Some time after this he began to ‘learn the chairmaking business’ in the employment of a Mr Jarvis, and in 1825 moved to Lane End, High Wycombe with his employer, and worked for him there for many years. In 1827 he married at Sarah Gibbs (b. 1798), of Park Lane, West Wycombe, whose biography is given after his in North’s book (though, extraordinarily, the links between his three Moorcock subjects, Joseph, Sarah and Rachel, is not spelled out but rather implied by the logic and coinciding events of
the narrative). They had two children: a daughter, Rachel Moorcock (qv), born in 1829, and a son, Jonathan Moorcock. ~ In 1836 Moorcock moved to a new job, working for a Mr. Harris in West Wycombe, ‘principally as a traveller’, distributing chairs, the product he had formerly made. North claims of Moorcock that ‘for many years, while travelling with a horse and cart to Liverpool, under very great disadvantages, he learned to read the bible—Old and New Testament—in their original tongues’. He intends this to reflect on Moorcock’s Christian virtue, but it also suggests the kind of intense energies and creative use of time that often went into the process of self-education. In 1837 Moorcock was ill with rheumatic fever, which gives North the pretext for pasting in one of his subject’s poems, an untitled hymn-like verse beginning ‘Sweet to say when sorrows press us’ (20). His wife Sarah would survive typhus three years later. On Moorcock’s recovery he and North (his biographer was also his friend and co-worker) undertook a delivery of chairs to Leeds, and the details are interesting: an early accident lost them their horses; they put up at inns (all named and described) in Padbury, Northampton, Leicester, on via Loughborough to Derby, Chesterfield, via Dronfield to Sheffield where they stayed two nights to see out the sabbath, on the Rotherham and Doncaster, Pontefract, and finally Leeds, a nine-day trek, distributing their chairs everywhere they visited along the way. ~ North says that Moorcock first preached in 1844, though in the Sarah Moorcock biography that follows it says that when she met Joseph Moorcock, around 1825, he ‘was then, and had been for years, a successful preacher of the religion of Jesus’. Perhaps he means preaching in the broader sense of proclaiming his belief, or the 1844 date may just refer to a new ministry. ~ It is not clear when and how his poetry writing began: North associates it (as he does with everything in Moorcock’s life) with his spiritual development. Thus the chapter on it is entitled ‘Further Illustration of his Preaching Ability and his Talent as a Poet’. In fact only one poem is quoted in this chapter, albeit in full, a sixteen-quatrain Christian poem beginning ‘What think ye of Christ? when from glory descending’ (42-3). ~ Moorcock fell ill again in 1845, soon after moving his family back to High Wycombe, and died in September of that year while on a trip to Liverpool for his employer. At the end of the chapter on his death North prints a sonnet, ‘Angels bearing the Spirit of a Christian to Heaven’, but does not ascribe it, so it may be his own, or Moorcock’s. Moorcock was survived by his wife, who died in 1870, and his two children. As for other poems, it may be that like his daughter Rachel he published them in the local newspapers, but as things stand, we only have two to judge. ~ Sources: Memoirs of Joseph, Sarah and Rachel Moorcock, by
Moorcock, Rachel (1829-70), of Lane End, High Wycombe, Buckinghamshire, the daughter of Sarah and Joseph Moorcock (qv). She attended a village Sunday School at an early age, and when in 1836 the family moved to West Wycombe she joined the Sunday School there ‘and continued a scholar for some years’. In 1843 ‘a religious revival occurred’ which drew her into membership of the Methodist Church in West Wycombe. She moved with her family back to High Wycombe in 1845, shortly after which her father died. ~ Her biographer gives few details, but says that for ‘years’ her life ‘was one of toil, hardship and privation’, and she clearly suffered from poverty and poor health for most of her life. He quotes a letter she wrote to a friend: ‘Life has been to me a stern reality: the sky has often been cloudy, and the path rugged: sometimes my way has seemed hedged up, difficulties have surrounded me on every hand so that I could see no possible way of escape, and yet I have always been delivered.’ This is the deep context for the powerful religious faith she shared with her parents: a life of poverty, illness and struggle, in which the church seemed the only thing to offer hope. During the ‘reform agitation in the Wesleyan Methodist Connexion’ (there were a number of changes and divisions of the Methodist movement in the 1840s and 50s) she moved to the ‘new body’. In 1867 she was severely ill and suffered religious doubts, and in 1870 she died, just short of her 41st birthday. ~ North records an ‘excessively crowded audience at the Free Methodist Chapel’ for her funeral, and quotes an obituary in the South Bucks Free Press, 22 January 1870: ‘In recording the decease of this genius in humble life we cannot refrain from a parting tribute to one who has often contributed to our pages short pieces of true poetry, combined with lessons of Christian truth, under the influence of which we believe she both lived and died. The character of her poems has often led us to regret that her advantages had not been greater, because we are assured that under more favoured circumstances she might have enriched our language with contributions both beautiful and true; and were it possible to collect all her pieces, they would bear comparison with many greater names and pretensions; but she was ever modest and retiring, and one of those “many flowers born to blush unseen, / And Christian-like retire with modest means.” Her last effort was, we believe, writing the lines we published recently on the birthday of our veteran Christian fellow-townsman, Michael Youens. Her ode on the death of the late Prince consort was a fair specimen of her powers’. ~ This gives us a useful signpost to how her poems first reached print, although her
newspaper publications have yet to be tracked down. They were published as a collection two years after her death, in tandem with the triple-biography of herself and her parents that form the basis of this and the previous entry: Memoirs of Joseph, Sarah and Rachel Moorcock, by Benjamin North, with the Poetical Works of Rachel Moorcock (London: Philip Parker, 1872), written by her father’s friend and workmate, though in her section North is ‘assisted by Mr. R. Nicolls’, perhaps someone nearer to the daughter in age. The emphasis in this memoir, in all three cases, is on the subjects’ spiritual development and beliefs: Joseph Moorcock (qv) is portrayed as an intensely self-educated preacher, worker and a poet, Sarah as his loyal Christian helpmeet and a mother, her daughter Rachel as a pious striver after truth in a painful world. ~ The 100-page section of Rachel Moorcock’s poems is largely religious in character, and includes a group of hymns. There are also, however, poems on the deaths of Cobden and (as the local paper noted) Prince Albert, verses to Garibaldi, on the fate of Poland and ‘The Distress in Lancashire’ (i.e. the Cotton Famine), and occasional pieces on birthdays and in memoriam, as well as an enjoyably humorous poem on printers’ errors which bespeaks much experience of printing poems in newspapers. ~ Sources: text cited via Google Books; Reilly (2000), 317. [F]

(?) Moore, Dugald (1805-41), of Glasgow, of humble parentage, was apprenticed to a stationer ad went on to become a bookseller. He published The African, and Other Poems (1829), The Bridal Night and other Poems (1831), and The Bard of the North, a Series of Poetical Tales, Illustrative of Highland Scenery and Character (1833), as well as several other volumes. ~ Sources: Wilson (1876), II, 267-9; Eyre-Todd (1906), 276-80; Sutton (1995), 659 (letters); ODNB. [S]

(?) Moore, Jane Elizabeth (b. 1738), of London, a clerk in her father’s business, involved with the freemasons. She contributed poems to the Sentimental and Masonic Magazine (1792-5), and published by subscription Miscellaneous Poems, on Various Subjects (Dublin, 1796), second edition 1797. ~ Sources: Carpenter (1998), 530; ODNB. [F] [I]

Moorhouse, William Vincent (b. 1796), of Repton, Derbyshire, published The Thrasher and Other Poems (Wellington, Shropshire: Houlston & Son, 1828) by subscription, for the benefit of the author who, aged twenty, lost his left hand by the ‘bursting of a gun’. The dedication is to the Duke of Devonshire, there is a very large list of subscribers (fully fifty pages), and the title poem rather bluntly plagiarises
Stephen Duck’s (qv) ‘The Thresher’s Labour’ (1730), though I have found no evidence of anyone having noticed this, either at the time or later. The title page has a woodcut of a thresher in a barn with the farmer observing him over a half-door, and eight lines of verse addressed to ‘O! Poverty!’ ~ Sources: Johnson (1992), item 634; Jarndyce, 124 (1998), item 1460 and 1460 (title-page image); Charles Cox, catalogue 73 (2018), no, 129; information from Gary Harrison.

Moran, Michael (c. 1794-1846), ‘Zozimus’, of Blackpitts, Dublin, of poor parents, blind from infancy as a result of early illness, a beggar and a versemaker, and a ‘celebrated character in Dublin known as “Zozimus”, who used to recite in the Dublin streets’ (O’Donoghue). He had a very strong memory, and according to the Memoir of him was able to support himself and his family by his recitations. These were very popular, especially ‘Whiskey and Water’, and ‘The Birth of Moses’, and his chief recitation (from which his name derived) was the ‘St. Mary and Zozimus’, written by Bishop Antony Coyle. ‘Tall, attenuated, dressed in a heavy coarse long-tailed coat and a worn hat, Zozimus stumped in measured stride through the Dublin streets with his stout blackthorn stick fastened to his wrist by a leather thong’ (Shepard). His ‘side remarks to the crowd’, records the Memoir of Zozimus, ‘which were highly secular in their style, created much amusement, as they contrasted remarkably with the sacred character of his recitations’. He was indeed, says Shepard, a ‘cantankerous’ figure, a ‘reciter and composer of ballads, sacred and profane, whose style and patter have been minutely recorded’. He was perhaps ‘the most affectionately remembered eccentric’ of his kind. Zozimus died on 3 April 1846, at his lodgings at 15 Patrick Street, Dublin, aged 43, and is buried in Glasnevin cemetery. ~ In his Introduction to the 1976 reprint of the Memoir of Zozimus, Thomas Wall notes that this book influenced W. B. Yeats, especially in his 1893 essay ‘The Last Gleeman’ (collected in The Celtic Twilight, 1893), and that Yeats’s father John Butler Yeats painted a large portrait of Zozimus. ~ Sources: Memoir of the Great Original, Zozimus (Michael Moran), The Celebrated Dublin Street Rhymer and Reciter, with his Songs, Sayings and Recitations, by Guilielmus Dublimiensis Humoriensis [Joseph Tully] (Dublin: Joseph Tully, 1871), 34 pages, a pamphlet publication reprinted by Carraig Books, Blackrock, Dublin, 1976; O’Donoghue (1912), 319; Shepard (1973), 98; Liam O’Meara, Zozimus: Life and Works of Michael Moran (Dublin: Riposte Books, 2011). [I]

Moreau, Hégésippe (1810-38), Parisian poet from a poor family, who died young and destitute in a Parisian hospital, cited along with Adolphe Boyer (qv) by Lerner as
an example of a worker-poet who ‘paid a heavy price for their attempts to defy the constraints imposed on them as manual laborers and to claim freedom and equality as artists instead’ (xi-xxi). The death of Moreau, along with Eugène Orrit and Adolphe Boyer (qqv) was ‘sensationalized by the press as cautionary tales about the consequences befalling workers who tried to become professional authors’ (Lerner, 22). Precisely the same thing had been done with regard to the death of Stephen Duck (qv) in England a century earlier. ~ Moreau is the subject of a posthumous ‘ode’ by his fellow worker-poet Reine Garde (qv) which ‘highlights the fraternal alliance she feels for another poet working at odds with the expectations paced in his social condition’ and is characterised by ‘reverence’ (Lerner, 152). ~ Sources: Lerner (2018), xi-xii, 22, 73. 152.

(?) Morgan, John (fl. 1733), ‘J. M.’, of Edinburgh?, a tailor?, published A Poem on the Taylor Craft: Shewing the Arise thereof from the first Creation of the World, and Progress ever since. Wherein the Greatness, Exquisiteness, Excellency and Antiquity of said trade is handled. Divided into eight sections, shown from various texts of scripture. … By J. M. a well-wisher of the said incorporations (Edinburgh: Robert Brown, 1733), 41 pp. ~ Sources: Foxon (1975), M445; COPAC (copy in NLS); not on ECCO. [C18] [S] [T]

(?) Morgan, John (b. 1790s?, d. after 1876), of Plymouth, Devon, apparently of humble origins, an important broadside balladeer and stationer who eked a scant living from poetry balladry in London from the 1830s, working for the famous broadside publisher Catnach. He was later interviewed by Henry Mayhew, and also by Charles Hindley. He died in poverty. ~ Sources: Hepburn (2001), I, 49-54; Boos (2002a), 207.


Morison, Joseph (b. 1838), of Londonderry, of Scottish parentage, worked as a joiner in Glasgow. ~ Sources: Edwards, 9 (1886), 45-8. [I] [S]

Morison, Neil (b. 1816), ‘Bàrd Phabaidh’, ‘The Pabbay Bard’, from the island of Pabbay, in the Outer Hebrides, was a Gaelic poet and a shepherd on the island for twelve years, where he wrote most of his poems. Morison has been described as ‘one of the earliest examples we have of a Gaelic poet operating within a distinct
locality’ (Meek, 100). ~ **Sources:** Donald Meek, ‘Gaelic Verse of the Township, Clearance and Land Agitation and Evangelical Revival’, in Beech et al (2007), 95-116; general online sources. [S]

Morison, Roderick (c. 1656-1714), ‘Rory Dall’, ‘An Clàrsair Dall’, blind Scottish harper (‘dall’ means ‘blind’) and poet, sometimes called ‘Gaelic Scotland’s last minstrel’, and a versatile creator and performer, in both poetry and music. He was closely linked to the court of the Macleods of Dunbegn, ‘witnessed the beginning of the process of the wasteful lifestyle of the new chief’ and ‘protested vigorously’ in his best known song, ‘Oran do Machleòid Dhùn Bhègain’ (Meek). ~ **Sources:** Donald E. Meek, ‘Gaelic Verse of the Township clearance and Land Agitation, Emigration and Evangelical Revival’, in John Beech, Owen Hand, Fiona MacDonald et al (eds), *Oral Literature and Performance Culture (Scottish Life and Society series)* (Edinburgh: John Donald, 2007), 95-116 (103) – he is also mentioned in two other chapters in this book relating to musical instruments, see 227 and 281; scotslanguage.com and general sources. [S]

Morley, Thomas (fl. 1801), of Southampton?, described in a review as a ‘plebeian satirist’, was also chastised in it for his critique of the upper-classes, and linked to Stephen Duck and John Banks (qqv). He published *The Mechanic* (Southampton, 1801; second edition with additions London). The *British Critic and Quarterly Theological Review* reviewed it as follows: ‘This is the most violent exclamation against the present order of things, neither very elevated nor very mean in point of style, though contemptible and absurd with respect to its argument. We might, indeed, say false; for a mechanic, distinguished by ingenuity and good conduct, is, not according to the happy constitution of this country, excluded from obtaining the highest objects of human ambition, and very frequently does obtain the greatest opulence and all the splendour of life’. The *Monthly Review* was equally unhappy at the sentiments. ~ **Sources:** as cited; *Monthly Review*, 37 (February 1802), 212; *British Critic and Quarterly Theological Review*, 19 (January-June 1802), 83; information from William Christmas.

(?) Morris, Andrew (b. 1842), ‘Amos’, of Shott’s Iron Works, West Lothian. A miner’s son, he published in the *West Lothian Courier* under the pen-name of ‘Amos’. ~ **Sources:** Bisset (1896), 217-25; Edwards, 12 (1889), 401-5. [S]
Morris, David or Dafydd (1744-91), of Lledrod, Cardiganshire, a drover, later a hymn writer and Calvinistic Methodist preacher. He published his hymns as Cân y Pererinion Cystuddiedig (1773). ~ Sources: OCLW (1986). [C18] [W]

Morris, Edward, (1607-89), of Perthillwydion near Cerrig-y-Drudion in Denbighshire, a farmer and cattle-drover and a friend of Huw Morys, who among others wrote an elegy to him. He wrote in Welsh and spoke English, and published many carol poems (often in the three-beat measure), as well as traditional strict meter poetry, in accomplished imitation of the old masters. Morris wrote many ‘tender and melodious’ love songs, which the OCLW calls ‘among the best of their kind’. His prolific output of carols shows that he embraced free metre canu rhydd poetry, popular in the day, although according to the ODNB, Morris ‘became one of the greatest practitioners of strict-metre poetry’, deftly wielding Welsh conventions of cymeriad and cynghanedd in his strict-metre poems. He published (English titles are translations) Carols: ‘A Consideration of man’s manner of life,’ ‘The world’s judgment between rich and poor’, ‘A carol against the frequenting of taverns’, ‘Carol Ciwpid’ (‘Cupid’s Carol’), ‘A carol to send the summer to his beloved’; a translation of J. Rawlet’s Christian Monitor into Welsh, as Y rhybuddiwr Christnogawl (1689; second edition, 1699; third edition, 1706; two more editions). He was buried in Essex. ~ Sources: Parry (1955), 225-226; OCLW (1986); ODNB. [C18] [W] —Katie Osborn

Morris, Eliza Fanny (1821-74), of East London, tailor’s daughter. A poet and hymn-writer, she married a schoolmaster, Josiah Morris, in 1849, and lived in Oxford and Malvern. Morris published The Voice and the Reply (Worcester and London, 1858), Life Lyrics (London and Worcester, 1866), and posthumously, The Life and Poems of Eliza F. Morris, edited by her husband (London and Malvern, 1876). Reilly says that this volumes was ‘written and edited’ by her husband’: presumably she means the life was written by him rather than the whole volume. Morris won a prize from the Band of Hope for a poem on ‘Kindness to Animals’. She also edited a Bible Class Hymn Book and contributed the words to School Harmonies, published by her husband’ (hymnary.org). ~ Sources: Reilly (2000), 324; hymnary.org; COPAC. [F]

Morris, Thomas Linwell (fl. 1801), of Newcastle upon Tyne?, a helmsman or pilot in the Royal Navy, who described himself as ‘a rude unletter’d seaman’. He published The Daneid: An Epic Poem, in Four Books, Written on His Majesty’s Ship La Desiree (Newcastle [upon Tyne]: Printed by E. Walker, sold by the widow of the author,
1803?), on Lord Nelson’s hard-won victory in Battle of Copenhagen (1801), a ‘patriotic yet detailed narrative of the events leading up to the battle’ with ‘meticulously detailed footnotes’. The publishing details show that this was a posthumous publication. ~ *Sources:* Pickering & Chatto ‘new acquisitions’ email, 2015; JISC; information from Bob Heyes.

Morrison, David H. (1824-72), of Airdrie, North Lanarkshire, ‘The Moffat Bard’, ‘The Bard of Caldervale’, had no formal education. He was a weaver from the age of ten, a miner at fifteen, and worked in the Moffat Paper Mills and later Caldervale Printing Works. His poem ‘The Bard of Caldervale’, was published in the *People’s journal*, 10 August 1867 and reprinted by Blair (he signs himself as a Night-Watchman of Caldervale, by Airdrie). His poetry was widely published in the local papers and encouraged by this he published *Poems and Songs* (Airdrie: Baird & Hamilton, Advertiser Office, 1870), which includes an autobiographical sketch. Blair notes that his newspaper verses included exchanges with Ellen Johnston and John Pettigrew (qqv). ~ *Sources:* Knox (1930), 290-2; Reilly (2000), 325; Blair (2016), 70-71. [M] [S] [T]

(?) Morrison, James (b. c. 1800), of Newcastle upon Tyne, a nephew of the eminent self-taught missionary and scholar Dr Morrison, a painter and songwriter, the author of ‘The Newcastle Noodles’ and ‘Burdon’s Address’. He moved to Edinburgh in 1830. ~ *Sources:* Allan (1891), 198-202; Colls (1977), 34, 35, 37, 68. [S]

Morton, James (fl. 1851-2), a Scottish poet and workshop worker who may have had a connection with the Atholl and Tayside area. He published *Musings from the Workshop: Being a Collection of Poems* (Edinburgh: Matthew Somerville, 1851, 1852). Although we know very little about the author, it is an interesting volume. The title page has a well-chosen anonymous proverb as an epigraph, ‘In intellect let nature sway, / In actions ne’er from justice stray’: intellectual freedom and political justice will be his major themes, albeit scattered among more innocuous material. The book is dedicated, in a quiet way, to a clergyman who has helped the author, Revd. George Kennedy, while the preface also implies an intellect formed by ‘nature’: a ‘rude imagination’ which both takes pleasure in nature, and ‘breathes its fury with indignant rage against the vile tyrant, declaring his very ruin with the justice of his downfall’. So whilst Morton writes in generally nondescript English and on common themes, amongst the predictable abstractions and descriptive materials are evidences of a ‘path overgrown with briars and thorns, whose every prickle
was a wound to the feelings, whose nauseous effluvia deadened the imagination. He is talking here about the negative side of his own ‘circumstances’, in the letter to Revd. Kennedy, but he turns these negative experiences, in his best poems, into rhetorically powerful, intense, quite personal, political writing. Freedom and ‘Independence’ are important subjects, while ‘Flattery’ is ritually reviled. He celebrates the ‘The French Revolution’ of 1848, and even a familiar kind of descriptive piece, ‘On visiting Some Tombs’, swiftly turns into a diatribe against tyrants, offering them the traditional warning that death will level all. ~ Sources: text via Google Books; Blair, PPP (2019); Mitchell, P236; JISC (Aberdeen, St Andrews). [S]

(?) Morton, Jessie D.M. (b. 1824?), of Dalkeith, Midlothian, a bookseller’s daughter, worked as a shopkeeper. She published Clarkson Gray, and Other Poems (Edinburgh, 1866; second edition London, Edinburgh and Glasgow, 1867). Modern sources give Morton’s birth date as about 1824, Murdoch about 1825; Reilly has 1842, but it seems likely in this case the last two digits were accidentally transposed. ~ Sources: Edwards, 1 (1880), 353-5; Murdoch (1883), 337-43; Bold (1997), 250; Reilly (2000), 326. [F] [S]

Morton, Thomas (b. 1861), of Edinburgh, a gardener. ~ Sources: Edwards, 12 (1889), 105-10. [S]

Morys (Morris, Morus), Huw, (1622-1709), ‘Eos Ceiriog’, of Pontymeibion, Llansilin, Denbighshire, an apprentice tanner, a farmer and a poet. Morys wrote cywyddau and profuse carols, and was the most prolific Welsh poet of the seventeenth century. A staunch Royalist, he was particularly critical of the leading Welsh Puritans. His poetry gives important insight into the daily life and customs of common Welsh people in his time. He was a master of strict-metre poetry, and even his carols show the influence of the old masters of Welsh poetic form. Posthumously published was Eos Ceiriog, sef casgliad o bêr ganiadau Huw Morys, ed. Walter Davis (Gwallter Mechain), two volumes (1823). ~ Sources: OCLW (1986). [C18] [W] [—Katie Osborn]

Mowat, George Houston (b. 1846), of Fraserburgh, Aberdeenshire, a tailor, and a poet and songwriter. ~ Sources: Edwards, 14 (1891), 110-16. [S] [T]
Muggins, William, of London (fl. 1603), weaver. He published an important extended poem, *London’s Mourning Garment, or funerall teares worne and shed for the death of her wealthy citizens, and other her inhabitants. To which is added a zealous and fervent prayer, with a true relation how many haue dyed of all diseases, in every particular parish within London, the liberties, and out parishes from the 14 of July 1603 to the 17 of November, following* (London: Printed by Ralph Blower, 1603). The poem tactfully includes much welcoming praise for the new king, James I and VI, and has a dedication, to ‘the Right Worshipfull Sir John Swinnerton Knight: one of the worshipfull Aldermen, of the honourable city of London: VV. M. wishes Earth’s Happines, and Heauens Blessednes’. The poem is reprinted as an appendix to Oldenburg who, in an exemplary work of recovery research, reclaims it as a significant literary and historical text. This ‘minor epic’, as Oldenburg summarises, ‘laments the loss of life and suffering brought on by the plague but also reflects on the social and economic woes of the city, from the pains of motherhood and childrearing to anxieties about poverty, insurmountable debt, and a system that had failed London’s most vulnerable’. It is also available in plain text on the Online Books Page, and as edited by Rebecca Totaro is her extremely interesting anthology of ‘plague epics’ from the period, which also contains work by John Taylor, ‘The Water Poet’ (qv). ~ Sources: text as cited; Rebecca Totaro (ed.), *The Plague Epic in Early Modern England: Heroic Measures, 1603-1721* (Abindon, Oxfordshire: Routledge, 2016), 63-70; Scott Oldenburg, *A Weaver-Poet and the Plague: Labor, Poverty and the Household in Shakespeare’s London* (University Park, State College, PA: Penn State University Press, 2020) [OP] [T]

Muir, Hugh (b. 1846), of Edinburgh, a coalminer, bobbin-turner, and musician. He published *Hamely Echoes from an Auld Town* (Glasgow, 1899), and *Reminiscences and Sketches: Being a Topographical History of Rutherglen and Suburbs* (Glasgow, 1890), with a preface by W. F. Stevenson, which has been described as a ‘poem containing footnotes and endnotes which elaborate at length (covering more pages than the poetry) on the topographical and historical references made in the body of the poem’ (Nash, 30). ~ Sources: Edwards, 10 (1887), 174-9; Reilly (1994), 341; Andrew Nash, *Kailyard and Scottish Literature* (Amsterdam: Rodopi, 2007); NTU. [M] [S]

Muir, Janet Kelso (1840?-88), of Glasgow, orphaned, lived most of her life in Kilmarnock, Ayrshire. She was educated to the age of eleven, then employed in a millinery shop, and later began a millinery business of her own. She published *Lyrics and Poems of Nature and Life* (Paisley and London, 1878). There is an
advertisement for this in the back of Agnes Mabon’s volume (qv). Her poems include ‘The Lone Churchyard’, ‘The Ruined Mill’, ‘Old Letters’, and ‘Sabbath Bells’. ~ Sources: Edwards, 2 (1881), 381-4 and 12, xx-xxi; Reilly (2000), 329; information from Florence Boos. [F] [S] [T]

Muir, William (1766-1817), of Campsie, Stirlingshire, a journeyman saddler, who died in a fall. A monument was raised to him in the churchyard at Clachan of Campsie. Posthumously published was a volume, Poems on Various Subjects (Glasgow: William Turnbull, 1818), with ‘Notices Biographical and Critical. ~ Sources: text cited via Google Books; Edwards, 2 (1881), 49-51; Macleod (1889), 266-6; Johnson (1992), item 641. [S]

Mullan, Luke (b. c. 1766), an Ulster weaver and poet, a freemason, the brother-in-law of the prominent United Irishman, weaver and autobiographer James ‘Jemmy’ Hope (1764-1847), also a correspondent of Samuel Thomson (qv) and member of his circle. He emigrated to Britain. Mullan met Robert Burns (qv) at Dumfries, and gave an account of this in a letter (Orr, 2012, 58). ~ Sources: Jennifer Orr, ‘To Mr Robert Burns [qv]: Verse Epistles from an Irish Poetical Circle’, in Burns Lives! (undated online publication on the Electric Scotland web page); Jennifer Orr, ‘Constructing the Ulster Labouring-Class Poet: The Case of Samuel Thomson’, in Blair & Gorji (2012), 34-54, and Jennifer Orr (ed.), The Correspondence of Samuel Thomson (1766-1816): Fostering an Irish Writers’ Circle (Dublin: Four Courts Press, 2012); Orr (2015), 9, 45, 51, 67 (his name is not indexed). [I] [T]

Mulligan, Hugh (1746-1802), of Liverpool, born in Ireland (a ‘transplanted Irishman and Liverpool resident’, Dellarosa, 143), an engraver, editor and poet, a friend of William Roscoe and Edward Rushton (qqv), a fellow radical, and a significant member of the group of abolitionist poets active in Liverpool in the early Romantic period. Nothing is known of his early life in Ireland. At his death in 1802 his age was given as 55. But a marriage licence of 1767 declares that he was of full age, so a birthdate of 1746 seems the likeliest date. At the age then of 21, he married Sarah Grainger at St Peter’s church, Liverpool, soon after the licence date of 14 November 1767. The couple had six children, but few if any survived infancy. They lived in (New) Peter Street from 1770-74, and at 2 Charles Street from 178-1800. Mulligan originally worked as a painter of pottery and an engraver at James Pennington’s china works at Brownlow Hill near the New Bowling Green Inn that was owned by the father of William Roscoe, and Mulligan became a lifelong friend to Roscoe and
a ‘kind of mentor of my youthfully years’ (Life of William Roscoe by his Son, I, 10). He later became an engraver and bookseller at Whitechapel in Liverpool. In the late 1780s he became close with the blind abolitionist poet Edward Rushton (qv), who would write an elegy ‘On the Death of Hugh Mulligan’ (Poems, 1806). In 1806 the printer and poet John McCreery (qv) printed the painter Julius Caesar Ibbetson’s life of Mulligan, which Ibbetson attached to the back of his portrait of Mulligan, and had presented to William Roscoe (it is now in the Walker Art Gallery in Liverpool). ~ Mulligan co-edited with Rushton a newspaper whose radical sympathies may have got it rather swiftly closed down (Dellarosa 11), and he published a significant volume of verse, Poems, Chiefly on Slavery and Oppression (London, 1788), gathers in his ‘cycle of powerful Eclogues’ (Dellarosa, 9n, 147-50; cf. Thomas Chatterton’s [qv] ‘African Eclogues’, and other poems of the period in the same genre). Mulligan’s poems attack major forms of oppression, focused on American and Transatlantic Slavery, British corruption in India, and the British subordination of Ireland. Two of these verses first appeared in GM (December 1793 and March 1794, the latter initialled ‘H. M., Liverpool’. Mulligan’s friend George Gregory (1754-1808), a sometime Liverpool curate and the first major biographer of Thomas Chatterton (qv) wrote a companion piece (GM, January 1784). (Chatterton himself had written three anti-slavery ‘African Eclogues’ and was doubtless an inspiration to this later Liverpool circle of abolitionists, one of whom, Edward Rushton, wrote a significant poem on Chatterton.) Mulligan made extensive use of Gregory’s Essays, Historical and Moral (1785) in the notes to the poems. O’Donoghue notes that Mulligan was ‘one of the first to denounce the slave trade’, citing the Liverpool Daily Post for July 1891. His decision to collect and publish his poems was most probably influenced by his friend William Rushton, whose own West-Indian Eclogues appeared in 1787. ~ Mulligan’s later years were marked by poverty, though he was given some help by Roscoe and others. He died in Toxteth, Liverpool, at the age of 55 on 9 December 1802. ~ See also the entries for his associates John McCreery, Edward Rushton and William Roscoe. ~ Sources: Henry Roscoe, The Life of William Roscoe by his Son, Henry Roscoe (Boston: Russell, Odiorne & Co., 1833), two volumes; O’Donoghue (1912), 323; Nini Rodgers, Ireland, Slavery and Antislavery (Houndmills: Palgrave, 2007), 232-9; Franca Dellarosa, Talking Revolution: Edward Rushton’s Rebellious Poetics 1782-1814 (Liverpool: Liverpool University Press, 2014); Alex Robinson, ‘A Knot of Select Men at Liverpool: Locating Liverpool Abolitionists in their Cultural Context’, La questione Romantica, 7 (2015), 55-73; Elena Spandri, “‘Can fancy add one horror more?’: Radical Sympathy in Hugh Mulligan’s Eclogues against the Empire’, La questione Romantica, 8, nos. 1-2
Additional research by Andrew Ashfield, who further drew on the following sources: Gore’s Directory, 1790; The Liverpool Directory, 1796; the Sun, 30 December 1802; John McCreery, The Press, A Poem (1828); Hogg (2013), 325-6. [I]

Murdoch, Alexander G. (1840s?-1891), ‘Sandy Murdoch, of Glasgow, who worked from the age of eleven as a shop assistant, then was ‘by trade a working engineer’, and who had ‘the disadvantage of a scanty education’ (Wilson), later a full-time writer. He published Lilts in the Doric Lyre: A Collection of Humorous Poems and Versified Sketches of Scottish Manners and Character (1872), The Laird’s Lykewake, and Other Poems, with an introductory preface by George Gilfillan (London, 1877, Rhymes and Lyrics (Kilmarnock: James McKie, 1879), an important anthology, The Scottish Poets Recent and Living (Glasgow and London, 1883), abbreviated in this Catalogue as ‘Murdoch (1883)’, and Scotch Readings, Humorous and Amusing, Fifth Edition (Glasgow and London: Thomas D. Morison, and Simpkin, Marshall and Co., 1895). Blair reprints his poems ‘The Thistle Yet!’ and ‘The Song of the Clyde Workers’, first published in the People’s Friend, 20 December 1886 and 3 January 1883, and notes how he recalled the emotional significance of these sort of early publications: ‘I shall never forget the exquisite, the thrilling plesure I experienced in these innocent years on beholding my effusons, time after time, adorning the “Poet’s Corner” of the weekly city press’ (quote in Blair, 2016, xi). His poem, ‘Lost Lilias, A Christmas Legend’ is included in Poems by the People (1869), 11-12 (giving his address as 57 Taylor Street, Glasgow). ~ In ‘To My friend’, written ‘for the toast to the editor of the “People’s Friend,” Mr. Andrew Stewart [qv], at the dinner and presentation to Mr. James Nicholson [qv], Glasgow, January 12th, 1895’, Alexander Anderson (qv) manages to slip in tributes to two other poets as well as the names in the sub-title, Alex. G. Murdoch, and James Smith (qqv). He writes of Murdoch as ‘One in whose soul the city rang / With throbbings as at fever heat; / Whose song was as an anvil clang, / Hreard far above the rush of feet’ (Later Poems, 139).

Murdoch is also praised by Robert Fisher (qv), in his ‘Epistle to Alexander Doig, a Brother Bard’, Poetical Sparks (Dumfries, 1881), among a list of examples of working poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’. Again Murdoch is placed alongside Alexander Anderson, as well as Robert Ford, James Smith (1824-97), qv, and most probably John Young (1825-91), qv. These sorts of poetic tributes reflect the social nature of so much Scottish labouring-class poetry, and the sense of a shared tradition among many of the poets. ~ The sources vary on his birth year. ~ Sources: Wilson (1876), II,

Murdoch, William (b. 1822 or 1823), ‘Chodrum’, of Paisley, the son of a shoemaker, who trained as one himself. He went to night school, started writing poems at the age of sixteen, and became an active member of a Literary and Convivial Association, ‘whose weekly meetings were attended by local versifiers, debaters, humorists, and other literati, all belonging to the well-to-do working classes. William Murdoch’s place of business became a rendezvous of many gifted men like himself’ (Brown). Pieces appeared in local newspapers and were signed under name of ‘Chodrum’ (his name roughly reversed), and he also published a collection, Poems and Songs (1860; enlarged second edition 1872). Murdoch emigrated to Canada. ~ Sources: Wilson (1876), II, 441-4; Brown (1889-90), II, 174-79; NTU. [CA] [S] [SM]

(?) Murdock, John (fl. 1885), of Portarlington, Queen’s County (County Laois), a telegraph clerk. He contributed poems to Young Ireland, the Weekly Irish Times and other periodicals, and published a collection, Joy Hours, or Poems, Essays, and Lyrics (1885). ~ Sources: O’Donoghue (1912), 325. [I]

Murie, George (b. 1845), of Calder Braes, Old Monkland, Lanarkshire, the son of a miner, who himself became a miner at the age of twelve. The family moved when he was five to a place of their own near Airdrie, North Lanarkshire, the ‘woods surrounding the home of the young poet surpassing to his mind all others, for there his thoughts were first uttered in rhyme’, as Edwards romantically puts it. After some years as a miner, Murie went to America, saved some money, and after returning home to a further spell of mining, became a draper, which he still was in 1893. His early poems were often love poems, and after a quiet spell he resumed writing ‘regularly, and with much acceptance, for the Glasgow and other newspapers’. Edwards notes the range of his verse-forms and the ‘gentle spirit
visible in every line’, and prints four of his poems, ‘Time’, ‘The Skylark’, ‘Put It Through Again’, and ‘Our Candy Man’. ~ **Sources:** Edwards, 5 (1883), 264-71 [AM] [M] [S]

Murison, Alexander (b. 1859), of Pitsligo, Aberdeenshire, a shoemaker, spent two years in Australia, and returned due to poor health. He published *Rosehearty Rhymes and Other Pieces* (Banff: Banffshire Journal, [1925]), Scots ‘verse and comic prose about local affairs’ (Blair). ~ **Sources:** Edwards, 8 (1885), 311-17; Blair, PPP (2019); Mitchell, P228; Murison family history page (murison.net). [AU] [S] [SM]

(?) Murphy, Henry (fl. 1790), of Dublin, blind from the age of five, the brother-in-law of Abraham Newland, ‘a well known Dublin merchant’ who appears on his subscription list. He published *The Conquest of Quebec. An Epic Poem. In Eight Books* (Dublin: Printed for the Author by W. Porter, 1790), which has been described as ‘The most ambitious poetic celebration of the British victory in Canada’ (Toye, 268). ~ **Sources:** Toye (1984); Croft & Beattie, II, 62 (item 212); ESTC. [C18] [I]

(?) Murphy, Katharine Mary (1840-1885), of Ballyhooley, County Cork, the daughter of a coal merchant whose business failed, after which she opened a shop, and also wrote for the Irish papers, contributing to the *Cork Examiner, The Nation* (including her often reprinted poem ‘Sentenced to Death’), *Sharp’s London Magazine, Young Ireland*, and ‘some American publications’. ~ **Sources:** Colman (1996) 1656-6. [F] [I]

Murphy, Michael John (b. 1863), of Waterford, was taken to America in 1865. After leaving school, he became a blacksmith. He had a good voice, though, and was able to join an operatic company, performing in concerts in New York when he was still only about twenty, and travelling all over the States as the principal baritone of American operatic companies, as the manager of several dramatic troupes, and as an actor in a number plays. He also successfully wrote his own plays, including ‘The Rat-catcher of Hamelin’, ‘The Rose of Connaught’, ‘The Doctor’, and ‘Shawn O’Dheer’. Murphy wrote many articles, poems, and stories, chiefly on Irish themes (he was well-versed in the Irish language), for the Irish-American and American Press, and translated poetry from German, Danish, and Hungarian writers. He published a collection of *The National Songs of Ireland*, with music (Chicago, 1899). ~ **Sources:** ~ O’Donoghue (1912), 329. [AM] [B] [I]
Murray, Alick (b. 1856), of Peterwell, Aberdeenshire, a gardener, published *Poems* (Edinburgh: Bishop & Collins, 1885), signed as from Fyvie, Aberdeenshire, an ‘interesting collection that substantially consists of poems on political events of the 1870s and 1880s’ (Blair). \~ Sources: Edwards, 9 (1886), 213-17; Reilly (1994), 343; Blair, PPP (2019); Mitchell, P231. [S]

Murray, David Scott (b. 1853), of Selkirk, a shoemaker’s son, worked as an insurance agent. He published in the newspapers. \~ Sources: Edwards, 9 (1886), 354-8. [S]

Murray, George (1819-59), of Peterhead, Aberdeenshire, a shoemaker poet, who set up the Union Industrial Schools in Peterhead. He published *Islaford and Other Poems* (London and Aberdeen, 1845), and posthumously, the *Literary Remains of George Murray. With Sketch of His Life, by William McCombie* (Peterhead: William L. Taylor and Charles Henry; Aberdeen: George and Robert King, 1860). \~ Sources: Charles Cox, Catalogue 72 (2017); BL. [S] [SM]

(?) Murray, James (fl. 1849), of Plunton, later of Tongland, Kirkcudbright, a blind poet, living in the Scottish Borders. Murray tells us in the Preface to his volume that he was born at Plunton, Kirkcudbright, ‘the ancient seat of the Lennoxes’, and that this environment naturally led him to the historical border material he writes of in his volume. He lost his sight at the age of five, and ‘the great volume of nature and many other sources of enjoyment, having thus been shut to him, he has experienced an abiding and a dignified solace in books’, and he neatly quotes James Hogg (qv) on the joy of poetical composition. Murray published *The Maid of Galloway: A Tale of Thrieve and Otterburn* (Edinburgh: Printed for the author by Murray and Gibb, 1849). The volume has a dedicatory poem to Alexander Craig, formerly factor to Alexander Murray on the Broughton estate, Kirkcudbright. It is a narrative poem in five cantos, and is presented with scholarly footnotes and an appendix of more substantial notes. The author in his preface thanks his subscribers, ‘whose number and respectability far exceed his most sanguine expectations’, though no list of subscribers appears in the British Library copy scanned on Google Books. \~ Sources: text as cited; Blair, PPP (2019); Mitchell, P236. [S]

Murray, Thomas (b. 1835), of Eskdalemuir, Dumfriesshire, a shepherd, published poems in the *Galloway Gazette*. \~ Sources: Edwards, 8 (1885), 268-73. [S]
Murray, William (b. 1834) of Breadalbane, Perthshire, the son of a head gardener. He emigrated to Canada, working in a mercantile house in Toronto. ~ **Sources:** Ross (1889), 161-70. [CA] [S]

Murray, William (b. 1855), of Brechin, Forfarshire (Angus), a farm worker. ~ **Sources:** Edwards, 12 (1889), 56-9. [S]

Mutrie, Robert (1832-80), of Paisley, a weaver, published poems in the local press. He is the author of ‘The Shilling in the Pur Man’s Pouch’, published in his *Poems and Songs Dedicated to the West-End Callans Association* (Paisley, 1909). ~ **Sources:** Brown (1889-90), II, 270-72; Leonard (1990), 261. [S] [T]

(?) Nairne, Edward (d. 1799), of Sandwich, Kent, ‘The Sandwich Bard’, a customs official who published a collection, *Poems, Miscellaneous and Humorous, with explanatory notes and observations* (Canterbury: printed by Simmons and Kirby, 1791), of which there was a second edition (Sandgate, [1824]). The poems are ‘largely picaresque tales, featuring Jewish pedlars, beggars, gypsies, and so forth’ (Edwards). In the second edition the editor in a Preface says he has ‘made some alterations to phraseology’, though to what purpose is not immediately clear. ~ **Sources:** Jackson (1985), 168; Johnson (1992), 647; Christopher Edwards, list 71, item 68.

Naismith, William (*fl.* 1872), of Paisley, a draper, published *Visions of the Night, and Other Poems* (1872). ~ **Sources:** Brown (1889-90), II, 365-68. [S] [T]

Neil, George (b. 1858), of Whiteletts, near Ayr, a miner’s son, worked as a soldier, a draper, and briefly as a miner himself. ~ **Sources:** Edwards, 11 (1888), 192-7. [M] [S] [T]

(?) Neill, Charles (*fl.* 1884), of Edinburgh, an apprentice printer, lost a hand in a gun accident, and went on to become a teacher. He published *Poetical Musings...with a literal translation of the third and fourth book of Virgil’s Aeneid* (London, Aberdeen, Wick and Dornoch: Simpkin, Marshall & Co.,1884). ~ **Sources:** Reilly (1994), 348; NTU. [S]

(?) Neill, William (b. 1821), of Chapelton, near Greenock, Renfrewshire, a farmer and the descendant of farmers in the East Parish of Greenock for over three centuries.
After his elementary education, Neill worked in agriculture until 1843 when he took up market-gardening, which he continued to do in Port-Glasgow as late as 1883. He wrote poems and songs, and Edwards prints his verses, ‘The Beauty o’ Scotland’ and ‘Lizzie’s Black E’e’. ~ Sources: Edwards, 5 (1883), 339-40. [S]

Neilson, James Macadam (1844-83), of Campsie, Stirlingshire, a self-educated engraver for a calico-printer, and a journalist. He published Poems and Songs, Chiefly in the Scottish Language (Glasgow, 1877), and posthumously, Songs for the Bairns; and, Miscellaneous Poems, edited with a biographical notice by William Freeland (qv) (Glasgow: William Rankin, 1884). ~ Sources: Edwards, 1 (1880), 34-6 and 9, xx-xxi; Murdoch (1883), 387-94; Macleod (1889), 283-86; Reilly (1994), 348, Reilly (2000), 336; Blair, PPP (2019); Mitchell, P197. [S]

Nelson, Henry (fl. 1725-29), of Dublin, a bricklayer and a poet of the tailors, who ‘appears to have been the chief panegyrist for the tailors’ procession, an annual event’. He ‘penned a tailors’ procession poem every year from 1725 to 1729’ (LC1, 47). In all, thirteen broadside poems are attributed to him, including A Poem, in the Honour of the Antient and Loyal Society of the Journey-Men Taylors, who are to Dine at the King’s-Insns, on Monday the 25th Inst. July, 1726 (Dublin, [1726]), A New Poem on the Procession of Journey-Men Taylors; who are to Dine at the King’s Insns, on Tuesday the 25th of this Instant July 1727 (Dublin, [1727]), and Poem on the Procession of Journeymen Taylors, July the 28th, 1729 ([Dublin, 1729]). As Christmas notes in LC1, the ‘only traces of Henry Nelson’s life are found in the titles to his poems’. He proceeds to filter out this information: ‘Of the thirteen broadside poems attributed to Nelson and published in Dublin between 1725 and 1729, eight include his name (or the initials “H. N.”) and his primary occupation: “bricklayer”. On occasion, he is referred to as “one of the Brethren” or “a Member of the Society” in his poems celebrating the annual procession of the tailors’ guild. This alludes to the fact that Nelson’s own guild used Tailors’ Hall, the largest guild hall in eighteenth-century Dublin, erected in 1706 and owned by the tailors but used by the barbers, saddlers, tanners, hosiers, curriers, and the masons and others as well’ (Gilbert, 244).’ The ‘sharing of public space seems to have created some sense of camaraderie amongst members of these guilds’. Christmas gives further details of the processions Nelson’s poems mark: The tailors’ procession was ‘an annual event in which the guild members gathered at their Hall in Back-lane around St. James’s Day (25 July) and marched to hear a sermon at St. John’s Church in Fishamble-street before retiring to the Kings Inns for a celebratory feast’. In 1729 Nelson ‘celebrated other
guild processions with The order of the procession of the journeymen builders, plaisterers, painters, and free-masons and Poem on the procession of journeymen smiths.’ He was ‘also responsible for several poems addressed to the lord mayor of Dublin celebrating his ‘riding the franchises’, another customary event in which, every three years on 1 August, the lord mayor led a mounted procession of representatives from the twenty-five trade guilds around the city marking the boundaries of the civic jurisdictions defined by the city charters, and his name appears on another poem of the period, The speech of the first stone laid in the parliament-house, to the government, February 3d, 1728–9 ([Foxon,] I, 494–5)’. The ‘public display occasioned by the tailors’ procession also incited the satirists of the day, who pilloried the tailors but, except for adopting Nelson’s broadsheet form, seem to have left him alone’. ~ Sources: John Thomas Gilbert, History of the City of Dublin (Dublin: 1854–59), III, 48–9, 243–5; Foxon, I, 494–5; Greene (1993), 104; Christmas (2001), 67-9; LC1, 47-52. [C18] [I] [LC1] [T]

Nelson, John (b. 1810), of Dunning, Perthshire, a carpenter and a housebuilder. He emigrated to America, lived in Syracuse, and published in the newspapers. He was also involved in Syracuse Scottish expatriate events. ~ Sources: Edwards, 7 (1884), 82-6. [AM] [S]

Nevay, John (1792-1870), of Forfar, a handloom weaver who ‘turned to literature for diversion’ (DNB). He published A Pamphlet of Rhymes (1818), Poems and Songs (Dundee, 1818), Poems and Songs (Forfar, 1821), Emmanuel, a sacred poem in nine cantos. With other poems (1831), The Peasant; A Poem in nine cantos; with other poems (Edinburgh, 1834), The Child of Nature, and other poems (Dundee, 1835), Rosaline’s Dream, in four duans; and other poems (Edinburgh and London, 1853), and The Fountain of the Rock (Forfar, 1855). ~ Sources: Wilson (1876), II, 122-4, Sutton (1995), 690; DNB. [S] [T]

Newbigging, Thomas (b. 1833), of Glasgow, a cotton factory worker, and a gas engineer who moved down to Lancashire. His book was reprinted jointly by a publisher in Bury, South Lancashire, which would suggest he had built up more local interest in South Lancashire. He published Poems and Songs (Edinburgh: Maclachlan and Stewart, 1857, reprinted London: David Bogue, and Bury: W. S. Barlow, 1881), which includes the poems ‘The Auld Beggarman’ and ‘The Fairy’s Funeral’. ~ Sources: 1857 text as cited via Google Books; Edwards, 3 (1881), 402-6; Andrews (1888-9), I, 11-15. [S] [T]
Newman, Sarah (1753–1852), of Odiham, Hampshire, was baptised on 4 April 1753 at Odiham, the eldest daughter of Samuel Newman. Her mother is unrecorded but may be the Eda? Terrey who married Samuel Newman in 1751. Another daughter, Letitia (1744–92) married in 1774 and moved to Dogmersfield in the same county. Sarah Newman was orphaned early, her only education the ‘occasional lesson from a schoolmaster’. She went to Alton (where Mary Collier, qv, had retired in 1750), and worked in a boarding school and as a domestic servant to several families. Her poems were noticed by Elijah Wearing (1787–1857), who edited them and began a subscription for a volume. Newman won 500 subscribers for her collection, which came out in 1811. By then she had moved to Long Sutton, near Odiham, surviving on her small savings, and taking in needlework, as well as seasonal farmwork such as haymaking (again in this following her poetic predecessor Mary Collier). ~ In introducing her poems Waring wrote that her ‘constitution is far from robust, and she has suffered much from distressing nervous affections, which from the age of nearly sixty have incapacitated her from laborious exertion’. She died at Long Sutton aged 80, on 28 October 1832, and was buried there. ~ She published Poems, on Subjects Connected with Scripture, ed. Elijah Waring (Alton, London & Sherborne; W. Pinnock and others, 1811). It is rather heavily-handedly edited by Wearing, with the same kind of excessive and often unnecessarily commendatory footnotes Capel Lofft applied to the poems of Robert Bloomfield (qv), to the distress of that poet and his more thoughtful readers. Her poems are serious, thoughtful and impressive in their diligence and engagement with scripture, and their careful crafting. ~ Sources: Jackson (1993), 242; BL. Extended research by Andrew Ashfield who additionally drew on: Friend’s Book, 857; Christian Observer, October 1811, 644-9. [F] [T]

Newton, William (1750–1830), of Eyam, Derbyshire, a carpenter, the ‘Peak Minstrel’. Variously described by those who remembered him as a carpenter or as a spinning wheel maker by trade, he was born in 1750 at Cockey, near Eyam in the Derbyshire Peak District. A curate at Eyam, the Revd. Peter Cunninghame, was the first to ‘discover’ him; he told his Rector at Eyam of Newton’s abilities, who in turn informed his daughter. The rector was Thomas Seward, later Canon of Lichfield Cathedral; his daughter was Anna Seward (1742–1809), who by the mid-1780s was unquestionably the most celebrated female poet in Britain. She wrote to the Gentleman’s Magazine, introducing the ‘self-taught Bard’ to the public, informing them that Newton had ‘nothing in his appearance beyond the clean and decent’,
and that he was ‘a being in whom the lustre of native genius shines through the mists which were thrown around him by obscure birth, the total absence of all refined instruction, and by the daily necessity of manual labour’ (55 pt. 1, 169). His discovery was a miracle, she thought: ‘To have found, in the compositions of a laborious Villager, some bright sparks of native genius, amidst the dross of prosaic vulgarity, had been pleasing, though but perhaps not wonderful; but the elegance and harmony of William Newton’s language, both in prose and verse, are miraculous’ (170). (She also observed that he was ‘rather handsome’.)

A sonnet by Newton was printed alongside Seward’s letter, as was a poem of her own (‘Verses, Written by Miss Anna Seward, in the Blank Leaves of her own Poems, Presented by her to William Newton’). Her poem makes much of Newton’s ‘kindred talents’ with the prodigious and neglected Thomas Chatterton (qv), who died at seventeen; she also hails him as ‘the Peak Minstrel’, summoning up ‘Edwin’, the young hero of James Beattie’s poem The Minstrel (1771-4). ~ Newton’s appearance in GM follows shortly after Hannah More’s very similar introduction of Ann Yearsley (qv) to the public in the monthly magazines. Was Seward merely following More’s lead? Did she soon regret her public expressions of enthusiasm for his talents? Certainly, unlike most labouring-class poets announced to the public in this way, no volume of poems for sale by subscription followed. Indeed, it would be four years before Newton appeared in print again, with another sonnet, again in the GM. Yet, behind the scenes, his relationship with Seward remained cordial; in 1790 she lent him a significant sum of money, and Seward’s letters make occasional references to Newton’s visits during her annual visit to her birthplace. ~ Indeed, Eyam seems to have been a remarkable breeding ground for poetic talent. As William Wood notes in The History and Antiquities of Eyam (1842), in addition to Seward and Newton, ‘this romantic village has other, if less successful candidates for poetic honour: and of these there are a few whose effusions have only been perused by friends.’ In such observations we sense that what we currently know of the labouring-class poetic tradition in eighteenth-century Britain is but the tip of the iceberg. ~ When Eighteenth-Century Labouring-Class Poets was published in 2003, William Newton’s ‘neglect and disappearance’ was thought ‘perplexing and disappointing’ (53), given the impression he had made upon Seward and several members of the local gentry and clergy. (Cunninghame dubbed him a ‘Prospero’ for his ingenious facility in his trade as well with his book learning, and he worked for a time for the Duke of Devonshire.) Despite displaying considerable promise in the sonnet form, in the three poems that he published in The Gentleman’s Magazine between 1785 and 1790, there is as yet no evidence that Newton published anything further. However,
recent researches into Newton’s professional life have revealed that he was the agent of Richard Arkwright (1732-1792), often called ‘father of the industrial revolution’ for his invention of the Spinning Frame, at Cressbrook Mill, Tideswell, near Eyam. They quarrelled in 1790, and Newton was sacked—this perhaps explains the dismal and suicidal thoughts of his Sonnet ‘When will my weary aching head have rest?’, which appeared in the GM in 1790 (reprinted in LC3, 55) and his dismissal accounts for Anna Seward’s loan to Newton, enabling him to invest in a new mill, around this time. The project ‘realised a fortune’, and after Arkwright’s death, Newton personally rebuilt Cressbrook Mill following its destruction by fire. Archives at Manchester Central Library contain evidence that he sought to provide better living conditions for his apprentices than were prevalent at many other mills, and he oversaw the construction of model cottages and a village school. ~ The poem below is one of the sonnets that Newton published in the Gentleman’s Magazine. (The other two are reprinted in LC3, 54-5.) It appeared in 1790, the year in which his strained relationship with that notoriously mercurial employer, Richard Arkwright, finally broke down. The poem expresses Newton’s grief upon the loss of his son, his ‘life’s chief gem’: ‘Year! That hast seen my hopes and comforts fall, / Huddled in dark’ning vest, like Night-hag / And breathing chill a ba’leful vapour cold, / On thee abhor’d with banning voice I call. — / O’erlaid with woes I view thy sweeping pall, / Nor execration from thy form with-hold; / For loss of friends,—and, ah! More lov’d than all, / My life’s chief gem enwrapt in timeless mold! / Go! Worse than all thy train that went before: / Thy youth came mark’d by Sorrow’s griping / Thy old age shrunk my hopes:—for not to me / Lives lost fidele! He whom I deplore, / Whom Fancy in her brightest hour still plann’d / My solace. Him I mourn, and pour my hate on thee’. ~ Sources: GM 57 (1785), 169-70, 212-13; The Poetical Works of Anna Seward, ed. Walter Scott (Edinburgh, 1810), three volumes; Anna Seward’s Letters, 1784-1807 (Edinburgh, 1811), six volumes, esp. Anna Seward to Lady Eleanor Butler, 9 December 1795, IV, pp.1 234–5; William Wood, The History and Antiquities of Eyam (London, 1842); Joseph Tilley, Old Halls, Manors and Families of Derbyshire (London, 1892-1902), four volumes; E. V. Lucas, A Swan and her Friends (London: Methuen, 1907); Hesketh Pearson (ed.), The Swan of Lichfield, being a Selection from the Correspondence of Anna Seward (London: Hamish Hamilton, 1936); Christmas (2001), 31-2; Sandro Jung, ‘William Newton: Anna Seward’s “Peak Minstrel”’, The Wordsworth Circle, 40, nos. 2-3 (2009); ‘Private Letter Book of Cressbrook Mill’, Manchester Archives and Local Studies, Business Collections, Manchester Central Library, C5/(MF); DNB (Anna Seward); ODNB; LC3, 51-6. [C18] [LC3] [—Tim Burke]

Nicholls, Thomas (fl. 1776-90), possibly a London printer. He published *Shenstone, or the Force of Benevolence* (London: Printed for the Author, and sold by him at No. 3, Red-Lion Court, Silver Street, [and others], 1776; Dobell, 1154), alluding to the poet William Shenstone (1714-63; On Shenstone as a patron and a subject for poetry see Joseph Anderson, Joseph Giles, Thomas Nicholls, and James Woodhouse, qqv). He went on to publish *The Wreath, a Collection of Poems* (1790?, Dobell, 1153), and *The Harp of Hermes* (1797?). *Shenstone*, a 40-page poem in two parts, with quite a lot of informative footnoting, is dedicated to ‘those, who, amidst Affluence, descend to visit the low Abodes of the Afflicted, and find more Felicity in alleviating the Wants of their Fellow-Creatures, than in all the gaudy Pageantry of Courts, Midnight Revelry, and Fashionable Dissipation’. It is anonymously printed, and the author describes themself as an ‘artless bard’ and an ‘infant muse’. The work has been closely identified, in an article by E. W. Pitcher, with an anecdote on Shenstone, published in the *Westminster Magazine*, 2 (May 1774), 224, which Pitcher reproduces. ~ **Sources:** Dobell (1933); E. W. Pitcher, ‘On the “Original Anecdote” and source for “Shenstone; or the Force of Benevolence”’, *N & Q*, 45, no. 4 (1998), 472; Betty Shellenberg, *Literary Coteries and the Making of Modern Print Culture, 1740-1790* (Cambridge: Cambridge University Press, 2016), 273, note 25; ESTC; BL; text of *Shenstone* via Google Books. [C18]

Nicholson, Ellen Corbet (fl. 1880-4), of Glasgow, the daughter of James Nicholson (qv), and a poet who like her father contributed to the *People’s Journal* and the *People’s Friend*, and is credited as co-authoring with her father, *Poems, by James and Ellen C. Nicholson* (London: Hamilton Adams and Co.; Glasgow: J. McGeachy, 1880)
and *Willie Waugh, and Other Poems, by James & Ellen C. Nicholson* (Edinburgh: John Menzies; Glasgow: J. McGeachy, 1884). (Reilly marks both of these works, ‘Not joint authorship’, but does not explain her reasoning or evidence for saying this.) Nicholson trained as a teacher at Glasgow Normal School and went on to become a Head Teacher in South Shields. ~ **Sources:** Reilly (1994), 352; Blair (2016), 202. [F] [S]

Nicholson, James (1822-97), of Edinburgh and Glasgow, a herd boy, tobacco worker, village tailor, and the head tailor at Govan workhouse, a temperance writer, and the father of Ellen Corbet Nicholson (qv), with whom he collaborated on some poems. He was also a friend of William Penman (qv), and ‘one of Scotland’s better known better known working-class poets, especially as a temperance campaigner’ (Blair). He published *Willie Waugh; or The Angel o’ Hame* (Glasgow: George Gallie, 1861), ‘a relatively rare and little-known volume, a story in verse about a weaver in Kilwuddie’ (Blair, PPP), *Kilwuddie, and Other Poems, with Life-Sketch and Portrait of the Author*, with an introduction by the Revd. Alex MacLeod (Glasgow: Scottish Temperance League, 1863, several later editions), *Father Fernie, the Botanist: A Tale and a Study, Including His Life; Wayside Lessons; and Poems* (Glasgow: Porteous Brothers, 1868), prose writing on botany, with verse, *Idylls o’ Hame, and Other Poems* (London, Edinburgh and Glasgow, 1870), *Rest for the Weary: or, Mary’s Wa’-gaun* (Glasgow and Edinburgh, 1875), *Poems by James & Ellen C. Nicholson* (London: Hamilton Adams and Co.; Glasgow: J. McGeachy, 1880), *Wee Tibbie’s Garland, and other poems* (Glasgow: James McGeachy, 1879), temperance dialogues, *Wee Tibbie’s Garland, and Other Poems and Readings*, new enlarged edition (Glasgow, 1888), and *Willie Waugh, and Other Poems, by James & Ellen C. Nicholson* (Edinburgh: John Menzie; Glasgow: J. McGeachy, 1884). Blair reprints his poem ‘Jenny wi’ the Lang Pock’, first published in the *People’s Friend*, 20 September 1876, a ‘response poem’ to a poem in an earlier number by Alexander Anderson (qv), and one of a number of poems he published in the *People’s Journal* and the *People’s Friend*. Alexander Anderson paid tribute to Nicholson in ‘To My friend’, written ‘for the toast to the editor of the “People’s Friend,” Mr. Andrew Stewart [qv], at the dinner and presentation to Mr. James Nicholson, Glasgow, January 12th, 1895’ (*Later Poems*, 139; he also managed to slip in tributes to two other poets as well as the names in the sub-title, Alex. G. Murdoch, and James Smith, qv). ~ **Sources:** ‘A Poet of the People’, *People’s Journal*, 9 May 1863, 2; Edwards, 1 (1880), 233-41; Murdoch (1883), 125-32; *Eyre-Todd (1906)*, 354-57; Reilly (1994), 352; Reilly (2000), 339-40; Blair (2016), 202-4; Blair (2019), Blair, PPP (2019); Mitchell, P222, P234, P236. [S] [T]
Nicholson, John (1790-1843), of Harewood and Bingley, Wharfedale, Yorkshire, ‘The Airedale Poet’, a wool-sorter who followed this occupation all of his life except ‘for intervals when he was hawking his poems’. His career follows a proto-romantic narrative’, write Scott McEathron in LC4, ‘encompassing genius, prolixity, addiction and tragic death’ (275). He was the son of a worsted manufacturer, Thomas Nicholson, and received some education from a local schoolmaster, a broom-maker at Romalds Moor, whose pupils were already part of the workforce, and then at the Bingley Free Grammar School under Revd Dr Hartley. He early gained a love for music and poetry, and had a facility for the reeded instrument the hautboy, which he often played on social occasions. He worked as a wool-sorter, and his life appears to have developed into the switchback between ‘sober industriousness and restless dissolution’ (LC4), nicely picked up in Tony Harrison’s play (see below). He married early, and his first wife died when he was barely twenty. A period of pious Wesleyan sobriety followed, during which he buried his hautboy (an instrument whose playing had become associated with his wild periods) up on the moor, ‘where it remains’ (LC4, 275). ~ Nicholson’s literary career began when his dramatic poem The Siege of Bradford (1721), concerning the June 1643 Battle of Adwalton Moor in the English Civil War, which emerged from an association with a Bradford theatre company. He acquired a patron in J. G. Horsfall, and a further historical excursion, Airedale in Ancient Times, the poem that made his name, followed. ~ He was patronised by the Yorkshire woollen magnate Sir Titus Salt (who was also the patron of Abraham Holroyd, and helped Abraham Wildman, qqv). Nicholson apparently applied for a grant from the Royal Literary Fund, but he struggled with addiction to drink, and died from exposure after trying to cross the river Aire on a dark night. Tony Harrison’s (qv) 1993 play about Nicholson, Poetry or Bust, gives a modern working-class poet’s perspective on Nicholson, the contradictions of his position, and the issues of patronage and power he faced, and does so with great wisdom and wit. ~ Nicholson published The Siege of Bradford (1821), Airedale in Ancient Times, Elwood and Elvina The Poacher, and other poems (London, 1825); The Lyre of Ebor; The Fall of Belshazzer; Genius and Intemperance; and other poems (London: Seeley and Son, 1827), Folly of the Chartists (Bradford, 1839), Strictures on the proposal of a New Moral World (Bradford, 1839), an attack on Owenism, Lines on the Young Lady Drowned in the Strid (Bradford, undated; this is not in COPAC and may be a lost work), and posthumously, Poems by John Nicholson, The Airedale Bard, with a Sketch of His Life by John James (London, 1844); Poetical Works of John Nicholson, ed. W. G. Hird (Bingley: Thomas Harrison,
(?) Nicholson, John (fl. 1843), of Tannymas, Borgue, Kirkcudbright, Dumfries & Galloway, apparently the older brother of William Nicholson (qv), a poet and antiquarian, published *Historical and Traditional Tales in Prose and Verse, Connected with the South of Scotland* (Kirkcudbright: John Nicholson, 1843), whose Galloway legends include the notorious cannibal story of Sawney Bean, and ‘Maggie o’ the Moss’ by Robert Kerr (qv). ~ Sources: Charles Cox, Catalogue 68 (2015), item 137; DNB (under William Nicholson, qv). [S]

Nicholson, Thomas (fl. 1849-52), a ‘humble and obscure’ Manchester poet, the author of *A Peal for the People, with Sundry Changes* (Manchester, 1849), and *The Warehouse Boy of Manchester* (1852). ~ Sources: Reid, City (1853); Harland (1882), 320; Maidment (1987), 174-9; NTU. (Note: Johnson (1992), item 654, appears to be another Thomas Nicholson, of Hunslet, Leeds.)

Nicholson, William (1782-1849), of Tannymas, Borgue, Kirkcudbright, Dumfries & Galloway, the Galloway ‘Pedlar Poet’, the youngest of eight children (John Nicholson, fl. 1843, qv, seems to have been his older brother), a pedlar, a friend of James Hogg (qv), and the author of ‘The Brownie of Blednoch’ (published in the *Dumfries Magazine* in 1825), which introduced the brownie ‘Aiken-Drum’. He published *Tales in Verse and Miscellaneous Poems Descriptive of Rural Life and Manners* (1814; second edition, Edinburgh, 1828, with a ‘life’ by James Hogg’s friend John McDiarmid (editor and proprietor of the *Dumfries Courier*); there was also a third edition). See also *The Collected Poems of William Nicholson, The Bard of Galloway*, ed. John Hudson (Wigtown, 1999). ~ Sources: *The West of England Miscellany*, 1, no 1 (1844), 232 (via Google Books); Wilson (1876), II, 43-6; Edwards, 3 (1881), 63-70; Shanks (1881), 159; Harper (1889), 249-50; Douglas (1891), 301-2; Miles (1891), X, xviii; Miller (1910), 222; Johnson (1992), item 655; Sutton (1995), 702 (letter and portrait at the Bodleian, MS.Montagu d.9, ff. 20-22); *The Collected Letters of James
Nicol, Alexander (bap. 1703, fl. 1739-66), of Kettins parish, Forfarshire, a Scottish packman and the son of a packman, a freemason, and despite only ever having spent a single year in school, later a teacher. He published *Nature without Art: Nature’s Progress in Poetry* (1739), *Nature’s Progress in Poetry* (1739), and *The Rural Muse: or, a Collection of Miscellany Poems, both Comical and Serious* (Edinburgh: Printed for the author, 1753). His two 1739 books were reprinted together in 1766 as *Poems on Several Subjects*. The 1753 book has sections in it that would suggest that it is designed to teach children. ~ Sources: Charles Cox, Catalogue 51 (2005), item 203 (an association copy of the 1753 volume once owned by Nicol’s fellow mason and neighbour, the traveller George Paterson of Castle Huntly); ODNB; LION. [C18] [S]

Nicol, Charles (b. 1858), of Pollokshaws, Glasgow, worked in a weaving factory, in a printer’s engraving department, and as a travelling salesman/representative. He published *Poems and Songs, Chiefly in the Scottish Dialect* (Edinburgh, undated). ~ Sources: Edwards, 6 (1883), 70-72; Leonard (1990), 342-5; general online sources. [S] [T]

Nicol, James (1769-1819), of Traquair, Selkirk, a shoemaker poet, and later a minister. He published *Poems Chiefly in Scottish Dialect* (Edinburgh: Mundell and Son, 1805). There may be further volumes as yet unidentified. ~ Sources: Winks (1883), 313; Blair, PPP (2019); Mitchell, P236. [S] [SM]

Nicol, James (1800-60), a weaver at Luthermuir, Angus, who ‘studied the Bible at his home and walking abroad’ (Reilly), He published *The Life of Paul the Apostle in Metre* (Brechin, 1845), and *An Abridgement of Bible History, in Verse* (Aberdeen, 1860). Nicol also published poems to the *Edinburgh Magazine*, and articles in the *Edinburgh Encyclopaedia*. ~ Sources: Reilly (2000), 340; ODNB. [S] [T]

Nicoll, Robert (1814-37), of Little Tulliebeltane farm, Auctergavin, Perthshire, a journalist and poet, who died of consumption at the age of 23, described by Ebenezer Elliott (qv) as ‘Scotland’s second Burns’ (quoted in Simmons (2007), 291, 358, Robert Burns, qv). He was the son of a ruined farmer turned day-labourer, whose parents were ‘poor, but respectable’ (Simmons, 358). He was apprenticed to a grocer, later opening a circulating library in Dundee. At Whitsuntide 1836 he left...
for Edinburgh, and shortly after that took on the editorship of the *Leeds Times*, but became ill and returning to Scotland, died in Edinburgh, aged just 23. He is described in very interesting detail in James Myles’s autobiography, *Chapters in the Life of a Dundee Factory Worker* (Dundee, 1850). Nicoll, encountered among a small group of working-class intellectuals, ‘had only reached his twenty-second year. He was fully above the middle height, slenderly formed, and stooped slightly when he walked. He had a delicate and thoughtful expression of face, which was lighted up with large intellectual eyes of intense blue. His brow was lofty, and shaded by dark brown hair, and his manner of address, as well as general appearance, was winning and pleasing; so much so, that his young friends listened to the sweet flow of his conversation as if he had drunk at the living fountain of inspiration.’ It is worth seeking out the whole passage, which is accessible in Simmons (2007), 286-92. ~ Nicoll published *Poems and Lyrics* (Edinburgh, 1835, 1842, 1843, 1852, 1855); each posthumous edition claims to have additions, and later, memoirs, and some editions are entitled ‘Poems and Songs’; *Tales of the Glens* (1836), and *Marian Wilson, A Tale of Persecuting Times* (1845). ~ Nicoll was described by his fellow poet Peter Still (qv, 1814-48) as one of Scotland’s sweetest poets. Klaus (2007), 465-7, compares his poem ‘Endurance’ with Ellen Johnson’s (qv) ‘The Last Sark’. Nicoll’s poem ‘The Hero’ was re-printed and discussed in the *Chartist Circular*, no. 22, 2 May 1840, though it unfortunately mis-names him as ‘William Nicol’. ~ He published the following poems in the Chartist newspaper, the *Northern Star*: ‘I Am Blind’, 1 December 1838; ‘We’ll Mak the World Better Yet’, 23 December 1843; ‘Stanzas on the Birthday of Burns’ (Robert Burns, qv), 30 January 1844; ‘Wild Flowers’, 30 March 1844; ‘Honour to the Champions of Freedom’, 14 February 1846; ‘The Honest and True’, 11 July 1846, and ‘Steadfastness’ and ‘The Honest and the True’, 25 December 1847. ~ Sources: *Northern Star*, as cited; Hood (1870), 290-325; Holroyd (1873), 89-90, 109; Wilson (1876), II, 370-8; Shanks (1881), 116; Douglas (1891), 233-45, 311-12; Miles (1891), X, xviii; Ashraf (1975), 159-62; Ashraf (1978), I, 14; Maidment (1983), 84; Maidment (1987), 145-7, 228-9; Johnson (1992), item 656; Schwab (1993), 46-7 (discussion of ‘The Bacchanalian’), 208-9; Sutton (1995), 703 (letters); Simmons (2007), 286-92, 358-63; Sanders (2009), 232, 252-3, 261, 264, 271; Blair, PPP (2019); Mitchell, P236; Massey page (includes Samuel Smiles’ biography of Nicoll from *Self-Help*); ODNB; Wikipedia; NTU. ~ On James Myles, see Christopher A. Whatley, ‘Altering Images of the Industrial City: The Case of James Myles, the “Factory Boy” and Mid-Victorian Dundee’, in Louise Miskell, Christopher A. Whatley, and Bob Harris (eds), *Victorian Dundee: Image and Realities* (East Linton: Tuckwell Press, 2000), 87. [S]
Nicoll, Thomas P. (b. 1841), of Aberdeen, an ironmonger from the age of thirteen, also a bookseller, and a clerk. He published *Trifles in Verse* (Aberdeen and Greenwich, 1874), *Last Leaves* (Aberdeen: William Smith, 1910), and *An Aerial Opera* (Aberdeen: William Smith, 1912), which is mainly sonnets. ~ **Sources:** Edwards, 1 (1880), 81-3; Reilly (2000), 340; Blair, PPP (2019); Mitchell, P236. [S]

Nicolson, Laurence James (1844-1901), the ‘Bard of Thule’, of Lerwick, Shetland, a cabinet-maker and clerk, who later lived in Edinburgh, He published *Songs of Thule* (Paisley: Alexander Gardner, 1894). Blair reprints his poem, ‘A Shetland Lullaby’, first published In the *People’s Friend*, 10 August 1881, noting its extreme rarity in that period as a poem in the Shetland dialect. There are also poems of his in Edwards and Murdoch. ~ **Sources:** Edwards, 1 (1880), 335-8; Murdoch (1883), 394-99; Blair (2016), 211-12; general online sources. [S]

(? Nisbet, Hume (1849-1923), of Stirling, a painter and an itinerant worker, a poet, novelist, thriller-writer, travel and miscellaneous writer, the son of a house painter who was himself a ‘man of some literary powers’ (Edwards), and his training as an artist was thus ‘constant from infancy’. He also benefited from the advice of visiting French, German and Italian artists, in what sounds to have been quite a bohemian household. At the age of fifteen he travelled to Australia, stayed for two years with a clergyman in Queensland, then went south and restlessly ‘began his wanderings’. In Melbourne he learned something of stage scenery painting, and worked in many fields of work, including acting, white-washing, sign-writing, gold-digging, picture-painting, and working as a sailor, as well as writing verses and painting. He was often in hardship during his adventures in the different areas of the continent. He visited New Zealand, then took ship to London where he studied in the National Gallery before returning to Scotland. He worked for many years as a teacher in the School of Arts and the Watt Institute, Edinburgh. Nisbet was a ‘voluminous writer on art and other subjects’, his publications including a primer for art students, *The Practical in Painting; also a few Remarks on John Ruskin* (Edinburgh, second edition. 1882), and several dramas. He published a volume of poetry, *Egypt and Other Poems* (according to Edwards, but I have not yet traced it; it is not on COPAC or WorldCat). Edwards notes that Nisbet has ‘lost sight of many of his excellent productions in prose and verse’, but nevertheless finds six poems to print: ‘Maggie: An Elegy’, ‘Spring on the Tweed, Melrose’, ‘Love’ (‘Love lives through darkness—not alone whilst fair’), ‘Sunset—A Study in Gems and Gold’,
‘The Tangled Skein’, and ‘Charity’ (‘We do not ask the reason’). COPAC lists very many works of Nisbet’s including a series of dramas, travel writing and stories including much Australian material, popular prose fiction, recitations, another art primer or two, and further books of poems, *Memories of the Months*, with Illustrations by the Author (London, 1889), *Hathor, and other Poems* (London, 1905), and a collection of his *Poetic and Dramatic Works* (London, 1905), as well as several books Nisbet has illustrated. He died in Eastbourne in 1923. ~ **Sources:** Edwards, 5 (1883), 155-60; COPAC; WorldCat; Wikipedia; general online sources. [AU] [NZ] [S]

Niven, John (fl. 1846-7), of Strathmore, Angus, a journeyman baker, published *The Strathmore Melodist: A Collection of Original Poems and Songs* (London, 1846), which is dedicated to William Thom (qv). He published two poems in the Chartist newspaper, the *Northern Star*, ‘The Sweetest Flower on Athol Braes’, (Air: ‘Oh, Nanny, wilt thou gang wi’ me?) and ‘The Land of Liberty’ (Air: ‘Scotland Yet’), 1 May 1847 ~ **Sources:** *Northern Star*, as cited; Alibone (1859-71), II; Sanders (2009), 268; COPAC. [S]

Noble, Samuel (b. 1859, d. after 1925), of Arbroath, Angus, born ‘in humble circumstances’, moving as a child to Aberdeen where he went to school. He moved to Dundee at the age of fourteen, where he worked in a jute mill before going away to sea, serving in the Royal Navy for eight years. This was a pleasant time for him, in contrast with the monotonous grind of the jute factory, and he was distressed to find himself being discharged as an invalid, after months in hospital following an accident in Dundee harbour in which he fell from a roof between the ship and the pier and sustained quite severe injuries: ‘I did not know what was to become of me—the whole world seemed to be a blank. The life I had hitherto led was free, careless, and (while you did your duty properly) happy. It suited me entirely, for I had found many friends in the service, and had always been treated with consideration and kindness.’ A sailor’s life, for Noble, had ‘no count, no care, grub and payday always sure, and the benefits of a sight of the world without having to pay for it.’ However, he goes on to say that his desire always to find things out, and a habit of talking a lot, as well as his love of practical jokes, got him into trouble more than once during his time in the navy. ~ Unable now to do normal manual work, Noble was awarded a small naval pension. After his discharge he lived for almost a year with his mother ‘in the lodge at Balthayock’, back in Perth. He then returned to Dundee, finding odd jobs to supplement his income. With a friend, he
set up a confectionary and bread shop in Ann Street, Dundee, and for the next eight years would be baking bread each evening, and attending weekly meetings of the Independent Order of Good Templars, becoming a leading figure (the ‘Worthy Chief’) of the St. Paul’s Lodge of this organisation, and Superintendent of the Juvenile Branch. He married in 1888. In 1894 they moved to Kinfauns, Perth, near his mother’s home, and opened another small shop, which he describes in verse: ‘In one end of our house we have started a shop, / Which I’ve fitted up nicely from bottom to top; / But I swear of the last ‘twill be no second version, / For I’ll make it my hobby to ride for diversion.’ The riding would perhaps be therapy for his continuing health problems. Insecure tenure made them have to give up this second shop, and retire to a smaller house, where Noble continued to do some trading, until he was appointed as keeper of the Reading Rooms, Killin, in October 1896. ~ Noble had often published poems in Dundee periodicals including the People’s Friend, the People’s Journal, the Evening Telegraph and the Weekly News, often using his initials or the pen-name ‘Nomie’, and had also privately circulated his poems. He finally published a collection, Rhymes and Recollections, with a biographical introduction by John Paul (Dundee: William Duncan, 1898). The poems in the book are divided into four sections, ‘Lyrical’, ‘Satirical’, ‘Epistolary’ and ‘Humorous’. ~ Paul’s biography, from which the biographical notes above are principally drawn, obviously ends with the publication of this collection, but Noble lived much longer, as is evidenced by one of several known extant copies that are inscribed to friends. The NTU copy is inscribed, ‘To Robert McCowatt, In Memory of a happy fortnight, from his friend Sam Noble’, undated, and one found online, is inscribed ‘To Colin Hood, With Kindest Regards, Sam Noble, 20th Feby. 1925’. Apart from the date interest, these offer a reminder that Noble was a sociable as well as an adventurous individual. ~ Sources: Reilly (1994), 354; NTU; general online sources. [S] [T]

Noot, Hubert (d. 1733), of Delft, Holland, a self-taught poet described as ‘the father of Dutch pastoral and elegiac poetry’, and compared with Robert Bloomfield (qv). He is described by Sir John Carr in his A Tour through Holland, along the Right and Left Banks of the Rhine, to the south of Germany, in the Summer and Autumn of 1806 (London: Richard Phillips, 1807), 109-10 (Ch. 7): This town [Delft] has produced also a self-taught poet, who flourished rather more than a century since, of the name Hubert Noot. This man, who is said to be the father of Dutch pastoral and elegiac poetry, much resembles our Bloomfield in his early difficulties and his talents: he made his verses whilst he laboured, and committed them to memory
from not being able to write. After he had taught himself to read, he even sold his
wearing apparel to purchase books. He died in 1733: his images are said to be
highly poetical, and his versification melodious’. ~ Sources: as cited; information
from Sam Ward.

Norval, James (b. 1814, d. 1891 or 1901), of Parkhead, Glasgow, a weaver, published
early in Glasgow and other newspapers. Sources disagree on his death date. ~
Sources: Edwards, 6 (1883), 193-200 and 16, [lix]; Murdoch (1883), 138-43; Eyre-Todd
(1906), 318-21. [S] [T]

(?) Notman, Peter (b. 1818), ‘Petrus’, of Paisley, the son of a cowfeeder, the author of
‘Lines on Mechanism’ in his Small Poems and Songs by ‘Petrus’ (Paisley, 1840). ~
Sources: Brown (1889-90), II, 112-14; Leonard (1990), 176-7. [S]

Nunn, Robert (1808-53), ‘Bobby Nunn’, of Newcastle upon Tyne, a slater, a ‘blind
fiddler’, and a popular concert hall songwriter and performer. Working as a slater,
Nunn lost his sight and two of his fingers in a work accident, when he was struck
by lightning and fell off a roof. He earned his living after that as a musician,
supporting his wife and three children, being a competent fiddle player who had
played since his schooldays. Hermeston observes of this new trade that he ‘was
able to do so because of the large number of benefit societies, each holding annual
meetings, at which he could perform for money’. He quotes from a song by Robert
Emery (qv), ‘The Sandgate Lassie’s Lament’, in which the ‘lassie’ recalls that:
‘Head-meetin’ days were spent in glee when Bobby tyuk the chair’. Nunn’s
popular songs, which he also sang in clubs, pubs and other venues, included ‘Blind
Willie’s Deeth’ (William Purvis, ‘Blind Willie’, qv), and ‘The Fiery Clock Fyece’. His
Wikipedia entry describes him as hard-working, interested in birds as well as
music, and ‘a skillful performer, famed for playing-up to women’. At the high
point of his career, it was said that ‘no party ... was complete without Bobby and
his fiddle’. ~ Sources: Allan (1891), 318-41; Lloyd (1978), 118, 120, 346-7 note;
Hermeston, ‘Song’ (2009), 65; Wikipedia.

Nye, James (1822-92), of East Chiltington, Sussex, one of eleven children of an
agricultural labourer, a Calvinist, an agricultural labourer, groom, quarry worker
and gardener, as well as a poet, musician, composer and instrument-maker. His
autobiography, A Small Account of My Travels through the Wilderness, was published

(?) O’Brien, Burnett (fl. 1893), a coal miner, of Wigan, Lancashire, the author of ‘The Miner’s Lockout’, a broadside ballad. ~ Sources: Lloyd, 255, 362 note. [M]

O’Brien, Frances Marcelia Attie (1840-83), of Peafield, Ennis, County Clare, a farmer’s daughter whose mother died when she was four or five, and whose father then emigrated, leaving the girl with her grandmother. She was largely self-taught, devout and charitable, a lifelong asthmatic, with a love for Milton’s verse. Her poems were published in the Irish Monthly (fifteen poems between February 1878 and September 1881, and one posthumously, June 1886), The Nation, Tinsley’s Magazine, United Ireland, Weekly Freeman, Young Ireland and ZOZ. ~ Sources: Colman (1996) 172-3. [F] [I]

O’Brien, Thomas (1851-1906), ‘Clontarf’, of County Meath, a small farmer who took part in the Fenian movement. He contributed to the national journals for some years, under the pen-name of ‘Clontarf’. O’Brien published a collection, Songs of Liberty (Dublin, 1889). He died at Julianstown, County Meath on 9 November 1906. His work is represented in Emerald Gems (Dublin, 1885). ~ Sources: O’Donoghue (1912), 342. [I]

(?) O Bruaiadair, Daibhi or David (1625-1698), of Barrymore, County Cork, lived most of his life in Limerick. Described as one of the most significant Irish poets of the seventeenth century, he attempted to live through the patronage of his poetry alone, but was reduced to farm labour, and died in poverty. Hogan notes that O Bruuidair lived through all the great political events of his century and ‘recorded it all in his poems’, though often in bitterly satirical terms. Fluent in Latin and English as well as Irish, he used ‘the archaic language of the classical schools’ as well as modern modes. ~ O Bruuidair’s poems were collected in three volumes: The Poems of David O Bruuidhair, ed. John C. MacEarlean (London: Irish Texts Society, 1910-17). ~ Sources: Sean O Tuama (ed.), An Duanaire, 1600-1900: Poems of the Dispossessed (Gerrards Cross, Bucks.: Colin Smythe, 1981); Hogan (1996), I, 29; general online sources. [I] [OP]

O’Connor, Francis (b. 1833), of Clonmel, County Tipperary, the son of a stone-cutter. He was taken to America in 1836, and learned his father’s trade, executing stone-
carving work in Albany, Rochester, and Ithaca, New York. O’Conner wrote stories as well as poems, one of the stories being in the Romance volume in the Little Classics series, ed. Rossiter Johnson (Boston, 1880). His poem ‘Country Courtship’, is popular as a recitation, and is included in several collections of ‘Readings’. ~ Sources: O’Donoghue (1912), 346. [AM] [I]

(? ) O’Connor, James (b. 1835), born at Andes, New York, of Irish extraction, suffered deafness. He was successively a printer and a farmer. Posthumously published were The Works of James O’Connor, The Deaf Poet, with a Biographical Sketch of the Author by A. B. Douglas (New York: N. Tibbals, 1879). The poems are largely of a spiritual and patriotic flavour, and many of them were originally read to meetings of teachers’ organisations and on other such occasions. ~ Sources: O’Donoghue (1912), 346; text cited via Hathi Trust. [AM] [I]

(? ) O’Connor, Murrough (fl. 1719-40), the sub-tenant of a farm in County Kerry from which he was evicted: all of his five extant poems were written in connection with that eviction and the terms of his lease with his landlords, the Board of Trinity College, Dublin. Carpenter (2018) calls him an ‘unusual and enigmatic figure from the 1720s’ and in passing appears to imply that the name could be a pseudonym. An enigmatic outlier O’Connor may seem to have been, but his position ‘was one from which many in the working class emerged’. Furthermore, in one poem are ‘remarkable details of life on a farm in Co. Kerry from the point of view of someone living on the land’. Carpenter quotes: ‘My bended shoulders with my burthen bow, / And I can hardly drive this limping cow’. The ruin of his house, the poet fears, was foretold by the ‘Bantee’, the crying of the banshee. Such ‘elegiac writing’, Carpenter observes’, ‘is more typical of material in Irish than in English and he cites Daniel Corkery’s classic study, The Hidden Ireland (Dublin, 1924) on suppressed Irish language traditions, in support. ~ Sources: Carpenter (1998), 83; Carpenter (2018), 79-80. [C18] [I]

(? ) O’Conor, Charles Patrick (b. 1837), ‘The Irish Peasant Poet’, of County Cork, of poor parents, went to England, took a government clerical post in Canada, retired early, lived in Lewisham, south-east London, for many years, and received a Civil List pension. O’Conor wrote songs and journalism, and published Wreaths of Fancy (London, 1870), and Songs of a Life: Wayside Chants; Fatherland (London, 1875). ~ Sources: Reilly (2000), 345 [CA] [I]
Officer, William (b. 1856), of Lonmay, Aberdeenshire, a farm worker and cabinetmaker. ~ Sources: Edwards, 8 (1885), 364-69. [S]

(? ) O’Flaherty, Charles (c. 1794-1828), of Dublin, the son of a pawnbroker in Ross Lane, Dublin, apprenticed to a bookseller in Parliament Street. He began to submit poems to the Morning Post, later joining its staff and working on it for several years. In 1826 O’Flaherty moved to Wexford to edit the Evening Post. He apparently died there in May, 1828, aged just 34. He published Poems (Dublin, 1813), dedicated to the poet Thomas Moore, and containing ‘Donnybrook Fair’, often attributed to Edward Lysaght. His other collections are Poems and Songs (Dublin, 1821), Triples in Poetry (Dublin, 1821), and Retrospection, or A Lover’s Lapses and a Poet’s Love, being an attempt to illustrate the tender passion, with other trifles in poetry and prose, including a few rough rhymes and a couple of sketches of Donnybrook Fair, taken on the spot in the autumn of 1822-3 (Dublin, printed for the author, 1824), as ‘Rory O’Reilly, stonemason’. O’Flaherty was also the author of ‘Hermit Minstrelsy’, ‘Judy Rooney’, ‘Biddy Maguire of Ballinaclash’, and other once-popular songs. He was also probably the ‘C.O.F.’ who wrote verses for the Dublin and London Magazine, 1825-6. ~ Sources: O’Donoghue (1912), 352. [I]

Ogden, James (1718-1802), of Manchester, a fustian cutter or shearer. His ODNB entry notes that after working as a cutter he travelled to Europe, returned to Manchester and became a school master, but then reverted to being a fustian shearer. Publications include An Epistle on Poetical Composition (1762), On the Crucifixion and Resurrection (1762), and The British Lion Rous’d, or, Acts of the British Worthies, a Poem in Nine Books (1762) which was ‘published by subsidy of 600 subscribers and is indicative of the kind of recognition Ogden’s literary talents received’ (ODNB). Other poems include A Poem, on the Museum, at Alkrington, Belonging to Ashton Lever (1774), The Revolution, an Epic Poem (1790), Archery: a Poem (1793), Emanuel, or, Paradise Regained: an Epic Poem (1797), and Sans Culotte and Jacobine, an Hudibrastic Poem (1800), a ‘staunchly conservative’ poem. He also produced prose works, including a history of Manchester. His son William (1735-1822) was a publisher and a radical reformer who published his father’s last poem. ~ Sources: Dobell (1933) 3021; ODNB. [C18] [T]

(? ) Ogg, James (b. 1849), of Banchory-Ternan, Kincardineshire, a saw-miller, lived in Aberdeen. He published Willie Wally, and Other Poems (Aberdeen: Free Press, 1873), and Glints i’ the Gloamin’: Songs and Poems (Aberdeen: Aberdeen Free Press Office,
1891). ~ **Sources:** Edwards, 1 (1880), 360-2; Reilly (2000), 346; Charles Cox, Catalogue 51 (2005), item 204; Blair, PPP (2019); Mitchell, P237. [S]

(?) O'Hara, Hugh (fl. 1768), of Dublin, a beadle, published *Verses Humbly presented by Hugh O’Hara, Beadle of the Parish of St Mary’s, Dublin* (Dublin: printed for the year 1768), folio sheet, BL, ESTC T7767, described as ‘Broadside Poems’, and most probably a Christmas appeal in verse of a familiar kind in the period. ~ **Sources:** O’Donoghue (1912), 356. [I]

O'Keeffe, William (fl. 1858), born near Donnybrook, Dublin, a working man, living in Stoke-on-Trent. He published *The Promptings of the Heart, Poems* (Stoke-on-Trent, 1858). ~ **Sources:** O'Donoghue (1912), 360. [I]

O'Kelly, Pat (1754-1837), of Loughrea, County Galway, a ‘colourful’ wandering bard, ‘eccentric’, lame in his foot, who ‘travelled around Ireland on a piebald pony seeking patrons for his poems’, and working as a teacher, among other things. Carpenter (2018) characterises him as one who ‘behaved as if he were a wandering bard in the old Gaelic tradition and seems as if he lived entirely on the charity of those he visited throughout Ireland’ (85). He ‘praised those who entertained him and lampooned those who denied him bed and board’, evoking another old bardic tradition, that of strategically applied panegyric and satire. Many examples of the former are reflexively ‘extravagant poems praising his poetic achievement’ which appear ‘at the front of his self-published volumes’. His publications include *Killarney: An Epic Poem* (Dublin, 1791), and *The Hippocrène: A Collection of Poems* (1831), text via Google Books. ~ **Sources:** Carpenter (1998), 468; Carpenter (2018), 85-6; Wikipedia; ricorso.net. [I]

Olahan, P. J. (b. 1836), of Dalkey, County Dublin, went to England and joined the Salford police force, eventually being promoted to sergeant. He later worked as a clerk in the Salford police court. Around the years 1879-82 he wrote, largely for the *Weekly Freeman, Weekly News, Young Ireland*, and other periodicals and almanacs. O’Donoghue described ‘some of his poems’ as being ‘very racy’. ~ **Sources:** O’Donoghue (1912), 361. [I]

Olden, Robert (fl. before 1833), of Cork, a barber or hair-dresser of Daunt’s Square, Cork. He published *Soap Bubbles: or, the Lyrics of Robert Olden Now First Collected*
(Cork, 1833). ~ **Sources:** The Literary Gazette and Journal of Belles Lettres, Arts, Sciences (1833), 517-18, via Google Books; O’Donoghue (1912), 361. [I]

(?) O’Leary, Joseph (b. c. 1800), of Cork, a journalist, songwriter and humourist. O’Donoghue reports that he became a strolling player for a time in his youth and ‘suffered many hardships’. He began to write for the Cork newspapers in about 1818, in particular the Freeholder, a ‘scurrilous sheet’ (ODNB) then edited by John Boyle. He wrote for other Irish papers, and his songs became popular. In 1834 he travelled to London and worked as a parliamentary reporter on the Morning Herald. Later information is tenuous: he may have written for Punch, recently founded. ODNB reports that, having met with little success, ‘it is conjectured that he drowned himself in the Regent’s Canal about 1845’. Much of what is known, including the suicide story, comes from O’Donoghue (1912), whose entry for him is a fascinating but clearly unreliable mixture of gossip and social history. O’Donoghue’s original DNB entry on him is more sober, and has been carefully and cautiously revised for ODNB. ~ O’Leary published The Tribute, a collection of pieces in prose and verse (Cork, 1833), anonymously, and Odes to Anacreon (c. 1840). Among his best known songs is ‘Whiskey, drink divine’. ~ **Sources:** O’Donoghue (1912), 362; ODNB. [I]

Oliphant, Ebenezer (1813-93), of Torphichen, Linlithgowshire, a mason, and a poet of the sport of curling, much in demand for his jeux d’esprit. ~ **Sources:** Bisset (1896), 95-100. [S]

(?) Oliver, Thomas (b. 1830), of Lutgvan, Cornwall, attended a Dame School and a Sunday School and was broadly self-educated. He writes, ‘For my reading, I am indebted to the Wesley Sunday School.’ He worked as a metal and mineworker in Dolcoath, Cornwall and like many Cornish miners in this period, he worked for a spell in Balarat, Australia. Burnett *et al* identify him as a poet but give no detail of published poetry, just his autobiography, *Autobiography of a Cornish Miner* (Camborne: Camborne Printing and Stationary Company, 1914), clearly a wide-ranging work, covering an adventurous and intellectually voracious life, which does indeed contain some verses. He writes of how, ‘when not fully employed I used to sketch birds, houses, trees, hills or anything that took my fancy’, and there is a great deal about his intellectual curiosity and how, with the help of others he ‘studied very hard and gained a knowledge of arithmetic, mensuration, geometry, algebra, conic sections and the specific gravities of substance’. He was heavily
involved in a ‘great religious revival’ that took place in his parish, and worked as a preacher, both in Cornwall and Australia. The first poem he includes is an address to his wife during his time in Australia (‘I am thinking of thee when the gray morning dawns’, 37). There are also memorial verses to his mother (‘My mother dear thy loving smile’, 49). The impression one gets is that writing verses is just part of the Oliver’s restless polymathy, and perhaps there are others to be found. ~


(AU) [M] [?]

Oliver, William (b. 1800), of Newcastle upon Tyne, an apprentice draper, grocer, and songwriter. ~ Sources: Allan (1891), 228-44. [T]

Olivers, Thomas (1725-99), of Tregynon, Newtown, Montgomeryshire, a shoemaker poet. He was left as an orphan at the age of four. Brought up by an uncle, he was apprenticed to a shoemaker. In his early adulthood he ‘wandered the countrywide as an itinerant cobbler’, and as Keegan notes in LC2, his autobiography records that ‘his early years were without focus’. Methodism swiftly changed this, after he heard George Whitefield preach in Bristol and underwent a conversion experience. Olivers became, ‘at the request of Wesley himself’, a full-time itinerant preacher. After ‘twenty-two years on the road’, Keegan continues, ‘in 1775 Wesley made him the director of a Methodist press.’ Keegan observes a similar ‘trajectory seen among other former cobblers such as James Woodhouse (qv), James Lackington and William Gifford (qv), who turned first to poetry and then to work in printing.’ It is also worth noting how similar some of the biographies in the present Catalogue are to those in the six volumes of Lives of the Early Methodist Preachers (1876), a series which indeed includes the life of Thomas Olivers. Methodism was, in this period, an enabling force for those without cultural resources, in important practical as well as spiritual ways. Olivers, though, was ultimately dismissed by Wesley for sloppy editorial work, in 1789, and retired to London, where he spent his last years. ~ Much of his published work is summarised by Keegan as ‘pamphlets on the religious controversies of his day, including defences of Wesley and of Methodism in general, and arguments against dancing and the trade in uncustomed goods.’ He was best known for his hymns, though, notably An Hymn to the God of Abraham, in Three Parts (Nottingham, c. 1770), which went through at least eleven editions in his lifetime, and is reprinted in LC2. He also published A Hymn on the Last Judgment. Another of Praise to Christ (1763), and importantly, An Account of the life of Mr. Thomas Olivers. Written by Himself (1779), which includes ‘A Descriptive and
Plaintive Elegy on the Death of the Late Rev. John Wesley’, a poem separately published in 1791; his Account is reprinted in the Lives of the Early Methodist Preachers, along with a list of his significant prose pamphlet publications. ~ Sources: Thomas Jackson (ed.), The Lives of the Early Methodist Preachers, fourth edition with additional lives (London: Wesleyan Conference Office, 1885-6), II, 48-106; Winks (1883), 300-4; ODNB; LC2, 297-302. [C18] [LC2] [SM] [W]

(?). O’Neill, Bernard (fl. 1861), of Blackwatertown, County Armagh, a farmer who from about 1861 contributed verses to Ulster newspapers and almanacs. ~ Sources: O’Donoghue (1912), 364. [I]

O’Neill, Frances (fl. 1789-1802), an Irish woman, possibly from Dublin, who emigrated to London, working as a seamstress and a shopworker. She published Poetical Essays. Being a Collection of Satirical Poems, Songs and Acrostics (London: Printed for the Authoress by A. Young, 1802). She is named on the title page as ‘Mrs. Frances O’Neill’. The main poem she describes as a satire that ‘consists of two Characters, drawn from real Life, and exhibits a true Picture of both, as they are now Living, in a respectable Family, No. 39, Great Charles Street, Berkley Square.—Kelly is an Irishman,—Sangster a Scotchwoman’. Among other things in this lively collection, she offers a ‘Congratulatory Acrostic’ in praise of Sir Francis Burdett, the reformist politician, a descriptive poem ‘On my Arrival in London’, verses ‘To Mr, Laurence on his inimitable Painting of Lucifer’ (Sir Thomas Lawrence, Satan as a Fallen Angel, 1797), ‘An Acrostic’ that spells out the name of the botanical explorer Sir Joseph Banks, and others on various members of the Pocock family, presumably employers or patrons (there are many other poems in the collection addressed to individuals, generally women). There is a poem on the popular satirical poet ‘Peter Pindar’ (John Wolcot), and another addressed to the Revd. James Hurdis, poet and Oxford Professor of Poetry (unfortunately misnamed as John). One poem is ‘written at Dublin, 1789’. The collection ends with a four line acrostic, simply spelling out ‘Pitt’. Though her Irish roots are often visible in the collection, one’s impression here is of a writer who is highly alert to the political and cultural nuances of her adopted city, and eager to participate. Although in one poem (‘To a young Gentleman with a Watch Paper’) she looks at Milton to acknowledge ‘How vain to imitate the great Sublime / Who sung Creation, and the birth of time’, she is also aware of her own talent, which is often witty and energetic, and comes across strongly in the rhyming couplets that she often employs. It is a collection that is
well worth exploring. ~ **Sources:** text via Google Books; Orlando project; Google books. [F] [I] [T]

O’Neill, John (1778-1858), of Waterford, a shoemaker (‘we bear the Crispin name’), who moved to Liverpool, then on to London, where he lived for most of his life. He published *Irish Melodies* (undated), *The Sorrow of Memory* (undated), *Alva* (Dublin, 1821), *The Drunkard, A Poem* (Dublin, 1840), *The Blessings of Temperance* (Dublin, 1851)—according to the *ODNB*, this poem is really just *The Drunkard*, renamed; *The Triumph of Temperance* (Dublin, 1852), *Handerahan, the Irish Fairyman; and legends of Carrick* (Dublin, 1854), *Hugh O’Neill, the Prince of Ulster. A Poem* (Dublin, 1859), and (with James Devlin, qv) a letter and ‘Sonnet, to Mr. Bloomfield, with Prospectus’ (1820) (Robert Bloomfield, qv), which was included in Bloomfield, *Remains*, 1824, I, 164-6. He also published a memoir, ‘Fifty years’ experience of an Irish shoemaker in London’, printed in *St Crispin* (a shoemaker’s trade magazine edited by John Bedford Leno, qv), in forty-one weekly instalments (8 May 1869 to 19 February 1870), and extracted in Harte. ~ **Sources:** Winks (1883), 316-19; Sutton (1995), 719 (letters); Harte (2008), 15-19; *ODNB*. [I] [SM]

O’Neill, William Cassells (1854-89), of Paisley, an ironmoulder, published *Rhymes Frae the Reek o’ the Foundry* (Paisley: J and J Cook, 1884). O’Neill emigrated to New Zealand in 1888. ~ **Sources:** Brown (1889-90), II, 452-75; Blair, PPP (2019); Mitchell, P237. [S] [NZ]

Onions, William (1834-1916), William ‘Spring’ Onions, ‘The East End Poet’, from the East End of London, was a notorious drinker and petty criminal for most of his life, making some 500 appearances in magistrates’ courts throughout his lifetime, serving a great deal of time in prison, and even more in the poorhouse. However, in 1896, he announced, from the dock of a magistrate’s court, as he was about to be sentenced, that he had become a poet. He then recited a poem concerning the fact that this magistrate, Mr Mead, had called him a fool the previous time Onions had been up before him: ‘Don’t call me a fool, Mr. Mead. Dash it. Stow it. / You’ve oft hit me a knock-out blow; / You’re not so wise—I’ll prove and show it / Or else you would more mercy show...’ (*Reynolds Newspaper*, 12 July 1896). This played surprisingly well with Mead, and whilst Onions continued to get into trouble with the law for petty offences, he developed the habit of composing verses of this sort to try and soften the magistrates and offer a different perspective on himself, as a man who was at least trying to improve himself in some way. It seems a singular
way to become a poet, but it is not unique, if one think of the origins of Jean Genet’s writing career, for example, or John Bunyan, or the various Chartist prisoners listed elsewhere in this Catalogue. Two years later, in 1898, Onions, hitherto a hardened drinker, dramatically renounced alcohol, in favour of tea. He continued to visit Mr Mead to report on his progress and share his latest poems. The newspapers had followed his earlier ‘criminal’ career with some interest, and continued to report on him. He had novelty value. By the early years of the new century he was ‘a regular fixture around the east end of London and was often to be found speaking, preaching and reciting from the open air pulpits outside the churches of Christchurch, Spitalfield and St Mary’s on Whitechapel Road’ (unsigned blog). He wrote a commemorative verse for the visit of the Queen to the East End in 1904. Some of his verses were printed or quoted in the newspapers, but he seems largely to have been an oral, reciting poet, presenting new material for specific occasions, and doing so in a social way. His own transformation, assisted by the Church Army, was one topic for his verses, and the anniversaries of his decision to stop drinking were usually marked by new poems. ~ Onions has featured centrally and sympathetically in Chris McCabe’s 2019 book on discovering the poets in Tower Hamlets Cemetery, and in December 2016 McCabe led a performance in the cemetery, which included a ‘short play debating who the “true” William Onions might have been’ (‘Penned in the Margins’ website). ~ Sources: as cited; McCabe (2019); general online sources.

O’Reilly, L. (fl. 1790), a ‘poor mad itinerant ballad-maker’, of rural Ireland. Andrew Carpenter (2018) describes what he calls a ‘fascinating chance survival’, in the form of a poem ‘in broken English, by a travelling bard’. A ‘footnote in the first printing’ of it accounts for its preservation: ‘A company of ladies who were taking a walk in the Irish countryside happened to meet’ O’Reilly and ‘purchased all his compositions from him’. Their response to them was hilarity, as they ‘read the poems aloud and amused themselves by laughing at the ballad-maker’s unfamiliarity with standard English vocabulary, syntax and prosody’. One is reminded of the common opinion of many whose ignorance of the mixed Irish oral and comedic narrative roots of the style is invariably total, that William MacGonagall (qv) is ‘the world’s worst poet’. However, there was someone in the ladies’ company who could try and nuance their response to an elegy supplied by the wandering bard, as Carpenter notes in his earlier account of this incident (1998): ‘A poet called William Ball, who was present, defended the poem, “extolled its excellences” and “dared to hint something about the taste of ladies for fashionable
dress and frippery”. As a penance for his remarks, or perhaps to support his argument, Ball was required by the company to “translate” the elegy into the conventional poetic language and metre of the day. Thence it was printed in facing versions by Edkins in 1790 as ‘Elegy on the late good and truly pious Mis Bridget Burne’. ~ The significance of this ballad-maker’s poem and its chance survival is that it represents ‘hundred’ of such lost elegies, ‘English-language versions of the traditional Irish elegy or genealogical poem’, some of which may still be found in chapbooks. The point the monoglot Anglophone ladies would not have understood was that such a poem was ‘clearly the work of poets used to thinking and writing in Irish’. Like MacGonagall’s poems, they are a strangely hybrid form, which inevitably sounds odd and mannered in formal English (or indeed in Scots). Carpenter uses a chapbook example of an Irish song or amhrán to further illustrate this cultural disparity of languages and styles in O’Reilly’s poem and its possible causes, using a quatrain beginning ‘Once more kind Muses it is your duty, for to infuse me with verse sublime, / My subject surely is now amusing, as you have chose me for to repine’: ‘The peculiar language in this song can be partly explained by the fact that, though Irish was the language of the countryside, the hedge schoolmasters who taught English—the language of commerce and of the future—might, themselves, have heard few native English speakers; thus their knowledge of English could have been derived from books and grammars and was quaintly old-fashioned and stilted’ (2018, 82). This has wider implications in the history the poetries of these islands, as English came to predominate and the poetics of the other languages struggled to adapt. ~ Sources: Joshua Edkins, A Collection of Poems, mostly original, by several hands (Dublin, 1790), I, 141-9; Carpenter (1998), 459-61; Carpenter (2018), 81-2. [I]

Ormond, Thomas (1817-79), of Dunnichen, Forfarshire, a handloom and factory weaver. There is a fine painting of ‘Thomas Ormond, Forfar Poet’ by an unknown artist reproduced on the Art UK website, but it does not appear that he published a volume. ~ Sources: as cited; Edwards, 2 (1881), 354-7. [S] [T]

Orr, James (1770-1816), ‘The Bard of Ballycarry’, of Ballycarry, County Antrim, a weaver like his father, and a freemason, United Irishman and poet, a member of the Samuel Thomson (qv) circle. According to ODNB, ‘Orr is probably Ulster’s most important eighteenth-century poet; his work is increasingly recognized by scholars as of more than local significance’. He published Poems on Various Subjects (Belfast, 1804) and numerous poems in Belfast’s Northern Star, including the popular poem

Orr, John (b. 1814), of Kilbirnie, Ayrshire, a handloom weaver from the age of fourteen, later a powerloom weaver. He published *Poems and songs* (Ardrossan, 1874). ~ **Sources:** Edwards, 8 (1885), 327-9; Reilly (2000), 351. [S] [T]

Orrit, Eugène (c. 1817-43), a French printer and worker-poet who died prematurely, aged 26 The death of Orrit, along with Adolphe Boyer and Hégésippe Moreau (qqv) was ‘sensationalized by the press as cautionary tales about the consequences befalling workers who tried to become professional authors’ (Lerner, 22). ~ **Sources:** Lerner (2018), 22.

Orrock, Thomas (b. 1827), of South Queensbury, West Lothian, a shoemaker. He published poems in the local press, and published a volume, *Fortha’s Lyrics and other Poems* (1880). Orrock was patronised by Lords Rosebery and Hopetoun. ~ **Sources:** Bisset (1896), 154-60. [S] [SM]

(?) O’Sullivan, Owen Roe (c. 1748-84), in Irish: Eoghan Rua Ó Súilleabháin, of south-west Munster, was variously a farm-labourer, itinerant schoolmaster, soldier, and a sailor who ‘fought against the French in a naval engagement under the English Admiral Rodney off Dominica in 1782, hence his one known poem English, ‘Rodney’s Glory’, extemporised to mark an English naval victory over the French.
He was primarily a Gaelic singer, though. His Irish poetry has earned him the description, ‘the sweetest singer of Gaelic verse in his time’. ~ Sources: Augustan Lyric, ed. Donald Davie (London: Heinemann, 1974), 130, 173-4; Hogan (1996), I, 47; Carpenter (2018), 87; ODNB; Wikipedia. [C18] [I]

Otley, Richard (c. 1795-1870), of Eccleshall, Sheffield, variously a newsagent and tobacconist, a bookseller and the proprietor of a circulating library, a businessman, poet and writer, and best known as a prominent figure in Sheffield’s circle of radical Chartists. His poems included two satirical works, ‘The Sheffield Town Council’ (1848), and ‘Wesleyan Parsons’. ~ Along with his younger brother Thomas, with whom he was at one point in business as a Britannia metal manufacturer, he was declared bankrupt in 1828. In 1839 he was elected as a Chartist delegate. In 1842 he was arrested in Manchester with the Chartist leaders for ‘conspiracy’. In 1847 he was one of a group of Chartists who were elected to the local council; he represented Eccleshall but was disqualified fairly soon after his election. ~ Otley published in Cooper’s Journal and elsewhere, and his publications included a substantial prose work, Essays, on the Nature, Causes, and Effects of National Antipathies; Credulity; and Enthusiasm; with an Historical Review of the Revolutions of Empires, from the Earliest Ages to the Death of Alexander the Great (London: sold for the author by H. Fisher, 1828). ~ Ebenezer Elliott (qv) was an admirer of his poetry, though they differed politically. ~ Sources: London Gazette, no. 2726 (1828); JISC; general online sources; information from Yann Lovelock; not in ODNB. [CH]

Owen, Aneurin (fl. 1920-92), of Tonypandy in the Rhonda Valley of South Wales, a coal miner at Clydach Vale, working in the Cambrian Colliery. He published a short verse memoir, *Poetic Memories of a Welsh Miner* (Newport, Gwent: Sterling Press, 1982, 2nd edition 1992). A slim, thirty-page pamphlet, it nevertheless has a great deal of interest in it, mainly concerning his life and experiences as a miner, particularly its dangers, and those of others around him, as well as a poem on his WW2 ‘Home Guard’ experience, after the Fall of France. Owen’s poems ‘Shaft of Terror’ (on the Cambrian Carriage accident at no. 3 pit, 14 July 1920), ‘Shafts of Song. (No. 2 Pit. 1941)’ (on spontaneous singing by miners), ‘Blaenclydach Spake Disaster November 25th 1941’ (also in the book, as ‘Blaenclydach Disaster’, which describes among the injured, the poet’s own brother, Llewelyn), and ‘Cambrian: The End’ (undated), are reproduced in the poetry section of the welshcoalmines.co.uk web page. It is very probable that further poems are extant, probably in periodicals, though I have not yet traced any. ~ Sources: as cited. [M] [OP] [W]

(?) Owen, David (1784-1841), ‘Dewi Wyn o Eifion’, of Y Gaerwen in the parish of Llanystumdwy, Caernarfonshire, a farmer and a poet, privately educated in Wales and England before returning to Gaerwen, where he stayed for the rest of his life. Owen was a bardic pupil of Robert Williams, who was also his neighbour. Owen influenced nineteenth-century Welsh poets, especially the development of the *awdl* (‘ode’) and *englynion* forms. He was well-regarded in his day, and known for his ‘masterpiece’, ‘Elusengarwch’ (‘Charity’), which caused some controversy in 1819 when it was not awarded a prize at the Denbigh Eisteddfod that year. His collected poems were posthumously published with a biography, *Blodau Arfon* (Chester: Edward Parry, 1842). ~ Sources: OCLW (1986). [W] [—Katie Osborn]

(?) Owen, Goronwy, (1723-69), ‘Goronwy Ddu O Fôn’, a major eighteenth-century Welsh poet, was born at Rhos-fawr, Llanfair Mathafarn Eithaf, Anglesey, into a poor family. His father Owen Gronw, ‘belonged to a family of tinkers from Tafarn Goch.’ (OCLW). His mother had worked as a maid for the well-known Morris family. Owen studied Latin at the Friars school in Bangor with the intent of becoming a priest, then served as an assistant teacher in Pwllheli (1742-44) and Denbigh (1745). As a young man he excelled in Welsh poetry under the patronage and tutoring of Lewis Morris (1701-1765, a well-known poet and scholar). He particularly excelled in writing *awdl* and *cywyddau,* and was a ‘master of the cyngihanedd’ (NLW web page). He was ordained deacon in 1746 and served at
native parish for just one year. ‘Thereafter he led a wandering existence, living in
the constant hope that he would be given a parish in Wales instead of having to
suffer the poverty of a curate’s life’ (OCLW). His best known poems were written in
this time, including: ‘Awdl Gofuned’, ‘Cywydd y Farn Fawr’, ‘Cywydd Y Gem
neu’r Maen Gwerthfawr’, ‘Cywydd y Gwahodd’ and ‘Cywydd yn ateb Huw’r
Bardd Coch of Fôn’. He was offered a teaching position at William and Mary
College in Williamsburg, VA and sailed in 1757 before he finished work on an
intended epic poem after Milton, which he never completed; his wife and youngest
child died on the journey. He married twice more, and devoted several years to
‘alcohol and prodigal living’ before becoming a tobacco planter and vicar of a
parish in Brunswick County, VA in 1762. He was ‘a hero in the eyes of many Welsh
poets’; and his verse was imitated and invoked at many nineteenth-century
eisteddfodau. He published verses in Diddanwch Teuluaidd (1763, 1817), and several
poems in the anthology series Cyfres y Fil, ed. O. M. Edwards, (1881, 1902), two
volumes. A major modern edition is The Poetical Works of the Rev. Goronwy Owen
with his Life and Correspondence, ed. Robert Jones, two volumes (1951). ~ Sources:
Branwen H. Jarvis, Goronwy Owen (Cardiff: University of Wales Press, 1986),
Writers of Wales series; OCLW (1986); Constantine (2017). [C18] [W] [—Katie
Osborn]

(?) Owen, John Lorton (1845?-98) of Manchester, a journalist and short-story writer,
worked in Leicester, Manchester, London, and was imprisoned for stealing a
cheque in 1883. Owen published Lyrics from a Country Lane; A Miscellany of Verse
(London: Simpkin, Marshall, 8c Co.; Manchester: John Heywood [1873], xvi, 207
pp), ‘A Whitsuntide Carol’ (Ben Brierley’s Journal, 15 May 1873, 162), and ‘The City
Singers’ (BBJ, September 1873, 241), noted by Boos as claim for the nurturing civic
value of verse in an alienated city environment. ~ Sources: Reilly (2000), 352;
Maidment (1987), 158-9; Boos (2002a), 222-3; journal sources indicated.

(?) Owens, Samuel (fl. 1730), a locksmith, an unpublished? member of the ‘School of
Duck’ (Stephen Duck, qv). The Universal Spectator, 21 November 1730, reported that
‘The ingenious Samuel Owens, Locksmith...having been stirr’d up by Emulation of
the famous Mr. Duck, is now preparing some Poetical Works for the Press, which
are not doubted to prove entertaining to the Publick’. No such volume has so far
been traced. ~ Sources: Universal Spectator as cited; Batt (2017). [C18]
Owler, David, (b. 1860), ‘Dib’, of Dundee, the son of a ‘seafaring man’, attended East Church Parish School, leaving at the age of ten to begin work in a Dundee mill half-time, and then to work as a messenger boy. He worked again in the mill for a while, and then for four years in the warping department of a local factory. He worked at joinery for eight year, moved to Dysart and set up as a bookseller and newsagent, also framing pictures, acting as an insurance agent, and ‘corresponding to one or two newspapers’. By 1893 Owler had ‘for a number of years’ been supplying prose and verse material to the Fifeshire newspapers, under the name of ‘Dib’. Edwards notes the ‘quiet and rippling humorous cast’ of some of his verse, and his ‘happy use’ of old saws ‘which he turns to good account’. He chooses four Scots poems for inclusion: ‘The Golden Rule’, ‘Markinch’, ‘When Birdies Sang’ and ‘Tho’ Lang Is the Nicht’. ~ Sources: Edwards, 15 (1893), 356-60. [S]

Pagan, Isobel, Isabel or Tibbie (c. 1742-1821), of New Cumnock, Niths-Head, Ayrshire, lame from infancy, a self-taught woman who ‘lived alone in old brick-store hut’, an unlicensed whisky-seller, famed for the songs ‘Ca’ the yowes to the knowes’, revised by Robert Burns (qv) and often set to music, and ‘Crook and plaid’. She was born with a deformed foot, and baptised on 11 December 1743 as Isabell, ‘daughter of an unknown father and Bessy Pagan, in Polquhortur, New Cumnock, Ayrshire. She was said to have been abandoned by her parents, though clearly somewhat saw that she was baptised. Being ‘unfitted for laborious work of any kind’, she lived frugally ‘on the banks of the Garpel Water’ (Macintosh). She welcomed visitors, who ‘frequently spent their evenings there singing and carousing, making her house the favourite “howff” of all the wits and drouthy neighbours in the district’ (Macintosh). She enjoyed singing and drinking whisky, and this was the sociable world from which her songs and verses emerged. As she says, ‘When I see a merry companie, / I sing a song with mirth and glee, / And sometimes I the whisky pree’ (quoted in Macintosh). Pagan was unable to write, so her poems and songs were transcribed by a friend, who was a tailor. She published A Collection of Songs and Poems on Several Occasions (Glasgow, 1805). Edwards says of Pagan that she ‘possessed more original genius and far greater wit than [her fellow poet of the Muirkirk region John] Lapraik, though unfortunately many of her productions are highly indelicate. She was a contemporary of both [Robert] Burns [qv] and Lapraik, being some thirteen years the junior of the latter. If “Ca’ the ewes to the knowes” was really her production, as also one of the versions of “The Crook and Plaid,” then she could write the most perfect lyrics in the language’. This is properly generous, but the prim note about her ‘indelicacy’, and
the hint of doubt over her authorship in this assessment are far from unique to Edwards, who likes his authors pure from any hint of politics or sexuality. The two issues of authorship doubt and ‘indelicacy’, together with her unrespectable profession and the purely oral transmission of her work, helped to blacken Pagan’s name and marginalise her reputation for many years among middle class critics, moralists and readers. In remaining unmarried and happy to enjoy drinking and singing in mixed company, she defied polite gender and class conventions in every way, and it is only in recent years that her full significance, and the value of her lyric gift, have begun to be properly and unequivocally understood. Pagan died on 3 November 1821, and is buried in Muirkirk church, where a renovated grave records her death and her age as eighty. ~ Sources: Edwards, 5 (1883), 220; Scot; Douglas (1891), 55-6, 290; Kerrigan (1991), 164-5, 357; Macintosh (1910), 28-30; Jackson (1993), 249; Sutton (1995), 724 (letter); Bold (1997), 246-7; Feldman (1997), 539-55; McCue (1997), 60; Kord (2003), 268-70; ODNB. Additional research contributed by Andrew Ashfield, who drew on the transcript of Pagan’s grave details on the Scotland’s people website. [C18] [F] [S]

(?) Paine, Thomas (1736/7-1809), i.e. familiarly Tom Paine, of Thetford, Norfolk, was a grammar school-educated son of a tenant farmer and stay-maker, from a Quaker family. He is of course principally significant for the huge reach of his political and social ideas in the Romantic period and later, even up to the present day, but particularly for the fledgling American Republic whose constitution he influenced as a founding father, and on British and European radicalism and democratic and progressive ideas. But he could also be described as a labouring-class poet, since he was trained as a corset-maker, and since tucked into his bibliography among the mighty works that changed the world, Common Sense (1776), The Rights of Man (1791), The Age of Reason (1793-4) and so on, sits a slim, 28-page volume of Miscellaneous Poems (London, 1819), printed by the radical London publisher Richard Carlile. And behind this there are other poetical materials, both in manuscript and print. Though seemingly eclipsed eclipsed by the big works, there are some interesting materials here, and indeed as A. Owen Aldridge noted, his early literary reputation rested on one of these poems, his ‘Song on the Death of General Wolfe’, which nevertheless had ‘not had the critical attention it deserves’. We can see in these poems some aspects of how Paine found his political voice and developed his characteristic forms of rhetoric. They are indeed miscellaneous, but most lean towards a common idea of political debate, and engage with ideas about politics and society. ‘The Farmer’s Dog’, for example, is ostensibly a comic tale, but
through its political content (a misbehaving dog is hanged for bigger political sins of its owner), it joins the current of satirical poetry. Poems like 'Liberty Tree' and 'Verses to a Friend, after a long conversation on War' use poetry to shape politics in other ways, the latter both introspective and outward-looking, using a double rhetoric. Some are song-like, made to be sung or performed in some way, reflecting his early clubbability in Lewes, when he recited the Wolfe poem at a meeting of his social club. 'Liberty Tree' takes this performative mode across the ocean to the new republic where he settled and intervened decisively in its politics. ~ The fullest and best account of Paine as a poet has recently been given by Scott M. Cleary, in The Field of Imagination: Tom Paine and Eighteenth-Century Poetry (2019), which looks both at Paine’s poetry, including manuscript and ephemeral work, and at poems about and to him, and indeed influential on him (James Thomson, a favourite with many poets in the present Catalogue, and the once-popular mordant satirist Charles Churchill both significant names here). Cleary finds this corpus of materials to be far more significant to Paine’s development as a political thinker and writer, and in terms of his overall place in the history of writing and thought, than might previously have been imagined. He considers the significance of Paine’s role as editor of the Pennsylvania Magazine in terms of his continuing interest in poetry, finding that it was a form of writing he ‘never completely...left behind’. The study concludes with ways in which Paine influenced early poets of the Republic. Cleary summarises his task as ‘to examine how Paine as much through his poetry as his better-known pamphlets and essays, fashioned for himself a distinctive role in the emergence of transatlantic print culture and strategically manipulated his available literary contexts as he wrote, borrowed, adapted and was represented in poetry both British and American’ (2). This seems to me a more than adequate response to what might initially have seemed less promising material in the canon of Paine’s works. ~ Sources: Miscellaneous Poems via Google Books; A. Owen Aldridge, ‘The Poetry of Tom Paine’, The Pennsylvania Magazine of History and Biography, 79, no. 1 (January 1955), 81-99; John Keane, Tom Paine, A Political Life (London, 1995); Eric Foner, Tom Paine and Revolutionary America (Oxford, 2004); Seth Cotlar, Tom Paine’s America (Charlottesville: University of Virginia Press, 2011); Scott M. Cleary, The Field of Imagination: Tom Paine and Eighteenth-Century Poetry (Charlottesville: University of Virginia Press, 2019); ODNB and general sources. See also the concise bibliography in Cleary, 165-8. [AM] [T]

Palmer, John (1800-70), of Annan, Dumfriesshire, a herder, cotton factory worker, bookselling agent for Blackie & Fullarton, and nurseryman, he was also involved in
Liberal politics. Posthumously published was the collection, *Poems and Songs by the Late John Palmer* (Annan, 1871). ~ **Sources:** Miller (1910), 237-38; Reilly (2000), 356. [S] [T]

Parker, Benjamin (d. 1747), of Derby, started life as a stocking-maker and became a book manufacturer before turning to ‘quack’ medicine. He published *Money... A Poem in Imitation of Milton, humbly inscribed to...the Earl of Chesterfield* (1740), with an opportunistic advertisement on page 16 for patent medicines prepared by Parker. There were also prose publications on scientific and philosophical subjects, published at Nottingham and Derby. ~ **Sources:** Foxon (1975), 67; *ODNB*; BL. [C18] [T]

Parker, John (fl. 1859), of Kilmarnock, Ayrshire. Internal evidence in his volume suggests that he worked as a carpet-weaver in the Port Eglinton works. He published *Miscellaneous Poems* (Glasgow: Spittal and Alison, 1859), 72 pages, which includes poems on industrial labour. The copy in the Mitchell Library is signed by the author and appears to contain notes in his hand. ~ **Sources:** Blair, PPP (2019); Mitchell, P237. [S] [T]

(?) Parkinson, Thomas (fl. 1882), a Yorkshire forester, published *Lays and Leaves of the Forest: A Collection of Poems, and Historical, Genealogical and Biographical Essays and Sketches relating chiefly to men and things connected with Knaresborough* (Harrogate, [1882]). Note: this is also ascribed to the Revd. Thomas Parkinson, the vicar of North Otterton. ~ **Sources:** Peter Bell of Edinburgh, booklist 97/2, ‘including many from the library of the late E. P. Thompson’; JISC; general online sources.

(?) Parr, William (fl. 1874), a publican in London and Newbury, Berkshire. He published *Original Songs and Poetry* (Speenhamland/Newbury, 1874). ~ **Sources:** Reilly (2000), 357.

(?) Parsons, Letitia (1744-1806), of Hawkhurst, Tunbridge Wells, Kent, a blind woman, probably a Baptist, who suffered ‘a long series afflictions’, as the title page of her collection states: *Verses, Hymns and Poems, on Various Subjects: Composed under a long Series of Afflictions and Deprivation of Sight* (Tonbridge: Printed and sold by T. Dakens, 1815), 88 pp. JISC also lists a 104 page London edition of 1806 and a two part edition published in London and Cranbrook, 1806-8: possibly partly the same edition. All of these editions are posthumous, as the 1852 Preface makes clear,
stated that ‘she never lived to see the work completed’. This is in the ‘second edition’, published in London and Crambrook in 1852, 104 pages. The Preface to this late edition, written by ‘J.P.’, perhaps a widower, son or daughter, is addressed to the ‘Christian Reader’, and urges them to ‘suspend criticism and censure, and exercise the spirit of candour and tender forbearance, considering the following Compositions of an unlettered Muse, and composed under particularly trying circumstances, and the greatest part of them without the most distant prospect of ever being offered to public notice’. The poem closest to explaining her suffering, it advises, is ‘Bodily Affliction’, although the first poem, ‘Mrs. Letitia Parsons’ Experience. Composed after she was almost blind’, is in some way more telling, recording her early spiritual anxiety from ‘childhood to my fourteenth year’. The poems are all of a religious character, and form a kind of determined preparation for the hereafter, even to the extent of writing her own epitaph, ‘An Epitaph, composed by the Author, and is inscribed on her Grave Stone in Hawkhurst Church Yard’ (clearly an editorial title). One poem is a reminder of God’s mercy. ‘In a letter, written to my sister, Mrs. Coe’, and this is one of several addressed to her sister, including one ‘Written to her sister, Mrs. Coe, on her intended Voyage to America’; one of the last poems, ‘A Farewell to Friends’, begins, ‘My sister dear, it seems to me, / That I shall shortly go; / When I am in my silent grave, / I cannot send to you’. The intensity of her spiritual focus clearly reflects the need for consolation in the difficult life of an intensely anxious person, who sees a thunderstorm as a warning, and has witnessed such appalling sights as a ‘lad about thirteen, by the name of Clout, who was smothered under a waggon-load of lime, which was overturned’ (note to ‘Reflections on Accidental Death’). ~ Sources: text as cited, 1852 edition. [F]

Parsons, Samuel (b. 1762), of Nottinghamshire, a poet and itinerant ballad singer, orphaned at four, taken on as a chorister at Southwell, Nottinghamshire. He travelled widely and worked as an apprentice saddler (1774-82), a journeyman saddler (1782-4), and then as a comedian and strolling player, living in Nottingham, Market Rasen, Southwell, Newark, Grantham, and Falkingham. Parsons ‘travelled for 36 years before settling in York’, where he worked at the Theatre Royal. He published Poetical Trifles, Being a Collection of Songs and Fugitive Pieces, by S. Parsons, Late of the Theatre Royal, York, with a Sketch of the Life of the Author (York: R. Johnson, 1822). ~ Sources: Newsam (1845) 101-2; Burnett et al (1984), 244-5 (no. 546).
Pass, Fred (1942-2007), of Sheffield, who left school at fifteen and worked in the scrap metal industry, published two books of dialect poetry in aid of St Luke’s Hospice: *Just Fred* (Sheffield, 1999), and *Oh no, Not Fred Again* (Sheffield, 2000). From 2001, he wrote fiction and lifewriting, in the collections in *Wheerz me dad? a collection of autobiographical childhood stories of the 40s and 50* (Sheffield: ALD Design and Print, 2001), and *Wheerz me mam? a further collection of autobiographical childhood stories of the 40s and 50s* (Sheffield: ALD Design and Print, 2007). A compilation from his two verse collections later appeared: *Tell it agee’rn, Fred* (Sheffield: ALD Design and Print, 2014). Sad to report that Fred Pass ended his life in a fit of depression in 2007. Pass was an artist too, and an exhibition of his Indian ink drawings was mounted at BBC Radio Sheffield’s Open Centre in 2008. There has been a great deal of continuing interest in his life and work in the city. ~ **Sources:** Sheffield Voices web page; JISC; Sheffield City Library catalogue, and online sources; information from Yann Lovelock; not on ODNB. [OP]

Paterson, Archibald (fl. 1861-4), of Selkirk, a self-taught stocking frame weaver from the age of ten. He wrote for periodicals, and published *The Musiad, and other poems* (Selkirk, 1861), and *The Forest Lyre: Or, Man, and Other Poems* (Kelso, Melrose, Hawick and Galashiels: J. and J. H. Rutherfurd, 1864). ~ **Sources:** Reilly (2000), 358; Blair, PPP (2019); Mitchell, P237. [S] [T]

Paterson, James (1775-1843), of Paisley, a weaver, and a florist, published in periodicals. ~ **Sources:** Brown (1889-90), I, 107-11. [S] [T]

Paterson, James (1805-76), of Struthers, Ayrshire, the brother of John Paterson (qv, 1777-1845), a stable boy, farm boy, stationer, printer and newspaper editor, political activist, poet and miscellaneous writer. He published in *Thomson’s Miscellany* from the age of thirteen. Later works include his *Autobiographical Reminiscences* (Glasgow, 1871). ~ **Sources:** Burnett et al (1984), 245 (no. 548). [S]

Paterson, Jeannie Graham (b. 1871), of Springburn, Glasgow, educated at Springburn Public School and continued living with her parents, working as a milliner. She began composing poetry at the age of sixteen, and published her first poem in ‘Poet’s Corner’ of the *Ardrossan and Saltcoats Herald* in 1890. Paterson carried on publishing in local periodicals like the *People’s Friend*, the *Kilmarnock Standard*, the *Weekly Mail*, and several religious magazines, and Edwards notes that ‘not a few of her poems have been quoted in American and other newspapers’. At the age of 23

Paterson, John (1777-1845), of Paisley, a warper (weaver), the father of John Paterson (qv, b. 1833), and brother to James Paterson (qv, 1805-76), and like his brother he published in the periodicals. ~ Sources: Brown (1889-90), I, 127-28. [S] [T]

(?) Paterson, John (b. 1833), the son of John Paterson (qv, 1777-1845), of Paisley, a letter-press printer. His poems are included in Brown. ~ Sources: Brown (1889-90), II, 302-06. [S]

Paterson, John (b. 1853), of Glasgow, from a working-class family, a self-taught, telegraphist. ~ Sources: Edwards, 9 (1886), 226-32. [S]

Paterson, John Curle (b. 1827), ‘J. C. Paterson’, a Glasgow compositor, published a collection, *A Lay of Life and Other Poems* (Glasgow: David Robertson, 1845). Paterson also published in *Whistle-Binkie*. ~ Sources: Blair, PPP (2019); Mitchell, P237; JISC (Aberdeen, BL); general online sources. [S]
Paterson, Mary, née Crighton (b. 1850), ‘The Carnoustie Poetess’, of Carnoustie, Angus, employed at the Panmure linen works of Messrs. Smeaton, and married in 1878 Mr. Paterson, a blacksmith with whom she had ‘a large family’. She lived in Glasgow, and was an active Methodist. Paterson published Poems (Dundee, 1872), which includes ‘Canaan’s Land’, ‘Our Mither Tongue’, and poems celebrating the Highland thistle, and reproving the habit of fault-finding. ~ Sources: Reilly (2000), 358; information from Florence Boos. [F] [S] [T]

Paton, Joseph Noel (b. 1821), of Paisley, a pattern-drawer. He published Poems by a Painter (Edinburgh: William Blackwood, 1861). ~ Sources: Brown (1889-90), II, 125-30; Blair, PPP (2019); Mitchell, P233. [S] [T]

(?) Patrick, James (1801-34), of Houston, near Paisley, a weaver. A collection was published two years after his death, The Posthumous Works of Mr. James Patrick of Houston, with a Memoir of the Author by Rev. William Patrick (Edinburgh: Blackwood & Co.; Paisley: Alexander Gardner; and others, 1836). ~ Sources: Brown (1889-90), I, 398-401. [S] [T]


Patterson, John (b. 1831), of Inverness, the son of a seafarer, was apprenticed as a compositor and printer. He moved to Glasgow and then, like many others during times of depressed trade and hardship, emigrated to America, surviving typhoid fever on the boat in 1853, being quarantined on Staten Island for months, but then
obtaining secure work as a printer in New York. ~ **Sources:** Ross (1889), 178-86. [AM] [S]

(?) Pattison, William (1706-27), of Rye, Sussex, a small farmer’s son, admitted as Sizar to Sidney Sussex College, Cambridge but did not complete his course, and died of smallpox. His patron, the notorious publisher Edmund Curll (qv), published *The Poetical Works of Mr William Pattison*, and *Cupid’s Metamorphoses* (1728). Pattinson had been mixed up in Curll’s dubious strategies, and wrote a poem ‘To Mr. E. Curll, Bookseller’, quoted by Baines & Rogers, 185. ~ **Sources:** Paul Baines and Pat Rogers, *Edmund Curll, Bookseller* (Oxford: Clarendon Press, 2007), 185-6; ODNB. [C18]

Paul, James (b. 1859), of Longforgan, Perthshire, a ploughman’s son, a joiner, and the brother of John Paul (qv). ~ **Sources:** Edwards, 11 (1888), 387-94. [S]

Paul, John (b. 1853), of St Madoes, Carse of Gowrie, Perthshire, a ploughman’s son, a joiner, and the brother of James Paul (qv). He published largely in the newspapers, and appears to have contributed, along with David Tasker (qv) to David Lundie Greig’s (qv) volume *Pastime Musings* (1892). ~ **Sources:** Edwards, 11 (1888), 382-87. [S]

Paxton, James (1839-97), of Millerhill, near Edinburgh, a colliery engine-keeper, kept a poetry notebook with his brother, John (qv). Their poems have been published in the modern collection listed below. ~ **Sources:** David Littleton, M. Litt. on the Paxton brothers, University of Newcastle upon Tyne, 2004, and (ed.) *Poems by James and John Paxton, Engine-keepers at Newbattle Colliery* (2004); NTU. [M] [S]

Paxton, John W. (1854-1918), of Millerhill, near Edinburgh, a colliery engine-keeper, kept a poetry notebook with his brother, James (qv), and had over fifty poems published in the *Dalkeith Advertiser*. His and his brother’s poems have been published in the modern collection listed below. ~ **Sources:** Edwards, 6 (1883), 173-80; David Littleton, M. Litt. on the Paxton brothers, University of Newcastle upon Tyne, 2004, and (ed.) *Poems by James and John Paxton, Engine-keepers at Newbattle Colliery* (2004); NTU. [M] [S]

Peacock, John (d. 1867), of South Shields, County Durham, a shoemaker, Chartist, co-operative storekeeper, second-hand bookseller in South Shields market, poet and
songwriter. Peacock published poems in the *Shields Garland* (1859). Roberts (1995), also identifies a contribution to the *Northern Star* for 2 March 1839, ‘Conventional Hymn’ (i.e. a hymn for the Chartist Convention), signed from South Shields. Peacock’s best known song was ‘Marsden Rocks’. As a young man he was a seaman, and was taken prisoner in the wars with France and confined in northern France. He was described in a local paper, the *Weekly Chronicle*, as ‘sober, intelligent and sharp-witted’. ~ He is sometimes confused with the Scottish poet John Macleay Peacock (qv), who was also a Chartist, and also contributed to the *Northern Star.* ~

**Sources:** Allan (1891), 343-44; Roberts (9195), 69; Newcastle Song Writers web page; Wikipedia. [CH] [SM]

Peacock, John Macleay (1817-77), ‘John Peacock’, originally of Kincardine, Fifeshire, was born into a poor family, the son of a seaman who died when he was very young. So he went to work as a tobacco factory worker, then at a bleaching works, and then as a Clydeside shipbuilding engineer, first as a ‘rivet laddie’, then as a boilermaker, and a timekeeper in a Glasgow foundry. Later in his life, when he lived and worked on Deeside he was known as ‘The Birkenhead Poet’, planting a memorial oak tree in Birkenhead Park for the Shakespeare tercentenary celebrations in 1864 and writing two poems about this occasion, ‘My Wee Oak Tree. The Shakespeare Oak, Planted by the Author in Birkenhead Park, April 23, 1864’ (*Poems*, 94), and ‘Shakespeare Tercentenary’ (*Poems*, 91). ~ He describes himself in the Preface to his first volume as being born ‘of humble parents—nursed in the lap of poverty—sent to work for a scanty pittance at the age of nine or ten—left an orphan at an early period of my life, to battle, as best I could, through the world without a guide’. He adds that ‘my education has been but meagre, picked up at intervals and by snatches, and confined to the simplest rudiments of reading and writing’. (We know from later poems that he had a sister who went to America, and a brother, who died in 1866.) Perhaps as a result of his early losses and insecurities, Peacock loved to travel, and his shipbuilding skills enabled him to do so, living at different times in Ireland, on Tyneside, on Deeside, and even in southern Spain, where he wrote the poem ‘Beautiful Spain’ (*Poems and Songs*, 141), composed on his first day there, celebrating the beauties of Seville and Cadiz, lamenting the decline of science since the ‘days of the Moor’, and praising the ‘sweet Guadalquivir’ river. His health failed in middle age, and he made what Reilly calls a ‘precarious living, chiefly as a news vendor’. He ended his days as a Glasgow shopkeeper. ~ Peacock was an activist, a supporter of temperance who also spoke against cruelty to animals, and a leading Chartist in Glasgow, selected
as a delegate to the Chartist National Convention in London, although the ‘Conventional Hymn’ printed in the *Northern Star*, 2 March 1839 was actually by his namesake and fellow Chartist, John Peacock of South Shields (qv). (The two sometimes get confused for each other in the small amount of scholarship that exists.) John Macleay Peacock, however, did publish other poems in the *Northern Star*, as follows (because of the confusion, I have bracketed my reasons for ascribing to the Scottish rather than the Tyneside John Peacock after each item): ‘Song of Freedom’, 19 April 1845 (reprinted in two of his later collections); ‘To the Memory of Robert Tannahill’ (qv), 27 September 1845 (introduced as being from ‘John Peacock, Port-Glasgow’); ‘An Address to the Toiling Millions’, 11 April 1846 (signed from Greenock); ‘The Land! The Land for Me!’ , 2 May 1846 (signed from Greenock); ‘The Voice of a Slave’, 24 April 1847 (signed from Greenock), and ‘The Spirit of Freedom’, 8 May 1847 (signed from Greenock). His poem ‘Song of a Patriot’, was printed in the *Chartist Circular*, 26 March 1842, 544 (signed from Coatbridge, North Lanarkshire). Other political poems include ‘An Appeal to the Peoples of Europe’ (*Poems and Songs*, 51), ‘The Coming Change’ (*Poems*, 54), ‘The Destiny of Man’ (*Poems and Songs*, 83), and ‘Oh! Give Us Peace’, which is ‘Dedicated to The Workmen’s Peace Society’ (*Poems*, 62). He did not forget the moment of Chartism, or his political radicalism, and very late in his life composed a poem on the centenary of the founding of the United States, ‘The Centennial of the Great Republic, July 4th 1876’ (*Poems*, 97). ~ In LC6 I describe Peacock as being ‘very much a figure of his times, a radical and restless internationalist who travelled widely and took a keen interest in events in America and Europe’, and note that he ‘also offers a valuable first-hand view of the industrial landscape: rivers and dockyards, the city at night, and the heroic scale of nineteenth-century shipbuilding.’ Among the most interesting of the city poems are ‘Night Scenes in the City’ (*Poems*, 43), ‘Recollections of the River Tyne at Newcastle’ (*Poems and Songs*, 47), ‘There Is No Christmas for the Poor, 1854’ (*Hours of Reverie*, 55), and ‘Lines, on the Floating out of H. M. Steam-Ram “Agincourt” from the Great Dock in the Birkenhead Iron-Works’ (*Hours of Reverie*, 147: cf. Robert Bloomfield, qv, ‘On Seeing the Launch of the Boyne’). This last was from his time working at Laird’s shipyard in Birkenhead, where the famous Confederate ship ‘Alabama’ was made, though Peacock was strongly and openly for the North in the American Civil War, and also wrote ‘Stanzas on the Death of President Lincoln’ (*Hours of Reverie*, 37). ~ His published volumes are *Poems and Songs* (Hamilton: James McDonald, 1864), *Hours of Reverie* (1867), and the posthumous gathering, *Poems*, ed. Walter Lewin (London: Reeves and Turner, 1880). ~ Peacock was very much aware of his fellow
Scottish and labouring-class poets, and among other things composed ‘To Robert Leighton, Poet, and Congenial Friend’ (*Hours of Reverie*, 166) and ‘At the Grave of Robert Leighton’ (Poems, 110), ‘The Patriot’s Dirge: A Tribute to the Memory Of Ernest Jones’ (Poems, 106), and ‘Stanzas to David Wingate, The Collier Poet’ (qv) (Poems, 101). ~ Sources: *Northern Star* and the three collections, as cited; Edwards, 4 (1882), 212-19; Ashraf (1978), I, 72, 100-101, 182, 247-8; Schwab (1993), 212; Reilly (2000), 361; Sanders (2009), 232, 257-8, 262-3, 267-8; Blair, PPP (2019); Mitchell, P237; LC6, 131-44; *ODNB* (Wikisource has the older *DNB* entry by Peacock’s friend and editor Walter Lewin, of which the *ODNB* entry is a heavily revised version). [CH] [LC6] [S]

(?) Pearce, Paulin Huggett (1808-88), of Harbour Street, Ramsgate, Kent, a champion swimmer and swimming teacher. He was the son of Edward Pearce (1770-1851) and Susannah Pearce, née Huggett (1777-1869). Pearce published a series of popularly printed poetry volumes, in most of which he added on material (also sometime in verse) relating to swimming. His work is quite hard to gather together, not least because there appear to be some variant titles, but I note the following confirmed publications: *Verses on the Queen’s Ascension to the Throne: the Birth of the Prince of Wales and Princess; and on Her Majesty’s Visit to Ramsgate, &c., &c.* (Ramsgate: printed and sold by the author, 1841); *A Treatise on the Art of Swimming* [in verse] (Ramsgate: printed for the author, 1842); *Napoleon Bonaparte’s Last Campaign: comprising his wonderful escape from the island of Elba, his route, etc., and the tremendous Battle of Waterloo, with the flight of Napoleon Bonaparte; concluding with a new song. ‘Rule Britannia’* (London: G. Berger 1845); *The Funeral of Lord Nelson: a Poem* (London, 1850); *The Duke of Wellington’s Grand Funeral Ode, with a Prologue of the Queen’s Reign, and a New Anthem with Music, etc.* (London: printed and published for the author by W. Brickhill, 1854); *Cheap Bathing...and Hymn. Praise God...* (n. p.: Bell & Co, [c. 1860]), with added information on the author’s commercial work, including a ‘list of charges for swimming lessons and hire of bathing machines’ (Charles Cox); *King Edward IV: a new play* [a four-act verse-drama]; *and a Treatise on Swimming, etc.* (London, 1868); *King Richard I, Coeur de Lion: a new play* [in verse]; *and a Treatise on Swimming, etc.* (London, 1868); quite possibly the same publication as *King Richard I: An Opera, and Swimming Book* (publisher and date not known), 23 pages, copy in Nottingham University Library; *Lord Nelson’s Battles; and Swimming Treatise, etc.* (London: Roberts, 1868); *A Treatise and Poem on Swimming* (London, 1868), possibly a later edition of the 1842 poem; *Paulin Huggett Pearce’s Tragedy of the Battle of Waterloo, etc.* (London: W. Horsell,
1869), a five-act verse drama: note that one of the JISC entries estimates a publication date of 1850; The Infallible Art of Swimming; Waterloo, a Poem, etc. (London, 1869); The Warriors’ Swimming Book, and Ladies’ Guide; including the poem on Waterloo; Queen Victoria’s Reign; Death and Funeral of the Duke of Wellington etc. (London: T. H. Roberts, 1869); Alexander the Great: a new play [a three-act verse drama]; and a Treatise on Swimming, etc. (London, 1872); Godwin Island: a play [a five-act verse drama]; and Swimming Book (London, 1872); King Darius of Persia: a new play [a four-act verse drama]; and a Treatise on Swimming, etc. (1872); King Petri and the Black Prince: a tragedy [a five-act verse drama]; and Swimming Treatise, etc. (London, 1874), and Tippo Sahib, the Sultan of Mysore, a Poem; with a Treatise on Swimming (Ramsgate: printed for the author, 1876). ~ The poems and the swimming, as Charles Cox notes, seem unconnected, other than perhaps in terms of using the platform of a poetry book to drum up custom for his (cf. John Crane, qv, and others). But it feels as if there is something more than this, and indeed there is a potential link in the biography. When Pearce died at the age of eighty, he was buried in St Peter’s Churchyard, Thanet, Kent, and the memorial inscription has the following tribute: ‘He was a skilful swimmer and a record of his kindness and courage is due to his memory. He saved many persons in various parts of the world commencing at the age of seventeen, by saving the lives of the Captain and part of the crew of the ship Colonist, by swimming to the shore at Barbadoes for assistance amidst great dangers from waves and sharkes’ (transcribed on the findagrave.com website). The link, then, is surely in the idea of swimming as a kind of route to heroism, as it had been for him, as described above. This is made fairly explicit by the title of his 1869 work, The Warriors’ Swimming Book. The majority of his poetry concerns heroic events and figures, and he perhaps saw his work in teaching swimming as a means of inspiring a similar heroism in others, and to create further ‘champion swimmers’ like himself. Putting the ‘Treatise’ alongside heroic poetry would make sense in those terms. ~ One other recorded moment in Pearce’s life deserves mention, if only because it demonstrates that he was not about to let prudish Victorian mores get in the way of his mission to make new heroes and heroines through swimming. As Dave Day and Margaret Roberts record in their study of swimming in the Victorian period, Pearce was summoned in 1854 at the Ramsgate Petty Sessions, for being ‘stripped to the waist and teaching women to swim within 50 yards of a female bathing machine.’ A police constable testified that he had seen Pearce ‘turn one of the young ladies on her back, and in doing so the ripple of the seas turned up her bathing gown’. The case was dismissed. ~ Sources: V. de Sola Pinto, ‘Paulin Huggett Pearce, Swimming Master
Pearson, Edward (fl. 1872), of Ashford, Kent, a farm labourer, published a Christian book, *The History of Jimmie Lee, An Ambassador of Christ of Small Stature, with a Large Heart, which kept his tongue in constant exercise with the King’s Messenger for fifty-two years* (Rochford, Essex, 1872). ~ **Sources:** Reilly (2000), 361-2; NTU.

Pearson, Sarah (1767-1833), of Sheffield, a domestic servant, poet and novelist. The daughter of Sarah and William Pearson, her father was a linen-draper. Her mother probably died in 1791. Under the name of ‘Angelina’ Pearson contributed four poems to the *Literary Magazine and British Review*, 1788-9, and a ‘Sonnet to Painting’, dated Sheffield, 21 May, 1788, to *The Sheffield Register*, 53 (7 June 1788). Pearson then published *Poems, Dedicated by Permission to the Right Honourable the Countess Fitzwilliam* (Sheffield: J. Gales, 1790). She went on to publish *Poems on Various Subjects* (London, 1800), and two novels, including *The Medallion* (1794). ~ Pearson was a friend of James Montgomery (qv), and was very much a part of the Sheffield literary world. Her poem, ‘An Address, spoken by Mrs Kemble, at the closing of the Sheffield Theatre on Friday last, and received with the greatest applause’, appeared in the *Sheffield Register*, 191, 28 January 28 1791. After her first volume had been published, a ‘Sonnet to Miss Pearson. Written after reading her Poems lately published’ was printed in the *Sheffield Register* (172, 17 September 1790), signed ‘William Newton, Tideswell, Sept. 8, 1790’ (William Newton, qv), while an unsigned ‘Ode to Miss Pearson, Written upon reading her Poems’, dated 11 September 1790, appeared a week later (*Sheffield Register*, 173, 14 September 1790). ~ Similarly worded obituaries to Pearson were printed in the *Sheffield Independent*, 25 May 1833, *Sheffield Mercury*, 25 May 1833 and *Sheffield Iris*, 28 May 1833, including the following comments: ‘Miss Pearson’s name was one that did honour to Sheffield, and ought not to be forgotten in its permanent annals. About the year 1792, she published a volume of poems, which gave great promise of future eminence, had she continued to “exercise her vein” in that most delightful, but most difficult and precarious species of literary composition. Among the few genuinely poetical productions of that most unpoetical period, hers were
distinguished by pure taste, elegant diction, and virtuous sentiment. Some years
afterwards she published a work of imagination, entitled—“The Medallion,”
dedicated, by special permission, to his late Majesty, when Prince of Wales.
Another small volume of poems completed the list of her acknowledged works.—
“Full many a flower” of poesy “is born”—not indeed “to blush unseen—and waste
its sweetness on the desert air,” but to bloom in its season, and charm with its
fragrance the passers by, of one generation,—then to disappear and be remembered
no more for ever’ (transcribed by Andrew Ashfield). In her will, of which James
Montgomery was a co-executor, among other bequests she left £20 as well as her
manuscripts to the poet Barbara Hofland (qv). ~ Note: there has been much
confusion and entangling between Pearson and the evangelical writer Susanna
(Flinders) Pearson (1779-1829) of Lincolnshire, the author of Essays and Letters
(Ipswich, 1827) and the subject of her husband’s Memoirs of the Life and Character of
Mrs S. Pearson (Ipswich, 1829). Indeed, this confusion began as early as 1816, in
John Watkins and Frederick Shoberl’s A Biographical Dictionary of Living Authors
(London 1816), 267, which called her ‘Susannah’ Pearson. For this reason some
suspect details and a number of the sources which I consulted have been omitted
from the list below, including the normally sound Jackson [(1993), 253]. ~ Sources:
David Rivers, Literary Memoirs of Living Authors of Great Britain (London 1798), II,
121; ‘Art. V. The Poetical Works of James Montgomery’, Cambridge Quarterly Review I
(October 1824), 78-108 (83-4); Newsam (1845), 111-12; Grainge (1868), I, 242-3; Blain
et al (1990), 840; Binfield (2009), 164-5; Sandro Jung, ‘Sarah Pearson’s Gothic Tales’,
Women’s Writing, 16, no. 3 (2009), 392-407; Verdonck (2015); Joan Qionglin and
Sandro Jung, ‘Sarah Pearson (1768-1833): A Laboring-Class Sheffield Poet’s Career
from Andrew Ashfield; not in ODNB. [C18] [F]

Peddie, Robert (d. 1864), of Edinburgh, a master staymaker, a Presbyterian, and later
a Chartist insurrectionist, a prisoner and a martyr, who moved to Yorkshire in 1839
and led an armed uprising in the West Riding of Yorkshire on 27 January 1840.
Apparently betrayed by a spy, he briefly went on the run, but then stood trial for
sedition, conspiracy and riot. Peddie was sentenced to three years of hard labour,
including working on the dreaded treadmill, in Beverley House of Correction. He
refused to do this demeaning and backbreaking work, and consequently was
thrown in the ‘black hole’, with only bread and water to eat and drink. ~ After his
release from imprisonment, he returned to Scotland and lectured widely on his
experiences and political ideas. He died of an ‘apoplexy’ in Newcastle upon Tyne
in 1866, by then working as an auctioneer. Peddie’s poetry is all incorporated into a single and important book, *The Dungeon Harp: Being a Number of Poetical Pieces Written During a Cruel Imprisonment of Three Years in the Dungeons of Beverley: Also a Full Proof of the Perjury Perpetrated Against the Author by Some of the Hired Agents of the Authorities* (Edinburgh: printed for the author, 1844). James cites this as a typical nineteenth-century labouring-class nature poem, while Maidment says the poem ‘deserves hearing’, and in conversation has described it as being essential radical history. Its literary significance apart, it is, like other Chartist prison poems such as George Binns’ (qv) *The Doom of Toil* (1840) and Thomas Cooper’s (qv) *The Purgatory of Suicides* (1845), a valuable document in our understanding of the history of Chartism, and indeed the history of state repression. Peddie also published three poems in the *Northern Star*: ‘Spirit of Freedom’, 6 March 1841; ‘Ode to Freedom’, 8 May 1841; and ‘Beverley Minstrelsy (Remarkable Scenes from Arthur’s Seat)’, 24 July 1841. There is an excellent summary and analysis of Peddie in Kaye Kossick’s introduction to her selection from his writings, in LC5, and a briefer one with some important original research by Stephen Roberts on www.thepeoplescharter.co.uk and in Roberts’ 1993 book, listed below. As Kossick writes, despite his respectable, even comfortable trade, ‘few have espoused the workers’ cause with Peddie’s incendiary vigour or suffered greater privation for that allegiance’: his cruel three-year imprisoned ‘turned his hair white and destroyed his health’. Under the heading of ‘A Voice from Beverley’, Glasgow’s *Chartist Circular* printed his poem beginning ‘Hark the doleful prison bell’, dated August 1840, declaring to its readers, ‘The following beautiful and affecting song has been addressed by MR ROBERT PEDDIE to his WIFE. It cannot fail to be popular with our readers’ (no, 53, 26 September 1840, 216). Sources: sources cited; *Northern Star*, as cited; *Northern Liberator*, Newcastle upon Tyne, Saturday 11 January 1840; *Chartist Circular*, Glasgow, August 1840; Leslie C. Wright, *Scottish Chartism* (Edinburgh: Oliver & Boyd, 1953); James (1963), 177; A. J. Peacock, *Bradford Chartism 1838–1840* (York: St Anthony’s Press, 1969, Borthwick Papers, no. 36); Christopher Godfrey, ‘The Chartist Prisoners, 1839–41’, *International Review of Social History*, 24, no. 2 (1979), 189–236; John Markham, ‘The East Riding House of Correction, Beverley and Robert Peddie, Its Most Famous Prisoner’, *Journal of Local Studies*, 1. no. 1(1980), 20–43; Maidment (1987), 19; Stephen Roberts, *Radical Politicians and Poets in Early Victorian Britain: The Voices of Six Chartist Leaders* (Lewiston, NY and Lampeter, Wales: Edwin Mellen Press, 1993), 59-76; Schwab (1993), 212-13; Roberts (1995); Sanders (2009), 240-2; Blair, PPP (2019); Mitchell, P228; LC5, 171-88; Chartist
Peel, Dorothy (1782-1857), known as Dolly Peel, of South Shields, County Durham, a fishwife, smuggler and hawker of contraband goods, who protected local sailors from the press gang. When her husband and his brother were press-ganged into serving, during the Napoleonic Wars, she stowed aboard the ship. After her discovery she nursed injured sailors and carried powder to the guns during three sea-battles. Peel became something of a local heroine in Shields, winning a pardon and a reprieve for her husband, Cuthbert. She published poetry, including verses in praise of the local MP. She died aged 75, and has been commemorated locally in several different ways, including a statue. Journalist Janis Blower describes her as ‘one of the most iconic figures associated with the maritime history of South Shields’. ~ **Sources:** Janis Blower, ‘The Legendary Dolly Peel DID Fight at Sea’, *Shields Gazette*, 10 September 2014; Wikipedia; information from Dawn Whatman.

(?) Peers, Richard (1645-90), of Downpatrick, County Down, the son of a tanner, was apprenticed to his father’s trade, but ‘gave it up in disgust and fled to England’, where a relative in Bristol placed him in a ‘good school’ in Carmarthenshire. Thence he went on to Westminster School, and to Christ Church, Oxford (BA 1668, MA 1671). He published *Four Small Copies of Verses made on Sundry Occasions* (1667). WorldCat notes eight editions published between 1667 and 1973. Peers also carried out translation work for Oxford University Press, compiled the first catalogue of Oxford Graduates, and wrote a ‘Description of the Seventeen Provinces of the Netherlands’ (in Moses Pitt, *The English Atlas*, Oxford, 1680-83), and other prose works. ~ **Sources:** O'Donoghue (1912), 379; DNB; WorldCat. [I] [OP]

Pegg, William (1775-1851), of Derby, a Quaker, sometimes known as ‘Quaker Pegg’, born at Whitmore, Newcastle-under-Lyme. He was the son of a gardener, apprenticed as a ceramic painter in Staffordshire at the age of ten, a flower painter (‘one of the best’) at the Derby china factory from 1796-1820, and the author of ‘poetical pieces, essays and reflection on religious subjects’, with some lifewriting, gathered together in a ‘bulky MS. volume’. Pegg had some of his poems ‘of a religious character’ printed up on small cards. ~ **Sources:** Alfred Wallace and William Bemrose, *The Pottery and Porcelain of Derbyshire* (London, 1870); John Haslem, *The Old Derby China Factory: The Workmen and their Productions* (London:
Pelabon, Louis (fl. 1846), of Toulon, published in the early 1840s a number of poems in Provencal, ‘in which he expresses a nostalgia for a waning language and way of life.’ He was one of a number of Toulon worker-poets besides Charles Poncy’ (Lerner). He published Une voix de l’ame: poésies nouvelles (Toulon, 1846). ~ Sources: Ragon, Michel, Histoire de la littérature prolétarienne (Paris, 1974); Lerner (2018), 84; WorldCat and general sources.

(?) Pemberton, Charles Reece (1790-1840), of Pontypool, Monmouthshire, ‘The Wanderer’, a playwright, actor, author and lecturer. He had a Welsh mother and an English father, and the family moved to Birmingham when he was four. Sent to a charity school, he was apprenticed to an uncle as a brass-founder, but ran away to Liverpool, where he was press-ganged and sent to sea, serving seven years. Pemberton went on to become a ‘strolling player’. He wrote plays, poems and prose. Posthumously published by subscription was, The Life and Literary Remains of Charles Reece Pemberton, ed. John Fowler, ‘Secretary of the Sheffield Mechanics Institute’ (London: Charles Fox, 1843). ~ Sources: Hood (1870), 343; Hall (1873), 81-95; DNB; Wikipedia; Life and Literary Remains, via Google Books. [W]

Penman, William (1848-77), ‘Rhyming Willie’, of Carronshore, Falkirk, Stirlingshire, a blacksmith and then a foundry worker in Glasgow, whose leg was crushed in an industrial accident. A ‘Good Templar’ and a freemason, and a friend of James Nicholson (qv), he was described as a ‘true poet and genuine humorist’ (Edwards). Penman published Echoes from the Ingleside: A Selection of Songs and poems (Glasgow, 1878). ~ Sources: Edwards, 1 (1880), 36-8; Reilly (2000), 363. [B] [S]

(?) Pennie, John Fitzgerald (1782-1848), of East Lulworth, Dorset, his parents probably being in service at the Vicarage there. Self-taught and ‘lacking regular education’ (ODNB), he worked as a solicitor’s clerk, a school usher, a travelling player, and then opened a school. Pennie was a playwright, poet and autobiographer, writing his first play at the age of fifteen. His publications include The Royal Minstrel, or, the Witcheries of Endor, an epic poem, in eleven books (Dorchester, 1817), and an autobiography, The Tale of a Modern Genius, or the Miseries of Parnassus (London: J. Andrews, 1827). ~ Sources: Johnson (1992), item
Perdiguier, Agricol (1805-75), born at Morières-lès-Avignon, Vaucluse, Perdiguier was an artisan, a menuisier (joiner or skilled woodworker), known in his trade as ‘Avignonnoise-là-Vertu’ after he had completed his apprenticeship ‘grand tour’ (he would ultimately complete three grands tours, keeping up his interest and belief in the compagnage system). He was an ‘autodidact who published poetry and essays’ while working as a craftsman, who ‘embraced art as a tool for the reform of the corporate system to which he belonged’ (Lerner 97), making a point of ‘letting his readers know that his love of reading was born and grew in the streets’ (Lerner, 119), and describing a ‘commitment to learning poetry as craft that demanded as much attention to detail as woodworking’ (Lerner, 120). He made his name particularly as a songwriter, publishing songbooks in 1834 and 1836, as well as a significant prose writer, and was later a member of the National Assembly. He published essays, and a play. Lerner associates his work with the poetry of Charles Poncy and Reine Garde (qqv) in using ‘sentimental codes to produce a kind of “fantasy of attachment”’, which ‘generated opportunities for their readers to engage in a kind of open-ended process of reflection and recognition meant to transcend social divides’. (Lerner, 21). Perdiguier was well-known for his writings on the worker brotherhoods known as compagnons, especially in his Le Livre du Compagnage (1838). He believed that the ‘answer to the social and economic instability that most workers faced lay in revitalizing’ these journeymen’s trade societies, and it was a cause he continued to champion even in exile following the Louis-Napoleon coup of 1851, and right up to his death in 1875 (Lerner, 98, 99). He also ‘published his own dialogue’ on the earlier worker-poet Adam Billaut (qv). This was written while he was serving in the National Assembly (Lerner, 30 note); he was ‘one of only thirty-four representatives claiming working-class backgrounds elected to the Constituent Assembly in 1848 (Lerner 98). ~ Lerner devotes a full chapter to ‘Friendship and fraternity in George Sand and Agricol Perdiguier’. They kept in correspondence until their deaths a year apart in 1975-6, ‘engaging with one another’s writing in private letters’ as well as in fiction and published essays (Lerner 123). Lerner sees him as the best known of a group of writers who ‘formed something of a socialist republic of letters’ around Sand, and the one whose relationship with her ‘went furthest and lasted the longest’. Their correspondence is collected in Jean Briquet (ed.), Correspondence Inédite avec George Sands et ses amis (Grenoble, 1975). ~ Perdiguier’s other prose works include Histoire
démocratique du peuple (1851) and Mémoires d’un Compagnon (1854), and his five-act play is Les Gavots et les Dévoirants ou la réconciliation des compagnons (1862). Nor is the play a side project: theatre ‘played a central role in Perdiguier’s account of his socialization and subjectivation’ (Lerner, 121) in his Mémoires. Lerner describes these works as ‘compelling, if not always successful, experiments in different genres through which he charts a unique course through imbricated question of equality and relationality’ (98). ~ Sources: Lerner (2018), 96-129, plus 5, 14, 20, 23, 30 note; general sources.

(?) Perring, Eliza Jane, formerly Marshall (1798-1881), who published as Mrs. Perring, of Leeds, the wife of printer and newspaper proprietor. She was baptised Eliza Jane Marshall on 2 January 1798 at Portsea in Hampshire, the daughter of Richard and (Mary) Jane Marshall, Her father may have been an attorney. She married Robert Perring, the editor of the newspaper the Carlisle Patriot on 1 May 1815 at St Mary’s church, Portsea, and they went on to have ten children or more. They moved up to Leeds in 1830 when Robert Perring became the editor, printer and proprietor of the Leeds Intelligencer, an influential Tory newspaper. There they lived in Hanover Square, but by 1851 had moved to Botcherby, Upperby, Cumberland. Robert Perring died on 4 October 1869 at 5 Brunton Place, Carlisle, and by the time of the 1871 census she was living in London with her son Edwin Arthur Perring, an unemployed bank clerk, at 22 Dickenson Street, Marylebone, and she was self-described as an ‘Authorress’. They moved to Prescot in Yorkshire, where she died in February 1881. ~ She published Domestic Hours: Poems by Mrs. Perring (London: Simpkin, Marshall, 1841). James Bradshawe Walker (qv) composed a tributary poem on its publication, reprinted in his collection Spring Leaves (1845). Grainge prints from her volume several verses from ‘The Quicksilver Mines of Idria’, while Holroyd prints her poem ‘Love of Nature and Retirement’, dated Leeds, 1847. He is muddled in his description of her ‘two’ volumes, though, and like Grainge before him seems to have limited knowledge of her and her husband. ~ Sources: Grainge (1868) 461; Holroyd (1873), 88; Forshaw (1891), iv and 19; COPAC. Detailed biographical research by Andrew Ashfield, who drew on: GRO Death certificate; Censuses 1841-1871; Leeds Intelligencer, 24 July and 4 September 184; Lancaster Gazette, 9 October 1869; Carlisle Journal, 18 February 1881; [F]

Perring, Samuel, of Blackburn (fl. 1876), a disabled poet, ‘from birth a cripple... his arms and hands being mis-shapen’. He published poems in the newspapers. ~
**Sources:** Henry Yates, ‘A Nearly Forgotten Humble Townsman’, *Blackburn Times*, 30 November 1895; Hull (1902), 343-6; Massey page.

Peter, Robert (fl. 1848), of Hackney, London, ‘A Sailor’, published *The Solace of Leisure Hours; or, Essays of Poesy. By a Sailor* (London: R. A. Kirkcaldy, 1848). Although it is anonymous it went through at least five editions up to the 1870s, and in the first and last the epilogue is signed, ‘R. Peter’. A handwritten and rather sneering note in a copy of the 1875 edition on Google Books calls him ‘The Bard of Victoria Park, Hackney’s answer to Macgonagall’. Sideswipe apart, this places him rather precisely to a specific area: Victoria Park, Hackney, is London’s oldest purpose-built public park. Beyond this, we know only what we can glean from the volume. Written to fill the quiet hours, in the way that sailors often knitted, made scrimshaw work, spliced ropes, etc., the collection gives a rich sense of the life of a sailor, both the long hours of being on watch, and the excitement still felt after wide experience about seeing so many sights around the world. Perhaps from the nautical habit of careful log- and watch-keeping, each poem is given a date and time of composition, for example: ‘A song Composed and Written Thursday Night, during my Dog Watch, February 3rd’. There is a poem ‘On the Death of a Shipmate’, and many others relate to places visited, things seen, and thoughts during quiet watches, including some longer flights, in cantos clearly influenced by Byron, who was among many other things an admired fellow sailor, and gets his own poem, ‘Lines composed after reading the Works of Byron’. ~ Sources: text cited (various editions checked), via Google books; information from Bridget Keegan. [S]

Petrie, George (1791-1836), of London, a soldier, tailor, trade unionist, political writer and organiser, also a poet. He published his epic poem, *Equality*, dedicated to the socialist pioneer Robert Owen, in 1832. Its ‘politico-philosophical ideas are largely based on Thomas Spence [qv] and the cooperative movement’, and Petrie ‘can be regarded as an immediate precursor to Chartist poetry’ (Schwab). Posthumously published was a collection, *The Works of George Petrie, comprising Equality and other poems; select extracts from the letter of Agrarius; with a biographical memoir of the author* (London 1841). (Ashraf also mentions an otherwise unidentified ‘Charles Petrie’ on p. 24, probably meaning the same person.) ~ Sources: Ashraf (1978), I, 44; Schwab (1993), 212; DLB, X (2000), 168-73; COPAC/BL.
Pettigrew, John or Jack (b. 1840), of Keppochhill, Glasgow, ‘J. H. P.’, ‘The Parkhead Bard’ or ‘The Parkhead Minstrel’, ‘The Roving Gardener’, worked in Parkhead Forge, and also as an itinerant gardener. He published extensively in the Glasgow and Kilmarnock press, especially the Glasgow Penny Post. Pettigrew’s parents were poor, and he was able to receive only six months of schooling. He was apprenticed to a cartwright, but instead went into farm service after his parents both died, and then worked in a nursery, learning his trade as a gardener and working with ‘Mr Abercromby, Stirling’ (‘Abercromby, Arch., gardener, 30 Port St.’, Duncan & Jamieson’s Directory for Stirling, 1868-9), before setting out as a jobbing gardener, working throughout Scotland. He was described as ‘intelligent, skilled, and of a civil and obliging disposition’ as a result of which ‘he has gained friends in many parts who still cling to him in the hour of adversity’ (Edwards), or in other words they still seek his horticultural advice despite his later disability (see below).

Edwards notes that when he was at Parkhead in 1862 ‘a “poetical war” broke out in the columns of a Glasgow newspaper, and John took an active part in the contest. After some hard-hitting on both sides, he was allowed to be the conqueror, and he received encouraging epistles from the late Janet Hamilton [qv] and others’.

Pettigrew also wrote for the Kilmarnock Standard, and the English newspapers, ‘now painting nature, singing to the child in the cradle, and again writing comic verses for the music halls’. In his mid-thirties he became an invalid after an attack of bronchitis, and lived for part of the time in the poorhouse, venturing out when well enough to sell copies of his songs. These songs, says Edwards, ‘have found much favour in some of the English journals’, and they appeared in the Scottish papers too, including the Glasgow Herald and Glasgow Mail, the People’s Journal and ‘many provincial newspapers’. Some are also included in Kyle’s Scottish Lyric Gems: A Collection of the Songs of Scotland (1880). Pettigrew won a number of poetry competitions. ~ Edwards includes half a dozen of his poems and songs: ‘Blyth Summer’s Awa’’, ‘Where the Highland Tartans Wave’, ‘To Mary’, ‘My Bonnie Dark Eyed Dearie’, ‘Summer a’ the Year’, and ‘Sweet Summer Comes Forth’. Blair reprints his poem ‘What is Sweet’, published in the People’s Journal, 27 March 1869. ~ The Penny Post printed his ‘Address to Keppoch-Hill’ (21 December 1865, 1), characterised by Blair (2014) as an example of the genre of the lost birthplace poem, a kind of writing that was very popular at this time, and may be informative on the response to the rapid changes caused by industrialisation in the Victorian period.

Blair points out that Keppoch-hill was ‘incorporated into the rapidly-expanding industrial city of Glasgow’, during this period. She further notes that as ‘J. H. P’, Petticrew ‘exchanged verse with Ellen Johnston’ [qv] in the correspondence...
columns of this periodical in October 1865, ‘and in the first six months of 1866 the
Post published at least four poems either by or dedicated to him’. In addition to his
habit of engaging with other poets in the columns of newspapers, another strategy
he used to get into print was to ‘involve editors in offering him advice by staging a
competition with a fellow poet’ (Blair, 2019, 54), a strategy however that misfired
when he tried it with the Hamilton Advertiser in 1864. ~ Sources: Duncan &
Jamieson’s Directory for Stirling, St. Ninian’s, [etc.] (Stirling, 1868-9); Edwards, 5
(1883), 35-40; Kirstie Blair, “‘Let the Nightingales Alone”: Correspondence
Columns, the Scottish Press, and the Making of the Working-Class Poet’, Victorian
Periodicals Review, 47, no. 2 (Summer 2014), 188-207; Blair (2016), 76; general online
sources. [S]

(?) Pfeiffer, Emily Jane, (1827-90), née Davis, of Montgomeryshire. Her father, an
army officer, lost most of his property and fortune due to his bank’s failure in 1831,
and their impecuniousness kept Pfeiffer from receiving regular or formal
education. Her father encouraged her writing and painting. She married the
German merchant Jurgen Edward Pfeiffer in 1850. Pfeiffer wrote prolifically,
especially in the sonnet form, and has been compared to Elizabeth Barrett
Browning and Sara Coleridge. She was highly critical of female disempowerment
and theories concerning women’s inherent weakness, and contributed articles on
the subjects to Cornhill Magazine and the Contemporary Review, to positive effect. She
published The Holly Branch, an Album for 1843 (printed privately in 1842), Valisneria
(1857), Gerard’s Monument (1873), The Rhyme of the Lady of the Rock, and How it Grew
(1884), The Wynnes of Wynhavod (1881), Flying Leaves from East and West (1885),
Women and Work (1887), and Flowers of the Night (1889). ~ Sources: Sutton (1995), 750
(letters); Brennan (2003), 143-69; Gramich & Brennan (2003), 113-16, 401; OCLW
(1986); ODNB. [F] [W] [—Katie Osborn]

Phillips, James Gordon (b. 1852), of Newmill, Banffshire, a herding boy, and an
apprentice tailor. He contributed to the Banffshire Journal and the Elgin Courier, and
was involved in archaeology and local history. He published a single volume,
Wanderings in the Highlands of Banff and Aberdeen Shires; With Trifles in Verse by J. G.
Phillips (Banff, 1881). ~ Sources: Murdoch (1883), 424-5, Reilly (1994), 377. [S] [T]

Philp, Robert (1803-79), of Dunfermline, Fife, and Alloa, Clackmannanshire,
variously a draper, painter, musician and poet. ~ Sources: Beveridge (1885), 78-79.
[S]
Picken, David (1809-1874 or 1875), of Paisley, a drawboy and weaver, and a Chartist. Posthumously published were his *Poems and Songs*, with a memoir of the author and notes (Paisley, 1875). ~ Sources: Brown (1889-90), I, 411-13; Reilly (2000), 367. [CH] [S] [T]

(?) Picken, Ebenezer (1769-1816), of Paisley, the son of a weaver, a friend of Alexander Wilson (1766-1813, qv), and the father of Joanna Picken (qv). He made various attempts to train for the ministry, worked as a schoolmaster and in commerce, and often lived in poverty. When he was a student, his poems were published in *Poems and Epistles, Mostly in the Scottish Dialect* (1788). He later published *Miscellaneous Poems, Songs, … Partly in the Scottish Dialect, with a Copious Glossary* (Edinburgh: James Clarke, 1813), two volumes. ~ Sources: Renfrewshire (1819-72), xxvi-xxvii, lxxii-lxxiii; Wilson (1876), I, 443-6; Brown (1889-90), I, 62-68; Leonard (1990), 188; Sutton (1995), 751 (letters); Blair, PPP (2019); Mitchell, P237; ODNB (See also his son, Andrew Belfrage Picken, in same entry). [C18] [S]

(?) Picken, Joanna [Belfrage] (1798-1859), of Edinburgh, the daughter of Ebenezer Picken (qv). She was a music teacher and a poet in Paisley, and published verse in the *Glasgow Courier*. She emigrated to Canada in 1842. Two of her poems are included in Wilson (1876), II, 174-5. ~ Sources: Leonard (1990), 188-91, 371; Boos (1995); Bold (1997), 255; DNB. [CA] [F] [S]

Pickering, Derwent (1901-84), of Little Broughton, Cumberland, a coal miner. The youngest of thirteen children, he joined the Allerdale Coal Company, living at Chapel Brow and working at Buckhill Pit, then William Pit, Great Clifton, and Solway Colliery, Workington. Pickering began writing in 1917, ‘when a workmate, fed up and wet through, said to the lad with a love of language, “Ah wish thoo’s mak summat up aboot this spot”’. He wrote in Cumbrian dialect, in poems such as ‘T’ Steean Waw Idyll’ (on dry-stone walling) and ‘Leuk After Thee Lamp’. His poems were published regularly in the *West Cumberland Times*. ~ Sources: *Workington Times and Star*, online edition, 17 February 2005. [M] [OP]

Pickles, Nellie (b. 1911), of Trawden, Lancashire, a lifelong cotton mill worker, who retired in 1972. An oral and written dialect poet, her work was broadcast on Radio Blackburn. Her poem ‘Coppin’ on’ was included in *Cheyp*, 51. ~ Sources: *Cheyp* (1978), 51, 74. [OP] [T]
Pickup, John (b. 1860), ‘Jean Piko’, of Blackburn, Lancashire, largely self-taught, a weaver from the age of ten, later an insurance agent. A dialect and local poet, Pickup was a key figure in nurturing other Blackburn poets. ~ Sources: Hull (1902), 404-9. [T]

Pine, Eliza Jane (b. before 1818, fl. 1837), of Exmouth, Devon, was the daughter of John Pine, a ferryman and boatman, and a veteran of the Royal Navy from the period of the Napoleonic Wars. She was the eldest of eleven children, living at Passage House, a cottage on the sands at Littleham, Exmouth. The single poem she is known to have produced survived because a local journalist got talking to Pine’s father about an accident the journalist’s paper had covered some months earlier, in which the father had lost four sons. The father happened to mention that his daughter had written a poem about it, and went into the house to get it. The poem was swiftly printed in the Western Times. ~ The tragedy occurred as follows. On Tuesday 24 January 1837, Eliza Jane’s brothers John and James visited the brig, The Hinde, recently returned from sea and at anchor in the Exeter Bight, whose captain had invited them out to tea. At around 7 pm, two younger brothers rowed out to collect their older siblings. Another family, the Prings (a father and two daughters), whose son was serving as a crewman on the ship, were also visiting, and the Pines offered to take the Prings home on the boat too, though the captain had offered them his boat. This enlarged group appears to have overloaded the boat, and although 12-year-old Robert Pine was already a skilled boatman, known as ‘Bosun Robert’, and the waters were quite calm, the boat capsized, and the eight people on board were all drowned. Seven bodies were recovered, but ‘Bosun’ Robert’s was never found. The inquest ruled it an accident, though the suggestion was made at that time that the boat was likely overloaded. The accident was reported in the Western Times on Saturday 28 January 1837. ~ Eliza Pine’s poem is a simple set of nine rhyming quatrains, beginning ‘Ah! me, I’ll sit me down and write / A mournful tale: one luckless night / My brothers, how they went away, / And left us to lament their stay.’ The sadness of the poem is exacerbated by not knowing precisely what happened, and so rhetorical questions abound. It was published in the Western Times, on 10 June 1837. ~ Eliza Pine went on to marry a mariner from North Shields, William Downie Hall. He later became a Master Mariner, and also bigamously married a second wife; Eliza returned to Exmouth with her children, to live once again in family home, Passage House, with her family. ~ It is not known if she composed anything more. Further searching in the newspapers could reveal
something, though it is equally possible that only this singular tragedy and loss
drew verse from her. ~ The above is partly based on the researches of Norman
Goodman, who also drew on detailed family research carried out by Pine
descendant Anne Speight, whose Facebook posting on the Pines is of great value,
and gives additional information on Eliza’s brother William, who went on to a rich
nautical career of his own. ~ Sources: Western Times as cited; William Webb,
Memorials of Exmouth (Exmouth, 1872); Anne Speight, post to the Exmouth Past and
Present Facebook group, March 2020; Norman Goodman, email correspondence,
March 2020. [F]

(?) Plumbe, Charles (1813-99), of Edingley, Nottinghamshire, a poet, apparently the
nephew of Samuel Plumb (qv), mentioned as such in another context by Spencer T.
Hall in his account of Samuel Plumb. In the present context, Hall seems to be
indirectly addressing Charles from the page, trying to encourage him to take up the
challenge of poetry in which he has already proved himself, mentioning him in his
account of (if my supposition is correct) his late uncle, Samuel, Hall’s friend, who
always struggled to get his poetry in the public domain. So in a list of poets whose
existence evidences what he considers to be a special poetic strength in the village
of Edingley, Nottinghamshire (this all presented by way of background to Samuel
Plumb), Hall names Charles Plumbe, ‘who if he had continued to devote himself to
poetry as he has done to other pursuits, would, in my opinion, have ranked second
to none of the rural poets of our day, His “Welcome to March,” “Addressed to the
Ivy,” “The Ballad Singer,” and “Winter Hath never a charm for Age,” were
deservedly popular throughout the whole country-side, in our younger days; and
his humorous “Address to the Toothache,” is worthy of a reading, even after that of
Burns.’ Whether Charles took up this challenge I have not established. ~ Source:
Hall (1873), 316.

Plumb, Samuel (1793-1858) or Plumb, of Carlton, Nottingham, a stockinger, a
member of the Nottingham’s ‘Sherwood Forest’ group of artisanal poets. ‘I have
known not many of his family’, writes his biographer and fellow poet Spencer T.
Hall (qv), ‘but to most of those I have known, literature seems indigenous’. Plumb
was born on 11 October 1793, at a cottage named ‘The Odd Place’ between
Woodborough and Lambley in Sherwood Forest. He was the son of George Plumb,
a stocking-weaver and cottager. George Plumb was married three times, Samuel
being the eldest child of his second marriage, and there as a brother called
Benjamin and at least one sister. Samuel Plumb’s mother died at Southwell, where
they had moved, when he was very young. The family then settled at Edingley in north-east Nottinghamshire. ~ The father often made work trips into Nottingham, and would often bring his son a book on his return. Even before he went to school and learned to read, Plumb liked to be read to, and cried for this ‘as many children cry for sweetmeats’. He spent ‘every halfpenny he could procure’ on books. He was educated by an old Edingley schoolmaster noted for being ‘liberal with the “clapper-claw”’ (a stroke on the hand with a punishment stick). At some point Samuel and his brother Benjamin moved from Edingley to join the rest of their family, who were now at Radford-on-Trent, then in 1808 when he was about fifteen they moved up to Carlton, a village near Nottingham. ~ Hall writes of Plumb reading the familiar home ‘favourites’ of the Bible, The Pilgrim’s Progress and Robinson Crusoe, ‘often read aloud by the father or Samuel for the benefit of the whole evening-circle—one commencing when the other was tired’, and the strong emotional response to this literature experienced by father and son, both of them tender-hearted and feeling men. ‘Even in his advanced years’, Hall remarks, Plumb ‘could never read the parable of the Prodigal Son without an emotion that sometimes stopped his speech’. By the age of seventeen he had learned his arithmetic from the popular primer known as Fenning’s Arithmetic, and began to send in answers to mathematics puzzles in the Nottingham Review, also offering his own puzzles pseudonymously. When he could afford it he purchased the Hull-based periodical the Quarterly Visitor, both using and contributing to its mathematics pages. At nineteen he was composing ‘tales of sorrow and pain’ like those he had encountered in family read-arounds: Hall mentions an ‘Orphan’s Tale’, a ‘Mother’s Tale’ and an ‘Old Man’s Tale’. He read the ‘poet’s corner’ contributions in the newspaper, as well as standard works of the ‘old canon’ such as James Thomson’s popular rural poem The Seasons (1726-30). He played the violin, and taught himself French from a ‘cheap Vocabulary and Boyer’s Dictionary’, and his sister would test his French vocabulary, book in hand. He began to contribute his ‘sonnets and ballads’ to the local newspapers, the Nottingham Review and the Derby Reporter, often under his initials, rarely signed. ~ There Plumb’s poems sat alongside the similarly initialled verses of Thomas Brown, ‘T. B.’, of Normanton Woodhouse (qv), and there was ‘great respect’ between these two local poets, ‘arising from their mutual readings, and they longed to meet each other’, though in fact they only ever met through the newspaper columns. And indeed, Brown was not the only one: Hall remembers the burst of Nottinghamshire-Derbyshire artisanal literary culture, of which the newspaper verses of Plumb and Brown formed a part. ‘At this period [the 1810s] Robert
Millhouse [qv] was rising in reputation; the Howitts were in Nottingham, as also was a young man of genius named [Charles] Danby [qv], but who early died. To these Plumb became known, as afterwards to Thomas Miller [qv] and myself, and others; and notwithstanding his constitutional shyness was a favourite with us all.’ (318). Hall remembers his friend’s ‘lofty brow, slightly ruddy complexion, and blue-grey eyes, twinkling alternately with shrewdness, tenderness, and mirth’. Through his ‘poetical effusions and mathematical solutions’ Plumb had gained a ‘fixed, even though it might be a limited reputation’ locally, and ‘with access to the newly established Artizans’ Library in Nottingham, and the quiet luxury of belonging to “Richard Howitt’s set’’ his life had some fulfilment. ~ Plumb married at the age of 21, but their child died infancy, and his wife soon followed. He began to save money with the view of emigrating to America, but was never able to save enough for his work on the stocking-frame, although he made use of the money he had saved for ‘friendly loans to poor friends and neighbours’. ~ Hall makes little mention of Plumb’s day-labour of stocking-making, but the gap is filled to some degree by images in a verse-letter Plumb sent to John Clare (qv), dated 9 March 1821, whom he saw as a kindred spirit, similarly ‘chained to Poverty’. He tells him that ‘Fate that holds my destiny... / Compelled my dad to make of me / A Stockingmaker’, which was a trap for him, because ‘A Stockinger with all his might, / May press o’er th’ arch from morn till night, / And half the night by candle-light, / But seldom can, / Be debtless, and appear upright, / As should a man’. This was the familiar dilemma of the home-working Nottinghamshire stocking-makers in this period: the rates were so low that one could never cease from the eternal labour if one were to keep up with need and escape debt, especially capital debt. And because it was home-working, one could indeed end up working day and night, a hamster on the wheel. When Plumb moves on to pleading to Clare to be a poetical friend, the pathos of his situation becomes more apparent. as he tries to make common cause, to belong, by asking gossipy question about London literary figures such as ‘Agnus’ (Charles Lamb), ‘Nalla’ (Allan Cunningham) and ‘the opium eater’, De Quincey. Clare did indeed know and had sat at table in London with these literary men, but could offer little in return (though we do not have the latter he sent Plumb, to which Plumb’s verse-letter is a reply). Clare was rarely able to visit London himself, chained indeed by poverty, as well as poor health. ~ Hall offers generous discussion of Plumb’s poetry, and quotes in full the poems ‘Carlton-in-the-Willows’ (‘I’ve never travelled far, but wherever I’ve been’), ‘On Footpaths’ (‘With pain and indignation we behold’), an indignant anti-enclosure poem that Clare would certainly understand, and lines from ‘On Finding Some
Primroses in Burton Wood, on New Year’s Day, 1843’, noting the ‘delicate and tender charm’ of the latter. ~ In his later years Plumb became ‘rheumatic, and ultimately paralytic, his fate ‘as touching as that of any subject of the most pathetic ballad he ever wrote’. Hall’s account of his last years is thus appropriately poignant: ‘He sometimes visited me in those sad days. On one occasion—it was in a dim, gusty autumnal evening—I was stepping out of my door at Derby, when who should be stumping along the garden-path towards me but Samuel, with a little bundle in a blue cotton handkerchief, tucked under his arm, filled with manuscripts and printed slips from newspapers and periodicals, which he presently laid on the table, asking me, in half-articulate words and with a tear in his eye, to get them published for him. I made overtures to publishers, offering to write an introductory chapter, but could get no one to undertake the matter. In this adversity his nephew, Charles, rendered him such aid as was possible, and under the heading of the words “Shall Genus die unsolaced?” I published an appeal for him in the Nottingham newspapers; but it gained little or no response, beyond one small contribution, left at the office of the “Nottingham Journal;” and shortly after he died at Basford, deserving a better fate. One of his favourite poets was Robert Bloomfield [qv]. Sad that their final fates should have been so akin!’ Plumb is buried at Gedling church in Nottinghamshire, though other than the spire that overlooks him there is ‘no monument to indicate the lowly spot’. His poetry is largely to seek, in the Nottingham and Derby journals, and he is not included in any of the standard accounts of Nottinghamshire writers. ~ Sources: Hall (1873), 315-20, 382; James (1963), 171; Samuel Plumbe, verse letter to John Clare in For John Clare: an anthology of verse, ed. John Lucas (Peterborough: The John Clare Society, 1997), 67-71; Bob Heyes, ‘Selling John Clare: The Poet in the Marketplace’, JCSJ, 24 (2005), 31-40 (38-9); information from Bob Heyes. [T]

Polin, Edward (1816-43), of Paisley, a drawboy, handloom weaver and pattern-setter. He was involved with the Radical party and became editor of *Newcastle Courant*. His first poems appeared in *Chartist Circular*, including ‘Scotland’s Song of Liberty: To William Lovett [qv], John Collins, and Dr P. M. M’Douall [editor of the *Chartist Journal*] on Their Liberation from the Prisons of England, July and August 1840’, *Chartist Circular*, no. 50, Glasgow, 5 September 1840, 204. He published two poems in the *Northern Star*, ‘The Toilers’ Homes of England’, 28 August 1841, and ‘Address to the Enslaved Millions’, 11 September 1841. He also published anonymously, as a 24-page pamphlet, a short satirical piece, *Councillors in Their Cups, or the Reformed Transformed; a Lyrical Laughterpiece* (Paisley, 1842). Polin died by drowning, aged 27 or 28. ~ Sources: *Northern Star*, as cited; Brown (1889-90), II, 56-60; Leonard (1990), 160-5; Sanders (2009), 243; *Chartist Circular* via Google Books. [S] [T]

Poncy, Charles (1821-91) of Toulon, on the Côte d’Azur, France, a *poète-maçon*, a stonemason and poet, who did not benefit from a school education. He wrote sea-poems, songs and a one-act verse comedy after Goethe, among his other works, and became the best-known of a group of Toulon worker-poets, valued in his time for the ‘lyric quality that the near–constant presence of the sea’ brought to his poems, which ‘capture the daily rhythms of the tides, winds, and waves through the regularity of octosyllabic verse’ (Lerner, 84). After 1840 Poncy was one of many worker-poets who ‘self-identified as *poètes ouvriers* and formed a veritable poetic movement that sent ripples through the cultural establishment’ (Lerner, 9). ~ Poncy’s arrival in Paris from Toulon on 1 November 1845, aged 23, proved an important moment in the history of French worker-poetry. As Lerner contextualises the event: ‘Just a few years earlier, he had been invited to read one of his poems at a meeting of his local Academy of Science and Literature and quickly became a literary celebrity in his hometown.’ Gourron, the Secretary of the local Academy wrote a favourable report on him. Members of the Academy helped get his first collection published and ‘his fame spread beyond Provence’. George Sand, who was an important supporter of worker-poets as well as a key writer of the age, and would be a significant correspondent for Poncy, joined the chorus of praise, and he was invited to Paris. Money was raised for this by his fellow poets, and he was met at the station by a ‘large delegation of worker-poets’ ‘including Savinien Lapointe and Jules Vinçard [qv], who had arranged a banquet in his honour. Despite a poisonous conservative backlash in the press, this was apparently ‘a rousing success’ for the worker-poets and their new recruit (Lerner, [ix]). Like Lapointe and
Vinçard he would have some involvement with the Saint-Simonists (Lerner, 12). ~ Poncy was interested in the ‘formal aspects of poetic creation’, and Sand, while admiring the ‘lyric qualities’ of his verse urged him to ‘focus on creating poems that reflect artisanal life’ (Lerner, 86). ~ Lerner discusses the way Poncy presents himself in the opening poem of his first collection, Marines, and how he plays on the word carrière, both his ‘path’ as a poet and his ‘quarry’ as a stonemason, to echo the ‘dual identity inscribed in the hyphenated term poète-ouvrier’, worker-poet (Lerner, 23). She also associates Poncy’s poetry with that of Reine Garde (qv) and writings by Agricole Perdiguier (qv) in using ‘sentimental codes to produce a kind of “fantasy of attachment”’, which ‘generated opportunities for their readers to engage in a kind of open-ended process of reflection and recognition meant to transcend social divides’ (Lerner, 21). For Rancière, Poncy’s poetry was characterised by a ““marine dreaminess,” whose centrality he links to the “proletarianization of romantic themes” and believes may have considerably influenced Baudelaire (Lerner, 85). The ‘watery immensity beyond Toulon’s shores’, Lerner suggests, ‘enables multiple encounters across time and space’ in Poncy. She compares it to the ‘universal and organic “Whole”’ of Louis-Gabriel Gauny (qv) in that it ‘takes on certain mystic qualities as an “immortal tide” that allows the poet to imagine historical and geographic continuity.’ As in Baudelaire, the sea ‘evokes travel to foreign place relished for their exotic otherness’. However, just as importantly, Toulon is not just an ‘idyllic natural landscape’, as Lerner notes (85), and Poncy does not fail to remind readers of the port’s principal identity as a prison, the sea an impenetrable barrier to escape. ~ Ultimately the port and its seaport serves as a ‘point of departure for the writer’s imagination that takes him far from his immediate environs and affords him a distinctly critical impression on France’s changing geopolitics’ (85). This however would include a poetry of patriotic support for France’s African imperial project, notably the expeditionary force that departed from Toulon in 1830 for North Africa. Poncy supported the ideal of building ‘a new civilisation on African soil’ (Lerner, 86-7). His ‘African phantasies and phantasms spin socialist utopian doctrine alongside a critique of Orleanist social policies in order to promote a new social order’ (Lerner, 80). Far from focussing simply on a regional or locally fixed visions, and alongside his fellow worker-poets Lapointe and Vinçard, Poncy contributed to a ‘cultural diversity’ identified by Rancière (Lerner, 89). ~ His publications include: Marine: poésies (Paris: Lavigne, 1842), Le chantier poésies nouvelles (Paris: Perrotin libraire, 1844), Poésies de Charles Poncy. Marines et Le Chantier, Nouvelle Edition (Paris: Au Bureau de la Société de l’industrie fraternell, 1846), Le Chanson de chaque métier
Ponty, Louis-Marie (1803-79), French poet and songwriter, ‘worked as a blacksmith in Paris before turning to rag-picking and cesspool-cleaning to support his talent for poetry and songwriting’ (Lerner, 7). His poem ‘Les Truands Modernes’ was included in the major Poésies sociales des ouvriers anthology of 1841. As Lerner summarises and translates, ‘At the center of the poem are the poor workers who swarm in the city slums “blackened, like the heart of the hearth, / While others are spattered in plaster.” These are the eponymous modern truants, not because they are themselves guilty of a crime, but because they are part of a legacy of literary representations of marginalized groups that Ponty examines’ (74). Another of his poems in this anthology, ‘Doutes’, makes up, as Lerner describes it (75), a diptych with ‘Hosannah’ by Louis Gabriel Gauny (qv), and Lerner unpicks some of the details of dialogue and difference between the two poets, who corresponded for fifteen years, but disagreed on some fundamentals. Ponty ‘expresses little willingness’ to compromise his own commitment to ‘social action’ in favour of Gauny’s ideal of ‘spiritual fraternity’ (76). ~ In March 1840 Ponty wrote to the newspaper La Ruche populaire to praise it for calling attention to workers’ grievances, and significantly describing ‘the worker’s body not just as a sign of social and political exclusion but as veritable site of physical and emotional pain’ (Lerner, 43), foreshadowing a change from political language to the language of feeling in the worker press. ~ Sources: Lerner (2018), 7, 43, 74.

Pooley, John (1800-after 1841), of Kelmarsh, Northamptonshire, agricultural labourer, self-described as an ‘untaught peasant’. He published Poems, Moral, Rural, Humorous, and Satirical (London, 1825), and Blackland Farm: A Poem in Five Cantos, founded on tradition; with various other pieces (Northampton, 1838). There is also an undated sixteen-page pamphlet of poetry and prose, Recollected Scraps: Original and Select, never Before Published: this was printed by G. Henson, who may be the same printer who was also involved in John Clare’s (qv) earliest efforts and printed a leaflet of his poems. Pooley himself wrote to Clare, who in a marginal note disparagingly renamed him ‘dull Fooley’ (Journal, 27 February 1825), but Clare was
often disparaging about local ‘rivals’. ~ **Sources:** Hold (1989), 124-28; By Himself (1996), 214.

Portal, Abraham (1726-1809), of Clowne, Derbyshire, a gold and silver smith and a poet, befriended and helped by the poet John Langhorne. Portal published two volumes of poetry, *Nuptial Elegies* (1774) and *Poems* (1781) which reprints earlier material with additions, as well as an occasional poem on the death of Langhorne (1779). He is better known however for his dramatic works, including *Songs, Duets and Finale* (1778) ‘from the comic opera The Cady of Baghdad (music by Thomas Linley the younger, libretto by Portal)’. The preface to his first play, *Olindo and Sophronia*, notes that he had ‘hitherto passed his time, not in the learned and peaceful retreats of the Muses but in the rude and noisy shop of Vulcan’. He also made a name for himself in his trade, and Portal’s work is still sought after in the antique market. An example of his finest work in silver, an enormous wine cistern commissioned by the Earl of Huntingdon, was exhibited on the webpage of the New York silver dealer S. J., 3 February 2006. ~ **Sources:** Christopher Portal, *The Reluctant Goldsmith* (Castle Cary Press, 1993); ODNB; information from William Christmas and Bridget Keegan. [C18]

(?) Porteous, Mitchelson, of Maybole, Ayrshire, a printer who was ‘at the centre of a network of Ayrshire poets’, and supplied ‘pamphlet verse for local celebrations’, birthday poems ‘for friends in the area’, and elegies for local people ‘over several decades’ (Blair (2019)). Porteous published *Odd Time: A Selection of Original Varieties* (Maybole: Printed for the Author, 1842), *Job Paraphrased* (Maybole: Printed by the Author, 1854), and *Carrickiana* (Maybole: Printed for the Author, undated) containing, among other things, ‘four odes to “Mr William Hannay on his Birthday”, written between 1850 and 1859’ (Blair, ibid.). ~ **Sources:** Blair (2019), 34 and notes; Blair, PPP (2019); Mitchell, P231, P237; JISC (BL). [S]

Porter, Alexander (d. 1863), of Edzell, Angus, a shepherd, published *Poems on Various Subjects* (Montrose, 1861). A copy of this is held in the Jervise Collection Provincial Poets series in the Mitchell. ~ **Sources:** Reilly (2000), 372. [S]

Porter, Hugh (b. c. 1780, fl. 1800-1813), ‘The Bard of Moneyslane’, of County Down, a linen-weaver, associated with the poet Mary Tighe and the antiquarian Thomas Percy. He was patronised (as was Patrick Brontë, qv) by Revd. Thomas Tighe. He published *Poetical Attempts by Hugh Porter, A County of Down Weaver* (Belfast:
Archbold & Dugan, 1813); full text on Google Books. A modern edition of his work is *The Country Rhymes of Hugh Porter, The Bard of Moneyslane*, with an Introduction by Amber Adams and J. R. R. Adams (Bangor, Northern Ireland: Pretani Press, 1992, ‘The Folk Poets of Ulster’ series), which includes a list of the original subscribers, identification of Porter’s dedications and other valuable information. Porter wrote in Ulster Scots and as Ferguson says, discussing Porter’s lines beginning ‘I made my sangs to please my sel’, ‘such poetry offers linguistic and intellectual freedom to write from and for a communal platform that is simultaneously local and supportive’, and which because of the success of the great Scottish writers Robert Burns (qv), James Hogg (qv) and Sir Walter Scott, ‘is potentially international in its scope and audience’. Porter’s work ‘demonstrates the capability for manouevring that writers had within the Ulster-Scotts literary tradition in the early nineteenth century’ (92). He also ‘succeeds in keenly observing his world and milieu’, as in the poem ‘The Muse Dismissed’, which ‘captures the tenacious physicality of harvest’. ~ Sources: as cited; Carpenter (1998), 552; Frank Ferguson, ‘“We wove our ain wab”: The Ulster Weaver Poets’ Working Lives, Myths and Afterlives’, in Michael Pierse (ed.), *A History of Irish Working-Class Writing* (New York: Cambridge University Press, 2018), 89-101 (92-4); information from Bob Heyes. [I] [T]

(?), Potter, Mary Jane (b. 1833), of York, the daughter of a ship’s carpenter, moved to Montrose, Angus, aged three. She raised her deceased sister’s four orphaned children, and wrote for the local newspapers. Her poems include ‘My Companie’, ‘Lines to an Early Snowdrop’, and ‘They Left the Bay at Midnight’. ~ Sources: Edwards, 9 (1886), 375-9; information from Florence Boos. [F] [S]

Pottier, Eugène Edine (1816-87), of Paris, a transport worker, revolutionary socialist, freemason, poet and songwriter. Lerner notes that Pottier, like Charles Gille (qv), became a militant songwriter ‘because the song is the mode of popular expression *par excellence*’ (71) and unlike other forms did not involve compromising one’s status as an ‘authentically popular’ poet. He was a member of the Paris council after the end of the commune in 1771, and wrote the words to ‘L’Internationale’, which would become a universally known worker’s and socialist anthem, as well as composing a verse tribute to the crushed communards. ~ Sources: Lerner (2018), 71; Wikipedia and general sources.

(?) Powell, Thomas E. (fl. 1870), of London, a member of London Trades’ Council, published *Down the River, from Pimlico Pier to Temple Bar: A Satire* (London: Darling & Son, 1870), 32 pages. ~ Sources: COPAC; copies in BL and Glasgow University Library.


shop and the ‘numerous hair treatments he had to offer’. ~ Sources: C. R. Johnson, catalogue 55 (2013), item 21 (includes title-page image). [C18]

Preston, Benjamin (1819-1902), Ben Preston, ‘The Burns of Bradford’ (Robert Burns, qv), born in Bradford, Yorkshire where he lived until 1865, working as a wool sorter and comber, a publican, and a dialect writer. He made his name with a dialect poem, ‘Natterin Nan’ (1856), and published extensively in local periodicals. Abraham Holroyd (qv) prints several pf his poems, including Preston’s tribute to Charlotte Brontë, ‘On the Death of Currer Bell’ (1857), and declares that for ‘raciness and vigour of language, there is nothing in the whole range of English literature to surpass’ Preston’s collection of eighteen dialect poems, first published in 1872 and expanded as Dialect and Other Poems by Ben Preston, With a Glossary of Local Words (London and Bradford: Simpkin, Marshall & Co., and T. Brear, 1881). Moorman considers that ‘his pathos has dignity and restraint, and in the poem “I nivver can call her my wife” it rises to the heights of great tragedy’ (xxxv). ~ Sources: Holroyd (1873), 2-3, 23, 64-5, 100-101, 107; Andrews (1885), 106-11; Forshaw (1891), 132-9 (includes a photograph); Moorman (1917), xxxiv-xxxv, 37-43; Vicinus (1974), 161; Ashraf (1975), 233-6; Ashraf (1978), I, 7-8, 227-9; K. E. Smith, ‘Ben Preston in His Time and Ours’, Transactions of the Yorkshire Dialect Society, 15, part 80 (1980); England (1983), 14, 21, 49, 66); Reilly (1994), 385; NTU. [T]

(?) Preston, Edward Bailey (fl. 1820s), ‘Ned Preston’, of Barnwell, Cambridgeshire, an itinerant calligrapher, poet, hymn-writer and adventurer. John Clare (qv) encountered him and discusses him interestingly in his autobiographical writings: ‘His name was Preston and he made me believe he was a very great Poet and that he knew all the world and that almost all the world knew him he had a vast quantity of M.S.S. he said by him but had not published much at present tho he had two rather important works in the press at the time whose publication he anxiously awaited and on pressing him hard about their size and contents he said that one was an Elegy on the death of the Queen and the other some anecdotes that he had pickt up in India which the religious tract society was printeing for him he said he thought the first woud be about 9d and the other 3d price but his grand work tho he calld it so himself was yet to be tried it was the Triumph of Faith he had met with one Patron at Cambridge by accident as it were who admir’d a hymn which had been sung and enquiring after the author M’ Preston presented him self & the person invited him to sup with him...’ (By Himself, 123). Clare says that Bailey had been a sailor, and ‘seven years a planter’. He claimed to know W. H. Ireland
the ‘Shakespeare Phantom’ who forged Shakespeare manuscripts, and indeed ‘all
the living poets in England and Scotland as familiar as his own tongue’, including
his apparent friend ‘brother bob’ Bloomfield (qv). Clare characterises him as a
‘living hoax’, and is both fascinated and disgusted by his pretentious and
presumptuous way of talking (‘he woud repeat some lines from Byron in mouthing
drawl somthing like the growl of a mastiff’), and his transparent literary phoniness.
It is interesting, though, to see how a talented self-taught poet like Clare perceives
one who is merely living on his wits, and who also, like Joseph Gwyer the ‘Penge
Poet’ (qv), is always ready to advance under a convenient religious flag. ~ In a
rambling and angry letter of c. 1830, George Bloomfield (qv) lists ‘Ned Preston’ as
one of the ‘Brassy faced pretenders to poesy’. He is bitterly defending the
reputation of his brother Nathaniel Bloomfield (qv), who died around this time,
and wonders why Nat’s poetry was censured by Byron in ‘English Bards and
Scotch Reviews’, when he only published a small volume ‘whereas David Service,
Ned Preston, [William] Holloway [qqv], [Samuel Jackson] Pratt and 50 others he
never censured at all though they published 10 times more than Nat did’. No
publication by Preston has yet been traced, perhaps unsurprisingly. ~ Sources:
Clare, By Himself (1996), 123-4; Bloomfield Circle, Letter 423 and biographical index.

Price, Emma (fl. 1868), ‘A Blind Girl’, an English woman, the only child of ‘humble
but respectable English parents’. Her mother died and she lived with her father,
who had become incapacitated, in the workhouse. Though able to work for a time
as a nurserymaid, she was forced by blindness to move into the Edinburgh Blind
Asylum, having travelled to Edinburgh to seek treatment for her eyes. Her poems
were published in the hope of raising money for her. Price is one of at least four
blind women poets in Scotland who published books during this period, reflecting
a fairly high incidence of blindness, and verse-making as an activity some of the
sufferers could continue to do, with help, both as an outlet and a potential source of
funds and patronly support. She published Verses, by a Blind Girl (Edinburgh, 1868),
48 pages. Her verses, simple and of a pious cast, include ‘The Blind Girl to Her
Book’, and ‘A Village Scene (Llandysill)’, the second poem showing that she also
knew Wales. Her book does not appear on any of the major catalogues, and is
likely to be extremely rare. ~ Sources: Reilly (2000), 374; information from Florence
Boos. [F] [S]

(? ) Price, Frederick (1804-84), of Bilston, Staffordshire, a printer and compositor. He
published Rustic Rhymes (Birmingham and Litchfield, 1859) and Little Jane the
Cottage Girl (undated). Rustic Rhymes has a title page quotation from Robert Burns (qv), ‘I am nae POET, in a sense, / But just a RHYMER, like, by chance, / An’ hae to learning nae pretence; / Yet, what the matter? / Whene’er my muse does on me glance, / I jingle at her’. A brief Preface declares that ‘I love the fields, the flowers, the brooks, and the birds, and have said so in the best manner I could’. The poems accordingly are largely brief lyrics on rural topics, with some addressed to his grand-daughter or his wife. He can be almost Clare-like sometimes: ‘...Where o’er head tall elm trees wave, / ‘Tween banks rich in Nature’s dressing / Till we come to Bessy’s grave: / Here four cross-roads meet; a green mound / Indicates her place of rest’, and in the same poem, ‘The Circuit Lane’, he makes reference to ‘great Hood’s “Bridge of Sighs”’ (John Clare, Thomas Hood, qqv). In one poem, ‘The Ascent of Leckhampton Hill, near Cheltenham’, he describes taking his ‘napping hammer’ to do some amateur fossil-hunting. There is a lot of fresh air in these largely cheerful and simple poems. ~ Sources: Poole & Markland (1928), 152-3; text via Google Books.

Prichard, Thomas Jeffery Llewelyn, (1790-1862), was born at Builth, Breconshire. An actor, poet, and historian, he made a living in London as an actor and a periodical writer. In 1823 he published Welsh Minstrelsy by subscription, and returned to Wales to sell the poetry collection, married and settled in Builth, where he was a bookseller, anthologist and novelist. He became a strolling player in 1839, but lost his nose in a fencing accident. He worked as a book cataloguer at the Llanover Library and returned to writing and research. When he fell back into destitution (in Swansea, 1854-62), friends organised a fund for him through the newspaper The Cambrian. He died ‘of burns received when he fell into his own fire’ (OCLW). ~ Prichard published Welsh Minstrelsy (London, 1823), The Cambrian Wreath (1828), an ‘anthology of poems by English Writers on Welsh historical subjects’; The Adventures and Vagaries of Twm Shon Catti, Descriptive of Life in Wales, ‘the first Welsh novel’ (1828, 1839, 1873, etc.); and Heroines of Welsh History (1854). ~ Sources: OCLW (1986). [W] [— Katie Osborn]

Prince, John Critchley (1808-66), of Manchester, the ‘Reedmaker Poet’, a leading figure in the ‘Sun Inn’ group, also lived in Blackburn and was born in Wigan. Kaye Kossick in LC5 notes that he had a tough childhood, ‘cradled in poverty’, to which the written word offered a powerful salve. He ‘was beaten by his father when found reading, but remained addicted to the written word, and in Byron he discovered the simulacrum of his own soul’ (LC5 volume introduction). He worked
as a weaver’s reed maker from the age of nine, after a minimal education, and learned to read and write at a Baptist Sunday School. Prince married at eighteen, and they had three children. Unusually, he went on the tramp to France looking for work in 1830, only to return empty-handed to find his wife and children in the Wigan poorhouse. In 1840, with the support of a patron, his first volume of poetry was published. ~ His later life included a period running a shop, and work editing a journal, but was marred by poverty, and problems with his drinking, a habit he inherited from his alcoholic father. He died of a stroke, soon after marrying for the second time. ~ Prince wrote the highly influential poem, ‘The Death of the Factory Child’, first published in The People’s Magazine, July 1841, swiftly reprinted in the Fleet Papers, 17 July 1841, and much re-printed thereafter. Kossick analyses and contextualises it thoughtfully, seeing in it an echo of an earlier socially-conscious poet: ‘It is the “factory child” of John Critchley Prince who most affectingly comes to symbolize all that is wrong. The “shatter’d frame” of Prince’s weeping little boy indicates his objectification as merely a constituent part of textile manufacture, but it also implicates a world fatally out of joint. The dying child is the machine-age counterpart of the “hunger-bitten” peasant girl, the lowly “child of toil”, for whose sake Wordsworth’s Republican companion, Michel Beaupuy, would gladly fight a revolution: “‘Tis against that / That we are fighting”. But Prince fears to do so, and it is in poems like this, in the most dramatic and meaningful utterance of labouring-class concerns, that the “dialectical tension of power and powerlessness, hope and fatalism” is most manifest. Prince concludes his narrative of child exploitation with an emotive appeal to public benevolence and an apostrophe to an interventionist God of “justice”’. ~ Prince’s collections included Hours With the Muses (1840), Dreams and Realities in Verse and Prose (1847), The Poetic Rosary (1850), Autumn Leaves (1856; extended edition, 1866), and Miscellaneous Poems (1861). He also printed a single poems in the Chartist periodical, the Northern Star: ‘Vision of the Future’, 15 February 1845. His poems were gathered in three volumes in The Poetical Works of John Critchley Prince, ed. R. A. Douglas Lithgow (Manchester and London, 1880). ~ Prince edited The Loyal Ancient Shepherd’s Quarterly Magazine (1848-), and contributed greatly to the periodicals of his time. At the back of John Kay Taylor’s (qv) publication, The Burial of Burns: A Poem (Glasgow: William Hamilton, 1847) is a ‘Sonnet to John Kay Taylor, on Reading the Poem Entitled “The Burial of Burns”, by John Critchley Prince’. ~ See also William Wilson (qv, born 1830), with whom Prince corresponded. ~ Sources: Northern Star, as cited; Reid, City (1853); Hood (1870), 398-404; R. A. Douglas Lithgow, The Life of John Critchley Prince (London: Simpkin, Marshall, & Co., 1880); Harland (1882), 285, 302, 349-50, 362-3, 366-8, 374-
5, 381-2, 390-1, 420, 432-3, 446, 476; Miles (1891), X, xiii; Hull (1902) (photograph of the poet on the frontispiece), 49-57; James (1963), 171-3; Vicinus (1973), 743-5; Vicinus (1974), 141-3, 152-5, 159-60, 163-7, 171-2, 176-8; Ashraf (1978), I, 14; Brian Maidment and A. S. Crehan, J. C. Prince and ‘The Death of the Factory Child’: A Study in Victorian Working-Class Literature (Manchester: Manchester Polytechnic, 1978), with a bibliography of Prince’s prose contributions to periodicals (this is a very rare book, but there is a copy in the University of Sussex library); Maidment (1983), 79, 84; Cross (1985), 142-7; Maidment (1987), 98-101, 111-16, 136-7, 191-5, 198-200, 338-44; Armstrong (1993), 224-30; Sutton (1995), 778 (letters and poems); Goodridge (1999), item 91; Reilly (2000), 375; Sanders (2009), 257; Hobbs & Januszewski (2013); ODNB; NTU; LC5, 107-22. [LC5]

(?). Pringle, Thomas (1789-1834), a farmer’s son from Blakelaw, near Kelso, Roxburghshire, emigrated to South Africa, and returned as an ardent abolitionist. He raised more than £10,000 ‘for the relief of settlers in Albany’ with Some Account of the Present State of the English Settlers in Albany, South Africa (1824). He also published The Autumnal Excursion and Other Poems (Edinburgh: Archibald Constable, 1819), Ephemerides or Occasional Poems, written in Scotland and South Africa (London, 1828), of which there is a copy in John Clare’s (qv) library, African Sketches (1834), and a Narrative of a Residency in South Africa (1834). He also wrote The Desolate Valley: A South African scene; and, The Wild Forester of Winterburg: A South African Tale. Pringle edited the annual, Friendship’s Offering, publishing among other things poems by John Clare (qv), with whom he corresponded. He also published poems by and corresponded with James Hogg (qv) when he co-edited the Edinburgh Monthly Magazine, the short-lived predecessor to the famous Blackwoods Magazine. His poem ‘Afar in the Desert’ (1832) was admired by Samuel Taylor Coleridge. ~ Sources: Wilson (1876), II, 100-104; Douglas (1891), 305; Murray (1897), 11-12; Sutton (1995), 778; The Collected Letters of James Hogg, Volume 1, 1800-1819, ed. Gillian Hughes (Edinburgh: Edinburgh University Press, 2004), 377-8, 399-400; Randolph Vigne, Thomas Pringle, South African Poet, Pioneer and Abolitionist (Woodbridge: James Currey, 2012); Blair, PPP (2019); Mitchell, P234; ODNB. [S]

Pritchard, Michael (c. 1709-33), ‘a weaver’s son who earned a living gardening the Bulkeley estate’, near Beaumaris in Anglesey. He is represented in a collection of 24 ‘strict metre’ (canu caeth) poets. ~ Sources: Constantine (2017); DWB. [W]
Procter, Andrew (b. 1841), of Dalkeith, Midlothian, a draper. ~ **Sources:** Edwards, 3 (1881), 367-8. [S] [T]

Procter, Richard Wright (1816-81), ‘Sylvan’, of Paradise Vale, Green Bank, near Broughton Bridge, Salford, Manchester, the son of poor parents, a barber, ‘spare-time antiquarian and poet’, and a member of the ‘Sun Inn’ group of Manchester poets, referred to in Alexander Wilson’s ‘The Poet’s Corner’. Educated at a ‘dame school’ and through occasional lessons at a school in Bury, where he had an uncle, and very briefly at the Lancastrian school in Manchester, as a young man he ‘bought books and contributed to the local press’ (DNB), avidly seeking books in market-stalls and elsewhere. The family moved to Manchester when he was nearly eight, and his mother, who had tried hard to get him into a decent school, died in 1826, the year he was ten. Apprenticed to a barber at nine, he went on to set up in as a hairdresser himself, and part of his shop came to be used as a cheap circulating library. ~ Procter describes his first attempts to get published in the local newspapers with self-deprecating humour: ‘My Vernal effusions were inflicted upon most newspapers and magazines in the district, many an editorial sanctum being no doubt illuminated at my expense. A rhyming Robin Hood, I was continually aiming at Poet’s Corner; and although I frequently missed my mark, now and then the target was pierced, much to my satisfaction’ (quoted by Axon). He published under the pen-name of ‘Sylvan’, and did not take up his friends’ offer to raise subscriptions for a full edition of his poems. However he contributed to *The Festive Wreath* (1842), *The City Muse* (1853), and *Literary Reminiscences and Gleanings* (1860), and published an anthology of poetry that including some of his own verses, *Gems of Thought and Flowers of Fancy* (1855). He also published a number of interesting prose works, centring on reminiscence and a sense of local pride and local history. They are: *The Barber’s Shop* (1856), prose sketches, with Illustrations by William Morton, second edition ‘revised and enlarged’ with a memoir by William Edward Armytage Axon (1883), *Literary Reminiscences and Gleaning with Illustrations* (1860), *Our Turf, Our Stage and Our Ring* (1862), sketches of Lancashire sports; *Manchester in Holiday Dress* (1866), on Manchester theatres and amusements; *Memoirs of Manchester Streets* (1874), and *Memorials of Bygone Manchester, with Glimpses of the Environs* (1880). ~ **Sources:** Reid, *City* (1853); Harland (1882), 356-7, 365, 540-2, 545-6; *The Barber’s Shop*, 1883 edition with Axon’s memoir of Procter, via archive.org; Vicinus (1973), 743; Vicinus (1974), 160; Maidment (1987), 166; NTU; *DNB/ODNB*; Wikipedia.
Proctor, James (1826-59), of Dalkeith, Midlothian, of humble origins, a tailor’s apprentice, a carpenter, a temperance advocate, and finally a minister of religion. He published *A Crack about the Drink; Or a Poetical Dialogue between a Total Abstainer and a Moderate Drinker* (Dalkeith, 1849). ~ **Sources:** Edwards, 2 (1881), 79-83. [S] [T]

Proudlock, Lewis (1801-26), of Callaly, Northumberland, ‘The Coquetdale Poet’, a self-taught miner’s son and a miner, who later earned a modest income as a schoolteacher in Rothbury. Proudlock wrote in the Northumberland dialect, and his poems include descriptive verses on the beauties of the Cheviot Hills and Coquetdale. His poems were collected after his early death, and published as *The Posthumous Poetical Works of Lewis Proudlock* (Jedburgh: Printed by Walter Easton, 1826). See also next entry. ~ **Sources:** Johnson (1992), item 727; Reilly (1994), 386; Jarndyce, 124 (1998), item 1466; Reilly (2000), 378. [M]

Proudlock, Lewis (fl. 1848-96), born at Folley, near Elsdon, Northumberland, a coal miner at Dinnington, Northumberland. He published *Poems and Songs* (Haltwhistle, c. 1865), which includes a tribute to his namesake and presumed relative: ‘A Dirge. (Inscribed to the Memory of Lewis Proudlock, the Coquetdale Poet [qv], who was born at Callaly, in 1801, and died at the early age of 25 years in 1826)’, and *The “Borderland Muse”* (London: O’Driscoll, Lennox, 1896), with frontispiece photograph. The preface to this collection mentions his having toiled for 48 years in a coal mine, and the collection includes numerous poems written in dialect and poems about mining and about protesting for the rights of miners. Proudlock also wrote two novels, *The Shepherd of the Beacon or, the Hero of Khyber Pass. A Story of Coquetdale by Lewis Proudlock, Dinnington, Northumberland* (Hexham: Printed at the Herald Office, 1877), and *Crimson Hand, the Scourge of the Bushrangers, or The Oath Redeemed, A story of Coquetdale Life and Australian Adventure. By Lewis Proudlock, Author of the ‘Shepherd of the Beacon’, ‘A Hypocrite Unmasked’, ‘The Gambler Reclaimed’, ‘Black Will the Outlaw’, Poems and Songs, &c. (undated, but BL suggests 1890?). This last title advertises some early titles, possibly periodical publications or local or pamphlet publications, otherwise unlisted here. ~ **Sources:** Johnson (1992), item 727; Reilly (1994), 386; Jarndyce (1998), item 1466; Reilly (2000), 378; Blair, PPP (2019); Mitchell, P231; information from Bridget Keegan. [M] [T]

Pryse, Robert John, (1807-89), ‘Gweirydd ap Rhys’, born at Llanbadrig, Anglesey, a shopkeeper and writer, was orphaned at the age of eleven, and ‘had only four days’ schooling’ (*OCLW*). He kept a shop at Llanrhuddlad, Anglesey (1828-57), all the
while weaving and teaching himself Latin, Greek, and English. To begin his writing career, he moved to Denbigh, then Bangor, and suffered great poverty while trying to earn a living as a journalist. His luck turned in 1870, when he received an advance for a major work, *Hanes y Britaniaid a’r Cymry* (1872-4. He won prizes at the 1883 Cardiff Eisteddfod. In his time, he was respected as an authority on the Welsh language, and he put out his own edition of the Welsh Bible (1876). He also published *Hanes Llenyddiaeth Gymreig, 1300-1650* (1885), and *The Myvyrian Archaiology* (1870). ~ Sources: OCLW (1986). [W] [— Katie Osborn]

Purdie, David Walter (1860-1937), ‘The Ettrick Bard’, D. W. Purdie, of Hutlerbury, in the Vale of Ettrick, Selkirkshire, ‘The Ettrick Bard’, a farmworker and a self-styled ‘unlettered son of toil’. He left school at the age of twelve, and became well-known for his verse in his native area of the Scottish Borders. Purdie published *Poems and Songs* (Selkirk: G. Lewis & Co., 1897), and *Wayside Thoughts: a Poem in Two Cantos* (Hawick: Scott & Taterson, 1923). He died on 20 May 1937. Opposite the notice of his death in the *Southern Reporter* for 27 May 1937 the column ‘Notes of Border Herd’, who enjoyed interlarding his farming notes with appropriate regional verses, wrote of him as follows: ‘By the death of D. W. Purdie, for long known as “The Ettrick Bard,” the Borders has lost a worthy son and poet. I never met him personally, but from his books as well as private correspondence, I would rank him among noteworthy Borderers. Although he left the school at twelve years old, to seek a living from the soil, few men were deeper steeped in literature.’ ~ Sources: Edward, 11 (1888), 297-302; Reilly (1994), 387; information from Andrew Ashfield. [S]

Purdon, George, ‘Jock’ (1925-98), ‘The Miner’s Poet’, of Nitshill, near Glasgow, later a ‘Bevin Boy’ junior coal miner, mining in Harraton Colliery (which was locally known as the kosher pit), Chester-le-Street, County Durham. Deeply influenced by Robert Burns (qv) as well as the Scottish and English regional folk tradition, he was brought up surrounded by song and music, singing and recitation, in the family and later in the miners’ pubs. He became a poet and songwriter, and published *Songs of the Durham Coalfield* (Chester-le-Street: Pit Lamp Press, 1977), and *The Echo of Pit Boots: Pitwork, Politics & Poetry: The Collected Songs and Poems of Jock Purdon* (South Shields: CVN Print, 1985). Purdon is credited with inventing the word ‘Pitracide’, meaning to murder a pit for economic reasons, an act since carried out on the entire British coal industry. In a BBC radio programme, ‘Jock Purdon, The Miner’s Poet’, first aired in 2015, the singer Billy Bragg, who had himself travelled
round the coalfields of South Wales, Yorkshire and the North-East during the strike of 1984-85 playing benefit concerts, tells the story of his transformative encounter with Purdon, and found that ‘Purdon was just one of the latest in a long fertile line of writers, poets and singers concentrated in a remarkably small area, who used their experiences deep underground as inspiration for their work’ (BBC website).

Bragg also talks to Purdon’s sons, among others. ~ Sources: Lloyd (1978), 246, 272, 296, 304, 305, 332, 357 note, 360 note, 364 note, 365 note, 366 note; Wikipedia; WCML; work cited. [M] [OP] [S]


Purves, Peter (b. 1799), of Dunbar, East Lothian, a gardener, teacher, Sunday school superintendent and librarian. He published in the Fifeshire Advertiser, and his poems are collected in Poems on Miscellaneous Subjects (1848; 2nd edition, Kirkcaldy: Robert Bryson, 1856), whose preface suggests ties with the Linktown Association for Mutual Improvement, and (posthumously?) The Poetical Works of Peter Purves, Kirkcaldy, with Portrait and Prefatory Sketch of the Author by Isaac E. Marwick (Edinburgh, Religious Tract Society of Scotland, Kirkcaldy, 1879). ~ Sources: Reilly (2000), 379; Blair, PPP (2019); Mitchell, P237. [S]

(?) Purvis, William, ‘Blind Willie’ (1752-1832), of Newcastle upon Tyne, the blind son of a waterman, a popular street musician and singer, who composed rhymes and tunes, described as a ‘traditional working class songwriter’ (Vicinus). ~ Sources: William Hone, The Table Book (London: William Tegg, 1878), 231-2; Allan (1891), 54-8, 188; Vicinus (1974), 144, 164.

Purvis, William, ‘Billy Purvis’ (1784-1853), born near Edinburgh, an apprentice joiner, theatre ‘call boy’, poet, conjurer, clown, musician and proprietor of a travelling theatre and also of the Victoria Theatre, Newcastle upon Tyne. Although he wrote verse, he was not much of a poet, but rather was a key figure in the history of Newcastle popular culture, celebrated in poems and songs by others listed here. ~ Sources: J. P. Robson, Life and Adventures of Billy Purvis (1849), written by Robson in the first person, so a quasi-autobiography; The Life of Billy Purvis, the Extraordinary, Witty and Comical Showman (Newcastle: T. Arthur, 1875; facsimile
Pyott, William (b. 1851), of Ruthven, Forfarshire, a mill-overseer’s son and cloth-lapper. He published *Poems and Songs* (Blairgowrie, 1883; enlarged edition, Dundee, 1885). ~ Sources: Edwards, 8 (1885), 409-16; Reilly (1994), 388. [S] [T]

Pyper, Mary (1795-1870), born in Greenock, Renfrewshire, raised in Edinburgh, the only child of Scottish parents ‘in a very humble rank of life.’ Her father was impressed into the army, ordered away, and never returned. Mary had recurrent illness, was unable to attend school, and was brought up and taught by her now single mother. She learned lacemaking in the House of Industry, but was too ill to work at lacemaking, and supported herself and her mother by button-making, and work in a trimming shop. Later she did needlework when it was available, and sewed shirts for a tiny income. Pyper read history and literature with her mother in the evenings, and visited friends in the countryside. Encroaching blindness, linked to the fine needlework, prevented her from earning her living in old age, and her poems were published in an attempt to help alleviate this situation, as well as to help others: ‘It would give her the purest happiness to think that her writings might be of use in conveying to the minds of others those high consolations which have been the comfort of her life, and are the solace of her age’, she wrote. Her favourite poet was John Dryden, and she found Robert Burns (qv) ‘rather coarse’ (Bold). ‘But as a “slave to the needle”’, write Kossick in LC5, ‘the poem that she felt spoke most truthfully to her situation was Thomas Hood’s [qv] diatribe against the exploitation of seamstresses, the “Song of the Shirt” (1843’. As her eyesight failed she was ‘reduced to working as a street pedlar, selling buttons and fringes from a basket; losing even this “uncertain” livelihood when blindness descended’, finally having to rely on the charity of her fellow church congregants. ‘Unlike her politically outspoken contemporary, Janet Hamilton (qv)’, Kossick concludes, ‘Pyper’s gaze is resolutely focussed on the eternal world to come and her tone is typically quiescent. She differs also in adhering to what Leonard describes as the “dictum of governance”, anglophone, monoglot, respectable.’ ~ Pyper published *Select Pieces by Mary Pyper* (Edinburgh: printed by T. Constable, 1847), *Hebrew Children. Poetic Illustrations of Biblical Character* (Edinburgh, William Elgin and Son, 1858), and *Sacred Poems* (Edinburgh: Andrew Elliot, 1865), with an Introduction by
the Revd Ramsay. Her poems include ‘Apology of the Authoress for her Muse’, ‘On Seeing Two Little Girls Present a Flower to a Dying Person’, ‘On the Death of An Infant’, ‘A Harvest Hymn’, ‘Here To-Day, and Gone To-Morrow’, ‘Abide With Us’, ‘To the Moon’, ‘Epitaph—A life’ and ‘Negro Emancipation’. Though her later poems are more accomplished, the earlier ones are less exclusively religious and have more thematic variety. ~ Sources: Edwards, 8 (1885), 284-91; Leonard (1990), 266; Bold (1997), 252; Reilly (2000), 380; Blair, PPP (2019); Mitchell, P234; LC5, 221-8; information from Florence Boos. [F] [LC5] [S] [T]

Quarré, Antoinette (1813-47), (unaccented Antoinette Quarre), born at Recey-sur-Oursce, on the Côte d’Or and lived and died in Dijon, laundress and lingère, who gained recognition for her poetry. She is said to have learned to read in work by Voltaire, and received instruction from a scholar, M. de Belloquet. Quarré published poems and prose in periodicals, notably the Journal des Demoiselles, and sent her work to Alphonse de Lamartine, a writer she greatly admired, who responded and wrote a poem to her. She published a collection, Poésies (Dijon, 1843), but died four year later of heart failure. ~ Sources: Lerner (2018), 84; French Wikipedia and general sources. [F]

Quick, Henry (1792-1857), ‘Henny’, of Zennor, on the Land’s End peninsula, Cornwall, poet and folk writer, the son of a miner and smallholder, who lost his father in 1805, when the son was aged twelve, reducing the family (he had two sisters) to poverty. As a child, Quick was ‘weakly and suffered from fits’ (Pool). He was sent to school at the age of eight, showed an aptitude for reading, and began to make rhymes. Within five years of his father’s death, though, the family had given up their holding and were forced to apply for parish relief, which was not forthcoming, and distressingly they were sent begging on the streets. ‘Infirmity’ prevented Quick from taking a regular job, but he instead did occasional work for farmers, including turf- and peat-cutting, and he sold the brooms that his mother made. A benefactor enabled him to print broadsheets of his verses, which he could then hawk around, and ‘for the rest of his life he would walk from parish to parish in west Cornwall, selling both his own broadsheets, and also popular journals, which he procured each month from Penzance’ (Pool). His surviving poems include acrostics, doubtless written to order. In 1834 his mother died, and the following year he married Jane Rowe, a widow some 24 year his senior. The next year, 1836, he published The Life and Progress of Myself. The first two editions are very rare, but the third edition (Hayle: James Williams, 1844) is extant. This has
been edited, as The Life and Progress of Henry Quick of Zennor. Written by Himself, by Peter A. S. Pool (Penzance, 1963; revised edition, St Agnes: Truran, 1984). Quick’s marriage was unhappy (as he spells out explicitly in the third edition of his poem), but they stayed together until she died in 1855, aged 87. Quick himself died two years later, in very sorry circumstances. He seems to have been incapable of looking after himself, perhaps because of mental health problems, and more certainly from physical weakness and disability. ~ Pool includes a few of Quick’s other poems, and notes that the ‘main themes of his shorter works was Disaster, sudden death in its more sensational forms; he describes mine accidents, shipwrecks, suicides and miscellaneous catastrophes, concluding time and again with a cautionary reminder that sudden death is always at hand, and urging his readers to repent and be ready for their own ends’ (Pool, 5). Quick was a Christian, but whilst this may be primarily a Christian message, the theme of disasters gives him a kinship with many of his contemporaries, perhaps especially his younger Cornish contemporary, Robert Maybee (qv), chronicler in verse of shipwrecks around his native Scilly Isles, thirty miles across the Celtic Sea from Zennor. It is perhaps a natural theme for a Cornish writer, given the number of such accidents that occurred on the coast of the peninsula and around its islands. ~ Sources: edition cited; Burnett et al (1984) 254 (no. 567); ODNB.

Quinn, Roger (fl. 1861-2), of Dumfries, who had an Irish father and Scottish mother, worked as a shopworker and clerk, a handloom weaver, and later lived as an itinerant musician in summer, and in a Glasgow lodging-house in winter. A self-styled ‘obscure unlettered workman’ and ‘illiterate working man’, he published The Heather Lintie: Being Poetical Pieces, Chiefly in the Scottish Dialect (Dumfries: James Maxwell, 1861). The first edition sold 1,500 copies, and the second edition (1863) inserted ‘spiritual and temporal’ into the title. Despite the author’s self-deprecatory comments, it has been fairly described as an ‘interesting collection with good use of Scots and the unusual inclusion of satirical dramatic verse’ (Blair). ~ Sources: Reilly (2000), 381; Charles Cox, Catalogue 51 (2005), item 224); Blair, PPP (2019); Mitchell, P237; NTU. [I] [S] [T]

Rack, Edmund (1735?-1787), ‘Eusebius’, of Attleborough, Norfolk, a shopkeeper, the son of a labouring weaver from a Quaker family, who wrote on agricultural matters. Rack settled in Bath and was involved in setting up both the Bath and West of England Agricultural Society and the Bath Philosophical Society. He
published Poems on Several Subjects (1775), Mentor’s Letters Addressed to Youth (1777, four editions), and Essays, Letters, and Poems (1781). ~ Sources: ODNB; ESTC. [C18]


Rae, James R. (b. 1842), of Dennyloadhead, Stirlingshire, ‘Jeems’, a cartwright’s son, worked as a coachmaker. He became in time the Manager of the Glasgow Tramway Company, and served as the President of Glasgow Burns Club (Robert Burns, qv). He published The Jeems Papers; Prose and Rhyme o’ Leisure Time; The Shanter’s Trip tae Loch Lomond (a pamphlet), The Commercial (also a pamphlet), Imperial Poems, by J. R. (1888), 16 pages, and Songs and Ballads: Consisting of Songs set to Music, Miscellaneous Poems, Squibs, Epitaphs, &c., &c., &c. by “Jeems.” Author of “The Jeems Papers,” &c. (Edinburgh: Robert Hone & Son, 1890), a full-length hardback publication with music for each song, and a portrait of the author. A prefatory note to Songs and Ballads states that ‘This Volume of Songs, ballads, &c., has not been brought before the Public with any poetical pretensions on the part of the Author, but rather to show that a great deal can be done during one’s leisure time which may tend to self-improvement; if not amusing or instructive to others, it will at least do them no harm.’ Three page of ‘Press Notices of Former Publications’ at the back of this volume welcome the ‘racy and interesting’, good humoured and above all the sociable quality of ‘Jeems’. ~ Sources: Edwards, 14 (1891), 209-14; Reilly (1994), 391; information from Dawn Whatman. [S]


Rae, Robert (fl. 1829), a self-taught poet, probably from the Glasgow or Renfrewshire area, who describes himself as ‘ignorant, not only of the rules of grammar, but even of those of Composition’. Nevertheless he published Poems, Songs and Sonnets (Glasgow: James Duncan, 1829), some of which were ‘composed in his seventeenth year’. The poems include an ‘Emigrant’s Farewell’, poetry in praise of Scotland
including some topographical material, verses in praise of Greece and the Classical world (with Lord Byron name-checked), poems on war and heroic subjects, and poems of remembrance. There are many songs, generally in traditional styles, including a ‘Song—To Poverty’, and some sonnets. His Scottish topographical referencing includes a mention of Tinto Hill in South Lanarkshire, and the Highlands in general, but he most often refers to places in the Glasgow area, for instance in the meditative ‘Stanzas Written on the Banks of the Cart’ (a river in Renfrewshire, running north into the Clyde), and the extended eclogue, ‘The Flower of the Clyde’. In his Preface Rae thanks ‘those who have honoured him with their subscriptions’, although there is no subscription list included, at least in the Library of Congress copy digitised by the Hathi Trust. ~ Sources: text via Hathi Trust; Blair, PPP (2019); Mitchell, P240; JISC (Aberdeen). [S]

Rae, Thomas (1868-89), ‘Dino’, of Galashiels, Selkirkshire, a draper and a factory worker, whose health failed, and he died young. Rae wrote for the Border Advertiser, and posthumously published was a collection, Songs and Verses, with a Preface by Andrew Lang (Edinburgh, 1890). Borland includes his poem ‘Yarrow (A Memory)’. ~ Sources: Edwards, 11 (1888), 234-38 and 12 (1889), viii-ix; Borland (1890), 238-39; Reilly (1994), 391. [S] [T]

Ragg, Isaac (fl. 1683-4), of Holborn, London, a bellman, composed ‘A Copy of Verses presented by Isaac Ragg, Bellman, to the Masters and Mistresses, of Holbourne Division, in the Parish of St. Giles-in-the-Fields’. Shepard notes that one verse of it runs as follows: ‘Time Masters, calls your bellman to his task, / To see your doors and windows are as fast, / And that no villainy or foul crime be done / to you or yours in absence of the sun. / If any base lurker I do meet, / In private alley or in open street, / You shall have warning by my timely call, / And so God bless you and give rest to all’. Shepard allows that despite the general cheapness of such productions, nevertheless their presentation, layout, typeface, woodcuts, etc. represented ‘a kind of folk art’. These sorts of broadsides were produced by (or for) bellmen, generally at Christmastide, and were often designed, at least in part, to tactfully solicit a Christmas box or bonus from the safe-kept citizens. For other examples verses by George Meadows, John Mewse and Thomas Verney (qqv), and by the Clifton Lamplighters, in Bristol Central Library. ~ Sources: Shepard (1973), 118-20. [OP]
Ragg, Thomas (1808-81), of Haywood Street, Sneinton, Nottingham, the son of a bankrupted hosier and lacemaker and prominent radical, George Ragg, and his wife Jane, née Morison, began life as an ‘avowed sceptic’, and was later ordained as a vicar. He began work in his father’s printing office, was apprenticed to a hosier, and was then a bookseller’s assistant, working at William Dearden’s bookshop and library in Nottingham and contributing to Deardens Miscellany (see below). By 1853 he was a bookseller in Birmingham, where he was the publisher of a leading newspaper. He then took holy orders and was ordained a priest, finally serving as vicar of Lawley in Shropshire. His friend Spencer T. Hall wrote of him as follows: ‘Considering that he commenced life so humbly, was self-educated, and without exception one of the most modest and genetle men I ever met, I have ever regarded his career with wonder, and his character with admiration’ (823). ~ Ragg wrote a ‘great amount’ of verse, and published The Deity (1834), a poem in twelve books, praised in The Times, 11 August 1834, as a remarkable and elaborate philosophical poem ‘by a working mechanic of Nottingham’, and which was popular and went through a number of editions. It was dedicated to James Montgomery (qv). Other works include Heber; Records of the Poor; Lays from the Prophets; and Other Poems (London, 1840, 1841), and God’s Dealings with an Infidel; or, Grace Triumphant: being the Autobiography of Thomas Ragg (London, 1858). Ragg also contributed the following poems to Deardens Miscellany, (1839-40): ‘Volney in Syria’, I, 12; ‘Infant Eyes’, I, 82; ‘The Fate of Genius’, I, 168; ‘The Poet’s Lament’, I, 209; ‘Pleasure’, II, 415; ‘The Bond of Earth the Joy of Heaven’, II, 515; ‘Autumn’, II, 552. He contributed two essays to the same publication, the first an extended: ‘Enquiry into the Origin and History of the Ancient Britons and of British Druidism’, I, 14, 83, 211; II, 445-50, 691-7; III, 112-18; the second on ‘The Legend of Demon’s Dale, Near Matlock, Derbyshire’, IV, 888. His own volume, Heber ... and Other Poems, is reviewed in volume IV (1840), 800-1. ~ Sources: [William] Dearden’s Miscellany (1839-40) via Google Books and the Internet Archive; Wylie (1853), 245-6; Hall (1873), 322-3; Guilford (1912), 212; Mellors (1924), 62; S. J. Best, ‘Two Sneinton Men of Verse’, Sneinton Magazine, 7 (1982-3), 18-23; Burnett et al (1984), 254 (no. 568); DNB/ODNB.

Raiftearaí or Raftery, Antoine (1779-1835), Antoine O Raifteirí, Antoine O Reachtabrha, Anthony Rafferty, ‘Blind Rafferty’, of Killeedan, County Mayo, a weaver’s son, blinded by the smallpox that killed his eight siblings, a violinist and an Irish language poet, sometimes described as the last of the wandering bards. Raiftearaí was an itinerant poet, who earned a living playing the fiddle and
performing his songs and poems in the homes of the Anglo-Irish gentry. He put out around forty-eight poems, some of considerable length. He published (probably with the aid of a sighted amanuensis) Seanchas na sceiche (‘The bush’s history’ [of Ireland]), Cill Liadáin (‘Killedan’), Eanach Dhuín (‘Annaghdown’), Agallamh Raiftearaí agus an bháis (‘Raiftearaí’s discourse with death’), Achaintí Raiftearaí ar Íosa Crist (posthumously in 1848, ‘Raiftearaí’s petition to Jesus Christ’).

There are English translations in James Stephens, Reincarnations (Oregon: Corvallis). Raiftearaí’s songs were not written down in his lifetime, but collected by others. His best known poems are still learned in Irish schools, and some of his lines appear on an Irish bank note. ‘I Am Raftery the Poet’ was included by Seamus Heaney and Ted Hughes in their ‘checklist’ poetry anthology, The School Bag (1997).


Raine, Thomas (fl. before 1954), of Teesdale, County Durham, ‘Bard of Teesdale’, a lead miner and a songwriter, whose song ‘Fourpence a Day’ was communicated to Joan Littlewood and Ewan MacColl by the retired lead miner John Gowland, of Middleton-in-Teesdale, in 1954. The late folk-song collector and editor Roy Palmer (1932-2015) was making enquiries online about Raine in 2007, and there may perhaps be information on some of Palmer’s publications (though I have not yet tracked them down). ~ Sources: Lloyd (1978), 137, 348 note; sleeve notes to the 1954 record, ‘Shuttle and Cage’ posted online; various online sources. [M] [OP]

Ralphs, Edith M. (1911-95), of Oldham, Lancashire, a dialect poet, and a market trader and long-term stallholder in Tommyfield Market, Oldham. She was the daughter of two theatre managers, and at thirteen was a cinema piano accompanist to the silent films. Ralphs was also a contributor to the Oldham Chronicle, and a campaigner for Lancashire textiles. She published three slim volumes, Pennine Hot Pot (1980?), More Pennine Hot Pot (1983), and Even More Pennine Hot Pot (1985). Her work was aired on radio and TV, including the BBC’s Woman’s Hour, Radio Manchester and Radio Blackburn, and Granada TV’s ‘Profile’ series. A local press cutting, tucked into a signed copy of Pennine Hot Pot, is headed ‘End of an era as poet Edith dies’, and has some interesting details, including her lifelong membership of the Edwin Waugh (qv) Dialect Society, and (a second cinema link),
the fact that her father had worked with Charles Chaplin, the great cinematic champion of working-class life and the underdog. ~ **Sources:** Cheyp, (1978), 38, 74; various copies of her volumes for sale online. [F] [OP]

Ramsay, Allan (1684-1758), of Leadhills, South Lanarkshire, later of Edinburgh, a major Scottish poet, a playwright, and important anthologist of Scottish materials, and a bookseller and craftsman. He was the son of a leadmine manager. After the early death of his father Ramsay was apprenticed to a wig-maker, and later became a shopkeeper in Edinburgh. He also made craft pieces, some of which he gave to his various patrons, including Sir John Clark. His poetry collections of 1721 and 1728, his pastoral drama *The Gentle Shepherd* (1725) and his collections of Scottish poetry, *The Ever Green* (1724) and *The Tea-table Miscellany* (1724-9) were highly influential on later self-taught and other poets, including Robert Burns and John Clare (qqv), and were widely popular. He has an important role in the history of Scottish drama, and was a notable collector and publisher of proverbs. ~

Ramsay has numerous items in Sutton, including letters and 45 poems or volumes of poetry, and his manuscripts are fully described and discussed in the *Index of English Literary Manuscripts*, III, Part iii (London: Mansell, 1992), 169-261. The principal collections of Ramsay papers are in the National Library of Scotland, the British Library, Edinburgh University Library, the National Archives of Scotland and the Huntington Library, San Marino, CA. (A *Glossary of Scottish words* held at National Library of Wales is attributed to Ramsay, but is in fact written in the hand of Edward Williams, ‘Iolo Morganwyg’ (qv).) ~

A major new edition of Ramsay is now being prepared by a team led by Murray Pittock, was funded by the AHRC in 2017 and will be forthcoming, a much welcome development given the general weakness of the Scottish Text Society standard edition. Judging from its regular series of blog posts it will take a much fuller and more coherent approach to Ramsay that hitherto, emphasising his music and songwriting and his wider (and vital) contributions to Edinburgh and Scottish culture. ~ **Sources:** Craik (1830), II, 206-8; Gilfillan (1860), III, 107-19; Borland (1890), 56-60; Andrew Gibson, *New Light on Allan Ramsay* (Edinburgh, 1927); Burns Martin, *Allan Ramsay, a Study of his Life and Works* (Cambridge, MA, 1931); Burns Martin ‘A Bibliography of the Writings of Allan Ramsay’, *Records of the Glasgow Bibliographical Society*, 10 (Glasgow, 1931); Alistair Smart, *The Life and Art of Allan Ramsay* (London, 1952), on Allan Ramsay the Younger, the poet’s son, a painter; Crawford (1976), passim; Carol McGuirk, ‘Augustan Influences on Allan Ramsay’, *Studies in Scottish Literature*, 16, no. 1 (1981), 97-109 (scholarcommons.sc.edu); Iain Gordon Brown, *Poet and Painter, Allan
Ramsay, Donald (1848-92), of Glasgow, ‘Clutha’, the son of a ploughman on the Isle of Islay, Donald Ramsay, and a Morvern, Argyllshire woman, Flora Cameron. Sent to school in Glasgow at the age of seven, he began work at ten as a ‘boy-of-all-work’ in a valentine manufacturer’s, serving his apprenticeship as a printer. Edwards describes his gradual accumulation of a library of ‘standard works’ in the second-hand bookshops of Glasgow, finding ‘a cheap copy of Shenstone, or Thomson, or Prior’ where he could. During his time as a Glasgow printer he also began writing poetry, sending poems and songs to the Glasgow weekly, the Penny Post, under the name of ‘Clutha’, the Latinised name for the river Clyde. In 1866 he
moved to Dublin, then on to Liverpool, where he would become the senior partner in the Heliotype Printing Company, and where he resided for the rest of his life, though he actually died in Liverpool on a trip to the old country and is buried in Glasgow’s Southern Cemetery (now the Southern Necropolis). There is no book publication recorded, but Edwards has four poems in Scots and English, ‘The Daisy’, ‘Jeanie Bell’, ‘Love’s Whisper’ and ‘Poem, Addressed to the late David Kennedy, the Famous Exponent of Scottish Song and Story’ (David Kennedy, 1825-86, Scottish singer). Ross prints the first three of these and quotes from the fourth, and also has some other poems: ‘Auld Ruglin Brig’, ‘Bonny Mae MacAlister’, ‘The Shadows’, ‘To Duncan MacGregor Crerar, Poet’ (on whom see Ross (1889), 29-37), two untitled verses beginning ‘Farewell sweet river Clyde’ and ‘When shadows creep across the square’, and a seven-line acrostic on his second wife’s name, Lillian (Whitefield; his first wife was Maggie Rust), beginning ‘Love found me in a dreary waste’. ~ Sources: Edwards, 15 (1893), 233-8; Ross (1889), 202-11. [S]

(?), Ramsay, Grace C., née Cadzow (1822-72), of Lanark, married a tailor, and died after a long period of suffering. She and her husband Thomas Ramsay (qv) published Harp-tones in Life’s Vale: Being Short Poems, Exercises in Verse, and Paraphrases, including a metrical Version of the Book of Job and the Song of Solomon, by Thomas and Grace C. Ramsay (Edinburgh and Lanark, 1895). Her poems include ‘Our Ain Fireside’, ‘The Heart-Soothing Harp’, ‘The Dying Mother’s Farewell’, ‘The Faded Flower’, ‘Wakened Memories’. Note: Reilly claims it is not jointly authored, but no evidence is offered. ~ Sources: Edwards, 7 (1884), 227-32; Reilly (2000), 382-3; information from Florence Boos. [F] [S]

(?), Ramsay, James (1844-1917), of Airdrie, North Lanarkshire, a grocer and provisioner, councillor and magistrate, freemason and poet laureate of the Airdrie Burns Club (Robert Burns, qv). ~ Sources: Knox (1930), 239-42. [S]

Ramsay, John (1802-79), a carpet weaver and poet. ~ Ramsay was born in Kilmarnock, Ayrshire, the son of James Ramsay, a carpet weaver, and his wife, Jean, née Fulton. Although Ramsay had little formal schooling, the Bible—particularly the pastoral language of the Book of Job—is said to have stirred his poetic sensibilities, as did his mother’s collection of ancient ballads. Moreover, there is little doubt that regular holidays at his grandfather’s Guililand farm—with the romantic view of an old castle on the hill, the wood in the background, the
ocean in the near distance, and an ancient Roman camp where the entire valley of
the Irvine could be discerned—made a deep impression on Ramsay’s youthful
intellect, as did the link to history in the abundance of anecdotes concerning ‘the
days of old’ passed on by his grandfather. ~ The tranquil charms of Ramsay’s youth
were forced to contend with more prosaic affairs, and at the age of ten he became a
draw-boy to his father. During the five years he devoted to this work, Ramsay
participated in a course of self-education with several friends he had met, with a
particular focus on the expression of thought through writing. Ramsay soon started
to compose verses while working at the loom, and his first published effort—an
Epigrammatic piece on a sailor at a funeral—was featured in an Ayr periodical
edited by Mr Archibald Crawford, author of Tales of My Grandmother. Ramsay’s
next poem, ‘The Loudon Campaign’ brought him a degree of local renown. He also
contributed ‘Lines to Eliza’ to the Edinburgh Literary Gazette, then edited by Henry
Glassford Bell, who highly recommended the piece and pronounced its author as a
poet. ~ In 1828, Ramsay married Elizabeth Templeton. The unhappiness that
characterized the marriage is said to have resulted in Ramsay becoming a
‘wanderer’, having ‘neither home nor household health’, and breeding a ‘morbid
sensitiveness as to persons and things’ which ‘may be seen scintillating through
more than one of his pieces like a lurid lightning through the murky clouds of a
thunder sky’ (‘Life of the Author’, 1871). ~ In 1836, Ramsay published his collected
poems under the title, Woodnotes of a Wanderer, which was favorably received and
expanded and pruned in further editions (including Eglinton Park Meeting and Other
Poems, 1840). The Ayr Advertiser (1839) wrote: ‘The author has evidently read much
of the best of poetry, is a keen observer of nature, and possesses considerable
originality of thought, a lively vein of humour, and is capable of highly
appreciating the ridiculous, and portraying it in a strong light’. The leading piece,
‘The Eglinton Park Meeting’, about a race-meeting in the country, written in the
strain of Tenant’s ‘Anster Fair’, was mentioned by the Dumfries Herald (1840) as
being ‘full of humour, pathos, and description, in rapid interchange’. The heroic
couples of ‘Address to Dundonald Castle’ are noted in ‘Life of the Author’ (1871)
for containing ‘truth as well as poetry’: ‘And round thy ruined walls / The ivy
creeps : thine ancient glory’s fled: / Thine ancient tenants numbered with the dead. / Yes, with the stream of time a wave rolls on, / Whose surge shall leave thee not a
standing stone’. ~ After attempting business as a grocer, provision merchant,
flesher, and spirit dealer, Ramsay roamd Scotland selling his poems for fifteen
years. From 1854, he worked for four years in Edinburgh as an officer for the Royal
Society for the Prevention of Cruelty to Animals. As late as 1871, he published a


Ramsbottom, Joseph (1831-1901), of Manchester, a dyehouse worker, later a businessman. Ramsbottom was a Lancashire dialect poet, the author of ‘Preawd Tum’s Prayer’, in *Country Words* (Manchester, 1864), and reprinted in his volume of poems on the Lancashire ‘cotton famine’ of the early 1860s, and *Phases of Distress: Lancashire Rhymes*, edited by “A Lancashire Lad” (Manchester, 1864). Boos notes the way that he portrays the extremity of his plight in the dialect poem, ‘Frettin’’, where ‘[s]hame at his debts, dependence on charity and fear of the workhouse’ have driven the poem’s speaker to consider suicide. Poems in the collection are generally in numbered eight-line stanzas, and cast in quite heavy dialect forms. Indeed it could be argued that this collection and its close contemporaries, such as Samuel Laycock’s (qv) ‘Cotton Famine Lyrics’ and some of the work of Ben Brierley and Edwin Waugh (qqv) from these years, represent a new kind of writing, and a significant step forward in the serious use of Lancashire dialect forms in poetry. The poems in the collection are: ‘Proem’, ‘The Factory Lass’, ‘The Pleasures o’ Eawm’, ‘Eawt o’ Work’, ‘Philip Clough’s Tale’, ‘Good News’, ‘After Thowt’, ‘The Wife’s Advice’, ‘Takin’ Stock’, ‘Th’ Owd Pedlar’, ‘Preawd Tum’s Prayer’, ‘Frettin’’, ‘A Letther o’ Thanks’, ‘Comfortin’’, ‘Gooin’ to Schoo’, ‘Feighrside Chat’, and ‘Lancashire Emigrants’,divided into I. Farewell, and II. The Mother’s Dream’. ~ Sources: *Phases of Distress* via Google Books; Harland (1882), 351-2, 491-6, 501-2, 505-6, 508-10; Hollingworth (1977), 154; Maidment (1987), 86-90, 261-5, 362-4; Boos
Rankin, Alexander (b. 1842), of Dundee, a flaxdresser. ~ Sources: Edwards, 3 (1881), 254-6 [S]

(?) Rankin, James (b. 1770), of Aberdeenshire, was born blind. He became a beggar on the death of his father, and ‘travelled through Scotland singing old songs and ballads’. In about 1828 he was hired by the Peterhead publisher Peter Buchan (qv), and he supplied him with ballads, used for Buchan’s collection, Scottish Traditional Versus Ancient Ballads (1845). Some of these eventually made their way into F. J. Child’s English & Scottish Popular Ballads (1882-98). It is not clear that Rankin composed his own materials or simply learned them, but it is probable that he made some creative contribution to the material. ~ Sources: Shepard (1973), 97. [S]

Rannie, John (b. c. 1760, fl. 1789-91), of Aberdeen?, ‘a young Scotsman, of little or no Education’, later a butler to a Scotsman in London, a Mr Allardyce of Allardyce. Rannie wrote songs for the theatre, and published Poems (London, 1789; second edition, Aberdeen, 1791), Pastorals, second edition (Perth: R. Morrison, 1788-90); Poems (London, 1791), and Squire Poems (Aberdeen, 1792). His songs included ‘The Girl of My Heart’, ‘My Heart with Love is beating’, ‘Sally Roy, and ‘Sonnet XI, ‘Written on a Blank Leaf of Chatterton’s Poems’ (Thomas Chatterton, qv). Rannie is said to have fallen into ‘dissipated habits’ in London, and he died in poverty. ~ A John Rannie, of Aberdeen is listed as a subscriber to Poems, Chiefly in the Scottish Dialect by Andrew Shirrefs (Edinburgh, 1890). ~ Sources: Goodridge (1999), item 93; ESTC; Radcliffe; general online sources. [C18] [S] [T]


Rawcliffe, John (b. 1844), of Ribchester, Lancashire, the brother of Richard Rawcliffe (qv), a dialect and local poet, a bobbin winder and a handloom then a powerloom weaver in Blackburn. He emigrated to America, and published jointly with his
Rawcliffe, Richard (1839-58), of Ribchester then Blackburn, Lancashire, a handloom and a powerloom calico weaver, then an overlooker. He emigrated to Australia to combat consumption in his final year. He published poems jointly with his brother John (qv), as *Pebbles fro’ Ribbleside* (Blackburn, 1891). ~ Sources: Hull (1902), 194, 253-63, Reilly (1994), 394. [AM] [T]

Reading, Lucy (1813-82), a London-born Leeds factory girl, later a teacher, the eldest child of Charles Reading and his second wife Mary Parsons. They had married on 30 August 1812 at St Sepulchre’s church, Holborn, London. Their later children were baptised in Leeds, where they must have moved after Lucy’s birth. The later baptism certificates list her father’s job as a flax dresser. Elenor and Charles Reading were baptised on 13 April 1817 and Henry William on 7 November 1819. Lucy Reading and her younger sister Elinor most probably worked as flax mill workers, possibly at Marshall’s Mill or the Temple Works. ~ In January 1946 Lucy’s poem, ‘The Song of the Factory Girl’, was printed in the *Leeds Times*, in which she was described as a ‘factory girl, who is now toiling in Leeds, from morning to night for wages which will scarcely furnish her with a loaf of bread.’ She added, ‘It is our hope that something may be done to get her out of the miserable place in which she is compelled to reside, and likewise to change her occupation.’ ~ This plea was effective, and Revd. Edmund R. Larken, the Rector of Burton, near Lincoln, and John Minter Morgan, Christian radical and author of the utopian novel, *The Revolt of the Bees* (1826), managed to organise six months of infant school teacher training for both Lucy and Elinor, raising funds from an impressive group of sponsors, including Lady Ashley, Lady Monson and Lady Sandon, Lord Ashley, Lord Metcalfe, Lord Morpeth and Lord Sandon, Mr J. S. Buckingham, Mr and Mrs Gaskell of Lupset Hall, near Wakefield, and R. Grosvenor, and various friends and relations of Larken and Morgan. Revd. Larken also helped their brother (probably Charles), who had been working at a flax mill in Belfast and had recently arrived in London. Morgan, who was always a generous man, advanced him sufficient funds so that he could also retrain as a teacher. ~ By the end of the 1846, Lucy and Elinor were employed as teachers by Lord Calthorpe, for his school at Elvetham, Hartford Bridge, Hampshire. Lucy was reported as delighted by her new position; ‘in a most delightful and beautiful locality’, which exhibited ‘romance and ideality’. She continued to write poetry, and published two new poems in the *Leeds Times,*
'Autumn Flowers', and 'A Prayer for the Poor'. Her sister married Edward Bull at Elvatham on 21 August 1849, and they emigrated to New Zealand along with Charles and Lucy, arriving in Auckland on 26 August. Elenor went on to have four children and her husband worked as an accountant and a customs house officer. At the time of Lucy’s death she was living with her sister and family at Argyle Street, Ponsonby, Auckland, New Zealand. ~ Abraham Holroyd picked up the story from an unidentified cutting which he correctly presumed to be from the Leeds Times, and included ‘The Song of the Factory Girl’ in his anthology but misdating it to 1944. He was ignorant of her later life. ~ I am especially indebted to Andrew Ashfield’s detailed research and full account of Lucy Reading for this entry, which draws heavily on his report, which he kindly shared with me. ~ Sources: Holroyd (1873), 94-5; information from Andrew Ashfield, who consulted the following sources: George Searle Phillips, ‘The Transcendentalism of Leeds’, in Chapters in the History of a Life (London 1850), 170-1, 173, 175; Auckland Star, 23 October, 1897 & 23 October, 1899; Passenger List of the Lord William Bentinck, Daily Southern Cross, 26 August 1850; Leeds Times: 24 January, 1846; Lucy Reading, ‘Autumn Flowers’, 23 October, 1847 and ‘A Prayer for the Poor’, Leeds Times, 27 May, 1848; Letter from Edmund R[oberts] Larken, 27 May, 1846, 4 November, 1882; 30 May 1846; Letter from George Searle Phillips, 5 November 1846, 7 November 1846; New Zealand Herald, 17 May, 1882; Death Certificate, Govt.nz., 1882/2127; GRO, Q3, 1849, Hartley Wintney, Hants, 7. 141; Hardwicke, St Sepulchre, Holborn, 1812/244/56; NA, RG 34/3725, Register of Baptisms, Wesleyan Methodist, Leeds; Purewa Cemetery burials, 25 October 1897, 24 October, 1899; Register of St. Peter’s Leeds. [F] [NZ] [T]
moment most favorable of all in the history of modern French literature for the reception of this poetry of the labouring class’. He was made welcome by all the ‘chief men of letters’. Although Reboul ‘enjoyed in his youth but very limited advantages of education, he nevertheless possessed so much natural love for the poetic art that even amid the cares and labours of his humble vocation, which he never forsook, he found time to raise himself to an honorable place among the lyric poets of his country.’ Mixer prints four of his poems, ‘L’Ange et l’Enfant’, ‘Soupir’, L’Aumône’ and ‘Consolations sur l’Oubli’. (Mixer, 336). Reboul published Poésies (1836), which included an Introduction by Alexandre Dumas, and praise by Alphonse de Lamartine. ~ Sources: François Gimet, Les Muses Prolétaires (Paris, 1856), 65-86; Albert Harrison Mixer, Manual of French Poetry: With Historical Introduction, and Biographical Notices of the Principal Authors (New York and Chicago, 1874); Lerner (2018), 84; information from Bridget Keegan.

Reed, James (b. c. 1799, fl. 1861), of Edinburgh?, Scottish journeyman Slater, published Metrical Memories of the Late War, and Other Poems (Edinburgh: D. R. Collie, 1861) at the age of sixty-two. In a letter reproduced in the preliminaries to the volume, Reed expressed something of the cognitive dissonance he felt in being both a manual worker and a poet: ‘There has been, Sir, a strange incongruity betwixt my every day life and the occupation of the leisure hours that life has afforded. I have been, and am yet, a most inveterate writer of verses, almost all of which have appeared and disappeared with the periodicals in which they were inserted. I believe I have contributed upwards of one hundred pieces to one newspaper alone. Like most poetical dreamers, I do not say I had no ulterior motive, for the sustaining hope accompanied this indulgence of the rhyming propensity, that some fortunate period would arrive, when a collected volume might establish my claim to the name of poet, and, perhaps, draw me from the outer verge of society, where fate had placed me.’ He says that he failed in this, and that every failure ‘served to show me the humiliating truth, that I was, at best, a literary vagrant’. He did in fact get into more permanent print, as the book testifies, with the patronage of the letter’s recipient, Alexander Melville Bell (1819-1905), the elocutionist and father of Alexander Graham Bell, to whom it is thus dedicated. A ‘Publisher’s Preface’ to the book quotes ‘the susbstance of the appeal made by Mr Bell in introducing Mr Reed’s compositions at his “Literary Evening.” on 27th February, 1861’, in which he drew on recent celebrations marking the centenary of Scotland’s national poet (Robert Burns, qv) to press the case for Reed as one of those worthy of attention. This led to the subscription and the book. The book itself
evidences a wider interest in history, as well as being a personal testament from one who lived through wars. The poems are plentifully footnoted with contextual material, especially in the opening section of ‘Legends of History’. The main body of the work is in a recognisable tradition of heroic war narrative verse, interspersed with lyrical materials (such as ‘The Irish Fusiliers’ Song’ or ‘The Border Rifleman’s Song’). ~ Sources: text via Google Books; newspaper publications yet to trace. [S]

Reed, James (d. 1891), of Belfast, a lame bookseller in Victoria Street, Belfast, who printed a number of poems in leaflet or pamphlet form, and a volume, The Suicide, a poem (Belfast, 1887). He died by his own hand in 1891. Reed may have written poems as ‘J. R.’, ~ Sources: O’Donoghue (1912), 396/ [I]

(?) Reed, Joseph (1723-87), of Stockton-on-Tees, County Durham, the son of a Presbyterian ropemaker, took over the family rope-making business. Reed was primarily a dramatist, writing several plays, farces and prose works. He published a poem about ‘the death of Mr Pope’ in GM (August 1744). ~ Sources: Tweddell (1872), 178-87; Sutton (1995), 793 (plays and letters); ODNB. [C18]

Reed, William (1770-1813), of Thornbury, Gloucestershire, a shoemaker poet. Posthumously published was a collection, Remains of William Reed, late of Thornberry, including rambles in Ireland, with other compositions in prose, his correspondence, and poetical productions. To which is prefixed a memoir of his life; by the Rev. John Evans, Author of The Ponderer (London: Ogles, Duncan and Cochrane, 1815). The volume is ‘dominated by tours of Ireland and Wales’ and also includes ‘a four-verse “Ode to the memory of Mary Wollstonecraft”’, and a number of songs (with the names of the musicians who have set them given), and letters. It was reviewed in the Eclectic Review, new series, 7 (1817), 401-7. ~ Sources: text via Google Books; Antiquates online booklist P, visited 5 January 2016; information from Bob Heyes. [SM]

(?) Rees, Evan (1850-1923), ‘Dyfed’, a collier and writer, born at Puncheston, Pembrokeshire, but brought up in Aberdare, Glamorgan, He was ordained a minister in 1884, and moved to Cardiff but did not hold a pastorate. Rees won prizes at numerous eisteddfodau, including the Chair at the National Eisteddfod four times (between 1881-1901) and Chair at the World’s Fair Eisteddfod in Chicago (1893). He served as Archdruid of the Gorsedd Beirdd Ynys Prydain (see entry on Iolo Morganwg), and published Caniadau Dyfedfab (1875), Gwaith Barddonol
Rees, Sarah Jane (1839-1916), ‘Cranogwen’, of Dolgoy Fach, Llangrannog, Cardigan, the youngest child of a sea captain, was educated at village school. Her parents wanted her to take an apprenticeship in dressmaking, but instead she went to sea as a sailor with her father, taking goods through the coastal routes. Later she studied navigation to the level of a master’s certificate, and English. She ran a school, and became a preacher, lecturer and temperance campaigner. Rees published forty poems as Caniadau Cranogwen (c. 1870). ~ Sources: ODNB. [F] [W] [—Katie Osborn]

Rees, William (1802-83), ‘Gwilym Hiraethog’, born at Chwibren-isaf, near Llansannan, Denbighshire, blind in his right eye from childhood smallpox. He worked as a shepherd, then became a Congregational minister. Reed was a master of Welsh strict-metre poetry, and the winner of numerous eisteddfod prizes. With John Jones of Liverpool, he established the liberal newspaper Yr Amserau, and edited it for ten years, 1843-53. He also published an abolitionist book Aelwyd f’ewythr Robert (1853), an epic poem Emmanuel (1861-7), two volumes of poetry, and various religious works, including expositions, commentaries, and a catechism. ~ Sources: ODNB. [W] [—Katie Osborn]

Reid, George (b. 1843), of Montrose, Angus, was raised by his grandparents, and was completely self-taught, having had no formal education at all. He worked as a millworker from the age of eleven, learning to read and write ‘at an age where most boys are almost finished with their school course’ (Edwards). At seventeen he studied arithmetic with another boy, learned Danish over a winter, and continued his studies with other subjects including geometry and mensuration, while teaching Pitman’s shorthand, which he had also acquired, to ‘a few pupils’. Reid acted as an assistant in an evening school for seven years. He went to sea for some time, then worked in a woodyard in Montrose, before becoming an overseer in a spinning-mill. After thirteen years, and in poor health, he worked as an insurance agent for a year, and then became a draper, servicing the fishing villages of the Montrose area. He published poems in the Dundee Evening Telegraph and other newspapers. Edwards prints two Scots poems, ‘The Canaanite’s Daughter’ and ‘There’s No a Cheek in Gordoun Dry’. ~ Sources: Edwards, 15 (1893), 37-41. [S] [T]
Reid, Janet (1777-1854), ‘Poem Jenny’, a weaver’s daughter of Salne, Fife, later of Carnock and the Bridge of Allan, Stirling. She did not attend school, but worked from childhood as an agricultural labourer and later as a foot-carrier, bearing loads on her back as far as Dunfermline. She could read but not write, and in her sixties began to dictate her modest doggerel rhymes, which were published as broadsheets during the 1840s. As she says in ‘On Edinburgh City’, ‘For my uneven lines you will excuse, / For the pen, that valuable thing, I was never learned to use. / Thanks to the youths that my poems did write, / Although I sate by them and to them did dite.’ (Flint, ‘Poem Jenny’, 7). The poems addressed everyday matters, topical issues and places she visited, and their popularity is reflected in the fact that one typical poem, ‘On a Comfortable Cup of Tea’ was advertised as being in its 32nd edition, and in the fact that they were later bound as Some of the Works of Janet Reid. Her McGonagallesque style attracted the deadpan mockery of ‘J.C.’ in a recent TLS, but David Flint’s painstaking recovery research on Reid both invites and offers a more considered and intelligent perspective. Flint has discovered 71 copies of her broadsides and a chapbook of 34 poems, in Scottish and London libraries. ~ Sources: David Flint, ‘Janet Reid (1777-1854), Forgotten Poetess of Carnock and Bridge of Allan’ (People of the Forth, 17), Forth Naturalist and Historian, 32 (2009), 15-32, and ‘Poem Jenny’: Janet Reid (1777-1854) of Carnock & Bridge of Allan (Basingstoke: published by the author, 2015); ‘NB’, TLS, 24 July 2015, 32; further information from Florence Boos. [F] [S]

Reid, John (1785-1865), of Paisley, a weaver, published minor publications and leaflets. ~ Sources: Brown (1889-90), I, 175. [S] [T]

(?) Reid, John (1808-1841/2), of Paisley, a home-educated teacher and surgeon, bookseller and publisher, and religious and historical writer. He published Bibliotheca Scoto-Celtica (1832) and William M’Gavin’s Posthumous Works (1834). ~ Sources: ODNB.

(?) Reid, John (b. 1838), of Glengairn, near Balmoral, Aberdeenshire, received a limited education. He served as a policeman in Aberdeen and Leith, and as a railway detective. ~ Sources: Edwards, 7 (1884), 101-5. [R] [S]

Reid, John Dougall (fl. 1876-87), ‘Kaleidoscope’, of Glasgow, the son of a marine engineer who died in Liverpool when the poet was a child. He was apprenticed as a draper, and enlisted as a soldier in 1876. Reid was a novelist, essayist and poet.
Seven of his poems were published in Edwards, and several in Murdoch. ~

Sources: Murdoch (1883), 426-7; Edwards, 10 (1887), 73-84. [S] [T]

Reid, John Pringle (b. 1862), of Aberlady, Haddingtonshire, a merchant’s son, orphaned at ten, was a gardener and a glassworker. He published Facts and Fancies in poem and song (Edinburgh, 1886). ~ Sources: Edwards, 6 (1883), 241-4; Reilly (1994), 398. [S]

Reid, Robert (b. 1847), ‘Rowland’, of Fyvie, Aberdeenshire, a shoemaker. ~ Sources: Edwards, 12 (1889), 98-101. [S] [SM]

(?) Reid, Robert (1850-1922), ‘Rob Wanlock’, of Wanlockhead, Dumfriesshire. After an elementary education, he worked as a clerk in Glasgow and Belfast. He later emigrated to Canada. Reid published Moorland Rhymes (Dumfries: John Anderson, 1874), and Poems, Songs and Sonnets (Paisley, 1894). ~ Sources: Edwards, 1 (1880), 318-20; Miller (1910), 301-5; Reilly (2000), 387; Blair, PPP (2019); Mitchel, P223. [CA] [S]

Reid, William (b. 1827), of Peterhead, Aberdeenshire, a herder, and a shoemaker, published in the Aberdeenshire press, and produced two volumes, The Last o’ the Warlocks (1864) and Auld Ronald: a well-known local character, and other rhymes (1873). ~ Sources: Edwards, 2 (1881), 349-52. [S] [SM]

Reid, William (1764-1831), of Glasgow, a baker’s son, worked in a print foundry before being apprenticed to a bookseller. He was known as a Glasgow ‘character’, and published his poems in the collection Poetry, Original and Selected (printed in penny numbers by Reid and his bookselling partner, 1795-98). ~ Sources: Eyre-Todd (1906), 116-24; ODNB. [C18] [S]

(?) Reid, William Hamilton (1750-1826), a Londoner, the son of two servants to the Duke of Hamilton, a ‘poet and controversialist’ (ODNB), was apprenticed as a silver buckle-maker, but has also been described as ‘a day labourer in the lowest circumstances’. He published poetry and prose regularly in the Gazetteer (as did Robert Bloomfield, qv) around 1793-4. He also published an essay on the writings of William Law in GM (November 1800). Reid sometimes published under his initials, and seems also have been the ‘W. Hamilton, day-labourer’ whose ‘painting of a Suicide and Modern Fanaticism’ also appeared in GM (June 1786), and who

(?) Renton, James (b. 1841), of Rutherglen, South Lanarkshire, moved to Edinburgh, and left school aged twelve. He worked at W. H. Smith, and was later a railway clerk. Renton published in the journals *Bailie*, the *Ladies’ Own Journal*, and elsewhere. ~ **Sources:** Edwards, 7 (1884), 49-53. [R] [S]

Rentoul, John (b. c. 1830s), of Paisley, a weaver, emigrated to Australia. He published *Reminiscences of a Paisley Weaver, with Twenty-Six Years’ Experience in Melbourne* (1878). ~ **Sources:** Brown (1889-90), II, 346-53. [AU] [S] [T]

Reston, Andrew (1818-58), of Glasgow, a hand-loom weaver, published in the newspapers. As a young man, Reston went to Kilmarnock, Ayrshire, where he worked as a weaver, and after he moved back to Glasgow combined weaving with a grocery business. He died fairly young and published no collection, and comparatively little in the newspapers. Edwards includes a single poem on a popular Glasgow subject, ‘Kelvingrove’. ~ **Sources:** Edwards, 5 (1883), 63-4. [S] [T]

(?) Rettie, T. Leith (b. 1854), of Old Aberdeen, a farmer’s son whose father was ‘driven from his holding’ to the town and became a grazier. The son was educated until the age of ten, and then apprenticed as a clerk. He was later a flour merchant, and a cashier. ~ **Sources:** Edwards, 7 (1884), 342-5. [S]

Revel, James (fl. c. 1659-1680s), of Moorfields, London, a ‘tinman’ or tinsmith, became a burglar, and was transported to America. He published *The Poor Unhappy Transported Felon’s Sorrowful Account of his Fourteen Years Transportation, at Virginia, in America*, (York: G. Croshaw, Coppergate, [c. 1800]), unreprinted before the twentieth century, but now a much anthologised poem in American Literature teaching anthologies, and an interesting poem to look at as regards ‘convict poets’ and of course in relation to slavery. ~ **Sources:** Basker (2002), 22-4; Matthew Pethers, ‘Transportation Narratives’, in Nicholas Coles and Paul Lauter (eds), *A
Reynard, James (fl. c. 1855), from the East Midlands, a private soldier in the 95th Derbyshire Regiment, published a poem in Housley, on Florence Nightingale in the Crimean War (‘On a dark, stormy night in the Crimea’s dread shore / There was bloodshed and strife on the morning before’). There are several other unsigned or initialled pre-1900 poems by common soldiers in this anthology. ~ Sources: Housley (c. 2002), n.pag.

Rhodes, Ebenezer (1762-1839), of Masborough, near Rotherham, Yorkshire, a topographer and poet, was apprenticed as a Sheffield cutler, and was later a master cutler. He published, anonymously, Alfred, A Historical Tragedy; To Which is Added a Collection of Miscellaneous Poems by the Same Author (Sheffield: Printed for the Author by J. Gales; and sold by him, and G. G. J. and J. Robinson, London, 1789)/ His main topographical works were Peak Scenery, or Excursions in Derbyshire, illustrated with engraving by F. L. Chantrey (London, 1818-24), four volumes, Yorkshire Scenery (London, 1826), and Modern Chatsworth, or the Palace of the Peak (Sheffield, 1837). He was later the editor of the Sheffield Independent. Croft & Beattie note the mixed review given to Alfred, the title work being seen as being full of absurdity but the poems having ‘elegance and neatness’. The poems include a ‘Sonnet to Helen Maria Williams’, the poet. ~ Sources: ‘Art. V. The Poetical Works of James Montgomery’, Cambridge Quarterly Review, I (October 1824), 78-108 (83-6); Grainge (1868), I, 282; Price, Rebels (2008), 33; ODNB; Croft & Beattie, III, no. 6; COPAC. [C18]


(?) Rhydderch, John (1673-1735), of Cemais, Montgomeryshire, a printer in Shrewsbury, ‘best-known for carols and ballads’, a ‘devout Anglican’ and a keen supporter of eisteddfodau. His verses appeared in the annual Welsh-language almanacs that he printed, and elsewhere. ~ Sources: ODNB; information from Bridget Keegan. [W]
Rhys, Evan (or Ifan) Thomas (fl. mid-C18th), of Llwyndafydd, Llandysilio, Cardiganshire, later living at Llanarth, a poet and a shoemaker. His poems include ‘Cân y Tri Slave’, describing the hard-working lives of three characters, the Labourer, the Cobbler and the Dog. He posthumously published a subscription volume of *Poems*, ed. William Hughes Griffiths (Aberystwyth, 1842). ~ **Sources:** Mary-Ann Constantine, ‘“British Bards”: The Concept of Laboring-Class Poetry in Eighteenth-Century Wales’, in Goodridge & Keegan (2017); general online sources; information from Mary-Ann Constantine. [SM] [W]

Rice, Alexander (b. 1865), of Paisley, the son of a Londonderry handloom weaver, a preserve-factory worker. Some of his poems are included in Brown. ~ **Sources:** Brown (1889-90), II, 512-15. [I] [S]

Richardson, Caroline (1775-1825), née Smith, of York, was ‘born into a working-class family’ (ABC, 126). She trained for domestic service at the Grey Coat charity school, York. Her mother died when she was sixteen, and she left school to work as a maid. She suffered two further bereavements: that of her brother in 1796, and her shoemaker husband: she had married in 1802 and was left destitute when he died of consumption two years later. Attempts to run a school, funded by the succes of her first volume, failed due to illness. Her poems were published by subscription thanks to the charitable patronage of the philanthropist Catharine Cappe, who successfully pushed their sale through GM. ~ Richardson published *Poems, Written on Different Occasions. To which is Prefixed some account of the author, together with the reasons which have led to their publication, by the editor Catherine Cappe* (York, 1806), two editions; a third edition of 1809 has Robert Bloomfield (qv) as a subscriber; *Poems Chiefly Composed during the Pressure of Severe Illness* (York, 1809), and individual poems in newspapers (ABC includes of these ‘The Negro’, 1809). ~ It is important to distinguish her (as JISC, for example does not, though Wikipedia carefully distinguishes them), from Charlotte Caroline Richardson (1796-1854). There has been confusion in the ascription of volumes, but recent research by Roger Sales shows clearly that she died in 1825 not 1850 as given in many sources (e.g. ABC). In fact Grainge in 1868 had been quite clear about this: ‘She died in college yard, York, September 26th, 1825, and was buried in the church yard of St Michael le Belfrey, without the walls of the city’ (307): the mix-up is a modern one. ~ **Sources:** *Memoirs of the Life of the Late Mrs. Catharine Cappe: Written by Herself* (London: Longman, 1822); Grainge (1868), I, 306-8; Johnson (1992), item 754; Jackson (1993), 268-9; Sales (1994), 270-1; ABC (1996), 126-8; Roger Sales, ‘The Maid
Richardson, George (1807-66), of Ancoats, Manchester, the son of ‘humble, industrious, and respected parents, whose means, at the time of his youth, were scanty’, as he puts it in the Preface to his volume. He was ‘one of thirteen’, and so ‘from stern necessity, placed to business at a very early age’. At the age of fourteen he was employed as a clerk in a ‘foreign export house of high respectability’ which gave him some time to follow his interests in art and poetry. He loved Shakespeare and the canonical eighteenth-century poets as well as Burns and Byron. He was clearly encouraged to write by some of his Manchester contemporaries, and he names Samuel Bamford, John Critchley Prince, Elijah Ridings, and Charles Swain (qv) as mentors. ~ His principal work, his extended poem ‘Patriotism’, sprang from the idea that ‘poetry could scarcely be allied to a theme more laudable or inspiring than that of advocating the general welfare’. As for his poetic ideas on this theme, Kaye Kossick in LC5 points out that Samuel Bamford’s ‘non-violent socialism and horror of the style of anarchist demagoguery manifested by Robert Peddie [qv] is particularly consonant with his own hopes for progress based on Christian principles of compassion, communitarianism and ‘moral reason’. Brian Maidment observes that his ‘social vision, like that of Chartism, defends social criticism and denunciation of injustice as a patriotic act’. Richardson’s other poems include a number of sonnets, poems addressed to John Critchley Prince and John Bolton Rogerson (qv) and an anniversary poem for Robert Burns (qv). ~ He published Patriotism: In Three Cantos, and Other Poems (1844). He also contributed to The Festive Wreath (1842). As ‘Judd O’Ikles O’Jacks he published The Ghost of Tim Bobbin: A Tale in Rhyme for Christmas Time (Manchester: Abel Heywood, 1850). ~ Sources: Harland (1882), 313-14, 326-7, 376, 421, Maidment (1987), 101, 116-19; Vicinus (1974), 162; LC5, 153-70; ODNB; LC4, 85-92; general online sources including the Salamanca Corpus of Dialect Literature. [LC5]
living in Newcastle upon Tyne in 1770s, and was briefly married. He published *Poems on Several Occasions, Chiefly Pastoral* (Winchester [1785?]), and *Poems on Various Subjects, chiefly Pastoral* (Darlington, 1779). Yann Lovelock adds: the poems at the Spenser and Tradition (Radcliffe) site are chiefly anapaestic pastoral ballads; his biography there reveals he was fool enough to dedicate his book to Colonel Althorpe, the man who ordered the Sheffield massacre (1795). Both James Montgomery (qv) and Joseph Mather (qv: see his poem ‘Norfolk Street riots’) criticised Althorpe and the former was imprisoned for it. ~ Sources: Radcliffe; ESTC; not in ODNB; information from Yann Lovelock. [C18]

Richardson, John (1817-86), of St, John’s, Cumberland, a mason and builder, later a schoolmaster. A dialect poet, Richardson published “Cummerland” Talk: Being Short Tales and Rhymes in the Dialect of that County, Together with a few Miscellaneous Pieces in Verse (London and Carlisle, 1871; 2nd series 1876) [ODNB incorrectly ‘corrects’ his title to Cumberland Talk]. He also contributed a series of sketches called Stwories ‘at Granny Used to Tell to the West Cumberland Times (1879/80). ~ Sources: Andrews (1888-9), I, 97-103; Sparke (1907); Reilly (2000), 390; ODNB; NTU.

Richardson, John Duncan (b. 1848), of South Shields, County Durham, moved to Hull, Yorkshire, a working man and ‘poet of the people’, and a temperance advocate. He published Reveries in Rhyme (1886) and much prose and verse in the London magazines and journals. He also edited the *Hull and East Riding Good Templar* for eight years. ~ Sources: Andrews (1888-9), I, 66-7.

Richardson, R. (fl. 1768), of London?, a sailor, the author of *The Dolphin’s Journal epitomiz’d, in a Poetical Essay* (London: Printed for the Author, 1768). The preface refers to the ‘rude Production of a Sailors Pen’. The sixteen-page poem is a kind of patriotic travelogue, following the Pacific explorer Samuel Wallis (‘Wallis I sing’), and giving details of the people and places he encountered. A reference to ‘my Superiors, especially on board the DOLPHIN’ in the preface has the inference that Richardson was indeed a sailor on board the Dolphin, Wallis’s ship, and so had seen what he describes at first-hand. ~ Sources: ESTC; text via Google books. [C18]

(?), Richley, Matthew (1820-1904), of Bishop Auckland, County Durham, a tailor, later the caretaker and librarian of the Mechanics’ Institute there. He published *The Oakland Garland* (Bishop Auckland, 1879). ~ Sources: Reilly (2000), 390.
Riddell, Henry Scott (1798-1870), of Sorbie, Langholm, Dumfriesshire, a shepherd and a shepherd’s son. Well characterised by Bold’s useful category of ‘educated autodidacts’, he attended Edinburgh University (1819-1830), and was later a clergyman-poet. Riddell published ‘The Crook and the Plaid’ (around 1817), *Songs of the Ark, with other poems* (1831), *Poems, Songs and Miscellaneous Pieces* (1847), and posthumously *Poetical Works*, ed. James Brydon (Glasgow, 1871), two volumes, and ‘Scotland Yet’, and *Other Verses* (Hawick, 1898). He also wrote a biography of James Hogg (qv) for *Hogg’s Instructor* (1847). ~ **Sources:** Wilson (1876), II, 190-6; Shanks (1881), 117-29; Borland (1890), 169-74; Douglas (1891), 308; Miller (1910), 230-34; Burnett et al (1984), 260 (no. 582); Sutton (1995), 799; Reilly (2000), 391; Bold (2007), 242-4; ODNB. [S]

Rider, William (fl. 1839-1849), of Leeds, a printer?, and a Chartist radical, heavily involved with the *Northern Star*, in which he published the following poems: ‘The League’, 3 April 1841, on the subject of the Anti-Corn Law League; ‘The Welcome’, 29 October 1842; ‘Friend Sturge’, 21 January 1843; ‘The State Tinkers’, 12 August 1843, and ‘Thoughts on reading the puerile remarks in the Leeds Times, of Saturday last, on Mr. Hill’s account of the state of Chartism in Scotland, as given in the Star of the previous week’, 23 September 1843. ~ **Sources:** Northern Star, as cited; Kovalev (1956), 98; Scheckner (1989), 299, 342; Schwab (1993) 215; Sanders (2009), 240, 249-51. [CH]

Ridings, Elijah (1802-72), of Manchester, a silk handloom weaver, a member of the ‘Sun Inn’ group of Manchester poets, and the author of *The Village Muse* (Macclesfield, 1854), *Streams from an Old Fountain* (Manchester, 1863), and *The Village Muse, Containing the Complete Poetical Works of E. Ridings* (1854). He contributed to *The Festive Wreath* (1842). His poem ‘I Would Go to Your Church’, was printed in the *Northern Star*, 2 September 1843. ~ **Sources:** Northern Star, as cited; Reid, *City* (1853); Harland (1882), 242-4; James (1963), 172; Vicinus (1973), 753; Vicinus (1974), 141, 145-6, 171, 176, 178; Cross (1985), 147-8; Maidment (1987); 132-5, 243-9, 337-8; Reilly (2000), 391; Sanders (2009), 251. [T]

Ridley, George (1835-64), ‘Geordie Ridley’, of Gateshead, Tyneside, a disabled miner, later a popular songwriter and performer, author of the classic Tyneside anthem, ‘The Blaydon Races’. Ridley was sent down the pit as a trapper boy at the age of eight. In 1856, while working as a wagon rider, he was severely injured and disabled in an accident that would greatly shorten his life. He became a songwriter
and performer to earn a living, his songs being printed in cheap popular editions which enjoyed large sales. Ridley performed in the Tyne Music Hall and other local venues. ‘The Blaydon Races’ (1862) was performed at Balmbra’s Music Hall in Newcastle on 5 June 1862 and reported on by the New Daily Chronicle. Other popular songs by Ridley include ‘The Bobby Cure’ and ‘Johnny Luik-Up the Bellman’, which as Hermeston records were sung by children in the street. He published George Ridley’s New Local Songbook (Newcastle upon Tyne: Thomas Allan, 1862). ~ Sources: Allan (1891), 446-63; Lloyd (1978), 20, 124, 347 note; Hermeston, ‘Songs’ (2009), 67; Rod Hermeston, ‘“The Blaydon Races”: Lads and Lasses, Song Tradition and the Evolution of an Anthem’, Language and Literature, 20 (2011, 29-82; ODNB. [M]

Rigbie, John (fl. 187), of Newtonrangep, Midlothan, was self-taught. He published The Wee Gift, a Collection of Poems and Songs (Edinburgh: Anderson and Bryce, 1847). The author’s preface says that the book was composed ‘in the act of learning of write, always making it his study to write in rhyme’ and that the author is ‘without the art of learning’. The volume contains ‘an anti-Corn law poem and several anti-priestcraft poems’. Blair also notes an interesting use of Scots, and the fact that the book ‘binds together poems and a historical tale/account of Roslin castle’. ~ Sources: Blair, PPP (2019); Mitchell, P238. [S]

Rigby or Rigbey, Richard (fl. 1682-1702), of London, a ‘singing street cobbler’, a ‘poor London shoemaker reduced to cobbling and a balladeer’ (McShane). He published The Cobbler’s Corant (1690-1702), A New Song in praise of the gentle craft (1682-1700), A New Song, to the tune of the Prince of Orange’s delight (1689), and The Shooe-maker’s Triumph: Being a Song in Praise of the Gentle craft, shewing how Royal Princes, Sons of Kings, Lords, and great Commanders, have been Shooe-makers of old, to the Honour of this ancient Trade; as it was sung at the General Assembly of Shooe-makers, on the 25th of Octob. 1695, being St Crispin (1695). ~ Sources: Keegan (2001), 204; Angela McShane, ‘“Ne sutor ultra crepidam”: Political Cobblers and Broadside Ballads in Late Seventeenth-Century England’, in Patricia Fumerton and Anita Guerrini (eds), Ballads and Broadsides in Britain, 1500-1800 (Abingdon: Routledge, 2010), 207-28; bibliographical sources; information from Bridget Keegan. [C18] [SM]

Ritchie, John (1778-1870), of Kirkcaldy, Fife, the son of a flax dresser, a farm boy and handloom weaver, who went to Edinburgh and set up business as a draper. He was the co-founder with brother William Ritchie (qv, 1781-1831), and later owner of The
Scotsman, and an Edinburgh town councillor. After the deaths of his wife and his brother in the same year, he gave up his business to work full-time on the paper. He was prominent in the establishment of the United Industrial School’ (ODNB). Ritchie published *Royal Soliloquies; The Royal Highland Home, and other poems* (London, 1863), *The Church, and the people* (1865?), and other volumes of religious verse.  

Sources: Reilly (2000), 392; ODNB, ‘William Ritchie (1781-1831)’: his brother’s life is given under sub-heading within the entry. [S] [T]

Ritchie, S. B (fl. 1887), of Belfast, a book-keeper, published anonymously *Hours of Leisure* (Belfast, 1880?). Sources: O’Donoghue (1912), 400. [I]

Ritchie, William (b. 1827), of Paisley, a blacksmith, went to Calcutta, India, then to America, all the while working as a blacksmith, and finally came back to Scotland. His poems have not been separately collected but are sampled in Brown. Sources: Brown (1889-90), II, 221-5. [AM] [B] [S]

Robb, John (b. 1855), of Kilsindie, Carse of Gowrie, Perthshire, a ploughboy and a railway porter. Sources: Edwards, 6 (1883), 162-6. [R] [S]

Roberts, Absalom, (c. 1780-1864), of Trefriw, Caernarfonshire, a travelling shoemaker. He lived at Eglwys-Bach, Denbighshire and Llanrwst. Roberts collected and wrote *hen benillion* (harp stanzas), and published one collection of *hen benillion* called *Lloches Mwyneidd-dra* (1845). His poem ‘Trawfynydd’ was included in the anthology *Y Flodeugerdd Gymraeg* (ed. W. J. Gruffyd, 1937). Sources: OCLW (1986). [SM] [W] [—Katie Osborn]


(? ) Roberts, Edward (1819-67), ‘Iorwerth Glan Aled’, of Llansannan, Denbighshire, a shopkeeper and minister. He served as a Baptist minister in Liverpool and Rhymney, Monmouthshire. Roberts attempted to compose in Welsh a biblical epic after the style Milton’s *Paradise Lost*, which he called ‘*Y Tŵr*’ and ‘*Palestina*’ (1851). His collected poetic works were published by his brother in 1890, and in *Llyfrau
Roberts, Elis (d. 1789), ‘Elis y Cowper’, of Llandoged, Denbighshire, a cooper, wrote interludes with a focus on moral, religious, and social criticism, including material on religious controversy and the American Revolution. He published four titles in Welsh, Pedwar Chwarter y Flwyddyn (1787), Gras a Natur (1769), Cristion a Drygddyn (1788), and Y Ddau Gyfamod (1777). ~ Sources: OCLW (1986); Constantine (2017). [C18] [W] [—Katie Osborn]


(?) Roberts, Mary (1798-1882), of Sheffield, the daughter of Samuel Roberts (qv), and a poet in her own right. She published (as ‘by a young lady’) The Royal Exile; or, Poetic Epistles of Mary, Queen of Scots, During Her Captivity in England: with other original poems. By a young lady. Also, by her father, The Life of Queen Mary, &c. &c., in Two Volumes (London: Longman, Hurst, Rees, Orme, & Brown, 1822). The poetry, printed in collaboration with her father Samuel’s prose work (which fills most of book one), and dedicated to the philanthropist and writer Hannah More, has a preface describing Sheffield’s Aged Female Society. A subscription list includes the Archbishop of York, the reformer William Wilberforce, and Hannah More. It won the praise of James Montgomery (qv), whose press had printed it, and it was ‘Sold by Miss Gales’, a Sheffield bookseller and protégée of Montgomery’s. The Cambridge Quarterly Review (1824) notes that ‘the profits arising from the work are devoted to the funds of an “Aged Female Society” established in Sheffield’. Lovelock reprints from it extracts from her poems ‘Death’ and ‘The Royal Exile’. ~ Very little is known about Mary Roberts, who is included in this Catalogue as the daughter of another poet who has an entry and who collaborated in her volume, and also because she participates in a tradition seen in several labouring-class women poets of the period, of exploring in verse the lives of famous historical women, and attaching her own literary ambitions to the then acceptable work of charitable fund-raising (for the respectable female charity specified). Thus Mary Deverell (qv), published Mary Queen of Scots; an Historical Tragedy, or, Dramatic Poem (1792). In 1861 Ruth Wills (qv) wrote a poem on ‘Ann Boleyn’, and another on the home of Lady Jane Grey. In 1865 Millicent Langton (qv) also published a poem
Roberts, Richard (fl. 1780-1790s), an itinerant Welsh ballad seller (Welsh ‘baledwr’) and singer, working both with political and religious materials. His publishers were all in north and mid-Wales and Oswestry, suggesting a local origin in one of these areas. Some of his ballads are included in Jones, which lists in its apparatus his original publications. He worked in Welsh. Jones points out that it is probable there was another Welsh ballad-maker of the same name, working earlier in the century. ~ Sources: Jones (2012), 100-108, 124-37 (items 3, 7, 8), notes 360-3, 370-3. [C18] [W]

(?) Roberts, Robert (1871-1930), ‘Silyn’, of Llanllyfnii, Caernarfonshire, a quarryman, critic, poet and socialist. After working in a quarry, he received an education at University College of North Wales, Bangor, and the Methodist Theological College, Bala. Roberts was a major figure in the twentieth century Welsh revival. He also established the North Wales Branch of the Workers’ Education Association. Roberts co-published with W. J. Gruffydd a volume of poetry, Telynegion (1900). He won the Crown at the National Eisteddfod of 1902 for a pryddest (i.e. a longer poem in free metre) on Tristan and Iseult. He also published Trystan ac Esyllt a Chaniadau Eraill (1904). He also published a Welsh pamphlet on the Independent Labour Party (1980), and two translations, Gwyntoedd Cwesion (J. O. Francis, 1924) and Bugail Geifr Lorraine (Souvestre, 1925). Posthumously published were a collection of his poems, Cofarwydd (1930), and a novel, Llio Plas y Nos (1945). ~ Sources: OCLW (1986). [OP] [W] [— Katie Osborn]

(?) Roberts, Samuel (1763-1848), of Sheffield, a ‘manufacturer turned merchant’ and ‘the most prolific pamphleteer the city has ever produced’ (Lovelock). Roberts was a close friend of James Montgomery (qv), ‘with whom he cooperated in his philanthropic operations’ (ibid.). He was also friends with the social reformers Thomas Clarkson and William Wilberforce, and heavily involved in philanthropic and educational work. ~ He published Yorkshire Tales and Poems (1839), which
included the poem ‘Dove-Dale’, extracted in Lovelock. His papers are in Sheffield City Archive, ref. RP. ~ **Sources:** John Holland (qv), *The picture of Sheffield; or an historical and descriptive view of the town of Sheffield, in the county of York* (Sheffield 1824), 107; Grainge (1868), 371-2; Lovelock (1970), 10-11, 66; Price, *Rebels* (2008),10, 39.

(?) Roberts, William Isaac (1786-1806), of Bristol, a brewer’s son, worked as a clerk in a banker’s office. Posthumously published were his *Poems and Letters* (London: Longman, Hurst and others, 1811), full text at [archive.org](http://archive.org). He has been described by one critic as ‘Chatterton’s Brother-Poet’ (Thomas Chatterton, qv). ~ **Sources:** Southey (1831), 213-4; *Sketches of Obscure Poets* (London: Crone and McCrone, 1833), 1-31; Paul Kaufman, ‘Chatterton’s brother-poet, William Roberts’, *PBSA*, 57 (1963), 184-90; Johnson (1992), item 767; Goodridge (1999), item 96.

(?) Robertshaw, Joseph (b. 1822), ‘Heather Bell’, of Halifax, Yorkshire, moved to the Luddenden valley to ‘learn the worsted business with his brother-in-law’, read the *Remains of Henry Kirke White* (qv) and began to write himself. From 1853-86 he was a wool-combing manager in Keighley, and from 1855, the editor of the *Keighley Visitor*, in which he published ‘a large number of tales and sketches’. In 1886 Robertshaw suffered a ‘paralytic seizure’ and retired to Halifax. He published *Yorkshire Tales and Legends by Heather Bell* (1862), and *Meditative Hours and Other Poems* (1856). ~ **Sources:** Forshaw (1891), 141-6. [T]

(?) Robertson, A. W. (fl. 1838), ‘A Witness’, of Aberdeen, published *The Weaver’s Saturday, A Political Poem inscribed to J.C. Symons Esq., Her Majesty’s Commissioner on the Hand Loom Weavers Enquiry* (Glasgow, 1838), which was extracted in the *Chartist Circular*, no. 49, Glasgow, 29 August 1840, 197, and reprinted in Daniel Thomson, *The Weaver’s Craft: Being a History of the Weaver’s Incorporation of Dunfermline, with Word Pictures of the Passing Times* (Paisley: Alexander Gardner, 1903), 367, and in Norman Murray’s *The Scottish Handloom Weavers, 1790-1850: A Social History* (Donald, 1978). ~ **Sources:** Index of *Glasgow’s Public Libraries* (1880); books cited, all via Google Books; information from Bridget Keegan. [S]

(?) Robertson, Alexander (d. by 1818), Third Officer on the ship H. C. S. ‘Baring’, had a posthumous collection of his verses printed in his memory: *Poems, on Various Occasions by the Late Alexander Robertson, Third Officer of the Honourable Company’s Ship “Baring”* (Calcutta: printed at the Mirror Press by P. Crichton, 1818), 143 pp.
The careful dedication gives some impressions of the poet: ‘To the memory of Alexander Robertson, Third Officer of the H. C. S. ‘Baring’, whose amiable manners in private life, and abilities as an officer in his public capacity, entitled him to the regard and esteem of his friends: the following productions of his own pen, the amusement of his leisure and retirement at sea, are dedicated, with affectionate recollection and esteem, by him to whose care they were entrusted by the publisher’. The poems mix general material, often of a patriotic or heroic tenor, with very specific occasional work relating to shipboard life: a young baby, a death, a passenger dancing, a ‘remarkable canary bird, the property of Mrs. Brown, passenger on board the honorable company’s ship Baring, respectfully inscribed it its mistress’. There is some narrative and some contemplative work, and a long sequence of love- verses exchanged between semi-fictionalised lovers, possibly reflecting a shipboard romance. A poem to a favourite sister evokes another kind of travel and exploration from the period: ‘To an Only and Favorite Sister, the pupil of nature, untaught by art, she painted from her alone, while during a residence of six years at Prince of Wales Island, she delineated a collection of the plants, birds and insects of the eastern streights of India’. Finally there are literary echoes, including a poem ‘Written on a blank leaf of Blair’s sermons’, another ‘Written on a blank leaf of Falconer’s Shipwreck’ (William Falconer, qv), and one the general sense that Third Officer Robertson spent as much time on the long voyage round the Cape reading as writing poetry. ~ **Sources:** text as cited, via Google Books; information from Bridget Keegan; JISC (BL).

Robertson, Alexander (b. 1825), of Glengairn, Ballater, Aberdeenshire, a farmworker, gardener and coachman. ~ **Sources:** Edwards, 2 (1881), 326-7. [S]

Robertson, Alexander (b. 1848), of Cambuslang, Glasgow, the son of a miner and a handloom weaver, worked as a miner, and a machinist. ~ **Sources:** Edwards, 2 (1881), 155-6. [M] [S] [T]

Robertson, Isabella, (fl. 1883-88 and earlier), ‘Blumine’, of Dundee a tobacconist and fancy goods shopkeeper, whose customers included William Latto (qv) and according to Edwards, a ‘number of smart young lads’ of whose ‘little love affairs’ she was often ‘made the confidante’, sometimes resulting in anonymous verses whose author was little suspected. She retired from business around 1883, to the village of Bankfoot, Perth. There she wrote, often using the name ‘Blumine’, verses for the *People’s Journal*, the *Glasgow Weekly Mail*, and other newspapers. Her poems
include ‘Davie Dakers’, ‘Noddin’ To Me’ (included in Edwards), ‘The Lanely Hame’, ‘Welcome, Bonnie Snavdraps’, and ‘Oh Thae Bairns’. ~ Sources: Edwards, 11 (1888), 168-72; information from Florence Boos. [F] [S]

(?). Robertson, James (fl. 1768-1803), of York, an actor, playwright and poet, the author of Poems, Consisting of Tales, Fables, Elegiac and Miscellaneous Poems, Prologues, Epilogues, &c. (London: Robinson and Roberts, 1770, 1780; third edition ‘with alterations and additions’, London and Newcastle, 1787), Poems on Several Occasions (1773), and A Collection of Comic Songs (Edinburgh, 1800), two volumes. The third edition of his Poems includes ‘On Modern Comedy’, ‘On Mrs. Powell’s appearing in Rosalind, at York’ and ‘A New Hymn in imitation of Wesley’s inimitable Hymns’. One play survives: The Heroine of Love, a musical piece of three acts (1778), in prose, with songs, which presents the prologue from the perspective of the older woman protagonist. Lady Willway, while slyly dismissing the power of theatre critics, says ‘In truth and vows of virtue wasting life / The fashion, Sirs, for me—none of your speeches / For, since I’m wed, egad I’ll wear the breeches’.

Robertson was described by Bertrand H. Bronson in 1934 as ‘a bad poet and doubtless mediocre actor-manager’. Nonetheless, Robertson had a connection with the Theatre Royal at York where he appears in surviving playbills between 1775-6. He also claimed to have acted and sung at Nottingham, Derby, Stamford, Halifax, Chesterfield and Redford. A later publication of his goes further and suggests that he managed these theatres with Mr Adcock, however corroborating evidence can only be found for Halifax, where he was ‘proprietor manager’, and for the Theatre, Lincoln, where in 1803 as actor-manager he was judged to be ‘too often (through necessity) perform[ing] in tragedy and sentimental comedy, which do not suit him, but in country boys he is at home such as Simpkin, John Lump, &c.’ (Monthly Mirror, 279). Robertson’s wife is listed in the company here as ‘one of the best actresses in the country’. She appears to be the ‘Mrs. T. Robertson’ who ‘was a very fascinating Imogen’ at Lincoln in 1803. (Her husband’s Solomon Lob, from the comic opera Love Laughs at Lock-Smiths was according to the same report ‘very good’ (Monthly Mirror, 352)). ~ Note: he is not to be confused with Scottish clergyman and Professor of the same name (1714-1795, to whom his publications are sometimes erroneously attached; and since this Robertson’s poetry does frequently deal with religion, he is particularly likely to be confused with the actor-playwright. ~ Sources: The Monthly Mirror, 16 (1803), 279, 352, via Hathi Trust; Bertrand H, Bronson, ‘James Robertson, Poet and Playwright’, Modern Language Notes, 49, no. 8 (1934), 509-11; NCBEL II (1971); Philip H. Highfill, Kalman A. Burnim and Edward
Robertson, John (1767-1810), of Paisley, the son of a grocer, worked as a weaver, then joined the Fifeshire Militia. He published ‘The ‘Toom Meal Pock’ (1800), which is frequently anthologised and was included in Brown, I, 60-1. A friend of Robert Tannahill (qv), Robson drowned himself one month before Tannahill did the same. No collection is recorded. ~ Sources: Wilson (1876), II, 536-7; Brown (1889-90), I, 59-61; Leonard (1990), 5-7; ODNB. [S] [T]

Robertson, John (1779?-1831), of Berwickshire, a weaver, published The Waddin’ Day and Other Poems (Edinburgh, 1824). ~ Sources: Crockett (1893), 117-18. [S] [T]


(?) Robertson, Louisa (b. 1851), born at Auchencairn, Kirkcudbrightshire, attended school until she was sixteen, then married and raised her children. She published in periodicals such as the Kirkcudbright Advertiser, and her verses include ‘The Flittin’ Awa’’, ‘Lang Syne’, ‘Allacardoch’s Braes’, ‘Ane’s Ain Fire En’, and ‘To the Bairns’. ~ Sources: Edwards, 4 (1882), 49-53 and 13; information from Florence Boos. [F] [S]

Robertson, Matthew (b. 1828), of Paisley, was a drawboy, a weaver, worked in the post office, and later owned a crystal and china shop. He published poems in the local newspapers. ~ Sources: Brown (1889-90), II, 248-51. [S] [T]


(?) Robertson, William (d. 1891), of Dundee, left school at the age of thirteen to work in the spinning mill where his father was overseer. He was later a grocer and a salesman. ~ Sources: Edwards, 7 (1884), 57-60 and 16, [lix]. [S] [T]
Robins, John, Jr. (fl. 1806), ‘a solitary wanderer from village to village in his native Derbyshire’. He published Sensibility, with other poems (London: Cadell and Davies, and Exeter, 1806). ‘They are all of a melancholy turn, which is accounted for from the circumstance of their having been written under the pressure of ill health and sorrow’ (British Critic). ~ Sources: Critical Review, 8 (1906), 102-3; Monthly Review 50 (1806), 101-2; The British Critic and Quarterly Theological Review, 22 (1808), 516-17; Johnson (1992), item 768.

Robson, Henry (c. 1775-1850), of Benwell, Newcastle upon Tyne, a poet and songwriter, worked as a printer for fifty years. Robson was the author of ‘The Collier’s Pay Week’ and The Northern Minstrel’s Budget (1824). ~ Sources: Lloyd (1978), 20, 78, 344 note; FARNE archive (2004); Wikipedia.

Robson, Joseph Philip (1808-70), ‘J. P. Robson’, a Tyneside dialect poet and miscellaneous writer, ‘Bard of the Tyne and Minstrel of the Wear’, the son of a teacher in a Catholic school, bereaved of both parents by the time he was eight. He began work as an apprentice planemaker, but a workplace injury turned him to a new career as a schoolmaster. He later suffered a disabling stroke. Robson was persuaded to move from standard English into North-east dialect in his verse, and did so to great effect. The first poem he wrote in this style was ‘The Pitmin Milisha’, and it was performed by Bob Sessford, ‘first at the Marine Association Annual Dinner, and then at Balmbra’s Music Hall’ (Hermeston). Its success led to his continuing in this mode, and his songs continued to be performed in music halls by others. Robson edited Songs of the Bards of the Tyne (Newcastle upon Tyne: P. France & Co., 1850), a large collection that included eighty of his own songs and which sold well. He also published Poetic Gatherings; or, Stray Leaves from my Portfolio (Gateshead, 1839), and Evangeline: or the spirit of progress; together with a copious selection of miscellaneous poems and songs, sentimental, humorous and local (Newcastle upon Tyne, 1870). Robson also wrote a biography of the legendary Tyneside entertainer Billy Purvis (qv), Life and Adventures of Billy Purvis (1849). ~ Sources: Allan (1891), 345-87; Lloyd (1978), 20, 215, 268, 354-5 note, 359-60 note; Burnett et al (1984), 265-6 (no. 595); Ashton & Roberts (1999), 7-31; Johnson (1992), item 772; Reilly (2000), 395; Hermeston, ‘Song’ (2009), 67.

Robson, Mark Newton (b. 1861), from the village of Denholm, Teviotdale, in the Scottish borders, a blacksmith’s son, worked as a teacher. ~ Sources: Edwards, 14 (1891), 31-6. [S]
Rodger, Alexander (1784-1846), ‘Sandy Rodger’, a Glasgow poet, the son of a Midlothian farmer, a handloom weaver, a journalist and radical, the author of ‘Robin Tamson’s Smiddy’. Like his fellow poet, the elder George Donald (qv, b. 1800) he was associated with the radical newspaper *The Liberator*. published *Hints to the Disaffected ‘Sooty Rabble,’ on their Day of Meeting, in order to petition for a Reform of parliament, By James Black, esq., place-hunter* (eighth edition, Glasgow, 1816), *Peter Cornclips, A Tale of Real Life; with other poems and songs* (Glasgow, 1827), *Poems and Songs, Humorous and Satirical* (Glasgow: David Robertson, 1838), which includes ‘political and Reform verse’ (Blair, PPP), and *Stray Leaves* (Glasgow: Charles Rattray, 1842). Posthumous editions include *Poems and Songs*, ed. Robert Ford (Paisley, 1897). ~ Sources: Wilson (1876), II, 57-61; Murdoch (1883), 17-27; Douglas (1891), 303; Eyre-Todd (1906), 171-80; Dave Leslie, ‘A Page of Glasgow History: Alexander Rodger (1784-1846)’, in P. M. Kemp-Ashraf and Jack Mitchell (eds), *Essays in Honour of William Gallacher (Life and Literature of the Working Class), with a Supplement: Th* *e History of Crusonia and other Writings* (East Berlin: Humboldt-Universität zu Berlin, 1966), 131-43; Baylen & Gossman (1979), 410-13; Maidment (1987), 27-32; Johnson (1992), items 775-7; Sutton (1995), 803 (7 items, poems); Blair (2016), 135; Blair, PPP (2019); Mitchell, P238, P239; DNB; LION. [S] [T]

Rodgers, Paul (1788-1851), of Greasbrough, Rotherham, South Rotherham, South Yorkshire, a shoemaker and for a period a Methodist preacher. He moved to Sheffield in 1833 and published *Poems, or Amusements in Rhyme, Written at Various Periods Between the Years 1815 and 1845* (Sheffield: Thomas Rodgers, 1845). The first poem, ‘Greasbrough Ings, or Excursion to New Park Gate’, has an interesting footnote on Ebenezer Elliott (qv), quoted in his entry, above, and gives a description of aspects of the Sheffield cutlery industry, as well as praising Lord Fitzwilliam (who was among other things a patron of John Clare, qv) for his humanitarian work. In his satirical poem ‘The Exhibition Committee’ Rodger offers a caricature of himself: ‘Up rose Paul Rodgers in a trice, / His grizzled locks, devoid of grace, / Stared round a furrowed, sharp, thin face’. ~ Sources: text as cited, via Google Books; Lovelock (1970), 31-2, 66-7; information from Yann Lovelock; not in *ODNB*. [SM]

Roger, James (b. 1841), of Kirkmichael, Ayrshire, grew up in poverty. He worked for North British Railway Company from 1866, and as Station Master at Roslin Castle
from 1870. Roger published poems in *People’s Journal*. ~ **Sources:** Edwards, 3 (1881), 52-4. [R] [S]

(?) Rogerson, David (fl. 1866), probably from the North-East of England, a self-described ‘uneducated newsvendor’, who appears to have emigrated to Australia, possibly as a prospector, where his *Poetical Works, with the Author’s Address to Bambrugh Castle* (Heathcote; published by the author, stationer, &c. 1866) were printed in Melbourne and published in Heathcote, both in the state of Victoria; the title page, under a line drawing of the author, has a quatrain in praise of Australia, and there is much Australian material in the volume, including poems signed from or about life in Heathcote. In his Preface the author write of how in his childhood it was ‘my delight to listen to and treasure in my memory the poems and tales of Robert Burns’ (qv), and he often uses Standard Habbie, the ‘Burns metre’ in his verses, and he offers ‘A New Version’ of ‘A Man’s a Man for a’ That’. The Bambrugh poem is dialogic, as the personified castle replies to the interlocutor. The material is diverse, and often playful. From it one gathers that Rogerson had become part of Heathcote’s civic society. ~ **Sources:** NLA digitised copy; undated copy seen in BL.

Rogerson, John Bolton (1809-59), of Manchester, left school at the age of thirteen, was apprenticed as a clerk, and worked as a cemetery registrar. An amateur actor as well as a poet, he was President of the Manchester Shakespearean Society, a member of the ‘Sun Inn’ group of writers, and ‘editor of short-lived magazines’ (Vicinus). He edited *The Falcon, or, Journal of Literature* (1831) and *The Festive Wreath* (1842), and published the collections *Rhyme, Romance, and Revery* (London, 1840, 1852), *A Voice from the Town, And Other Poems* (1843), *The Wandering Angel and Other Poems* (London, 1844), *Poetical Works* (1850), *Flowers for All Seasons* (1854), verses and essays, and *Musings in Many Moods* (London, Manchester and Liverpool, 1859). ~ **Sources:** Reid, *City* (1853); Harland (1882), 229-31, 234-5, 240-1, 287-9, 291-2, 298-9, 314-15, 324-5, 427-9; Vicinus (1973), 743, 746-78; Vicinus (1974), 160; Cross (1985), 147-8; Maidment (1987), 155-6, 188-90; Sutton (1995), 809 (letters); ODNB.

(?) Rollo, John (fl. 1738), the keeper of a Spitalfields Victualling House in East London, an anonymous poet and prose-writer, referred to by John Bancks (qv) in 1738 as his friend. ~ **Sources:** Christmas (2001), 30-1, 101; LC1, 182-3. [LC1]
Rolph, Richard (b. 1801), of Lakenheath, Suffolk, a blind peasant, itinerant fiddler, shrimp-seller, and later a religious poet. He published *A Poetical Discourse* in two parts (1841, 1842; Part 2, Bury St Edmunds, 1843); *The Life of Richard Rolfe, The Blind Peasant of Lakenheath, near Mildenhall, Suffolk* (Bury St Edmunds, 1841). His work is entirely religious in character, and consists largely of a continuous Christian testimony in mixed prose and verse, a kind of lay sermon. ~ **Sources:** Cranbrook (2001), 226; Copsey (2002), 305.

Roly, Michel (fl. 1840), a Parisian poet and cabinet maker. His poems included ‘L’Abeille’, published in *La Ruche populaire*, April 1840, and reprinted in the collection *Poésies sociales des ouvriers* (1841). Lerner notes that in this fable, ‘the bee is a double of the poet, driven to despair by everyday grind that inhibits his desire to write and create’. Considering suicide, he ‘reaches out’ to Jules Vinçard (qv) to ‘ask for support and salvation’. He asks that *La Ruche* (the paper’s title means the beehive), as the worker’s paper, ‘live up to the image of the hive in its title by offering readers and writers like him the chance to experience social belonging: through association and collaboration, the poet hopes to construct a new social order built on emotional contact and relationality’ (Lerner 49). ~ **Sources:** Edgar Leon Newman, “‘L’arme du siècle, c’est las plume’: The French Worker Poets of the July Monarchy and the Spirit of Revolution and Reform’, *Journal of Modern History*, 51, no, 4 (1979), 1201-24; Lerner (2018), 49.

Rorrison, David (d. c. 1778), of Paisley, a weaver, tea and tobacco seller, the author of ‘The Twa Bells’, published in periodicals. ~ **Sources:** Brown (1889-90), I, 284-90. [S] [C18] [T]

(?) Roscoe, William (1753-1831), of Liverpool, a poet, writer and abolitionist, Unitarian and Presbyterian. The self-taught son of a market gardener and publican, he left school at twelve, and became a lawyer. An important figure in the cultural history of Liverpool, among many other achievements he was elected as an abolitionist MP, helped found Liverpool Botanic Garden (he aimed to make Liverpool ‘The Florence of the North’), studied Italian art and culture and translated Italian texts including *The Nurse, a Poem, Translated from the Italian of Luigi Tansillo* (Liverpool and London, 1798). He was the first President of the Royal Institution in Colquhoun Street, Liverpool (see Pauline Rushton). He edited Alexander Pope, and published a long anti-slavery poem, *The Wrongs of Africa, A Poem.* (1787-8) as well as *Poems for Youth, by a Family Circle* (1820). His best known
verse is the children’s poem The Butterfly’s Ball and the Grasshopper’s Feast (1807), which was revived as a popular picture-book loosely based on the poem in 1973. He also wrote a Life of Lorenzo de’ Medici (1796), which ‘was an immediate success and won him international fame as a historian and scholar’ (Croft & Beattie). Two of his poems from the year of the French Revolution re-appeared in the Chartist periodical, the Northern Star, in the momentous year of 1848: ‘The Day-Star of Liberty’ (first written in 1789), 11 March 1848, and ‘Song — Written in 1789’ (‘Unfold, father Time, thy long records unfold’), 25 March 1848. ~ See also the entries for his close associates Hugh Mulligan and Edward Rushton. ~ Sources: Northern Star, as cited; Henry Roscoe, The Life of William Roscoe by his Son, Henry Roscoe (Boston: Russell, Odiomne & Co., 1833), two volumes; William Roscoe, Poetical Works (1857); Baylen & Gossman (1979), 413-19; Tim Burke “‘Humanity is Now the Pop’lar Cry’”: Labouring-Class Poets and the Liverpool Slave Trade, 1787-1789, The Eighteenth Century: Theory and Interpretation, 42, no. 3 (2001), 245-63; Dabydeen et al (2007), 422-3; Sanders (2009), 272; Pauline Rushton, ‘Print Culture in the Liverpool Ceramic Industry’, La questione Romantica, 7 (2015), 103-19; Alex Robinson, ‘A Knot of Select Men at Liverpool: Locating Liverpool Abolitionists in their Cultural Context’, La questione Romantica, 7 (2015), 55-73; Annamaria Sportelli, ‘Transplantable Communities across the Atlantic’, La questione Romantica, 7 (2015), 145-52; David Brazendale, ‘The Athenaeum and the Intellectual Culture of Liverpool 1790-1800, La questione Romantica, 8 (2016), 93-106 (96-7); Xanthe Brooke, ‘Pots, Prints, Poems, Plants and Publishers in Roscoe’s Liverpool, La questione Romantica, 8 (2016), 107-22; Cristina Consiglio, “‘Best if we pleased you, who to please we live!’”: Managers, Actors and Actresses in Liverpool, 1770-1820’, La questione Romantica, 8 (2016), 83-91 (89-90); Croft & Beattie, III, nos. 29-30; ODNB; Wikipedia. [C18]

Rosenberg, Isaac (1890-1918), born in Bristol of Lithuanian Jewish parents, moved to the East End of London, was educated to secondary level and became an apprentice engraver, attending evening classes at Birkbeck. He receiving sponsorship to attend Slade Art College, and quit his apprenticeship. Rosenberg moved to South Africa for his health; returning, he joined up in 1915 and was killed in action in April 1918. An artist as well as a poet, he is best known now for his war poems, especially ‘Break of Day in the Trenches’, ‘Returning We Hear the Larks’ and ‘Dead Man’s Dump’. Rosenberg published Night and Day (1912), and Youth (1915). Modern editions are Collected Works, ed. I. Parsons (1979), The Poems and Plays of Isaac Rosenberg, ed. Vivien Noakes (Oxford: Oxford University Press, 2004),

Ross, Angus (b. 1830), of Cromarty, a pattern-maker in Inverness and Glasgow, who lost the use of one hand, and worked as an iron-planer at Glasgow Locomotive Works. He published ‘occasional natural and thoughtful little poems’ (Edwards) in the Glasgow press, and a collection, *Home, and Other Poems* (Rutherglen: Baird and Hamilton, 1881). His topical themes include the ‘Glasgow bank failure, Gladstone, Parnell’ (Blair). ~ **Sources:** Edwards, 1 (1880), 292; Blair, PPP (2019); Mitchell, P238. [R] [S] [T]

Ross, Anne (fl. 1791-8), of Glasgow?, apparently a Scottish milliner. She describes herself as ‘a humble muse’ and ‘a stranger...to every rule of art’. She published *Poems on Several Occasions* (Glasgow: A. Duncan and R. Chapman, 1791), second edition the same year, and *A Collection of Poems*, third edition, revised and corrected (Glasgow: Printed by R. Chapman, 1798). This is apparently the third edition of a 1791 volume. ~ **Sources:** ESTC T178588; information from William Christmas. [F] [S]

(?) Ross, David (fl. 1843-5), of Stamford-Street, Leeds, published three poems in the *Northern Star*: ‘A Call to the People’, 30 September 1843; ‘The Charter and No Surrender’, 1 February 1845, and an ‘Ode to Spring’, 19 April 1845. ~ **Sources:** Sanders (2009), 251, 256-7. [CH]

Ross, James (fl. 1821-5), of Forfar, a handloom weaver, published *A Peep at Parnassus. A Poetical Vision* (Forfar, 1821), *Poems* (1825), and *The Chaplet* (undated). ~ **Sources:** Edwards, 2 (1881), 352-4; NCSTC. (Johnson (1992), item 781, has a Rotherham publication, *Wild Warblings*, 1817, probably another poet.) [S] [T]
Ross, John (b. 1801), of Campbelltown, Argyll, ‘the oldest distiller in Campbelltown’.  
~ **Sources:** Edwards, 7 (1884), 297-9. [S]

Ross, William Stewart (b. 1844), of Kirkbean, Galloway, a rural labourer, educated at
a parish school, later a dominnie and a writer and a publisher of educational works.
He was also a secularist. Ross published Poems *Lays of Romance and Chivalry* (1881)
and *Isaure and other Poems* (1887). His prose works are *God and his Book* (1887; new
edition, 1906) and in *Woman, her Glory and her Shame* (in two volumes, 1894; new
ingation, 1906).  
~ **Sources:** Edwards, 3 (1881), 329-34; Harper (1889), 242 (with a short
bibliography); ODNB. [S]

Rouget, François (1803-68), ‘Le Tailleur de Nevers’, born in Vendôme, artisan poet,
who worked as a tailor in Nevers, hence the sobriquet. He published *Poésies de
Rouget, Tailleur À Nevers* (Paris: de Wresse, 1857), whose contents are described by
one bookseller as ‘wine, little birds, Napoleon and Béranger, the locomotive and
advanced social ideas’. He also ‘left a large number of manuscripts’.  
~ **Sources:** François Gimet, *Les Muses Prolétaires* (Paris, 1856), 113-32; general sources.

(?) Rough, Michael (fl. 1820-32), probably of Irish origin, lived in Cahir, County
Tipperary, and later likely in Bristol. He wrote in 1820 that he ‘has been nearly
fourteen years in His Majesty’s Service’ but now is ‘through a variety of
circumstances over which he had no control, reduced from a respectable situation
in life to extreme want’. He apologetically admits that his book is designed to
relieve his want and that of his family. We also know from his book’s long title (see
below) that he has been a schoolmaster in Cahir, County Tipperary. In the notes to
the poem he gives the postal address for business of ‘Mr. Mathews’s Printing
Office, 29, Bath Street, Bristol’, so he seems to have lived in the West Country. If, as
one might reasonably assume given his interests, his service has been nautical, then
his well-annotated short verse history of the Eddystone Lighthouse could be seen
to be a product of both of his careers, and educational work with a nautical flavour.
He published *Eddystone Light-House, A Poem: By Michael Rough, Late School-Master of
the Union of Cahir, Diocese of Lismore, Ireland. To which is subjoined An Historical
Account of every remarkable Occurrence that has transpired since the first Light House was
erected on the Eddystone Rock, 1696, And a short Sketch of the Author’s Life* (London:
Printed for the Author by J. & H. W. Bailey, 1820, 1823, 1824, 1830, 1832). One
might file such a work within the genres of travel writing or perhaps of meticulous
log-keeping by sailors, or local history and storytelling, or perhaps within the strong tradition of poems about shipwrecks and other disasters as practised by the Scillonian poet Robert Maybee, and others in the Victorian age. But in his Preface Rough is clearly aiming higher, and he offers some stirring patriotic pride: ‘The History of the Eddystone Light-House, is the best mirror in which Foreigners may view the British character in miniature, and contemplate, with admiration, the triumph of Genius over the most furious elements. Any other Nation, or any other People, but the inhabitants of Great Britain, would have been disheartened with the destruction of the work; and have resigned the task as fruitless! but danger only stimulated British ardour, and magnanimous perseverance triumphed over every obstacle. It was built—blown down! rebuilt—burned down! and again rebuilt! and now stands the noblest beacon to most of the ports of Europe—the most extensively useful light in the World!’ So it is a a patriotic, even a heroic work, for all that he wraps it up in 36 ages including notes, and concludes with this humorous story: ‘A shoemaker was going out to the light-house, in order to be a light-keeper. On the way, the boatman said to him, “How happens it, friend Jacob, that you should choose to go out to be a light-keeper, when you can on shore (as I am told,) earn half-a-crown and three shillings a day, on making leathern hose (leathern pipes so called;) whereas the light-keeper’s salary is but £25. a year, which is scarcely ten shillings a week.” “I go to be a light-keeper,” said the shoe-maker, “because I don’t like confinement.” —After this answer had produced its share of merriment, he at last explained himself, that he did not like to be confined to work, not recollecting that in the Eddystone light-house it was impossible for him to leave the building, and he might strictly be said to be in a PRISON.’ So the poem and its notes offered something for everyone, incorporating the local, the nautical, the heroic, the practical and ‘georgic’ (with lots of periphrastically presented details), and the comic, all with a swelling note of patriotism behind it. One notes with interest that the Institute or Civil Engineers still holds a copy, so there was interest in it as a practical record of sorts. The rich mixture may indeed have been successful; at least there appear to be a significant number of editions, some variant, including ones with colour plates of the lighthouse, so evidently the publishers felt it worth their continuing investment. Michael Rough tried to ensure that any success that it had led to new potential income streams by beginning the notes at the end thus: ‘M.R. respectfully states, that he Versifies Subjects from History, on the most reasonable terms.—His prose compositions, he flatters himself, will be found superior to the present work: bit in whatever he is engaged he will endeavour to give satisfaction. Commands left for him at Mr. Mathews’s
Printing Office, 29, Bath Street, Bristol, will be immediately and respectfully attended to.’ Was there a market of this sort? The address could suggest so, if he had a printer on board and ready to print up commissioned material. It was terribly hard to make a living from poetry, then as now, but he made every effort in this little work to ensure that he would do so, somehow or other. ~ Sources: text as cited, via Google Books; JISC: WorldCat. [I]

Rounsevell, John (fl. 1850-67), ‘The Thregatherall Shepherd’, of Alterton or St. Juliot, Cornwall, the son of John and Jane Rounsevell, a shepherd, who went to South Australia in 1867. His publications include Miscellaneous Poems [Parts IV, V and VI] (Plymouth: I. Latimer, 1850), and The Adventures of Joseph Golding, his courtship, and marriage with Flora Percival, the Duchess of Botcinni: a tale of love in fairy style, with other poems (Plymouth, 1864). ~ Sources: Wright (1896), 409; Reilly (2000), 400; general online sources. [AU]

(?) Rowlatt, Joseph (d. 1875), of Northampton, served as librarian of the Northampton Mechanics Institute in the last two years of his life until his death in 1875. He was living then at 31 Ash Street, off Bailey Street in Northampton, ‘not a particularly salubrious area of the town at the time’ (Hold). The Institute’s minute-book for 1875 ‘suggests that Rowlatt was overworked and in poor health’ (Hold). In this period he published his collection, First Fruits (Northampton; printed by Stanton and Sons, 1874), which includes his long poem ‘Abington Abbey. A Reverie’, described by Hold as a ‘touching tribute to John Clare’ (qv), as well as ‘An Acrostic (A Tribute)’ to the poet Marianne Farningham (qv). Nothing has yet been discovered about his earlier life, though his poem ‘Brother Willie’ tells us that his older brother drowned while swimming in the river Nene aged twelve, when the poet was eight. But his Preface and various poems provide further suggestions of a difficult life, and perhaps of a limited formal education. ‘Many of the earlier productions’, he writes, ‘were written with a very imperfect knowledge of the rules of art; were written beside under almost overwhelming difficulties and misfortunes, and often with nearly the sole purpose of diverting my mind from suffering and calamity’. ‘Abington Abbey’ makes further reference to the ‘burdens that I bear’ and a ‘despairing anger’ that ‘shakes my soul’. Clearly this man had suffered in his life, which he described in another poem as ‘a ceaseless fight with fate’. ~ In using Abington Abbey as the location for his ‘reverie’ dedicated to Clare, Rowlatt will certainly have been aware that since 1845 it had been the site of the Abington Abbey Retreat, a lunatic asylum founded by Dr Thomas Prichard, who
had previous had oversight of the Northampton General Lunatic Asylum in the first four years of Clare’s residence there. It may perhaps be that he believes Clare to have been Prichard’s patient at Abington: the text is unclear and the link unspecific. The Abbey is clearly a place he knew well and had often visited, and is a favourite place of meditation, including at some length on Clare and his fate. Elsewhere he is sympathetic to the outsider and the rejected, addressing in ‘The Outcast’ a figure ‘Marked with the Workhouse stain’, including a poem on ‘Poverty’, and very explicitly alert to both his own and others’ suffering throughout the collection. Looking further afield, there are some sustained Welsh materials here suggesting a strong interest in Welsh culture and possibly residence or at least repeated visits to North Wales. Several poems engage with the Franco-Prussian war and its effects and Italian reunification, and there are historical and mythological poems as well. Finally there is a ‘Prologue’ (but to what is not made clear), ‘Written for the benefit of William Elliott, commonly called the Old Small Pox Doctor. Feb, 3rd, 1874’ ~ Sources: main text via Google Books; Hold (1989), 136-7.

(?) Roxby, Robert (1767-1846), the ‘fisher poet’ of Tyneside. He is described as being ‘born at Needless Hall’ but ‘by the failure of his trustee, had to turn to business, and his long life was spent as a [banker’s] clerk’. He published The Lay of the Reedwater Minstrel (Newcastle upon Tyne, 1809, reprinted 1832). He also published ‘Coquet Side’ as a broadside, 1823, and other publications jointly authored with Thomas Doubleday (qv). There is a memorial stone to Roxby in St Nicholas’ Church, Newcastle upon Tyne. ~ Sources: Allan (1891), 160-2; Miles (1891), X, vi; Welford (1895), III, 335-8; Johnson (1992), item 782.

(?) Rudland, Mary (1854-71), of Sudbury, Suffolk, a Sunday School teacher who died of tuberculosis aged sixteen or seventeen. Posthumously published was Mary Rudland: her sketches in prose and verse, edited by her father (London, 1873). ~ Sources: Reilly (2000), 400-1. [F]

Rushforth, Benjamin (1804-76), ‘The Blind Poet of Bolton’, of Elland, Halifax, Yorkshire, the son of a woollen card manufacturer. Almost self-educated, he was sent to Bolton at the age of fourteen to be apprenticed to a Mr Rothwell, a grocer, for seven years. Returning home, he joined the East India Company but on the voyage to Madras was ‘attached by a fever which disabled him from active service and rendered him nearly blind’ (Sparke). Thereafter he lived in Bolton, making and
selling oilcloth covers, and latterly living in the workhouse. There are two
collections of his verses, *Original verses by Benjamin Rushforth, the blind poet of Bolton,
published for his benefit, with an introductory sketch of his life by the Revd. F.H.
Thicknesse* (Bolton: Robert Whewell, 1861), 32 pp., and the more substantial
**Sources:** Sparke (1913), 120; Reilly (2000), 401; NTU.

Rushton, Edward (1756-1814), of Liverpool, a partially-blind poet and radical,
apprenticed as a sailor. Having worked on slaving ships, he became an ardent
abolitionist, working as a tavern-keeper, and a bookseller. ~ Rushton was also the
co-founder of the first school for the blind in the country (see Mounsey). Born in
John Street, Liverpool, Edward was the son of Thomas Rushton (qv), a victualler.
Apprenticed to a Liverpool shipping company by the age of eleven, Edward was
promoted to second mate around five years later after demonstrating outstanding
courage in guiding a vessel which the captain and crew were prepared to abandon
during a storm out in the Mersey Estuary back to port. ~ While on a slaver bound
for Dominica in 1773, Rushton grew so appalled by the sadistic treatment of the
captives that he remonstrated with the captain to the point of being charged with
mutiny. As the only member of the crew willing to tend to their suffering, Rushton
contracted the highly contagious ophthalmia, which left him blind. ~ Rushton’s
aunt took him in shortly after his return. his father having now remarried a woman
antagonised by Edward’s presence. The injustices Rushton observed at sea led to
the publication of his first book-length work, *The Dismembered Empire* (1782), a
denunciation of British rulers and merchants in the framework of the American
War of Independence. In the same year as he published a poem on the tragedy of
Thomas Chatterton’s (qv) life, his disgust at the slave trade was given further voice
in *The West Indian Eclogues* (1787). A decade later he wrote to his former hero,
George Washington, pointing up the hypocrisy of retaining slaves while fighting
for freedom: ‘In the name of justice what can induce you thus to tarnish your own
well-earned celebrity and to impair the fair features of American liberty with so
foul and indelible a blot’. A similar letter was dispatched to Thomas Paine, but
neither he nor Washington tendered a reply. Nonetheless, Rushton’s bold
reputation prompted Thomas Clarkson to credit his contribution to the abolitionist
cause upon visiting Liverpool. ~ After his marriage around 1784 to Isabella Rain,
Rushton went on to become editor of the *Liverpool Herald*. This career was soon cut
short after he reproached brutal press-gang practice in several articles, and
rebuffed his partner’s suggestion of a retraction. This episode in Rushton’s life
inspired the poem Will Clewine (1806). ~ When he became a bookseller at 44 Paradise Street, Rushton’s outspoken political convictions deterred potential custom, but not to the extent of preventing him from living out his life in relative comfort, and giving his children a sound education. In the late 1780s Rushton became a member of a literary and philosophical society, thought to have been the forerunner of William Roscoe (qv) and James Currie’s ill-fated radical Debating Society—where the idea of raising funds to offer care for local blind paupers came into effect. The Liverpool School for the Indigent Blind opened in 1791. Rushton published a collection of poems in 1806, and the following year an operation by the Manchester surgeon Benjamin Gibson restored his sight, enabling him to see his wife and children for the first time. ~ Rushton died of paralysis on 22 November 1814 at his home on Paradise Street, just a few years after the death of his wife and one of his daughters. The eldest of his four children, also Edward, became a prominent social reformer in Liverpool’s political landscape, advocating Catholic emancipation and prison reform, and writing his father’s biography. ~ Rushton published The Dismembered Empire (1782), Neglected Genius; or, Tributary Stanzas to the Memory of the Unfortunate Chatterton ([London]: Printed for J. Philips, 1787), The West Indian Eclogues (London: W. Lowndes, J. Philips, 1787), Poems (London: J. McCreery, 1806), and posthumously, Poems and Other Writings (London, 1824). The standard edition is now The Collected Writings of Edward Rushton, ed. Paul Baines (Liverpool: Liverpool University Press, 2014). This publication, the 2015 monograph by Franca Dellarosa, and two special numbers of the journal La questione Romantica listed below, all marked the 200th anniversary of Rushton’s death, which also saw a ‘City Wide Exhibition’ in Liverpool and a service of thanksgiving (BBC News online), as well as ‘conference, plays, public speeches…’ (La questione, 8, 1-12, 10). Rushton was part of group of writers, thinkers and political activists which included the poets John McCreery, Hugh Mulligan, William Roscoe and Thomas Rushton (qqv). ~ See also the entries for his close associates Hugh Mulligan and William Roscoe. ~ Sources: Thomas Clarkson, The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave Trade by the British Parliament, (London, 1808), I, 292-414; Edward Rushton (Jr.), ‘Biographical Sketch of Edward Rushton, written by his son’, Belfast Monthly Magazine, 31 December 1814, 474-85, extracted in La questione Romantica, 7 (2015), 17-22; William Shepherd, ‘Life of Edward Rushton’, in Poems and Other Writings by the Late Edward Rushton London: Effingham Wilson, 1824), ix-xxviii; Sketches of Obscure Poets (London: Cochrane, 1833), 46-71, via Google Books; Harland (1882), 339-41, 517-28; Eva Beatrice Dykes, The Negro in English Romantic Thought
Rushton, James (b. 1848), of Rossendale then Blackburn, Lancashire, a draper, published poems in newspapers. ~ Sources: Hull (1902), 325-8.

Rushton, John (fl. 1902), of Blackburn, Lancashire, a ‘colleague’ (Rushton calls him ‘old friend’) of fellow weaver William Billington (qv). Rushton apologises for his ‘poor’ and ‘untaught’ muse, and is described by Hull as a ‘modest and unassuming writer’. He later moved to Stockport. Hull prints two of his poems, ‘To the Founder of the Blackburn Infirmary’, and ‘“Pendle Hill”: On Reading Mr. W. Billington’s Poem’ (alluding to Billington’s 1876 poem of that title). ~ Sources: Hull (1902), 132-4; Massey page. [T]

Rushton, Thomas (fl. 1770), of Liverpool, a peruke-maker, a dealer in spirits and a hairdresser, the father of Edward Rushton (qv). He published Party Dissected: or, Plain Truth: A Poem, by a Plain Dealer (London, 1770), a ‘pro-government satirical poem’. ~ Sources: Collected Writings of Edward Rushton, ed. Paul Baines (Liverpool: Liverpool University Press, 2014), 1. [C18]

Rushton, William Charles (b. 1860), of Windhall, near Shipley, Yorkshire, a factory worker from the age of nine. By the age of nineteen (when Walter J. Kaye wrote his entry in Forshaw) he was a working woolsorter. He also painted. His poetry ‘if convenient, lays aside all rules with greatest ease’. He published Rosanus, and Other Poems, including Odes, Songs and Sonnets (1883). ~ Sources: Forshaw (1891), 155-9 (includes a printed image of the author).

Russell, Jessie (1850-1923), a Glasgow poet and dressmaker. Born in Glasgow on 4 September 1850, Jessie Paton Laing was orphaned at nine and grew up in the home of her Presbyterian grandparents, James and Janet Paton, in Torthorwald, Dumfriesshire. Her mother had hoped she would be a teacher. In fact she entered domestic service at fourteen when her grandfather died. She then became a dressmaker, and in 1873 married James Russell, a ship’s carpenter of Irish descent. She regularly published poems in the Glasgow Weekly Mail (whose editor she engages with in the poem ‘The Muse’s Protest’), and she gathered them together in her volume, The Blinkin’ o’ the Fire and Other Poems (Glasgow, 1877). By 1881 she was said to have curtailed poetry-writing owing to ‘an increasing little family and the trials and vicissitudes of married life’. Nevertheless the 1881 census lists her as ‘Authoress Poetry’, living in Govan with her husband, daughters aged six and four,
and a baby son. By 1887-8 she had emigrated to Marton, New Zealand. Family tradition suggests James Russell was known as a political agitator on the Clyde dockyards, and it is thought that the family may have felt forced to leave Scotland because of the fallout from this. Russell herself died in New Zealand in 1923 and is buried in Palmerston North. ~ Russell claims that there are severe limits to what she is doing in her collection: ‘I know not aught of learned themes, / Nor of the world of wealth and power; / My little world at home redeems / The voidness of a leisure hour’ (‘Preface’). Neatly-turned deferential modesty is common enough in the cautious self-presentation of labouring-class poets; this is a specifically female version that involves a commitment to staying inside the walls of the domestic sphere and remaining ignorant of ‘learned themes’ or ‘wealth and power’. The home is her ‘little world’, and writing poetry ‘redeems’ the ‘voidness’ of any empty areas in this enclosed existence. But in fact her poetry repeatedly examines the world outside, commenting shrewdly on ‘wealth and power’ and social and political issues, including women’s suffrage, debated in dialogue with fellow Glaswegian poet Marion Bernstein (qv). And as soon as you look for them, ‘learned themes’ abound, for instance in the mythology of ‘The Tower of Thor’, or the witty classicism of ‘The Muse’s Protest’. The collection is rich and varied, and its familiar patriotic, sentimental, spiritual and teetotal moralisings are leavened by lively celebrations of Glaswegian working-class life. There are picturesque and comic verses, and at the centre of it, what might be called the domestic sublime, especially in the title poem, ‘The Blinkin’ o’ the Fire’, where the homely hearth-fire, the symbolic hub of the poet’s ‘domestic’ sphere, becomes a powerful instrument of meditation and wide-ranging thought. (Tony Harrison (qv) also likes to draw on images of, and in the hearth-fire, and to explore the ways that these may stimulate the spirit and the imagination.) In Russell’s poem the familiar idea of seeing faces in the fire allows her to draw an account of her life, centring on its emotional and physical contrasts: poverty, hope, loss, love. A world, not in a grain of sand, but in a flickering flame ~ Sources: Edwards, 1 (1880), 15-16; A. G. Murdoch (Alexander Murdoch, qv), ‘Minor Scottish Poets, no. 33: Jessie Russell’, Glasgow Weekly Mail, 18th June 1881; Leonard (1990), 306-10; Boos (1995); Bold (1997), 257-8; Reilly (2000), 402; Boos (2002b), 142; Goodridge (2005); Boos (2008), 320-27; Boos (2010); Edward H. Cohen and Anne R. Fertig, ‘Marion Bernstein and the Glasgow Weekly Mail’ in the 1870s’, Victorian Periodicals Review, 9 (2016), 9-27; LC6, 287-304; NTU; information from Florence Boos, and Russell’s New Zealand descendants, especially Andrea Hanaray. [F] [LC6] [S]
Russell, Thomas (b. 1822), of Parkhead, Glasgow, a coal-carter’s son and labouring man, published Poems (Glasgow: printed by Bogie & Morison for the author, 1881), and a further volume, so far untraced. ~ Sources: Edwards, 1 (1880), 309-11; Murdoch (1883), 192-4. [NZ] [S]

(?) Ryves, Elizabeth (d. 1797), an Irish poet. ‘This most unfortunate authoress was of good family in Ireland, and born about 1760. She owned some property, but was cheated out of it by some legal shark, and had to turn to literature for a livelihood. She had much ability, but only earned a poor subsistence, and her extreme good-nature and generosity prevented her using her small means solely on herself. She died in destitution in Store Street, Tottenham Court Road, London, in April or May, 1797’ (O’Donoghue). Ryves published Poems on Several Occasions, and The Prude, a comic opera (London, 1777), Ode to the Rev. W. Mason (London, 1780), anonymous, Dialogues in the Elysian Fields, between Caesar and Cato (London, 1785), Epistle in Verse to Lord John Cavendish (London, 1784: the BL copy has handwritten corrections). The Hastiniad, an heroick poem (1785), anonymously, Ode To Lord Melton (1787), again anonymously, and The Hermit of Snowden (1789). She also wrote several other works, including a novel, and a comedy, ‘Debt of Honour’. ~ Sources: Blackburne (1877), II, 225-31; O’Donoghue (1912), 412; information from Dawn Whatman. [C18] [F] [I]

Salisbury, George (1832-97), of Blackburn, Lancashire, a factory worker, auctioneer, and journalist. He emigrated to America in 1874, where he was the editor and then the proprietor of the Fall River Advance. ~ Sources: Hull (1902), 159-65. [AM]

Salkeld, Samuel (1794-1834), of Kendal, Westmorland, later of Shropshire and Denbighshire, a shoemaker, later an Officer of the Excise. He was the son of Joseph Salkeld, a farmer and Methodist preacher, and his second wife, Hannah Martin (married at Alton, 7 March 1891). Joseph Salkeld had at least twelve children from his previous marriage, to Mary Watson, and now went on to father four more. He died in 1813, Hannah in 1814. Samuel was evidently apprenticed as a shoemaker, since this was his given profession when he married Mary Thompson at Kendal on 24 May 1818. In 1820 he joined the Customs and Excise as an exciseman. He then moved down to Shropshire, where his wife died in 1827. He married again the following year. ~ Salkeld published at his own expense, The Pleasures of Home and Other Poems (Shrewsbury: Printed for the Author by J. Watton, Chronicle Office; London: Whittaker, Treacher & Co, [1834?]). ~ The dating issue is complex, and I
have based 1834 on research notes from Andrew Ashfield, who points out that the tentative BL dating of 1815 is impossible, since poems in the collection reference the poet’s sister’s death in 1826, his first wife’s death the next year, the Bristol Riots of 1831, and the visit to Wales of Princess Victoria in 1832. The tentative National Library of Wales dating of 1832 is likely to be based on the latest dated poem in the book. Jarndyce also gives c. 1832, based on a book advertisement on the back board of their copy. But 1834 is when the book was advertised, in The Atlas, 5 January. It must have been printed before Salkeld’s death at Llangollen, Denbighshire on 12 April that year, aged forty, since the death notice in the Westmorland Gazette, 19 April 1834, says that he ‘was the author of a volume of beautiful poems, &c., &c.’ – The seven pages of subscribers are mainly local Welsh people, but notably include William Wordsworth (two copies). Along with the Westmorland Gazette’s notice, this suggests that Salkeld’s Cumberland roots are still very much alive. ~ Sources: Jarndyce, 124 (Spring 1998), item 1475; Jarndyce, 159 (Summer 2004), item 619, with image of title pages; JISC. Detailed research by Andrew Ashfield, based on the following sources: British Newspaper Archive; Cumberland Marriages: Alton with Garrigle Parish Register; Denbighshire Burials, Llangollen 1834/145/1154; England Marriages, 1538-1973; England, Select Births and Christenings, 1538-1975; Shropshire Burials, Llanmynech 1827/32/253; Shropshire Marriages (Hardwicke), Llanmynech, 1828/23/68; BL, RB 23a.12195; National Archives, Cust. 116/32/2 (Samuel Selkeld, entry papers for services as an Excise man, 1820); National Library of Wales, PR5797.A6.P; Lancaster Gazette, 6 June 1818; Monthly Magazine and British Register, July 1813 (553) and November 1814 (381); Westmorland Gazette, 30 May 1818 and 19 April 1834. [W]

Samuel, James (b. 1869), of Bathgate, West Lothian, a tailor who published poems in the West Lothian Courier, the Christian News and elsewhere. ~ Sources: Bisset (1896), 322-7. [S] [T]

Sancho, Ignatius (1729?-1780), an African servant turned writer, born on a slave ship headed for the West Indies, brought by his owner to Greenwich, England. He worked as a butler for the widowed Duchess of Montagu and later for her son. Sancho became a grocer. He was a correspondent of Laurence Sterne, among his other literary connections. Some poems are included in his published letters: Letters of the Law Ignatius Sancho, an African (1782), two volumes, printed by subscription. This has been edited in a modern edition by Vincent Carretta (London: Penguin, 1998; Peterborough, Ontario: Broadview Press, 2015). ~ Sources: Reyahn King and

Sanderson, James (1788-1891), of Earlston, Berwickshire, a weaver. ~ **Sources:**
Crocket, 121-7. [S]

Sanderson, Robert (b. 1836), of West Linton, Peebleshire, a land surveyor and weaver, who took violin lessons from Alexander Thom. He published *Poems and songs* (Edinburgh, 1865), and *Frae the Lyne Valley: Poems and Sketches* (Paisley, 1888). ~ **Sources:** Edwards, 1 (1880), 67-9; Reilly (2000), 405); NTU. [S] [T]

Sangster, Charles (1822-93), the son of a shipwright and the grandson of a Scottish army sergeant, was born near Kingston in Canada, and died in Montreal. His mother was left a widow with a large family of small children, of whom Charles was the youngest, and he struggled after a basic education of ‘the first two Rs’, leaving school at fifteen, working at the Ordinance Office, and eventually finding a role as a newspaper writer and editor. The most acclaimed Canadian poet of his age, Sangster published *The St Lawrence and the Sanguenay* (1856), *Hesperus and Other Poems and Lyrics* (1860), and *Our Norland* (1890). A nervous breakdown in 1875 and poor health in later life prevented him from publishing two further planned volumes (though much else was published, principally in newspapers); these later volumes were finally published in the 1970s. ~ **Sources:** Lighthall (1889), 25, 254, 307, 461-2; Poem Hunter web page; *Dictionary of Canadian Biography*, online edition. [CA] [S]

Satchwell, Benjamin (1732-1810), of Leamington Priors’, Warwickshire, a shoemaker, and later a founding father of Leamington Spa and an important philanthropist. He published *The Rise and Fall of Troy*, and *Astronomical Characters and Their Use*: both lost works. ODNB indicates that only two examples of his verse are known to have survived but does not identify where they may be. Leamington guidebooks note a
monument to Satchwell raised by his daughter, and refer to ‘his rhyming efforts to eulogise both the waters [of Leamington Spa] and the visitors, as well as by his frequent notices of the same in the provincial newspapers of the period’ (New Guide to the Royal Leamington Spa, London, 1839, 18-19, via Google books). More recently a ‘blue plaque’ to him has been unveiled. ~ Sources: Poole (1914), 161-5; ODNB; general online sources. [SM]

Saunderson, F. (fl. 1838), ‘A Female Cottager’, who was ‘one of the only named working-class women writers whose poetry appeared in the leading Chartist journal’. She published ‘Spring Reflections’, Northern Star, 19 May 1838, which ‘is in fact a veiled political poem’ and ‘shares the Chartist unease with the 1834 Poor Law’ (Timney, 2013). Timney (2009) discusses her in some detail. ~ Sources: Northern Star, as cited; Timney (2009); Sanders (2009), 230; Timney (2013). [F]

(?) Savage, Richard (1697/8-1743), of Holborn, London, a shoemaker, poet and playwright, a friend of Samuel Johnson. He notoriously claimed illegitimate aristocratic blood (see ODNB), though details of his childhood and upbringing are extremely murky. He died in poverty and debt in a Bristol debtor’s prison, and his poverty is described richly in Samuel Johnson’s brilliant Life of Mr Richard Savage (1744), which recalls with something approaching nostalgia the days when the two aspiring authors walked the streets of London together all night because they could not afford proper lodgings. However, as Richard Holmes has shown, it is ‘a work of passionate advocacy and special pleading’, which ignores much that is inconvenient to the trajectory of the poet-as-outcast story (‘Inventing the truth’, 22).

Sawyer, Anna or Ann(e) (1747-1810), née Dawes, an impoverished poet, was most probably baptised on 11 March 1747, at Birmingham St Martin church, the daughter of a John Dawes. Her sister, Catherine Daws, had been baptised in the same church on 18 June 1845. Anna (as ‘Ann’) went on to marry William Sawyer at the same church on 23 October 1774, a Birmingham man, from the parish of St Philip. Her sister married Thomas Geast there too, on 17 June 1776. He became a well-known surgeon in the city. ~ She describes her husband in a moving poem, ‘Lines, written on seeing my husband’s picture, painted when he was young’ [1776]. Although she fondly remembers ‘the smiles, / The first engaged my virgin heart’ (1-2) and his ‘manly mien’ (6), he is now ‘bent with age’ (9), and she gives a dark picture of the hardships and failures of ‘better hopes’ (23) he has had to face. These hopes have evidently been disappointed, and it has been hard for him to bear ‘the sneer of wealth, / Averted looks, and rustic scorn’ (21-2). This would be ‘rustic’ in the now rare sense of OED, 2 (a), ‘...boorish; ignorant’. They have been over many years ‘at random tossed / The sport of man an adverse gale’ (13-14) and together, ‘hand in hand we’ve strayed / O’er dreary hill, and lonely vale’ (15-16), evidently suggesting an itinerant life of some kind. ‘Dependence was our bitter lot’ (20) she declares with some vehemence. ~ What the exact cause of their change in fortunes was in not immediately evident. He was clearly a businessman. Ann’s will, drafted in her husband’s account book, dated 8 June 1808, shows that he was in a partnership with Theodore and Philemon Price, well-known nail and iron manufacturers. Theodore price testified in a separate letter that this will is genuine, and that he had been asked to put the proceeds of her estate, which was less than £300, into an annuity for Ann’s sister, Catherine. The subscription list to Sawyer’s Poems on Various Subjects (Birmingham, 1801), Sawyer’s volume of poems, has 700
names in the subscription list, including Anna Seward, Hannah More, the manufacturer Matthew Boulton, the Society of Artisans, Birmingham, Dr and Mrs Edward Jenner, and a number of other surgeons. Some other names echo the information concerning her will: William, Samuel, and John Dawes (a member of the Royal College of Physicians) of Birmingham, subscribe for two copies. Thomas Guest, the Birmingham surgeon who had married her sister also subscribed, as did Theodore Price and his wife, of Harborne, and Philemon Price, of Birmingham. Thomas Sedgewick Whalley, who may well have been the ‘gentleman of erudition and taste’ who had corrected her poems and perhaps wrote the preface, was a subscriber. The money the volume would have raised through its subscription list would have been around £175 to add to her fairly meagre estate. ~ Further details of her life are meagre. Lonsdale notes that she ‘had formerly lived near Rowberrow, Somerset, a few miles from Cheddar (on which she wrote a poem), and from Wrington, and explains her knowledge of Hannah More’ (noted above as one of her subscribers). He notes that ‘the first productions of her unpractised Muse’ as the preface to her volume describes the poems in it, were often written much earlier, ‘partly for the amusement of a private circle, but chiefly to dissipate unavoidable sorrow’. She had been urged to publish by her circle, ‘in the fond hope of dispersing the clouds that hovered over her worthy Husband in his declining years’. The volume had been reduced in size due to an unexpected duty placed on paper. An opening ‘Address to the British Public’ written by Charles Collins of Christ Church, Oxford, makes further reference to her husband’s misfortunes. Whatever else she had lost, she was certainly not short of friends who continued to respect both her husband and herself. William Sawyer was buried on 19 May, 1808, and Ann Sawyer on 28 July 1810, both at St. Philip’s church, Birmingham. ~ Sources: Lonsdale (1989), 503-6; Backscheider & Ingrassia (2009), 885; detailed biographical information from Andrew Ashfield, who consulted the following sources: Birmingham St. Martin PR, Library of Birmingham; Hardwicke, Birmingham St. Martin PR; Library of Birmingham, Birmingham Burials 1813-1964, St Mary, PR; Registered wills…1494-1860…Diocese of Lichfield; Abstract, NA, IR 26/361/309; St Philip Birmingham. NBI and St. Philip’s PR; Gloucester Journal, 6 June 1808; GM, June 1808, 561; Northampton Mercury, 18 May 1793 and 29 April 1797; Oxford Journal, 16 March 1793. [C18] [F]

(?) Sayer, William Frederick (fl. 1849-53), W. F. Sayer, of London, a pawnbroker and former warehouse apprentice boy. He published by subscription a collection, Spare Moments (Hackney: George Pope, 1853). There is a brief review of it in the Literary
Gazette and Journal of Science and Art, no, 1918 (22 October 1953), 1025: ‘We may well give some “Spare Moments” to read what has doubtless cost Mr. Sayer many an anxious and laborious hour to write. The inspiration of genius we do not find in these poems, but true love of nature, earnest feeling, and careful descriptions, they certainly display’. The review quotes a passage beginning ‘In yonder court where noxious vapour rise, / And foetid filth in every corner lies’, comparing it to Crabbe, and concludes, ‘in some of the minor pieces there is vivacity and humour, and the lines on “May Morning” would make a capital Glee Song.’ ~ He also published an interesting prose work, The Warehouse Boy, in Six Discourses, Consisting of Practical Instructions in Systems, Methods and Duties for the Pawnbroker’s Warehouse (London: Jackson, 1849). Here he describes himself as ‘formerly an apprentice in the trade, from the Dyer’s Company, London’ and signs the Preface from Dalton, north London. It is a didactic work for warehouse boys, though Sayers describes it as ‘nothing less than a decided novelty’. Hackney was a working-class area of London; Sayer’s publisher George Pope, may have been a publican in the area ~ Sources: as cited; John Hart catalogue 17 (2006), no. 180; information from Abebooks listings; JISC (BL); general online sources.

Scadlock, James (1775-1818), of Paisley, a friend of Robert Tannahill (qv), a weaver, bookbinder and engraver. After the death of Tannahill, Scadlock composed a poem in his memory. His poems were collected as The Posthumous Works of James Scadlock (Paisley: J. Neilson 1819). ~ Sources: Wilson (1876), I, 527-8; Brown (1889-90), I, 96-101; JISC (Bodleian; Strathclyde). [S] [T]

Scarlett, Robert (1820-87), of Westleton, Suffolk, an agricultural labourer, published a volume, Poems (Woodbridge, 1841). The volume is ‘dedicated by permission to Miss Sarah Row’. ~ Sources: Copsey (2002), 314; WorldCat; JISC (BL).

Scholes, Adam (b. c. 1840), of Moate, County Westmeath. He moved to Detroit, Michigan in about 1860. Scholes had suffered from partial blindness for many years and around 1877, while working in a factory, his blindness became total. He then began to compose verses more prolifically, four of which appeared in The Magazine of Poetry, Buffalo, NY. ~ Sources: O’Donoghue (1912), 416. [AM] [I]

(?) Scholes, John (1808?-63), of Rochdale, Lancashire, a failed hat-manufacturer, later a journalist, who contributed to The Festive Wreath (1842). He is referred to in Alexander Wilson’s ‘The Poet’s Corner’ as the author of ‘A Touching Scene’ and of
Scorgie, John (b. 1852), of Monymusk, Aberdeenshire, the son of a rabbit-trapper to the local Laird. A speech impediment kept him away from school until he was eight, although he proved an ‘apt scholar’. At the age of twelve he was sent to work as a cattle-herder, working for two years for a local farmer. He then worked as a stone-dresser in the Tillyfourie granite-quarry, a trade he was still following in 1883. In Spring 1875 he went to America with a party of tradesmen in search of better wages and steadier work, but returned after two months when these failed to materialise. Scorgie was a regular contributor to the newspapers and literary journals, valued for his ‘very pleasing poems and sketches illustrating rural life and character in the north of Scotland’. His poems ‘give evidence of spontaneity of flow, real Scottish humour, homely thought’ and are pleasantly free from ‘weak manderings and unnatural rhapsodies’ (Edwards). Edwards includes four examples, ‘O! Come Awa’ Dearie’, ‘The Rasps’ (referencing Aberdeenshire’s raspberries), ‘The Coo’s Calved Noo’, and ‘the Doctor’s Maid’. ~ Sources: Edwards, 5 (1883), 321-5. [AM] [S]

Scott, Andrew (b. 1821), of Elliott Bridge, Arbirlot, near Arbroath, Angus, a herd laddie, weaver, and merchant. He had some schooling, from a great-aunt who was over seventy and kept a school in Dishlandtown, Arbroath, where he was sent at the cost of a halfpenny a week. He would later offer an interesting sketch of this schoolroom: ‘In the centre of the room the old lady was seated busy at her pirn wheel, a little boy at one side trying the alphabet—muckle A, little a, b, c, d, and so on in the same fashion; on the other side a big girl of ten years bawling in a powerful contralto voice the chief end. “Eh? What?” Man’s chief end is— is— is— is— An interrupting voice from the corner plaintively enquiring— “Is this a doon loop in my catshank?” and the old woman is seen feeling in the locker of her wheel for her leather whang. A bab of noise, &c.’ At the age of eight Scott went to work as a herd laddie, working near the parish manse of Arbirlot, whose incumbent, Revd. Thomas Guthrie, took an interest in this scholarly boy, lent him books and encouraged him to learn. A Mr Mason, a schoolmaster friend of Guthrie’s, also helped him with his arithmetic and other subjects. He took pleasure in reading biblical passages and, Edwards says, ‘was wise beyond his years’. He was sometimes recruited, as the best reader in the neighbourhood, to read from the Montrose Review to its group of subscribers in the small community. In 1834, when
he aged about thirteen, his father moved to Carnoustie, and he was called home to
learn handloom weaving. The following year he encountered the poems of Burns,
and began studying ‘Walker’s Dictionary’ (i.e. John Walker, *Walkers’ Critical
Pronouncing Dictionary and Expositor of the English Language, Abridged by the Revd.
Thomas Smith, for the use of Schools*, 1834). His interest in poetry and music began in
1840 when he met another key mentor, James Robbie (later Professor in the
Theological Hall of the Scottish Congregational Union, Edinburgh), and began to
study French, Logic, Mathematics, Grammar and other subjects, tutored by a J.
Proctor, M.A., of Barry, Carnoustie. When handloom weaving declined he became
a village wholesaler. Scott was a mainstay of the Young Men’s Mutual
Improvement Society, mentoring others as he had in turn been mentored. Edwards
declares of his unusually long and detailed introduction to Scott (evidently based
on interviews with the poet) that ‘The subject of this sketch has a life-story which, if
not romantic, is at least unusually interesting as giving us a glimpse of old times,
and as showing how mind will assert itself and rise above the difficulty of its
surroundings.’ He says less about the poems, and nothing about their publication,
but prints three of them, ‘The Sleep of the Heavy Brigade’, described as a parody,
‘composed on reading a statement by Rev. Dr Guthrie that he had seen 600 people
sleeping at one time in the church at Thurso’, ‘Charade on the word Cowardice’,
and a ‘Temperance Song’. ~ Sources: Edwards, 5 (1883), 134-8. [S] [T]

(?) Scott, Andrew (1757-1839), of Bowden, Roxburghshire, a poet and farm labourer,
called ‘shepherd boy’. He enlisted and served under Cornwallis in the American
War of Independence. His first collection was published in 1805. He then published
*Poems Chiefly in Scots Dialect* (Kelso, 1811; Jedbergh, 1821, third edition 1826), and
*Poems on Various Subjects* (Edinburgh, 1826). There may have been other
publications. A modern edition is *Selected Poems of Andrew Scott, the Bowden Poet*,
(1876), I, 344-8; Shanks (1881), 143-6; Douglas (1891), 76-9, 294; Johnson (1992),
items 804-05; Sutton (1995), 827 (letters); Blair, PPP (2019); Mitchell, P233, P234;
*ODNB*. [AM [S]

Scott, David (b. 1864), of Cowdenfoot, near Dalkeith, Midlothian, a second
generation coal miner. ~ Sources: Edwards, 4 (1882), 57-9. [M] [S]

(?) Scott, James Kim (1839-83), of Hardgate, Urr, Kirkcudbrightshire, of limited
education, a tailor, and a musician. He published *Galloway Gleanings: Poems and
Songs (Castle-Douglas and Edinburgh, 1881). ~ **Sources:** Harper (1889), 245; Reilly (1994), 425; Edwards, 4 (1882), 43-8 and 9, xxv. [S]

(?\) Scott, Mary, later Taylor (1752?-1793), of Milborne Port, Somerset, the daughter of a linen-merchant. Her husband (or her son, according to ODNB) John Edward Taylor, went on to found the (Manchester) Guardian newspaper in 1821. She published *The Female Advocate* (1774, reprinted Los Angeles: Augustan Reprint Society, 1984), *The Messiah*, a verse epic (reviewed in the *Monthly Review*, 79, 1788, 277). She is possibly the Mrs Scott who published ‘Dunotter Castle’ and ‘Verses, on a Day of Prayer, for Success in War’ in *Poems by the most Eminent Ladies* (1780?). ~ **Sources:** Lonsdale (1989), 320-2; Fullard (1990), 566-7; Ferguson (1995), 27-44; ODNB. [C18] [F]


Scown, George (fl. 1836-76), of Exeter, a grocer, a draper, a hopster, and a journeyman painter. He published *Such is life!: or, the experiences of a West Country painter...containing many interesting events and incidents connected with his own history, in Exeter, London, Windsor, and Oxford, from 1836 to 1876* (Oxford, 1876). ~ **Sources:** Reilly (2000), 409. [T]

Scroggie, George (b. 1826), of Strichen, Aberdeenshire, dedicated his volume to ‘the sons of toil, to which class the author belongs’. He certainly worked as the miller at Federate in New Deer, Aberdeenshire, for a period. He published *The Peasant’s Lyre: A Collection of Miscellaneous Poems* (Aberdeen: Printed by William Bennett, 1857). The dedication continues: ‘Written in their own homely language, illustrating scenes in their every-day life, and identified with their hopes and fears, he sincerely trusts that they will be duly appreciated for in presenting the Work to the public generally, the author has little expectation of securing the patronage of the learned and the great in the land.’ He had, however, had some kindness and support through subscribers (though there is no list of subscribers in copies seen). He ends by hoping that the volume will ‘always meet a welcome at the peasant’s fireside’. ~ Scroggie has a significant after-life in adaptations and sung versions of his whaling song, ‘Fareweel tae Tarwathie’ (Tarwathie is a small settlement two miles north of Scroggie’s village of Strichen, in Aberdeenshire), which has been
sung on both sides of the Atlantic, including versions by Judy Collins (accompanied by humpback whalesong) in 1970, Ewan MacColl in 1971, and many less prominent folk groups and singers. There is a version in The Singing Island (London, 1960), edited by Ewan MacColl and Peggy Seeger, from the singing of A. L. Lloyd. Most recently the song was included by Aberdeenshire singer Fiona Kennedy on her 2020 album, The Maple Tree, accompanied and produced by Calum MacColl, helping to take the song forward a generation from his parents Ewan MacColl and Peggy Seeger. ~ The Library of Congress copy of Scroggie’s volume, accessible online via the Hathi Trust, has an original title page but the rest of it is a modern typed-up facsimile of the original volume. An explanatory page on “The Peasant’s Lyre” sheds light on this and relates it to subsequent Scroggie and related family history. ~ Sources: text via Hathi Trust; Walker (1887), 661; online folk and other sources on ‘Fareweel tae Tarwathie’. [S]

Scully, James (b. c. 1865), of Skibbereen, County Cork, a stonemaster. He emigrated to America at the age of twelve. Scully published Songs of the People (Concord, New Hampshire, 1893). ~ Sources: O’Donoghue (1912), 417. [AM] [I]

Seath, William (fl. 1869), of Kingskettle, Fife, a weaver, He published Poems, songs, and miscellaneous pieces, descriptive and humorous (Cupar-Fife, 1869), Rhymes and lyrics: humorous, serious, descriptive and satirical (St. Helens, 1897). ~ Sources: Reilly (1994), 426; Reilly (2000), 409. [S] [T]

Segrave, Michael (c. 1823-75), of Drogheda, County Louth, moved to England around 1840 to work as a weaver, and kept a small shop in Wigan. A Chartist, he contributed a few poems to the Irishman and the Irish People, and is represented in both of Ralph Varian’s anthologies, Street-Ballads, Popular Songs (Dublin, 1865), and The Harp of Erin (Dublin, 1869). Two of his poems appeared in the Chartist newspaper, the Northern Star, signed from Bradford, ‘To Erin’, 24 April 1847, and ‘England’s May-Day’, 29 May 1847. His poem, The Eviction’ is included in Morash. ~ Sources: Northern Star, as cited; Varian (1864); Varian (1869); O’Donoghue (1912), 418; Morash (1989), 71-3, 275; Sanders (2009), 267-8. [CH [I]

(? Selkirk, John (c. 1783-1843), of Gateshead, Tyneside, the son of a barber, worked as a clerk, and was a songwriter. Hermeston notes that ‘his father was probably a well-to-do hairdresser in one of the best business areas of Newcastle’. Selkirk worked as a clerk on the Quayside in Newcastle. He moved to London, attempting
to make a career there as a merchant, but failed and returned to the north-east in 1830. His final years ‘were lived in poverty and misery’ (‘Wor Geordie’). He ‘took to sleeping amongst the wood-shavings of a joiner’s shop’ (Hermeston), and drowned in the river Tyne at Sandgate, aged around 60. Selkirk composed several highly popular songs in the ‘Bob Cranky’ genre (a style usefully discussed in the Colls book, and by Hermeston), as well as ‘Swalwell Hopping’. His songs can first be seen in the *Northern Minstrel* (1806). ~ **Sources:** Allan (1891), 84-7; Colls (1977); Hermeston, ‘Song’ (2009), 63 and passim; general online sources including ‘Wor Geordie Dialect: The Songwriters’ page.

Sellars, David R. (b. 1854), ‘Smalltingle’, of Dundee, a shoemaker, and a trade unionist. He published poems in the *People’s Friend* and elsewhere. ~ **Sources:** Edwards, 6 (1883), 153-62. [S] [SM]

Semple, Robert (b. 1841), of Paisley, a pattern designer, the author of ‘A Sober Saturday Night’. ~ **Sources:** Brown (1889-90), II, 360-64; Leonard (1990), 332-3. [S] [T]

Senior, Joseph (1819-92), of Crookes, Sheffield, a cutler and blade-forger, ‘the fourth in a line of knife-makers’ (Lovelock), who was later blind. He published *Smithy Rhymes and Stithy Chimes; or, ‘The Short and Simple Annals of the Poor, spelt by the unletter’d muse’, of your humble bard, Joseph Senior* (Sheffield: Leader & Sons, 1882), and *Additional Poems to Smithy Rhymes and Stithy Chimes, which have been conceived during the author’s semi and total blindness* (Sheffield: Leader & Sons, 1884). England reprints his poem, ‘A Shevvielder’s Welcome to Christmas’, while Lovelock has an extract from ‘Owd Sheffield’. ~ On Senior’s interaction with Tennyson, see Blair. ~ There is some very useful genealogical and biographical research on Senior by local author Chris Hobbs on his web page. ~ Senior’s great-granddaughter Carole became a poet and an illustrator: her work was included in a recent anthology of verse translated into Icelandic. ~ **Sources:** Lovelock (1970), 39-41, 67; Reilly (1994), 427; England (1983), 41; Kirstie Blair, “‘Men, my brothers, men the workers”: Tennyson and the Victorian Working Class Poet, in *Tennyson Among the Poets*, ed. Robert Douglas-Fairhurst and Seamus Perry (Oxford: Oxford University Press, 2009), 276-95 (279-80); Chris Hobbs, ‘Joseph Senior (1819-92), The Bard of Crookes (Sheffield)’, [www.chrishobbs.com](http://www.chrishobbs.com); JISC; information from Bob Heyes, Yann Lovelock’; not in ODNB.
Service, David (1776?-1828?), ‘The Caledonian Herd Boy’, a shoemaker, of Beccles, Suffolk, later of Great Yarmouth, Norfolk. He published *An Elegy on the death of Mr. Swanton, painter, in Greater Yarmouth* (Yarmouth, 1802), *The Caledonian Herd Boy* (Yarmouth, 1802), *The Wild Harp’s Murmurs* (Yarmouth, 1800), *St. Crispin, or the Apprentice Boy* (Yarmouth, 1804), *A Voyage and Travels in the Region of the Brain* (Yarmouth, 1808), *A Tour in Pursuit of ideas, A Picturesque View of all the Yarmouth Public Houses, A Poem* (Yarmouth, 1822), and *A Brief Sketch of the Different Professions, Trades, etc. in the Parish of Gorleston with Southtown* (Yarmouth, 1828). ~

Sources: Winks (1883), 313, 314; Johnson (1992), item 809; Cranbrook (2001), 253; Keegan (2001), 206’ Jackson (1985), extended online versionl information from Andrew Ashfield. [S] [SM]

Service, James (1790-1864), of Embleton, Northumberland, variously a sailor, schoolmaster, musician, and bread baker. The son of James Service and his wife Jane, Service grew up in Chatton, some miles inland from Embleton. He would retain a strong love of Northumberland, evident in poems such as ‘To My Native Land’, ‘To Northumberland’, and ‘Reminiscences, chiefly written at sea’. As this latter title suggests, he went to sea as a sailor, and indeed travelled the world, as is evident in poems like ‘Stanzas on leaving Bengal’, and his tribute, ‘On the Death of William Wilson’, a friend and presumably fellow sailor who had died in Bermuda. He later worked as a schoolmaster, and in 1827 married Isabella Gibson who, however, died four years later. The 1851 census describes him as a musician and a widower. He also worked in a bookshop, and his death certificate says he was ‘formerly a bread baker’. Restlessess apart, the transience of his various employments may be connected to a drinking culture he seems to have been heavily involved in. He ended his life in the Union Workhouse in Sunderland, where he died from liver disease, aged 73, leaving £100 to a relative in Scotland. ~

Service published *The Wandering Knight of Dunstanborough Castle, A Northumbrian Legend; and Miscellaneous Poems* (Alnwick: printed for the author by William Davison, 1820) which includes the poems mentioned above, and *Metrical Legends of Northumberland, containing the Legends of Dunstanborough Castle, and other poetical romances, with notes and illustrations* (Alnwick: printed and sold by William Davison, 1834), an anthology of legends in verse by various hands, including some of Service’s work. The two collections tell us much about Service and his interests. The legends are of a part with his local patriotism, and reveal an interest in heroic and chivalric material, set against the romantic backdrop of the ruined Dunstanborough Castle where ‘once the proud pennons of chivalry waved’, one of
the great sights of the north Northumbrian coast, celebrated in the poem ‘to Dunstanborough Castle’. Other poems in the first collection include an imitation of Byron, two anniversary poems and a sonnet addressed to Robert Burns (qv), an occasional poem ‘To Miss * * * * with Falconer’s Shipwreck’ (William Falconer, qv), and further local and nautical materials. ~ Sources: main texts via Google Books; James Hardy, ‘Notice of James Service, the Chatton Poet’, History of the Berwickshire Naturalist’s Club (1873-75) (Alnwick, 1876), 66-9. Extended information from Andrew Ashfield, who transcribed the death certificate in the GRO, and drew information from the online data sources ancestry.co.uk and findmypast.

(?) Sewell, Robert (fl. 1834), of Halsted, Essex, published An Essay in Rhyme, in two parts (Halsted: M. King, 1834), which contains a poem ‘To Burns’ (Robert Burns, qv) and another ‘To the memory of Bloomfield’ (Robert Bloomfield, qv), and a list of subscribers (Johnson (1992), item 813). ~ Sources: Johnson 46 (2003), no. 326; text via Google Books. [S]

Shalvey, Thomas (fl. c. 1872), of Dublin, a market gardener, wrote ballads for the popular Dublin singer James Kearney. His ballads and songs include the very popular ‘King O’ Toole and his Goose’. He is included in D. J. O’Donoghue, The Humour of Ireland (1894). ~ Sources: O’Donoghue (1912), 419. [I]

Shand, Alexander (b. 1845), of Drumblade, Aberdeenshire, was cattle-tending at the age of nine, and later served as a soldier in the 78th Highlanders, the ‘Ross-shire Buffs’. He also worked as a book canvasser. Shand published Poems and Songs, Composed at Home, Gibraltar and Canada (Montreal, 1869), reprinted as The White Cockade: Poems and Songs Composed at Home and Abroad, third enlarged edition (Glasgow: Printed for the Author, 1870, 1873, 1880), 48 pp., which includes several poems on a soldier’s life. ~ Sources: Edwards, 1 (1880), 339-41; Reilly (2000), 413; Blair, PPP (2019); Mitchell, P235; WorldCat; NLS. [CA] [S]

Shanks, George Fergusson Smellie (b. 1862), of Whitburn, West Lothian, later a pattern-maker of Glasgow, published poems in the West Lothian Courier, Weekly Mail and other newspapers, and wrote the operettas ‘A Name at Last’ and ‘The Wizard of the North’. ~ Sources: Bisset (1896), 291-95. [S] [T]

Shanks, Henry (1829-1911), of Bathgate, West Lothian, ‘The Blind Poet of the Deans’, a farmer’s son, the fifth of eight children, worked as a farmer, and as a drysalter.
His eyesight failed in about 1862, after which he ‘survived by literary pursuits’ (Blair). He published *Poems* (Edinburgh: Seton and Mackenzie, [1868]), *Poems* (Airdrie, 1872), and *The Peasant Poets Of Scotland And Musing Under The Beeches* (Edinburgh and Glasgow, 1881), which combines a collection of his poetry with a historical study of the tradition in which he saw himself (quoted and cited elsewhere in this Catalogue as ‘Shanks (1881)’). Shanks was a ‘notable local poet and important in local literary culture’ (Blair, PPP).

**Sources:** Edwards, 11 (1888), 372-82; Bisset (1896), 161-76; Reilly (2000), 413; Blair, PPP (2019); Mitchell, P238; NTU. [S]

(?) Sharland, Rose Emily (1882-1956), née Teague, ‘Rose E. Sharland’, of Gloucestershire and Bristol, a socialist, musician, poet and writer whose work sits alongside that of her socialist colleagues, especially the shoemaker poets John Gregory and John Wall (qqv), and a significant literary and political contributor to the socialist and working-class movement they were all three centrally involved with. ~ She was born in Upton-on-Severn on 11 September 1882, the daughter of Charles Teague, a builder, and his wife Fanny, née Lees. She had an older brother, Arthur (b. 1871), and a younger sister, Lilian Mary (b. 1885). She married, in 1906, Robert William Harold Sharland, who worked as a civil servant, and they moved to Bristol. ~ Rose Sharland was an active member of the Social Democratic Federation, and played a significant part in the intense social, cultural and political life of the Bristol Socialist Society, founded in 1885 and ‘one of the most influential and militant socialist groups in the country’, credited with winning to socialism Ernest Bevin, Edward Carpenter, Ramsay MacDonald and Ben Tillett, *inter alia* (Mullen, 1982, 5). It was also the ‘seed bed’ from which the Bristol socialist poets emerged, though Mullen (1982) considers that the specific impulse to write poetry in Sharland came out of her experience of attending lectures by Edward Carpenter, who was a good friend of the Sharland family (25). Mullen (1983) notes that the ‘Bristol movement had its own workman composer, J. Percival Jones, who composed and adapted old melodies and tunes to fit socialist songs’, and that like the ‘more famous national figures, Morris and Carpenter, the Bristol socialists wrote their own songs and Rose Sharland, E. J Watson and John Gregory each had songs printed’ (42). Sharland also conducted an orchestra in one event, according to Mullen, which highlights the significant musical element in her work. ~ A single poem of hers was published in 1909 and her first volume appeared the following year (these are listed below). Her husband died in 1922. Much of her life still needs to be fleshed out, but we know that she continued to work as a writer, and was still
living in Bristol at the time of the 1939 census, where she is described as a widow and a journalist. She died in the city in March 1956, leaving her estate to her sister, now Lilian Mary Machin. As ‘Rose E. Sharland’ she published the following four books: *Exmoor Lyrics* (Bristol: J. W. Arrowsmith and London: Simpkin Marshall, 1910). This has a frontispiece photograph captioned ‘On the Barle, Dulverton’, of a woman in a white topi hat, skirt and shirtsleeves, presumably the author, casting a line from a prominent rock on the bank, and to which the opening poem, ‘To a Fair Angler’ seems to refer. The poems show a considerable knowledge of Devon beauty spots, and we learn with interest that Sharland, like John Gregory, was an enthusiast for ‘week-end walks organised by the Socialist Society, visiting local beauty spots such as Coombe Dingle, Dundry, Frenchay and Almondsbury, where they combined healthy physical exercise with political discussions and propaganda activities in the villages’ (Mullen, 1982, 28-9). *Exmoor Lyrics* would seem to suggest that she may have ventured far further afield. ~ Next came *Voices of Dawn* (Bristol: J. W. Arrowsmith, 1911), reprinted as *Voices of Dawn Over the Hills*, with a short commendatory Introduction by the leading socialist, Edward Carpenter (Bristol: J. W. Arrowsmith and London: Simpkin Marshall, 1912). This is, so to speak, her socialist volume, though it is also full of natural observation. An unidentified early review says simply that it ‘tells of the stalwart sons of labour, their joys and sufferings’. Carpenter commended the book ‘very heartily to all those who care about the Labour movement of to-day, because out of the heart of that movement it not only gives voice to the longing for a more natural and gracious life than is now possible, but also, like the apparition of a snowdrop in Spring, bears with it some promise of glad fulfilment’. Mullen (1982, 15-16) singles out for discussion the poem ‘The Man Underneath. A Parable’, as an example of a central theme for Bristol’s socialist poets, ‘the problematical and exploitative relationship between capitalist and worker’. The poem literalises this in the central image of a ‘man crushed by a dray with merchandise and owners on top’. (16) Mullen notices the hymn-like metre, and suggests that Sharland may be parodying the ‘resignation and humble submission of tract literature and substituting it with her own subversive, Socialist message’ (17). She describes it as ‘one of the most effective [poems] produced by Bristol Socialist poets’ (19). Mullen also singles out for discussion from this volume, ‘The Suicide’, linking it to the socialist tradition of showing how society destroys a life rather than with the romantic tradition associated with the name of Chatterton, and seeing in it the influence of Edward Carpenter (25-6). ~ *Voices of Dawn* was well reviewed, evidenced by a page of extracts included at the back of her next volume, *Ballads of Old Bristol* (Bristol: J. W.
This is a quite different kind of collection, of interestingly antique (or ‘antiqued’) narrative material, strongly redolent in its general trajectory of the ‘Rowley Poems’ of Sharland’s eminent Bristolian predecessor Thomas Chatterton (qv), of which she could not fail to have been aware, and full of local history and Bristolian legend. (She was also familiar with medieval poetry, and included a tributary poem to the Piers Plowman author, ‘Will Langland’, often regarded as a significant predecessor by socialists, in her collection Voices of Dawn.) ~ Next came Maple Leaf Men, and other War Gleanings (Bristol; Arrowsmith, 1916), ‘by Rose E. Sharland, Author of Exmoor Lyrics, Voices of Dawn, Ballads of Old Bristol. &c.’ (There is some evidence that a separate edition was printed in Toronto by the Musson Book Company the same year.) This is her First World War book, and it is patriotic and pro-empire, suggesting a shift to the right in her political views, as happened with many radicals, socialists and suffragists under the pressures of war. As Mullen (1982) summarises the situation, ‘by 1914 Bristol’s Socialist poets were by no means united in their opposition to imperialism and Britain’s involvement in the First World War. For example, Rose Sharland and E. J. Watson, both well known local Socialist poets, wrote patriotic war time verse celebrating the courage and sacrifices made by the British soldiers’. The Bristol Socialist Society at that time became ‘roughly equally divided between pacifist conscientious objectors and members who devoted themselves to the war effort’ (16). There is a lot of Canadian material in the volume, too, as the title might suggest, and there may also have been a later Canadian volume; it has certainly found echoes in later projects relating to the Canadian involvement in WW1. She is listed on the Database of Canadian Early Women Writers as a poet for her 1916 collection, presumably because of its Canadian content, since I have no evidence that she moved or lived there. The poem ‘The Destroyer’ from this collection is reproduced on the ‘Female War Poets’ blog and discussed by Paci (1994), 36-7. ~ Mullen (1982) notes that the socialist poets, especially John Gregory and Rose Sharland, were ‘regularly published in the national and local press, particularly the Clarion, the Social Democrat and the Bristol Observer’ as well as being ‘keenly debated during and after socialist meetings’ (6). A few single publications may be noted, and Sharland further acknowledges in Voices of Dawn prior publication in the periodicals Clarion, Daily Citizen, Daily Herald, Justice, Labour Leader, Malvern Gazette and the Socialist Review. Evidently there are a lot of stray and periodical publications. Many of these are to seek, but her poem ‘The Street Corner Orator’ appeared in the Hackney and Shoreditch edition of Justice, the organ of the Social Democratic Federation, on 27 November 1909, and is reprinted in Bricklight: Poems
from the Labour Movement in East London, ed. Chris Searle (London: Pluto, 1980), 72. She appears as far afield as in the Brisbane communist periodical, The Worker, 26 August 1911, with the poem, ‘A Song of Empire’ (‘These your foundations, O Empire, that clasps the broad earth in a girdle’). There are two single poems in the Socialist Review, 9 (1913): ‘The Garden Makers’ (145), and ‘Renewal’ (465), while volume 10 (1913) has her ‘Sonnet: The Sure Haven’ (16). ‘The White Ship’ appeared in the Herald in 1915. (This and another poem, ‘Non-Resistance’ are discussed in Nosheen Khan’s study of WW1 women’s poetry.) And there is a further poem of Sharland’s, ‘Receiving’ (‘The lilies at the dawn of day’), in the Christian Science Sentinel, 4 December 1926. ~ There is a prose piece by Rose Sharland in the American socialist paper The Western Comrade, October 1915, entitled, ‘Daughters of Joy’, I think reprinted from The Clarion. It is about soldiers, is short, and is perhaps related to the Maple Leaf volume. Another article, ‘War and Romance’, appeared in the Folkestone, Hyde, Sandgate and Cheriton Herald, 13 May 1916. As with the poetry, there is undoubtedly more prose to be found in periodicals and newspapers. ~ In The Bookman, 42 (1912) is a list of prizes, including: ‘Half a Guinea to Mrs H. Sharland of 3, Overton Road’, (119; i.e. Mrs Harold Sharland), and on p. 225 of the same periodical she appears among a list of names of authors: Rose E. Sharland of Bristol. Elsewhere she is listed alongside Robert Sharland, her husband. The record is patchy, but I have not yet found any literary references to her after 1927. ~ Sharland’s song-writing also left a legacy. Her ‘May-Day Song Socialist Anthem’ was set to music by J. Percival Jones (1908). Her verses, ‘the Song of the Pixies’ was set by D. Ritson Smith (London, [1913]). Wilfred Sanderson set her poem ‘The Homeland Hills’, the sheet music being dated 1 January 1921. Her ‘Evening Lullaby’ was printed along with A. H. Miles, ‘The Rose Maiden’, as ‘Unison Songs’, in York, 1927. One of her songs appears in the audio collection Waiting There for Me: Songs and Poems from Canadians in World War I (Toronto, 2007). ~ To conclude, clearly more needs to be known about Rose E. Sharland, and her work merits gathering in; what we do know suggests that she was an important figure in early Bristol socialist poetry, music and political culture. Furthermore, she and John Gregory appear to have been the most substantial and warding poets to have come out of the early Bristol socialist movement, as Mullen (1982) has asserted. ~

Study’ (unpublished MA thesis, McMaster University, 1994), 46-7; Nosheen Khan, *Women’s Poetry of the First World War* (1988) and the 1986 University of Warwick PhD it is based on; ‘Female War Poets’ blog (which incorporates invaluable genealogical data on Sharman by Annette Fulford); general and online sources. [F] [OP]

Sharp, James (fl. 1837-1870s), of Paisley, a silk mercer, shawl manufacturer. He published *The Captive King and Other Poems* (1887). ~ **Sources:** Brown (1889-90), II, 27-33. [S] [T]

Shaw, Cuthbert (1738-71), ‘W. Seymour’, ‘Mercurius Spur’, ‘Faustinus Scriblerus’, ‘Damon’, was born at Ravensworth, near Richmond, Yorkshire, and was a shoemaker’s son. He received some education, sufficient to enable him to work as a school usher, at Scorton and at Darlington Grammar School. He published his first poem in 1756 while working at Darlington, diplomatically dedicating it to the Earl of Darlington. He then joined an itinerant drama group, the Norwich Company of Comedians. Shaw performed in London in 1761, but was apparently not successful as an actor, and eventually gave up acting in favour of tutoring work, in addition to his literary efforts. ~ He published in a number of periodicals, notably the *Freeholder’s Magazine*, the *European Magazine*, and the *Universal Magazine*. His first separately published poem was *Liberty* (1756), which was attacked in the *Monthly Review*, 14 [1756], 575-6. This was followed by *Ode on the Four Seasons* (Bury St. Edmunds, 1760), under the pseudonym ‘W. Seymour’. Two satirical poems followed, under different pseudonyms. *The Four Farthing-Candle* (1762), as ‘Mercurius Spur’, was an attack on four prominent contemporary poets, Charles Churchill, George Colman, Robert Lloyd and James Shirley. Again, it attracted negative reviews, as did *The Race* (1765, 1766), published as by ‘Faustinus Scriblerus’, an imagined contest between the poets of the age that owed too much to Pope’s *Dunciad*. However as Keegan notes in LC2, the extended second edition of this poem, with its new ‘Address to the Critics’, attracted some more positive notes, especially in the *Monthly Review*, 34 (1766). It is also notable that Shaw made reference to a number of his fellow poets of humble origins in this poem, namely Robert Dodsley, Stephen Duck, Henry Jones and Samuel Derrick (qqv). His best-known poem, however, and the poem that would receive the most praise, was his *A Monody to the Memory of a Young Lady Who Died in Childbed* (1768, 1769, and 1770), written on the death of his wife, the last edition of which includes *An Evening Address to a Nightingale*, an elegiac poem on the three-year old daughter whose
difficult birth had led to the death of his wife. The *Monthly Review* again, 39 (1768), finds genuine pathos both in the circumstances of its creation and its response to those circumstances. Two more publication followed, *Corruption* (1769), another satire, and *An Elegy on the Death of Charles York* (1770). ~ Keegan in LC2 notes the fact that Shaw had a reputation for hack writing and ‘was said to have composed verses for quack potions’. However, she offers a more nuanced summary than this would suggest: not just hack writing but ‘satirical as well as sentimental modes demonstrate the range of writings that labouring-class poets produced.’ She singles out *The Race*, in particular, as revealing Shaw’s ‘strong sense of literary community, and his alert dialogue with other poets with pedigrees similar to his own’. He remains an obscure figure, however, despite a 1925 reprint of his work, and she gives Boswell (or perhaps it derived from Johnson, by the sound of it) the last words. Shaw was ‘alike distinguished by his genius, misfortunes, and misconduct’. ~ Sources: *Monthly Review*, 14 (1756), 55-6; 22 (1760), 515; 26 (1762), 231 and 314; 39 (1768), 400 and 487-9; *British Magazine*, 1 (1760), 140; 3 (1762), 158; *Critical Review*, 9 (1760), 322; 13 (1762), 272; 26 (1768), 314 and 474; James Boswell, *The Life of Samuel Johnson* [1791], with an introduction by Claude Rawson (New York: Everyman, 1992), 336-7; Newsam (1845), 72-4; Grainge (1868), I, 248-50; Sutton (1995), 853; Cranbrook (2001), 228; LC2, 235-50; ODNB. [C18] [LC2]

Shaw, James (b. 1826), a pattern-designer, a printer, and a schoolmaster at Tynron, Dumfriesshire, He published *A Country Schoolmaster* (1899), a kind of ‘literary remains’ with a long biographical sketch, and selections from his poetry among his other writings. ~ Sources: text via Google books; Murdoch (1883), 212-14. [S]

Shaw, John (fl. 1824-5), of Walton, Liverpool, a ploughboy, sailor, and actor. He published *Woolton Green: A Domestic Tale, with Other Miscellaneous Poems (By John Shaw, of Throstle Nest, Walton, near Liverpool), Late of the Theatre Royal, York, Hull, Newcastle-upon-Tyne, &c. Dedicated (Without Permission) to the Rt. Hon. George Canning* (Liverpool: Printed by Perry & Metcalf, Lord Street and sold by the Booksellers, and Robins & Son, London, 1825), *Don Juan Canto XVII* (Liverpool, 1824), and *Don Juan, Canto XVIII* (Liverpool, 1825). The elaborate title page and dedication of his first book gives most of the information we have about Shaw. The dedication that follows emphasises that it is a Liverpool production, ‘(a town very backward in its literary attainments)’ apart from the achievements of ‘Dr. Curry’ (i.e. Dr James Currie, 1756-1805) and ‘the revered Roscoe’ (William Roscoe, qv). His Preface then tells how, after struggling as a farmer, ‘Chance, or Fortune, threw me
into the School of Thespis’ (i.e. the stage), and how ‘my wild notes that
recommended me to the sweet Lady of the Woods’ (a variant of Milton’s ‘wood
notes wild’ in his sonnet on Shakespeare and a phrase often applied to labouring-
class poets) and he found an appreciative audience on the stage. Of his title poem,
‘Woolton Green’, he declares that ‘it cost me more tears than any Author I ever
read, except Bloomfield [Robert Bloomfield, qv], and that divine poet has, with
skilful hand, touched the master-chords of the human heart! Whoever reads that
Child of Nature, without being affected, may have other amiable qualities to
recommend him in society, but I envy no one of his acquaintance’. ‘Woolton Green’
owes much to Bloomfield and especially to his poem ‘Richard and Kate’, which it
echoes. Shaw’s poems are suffused with local references and topics (discussed in
LC4). ~ Sources: text via Google books; Wendy Hinde, George Canning (New York:
St. Martin’s, 1973); John Belchem, ‘Orator’ Hunt: Henry Hunt and English Working-
Class Radicalism (Oxford: Clarendon Press, 1985); Johnson (1992), 816-18; Michael
Scrivener, Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-
1824 (Detroit: Wayne State University Press, 1992); John Strachan, ‘Poetry of the
Anti-Jacobin’, A Companion to Romanticism, ed. Duncan Wu (Oxford: Blackwell,
1998), 191-8; Tim Burke, ‘“Humanity is Now the Pop’lar Cry”: Labouring-Class
Poets and the Liverpool Slave Trade, 1787-1789’, The Eighteenth Century: Theory and
Interpretation, 42, no. 3 (2001), 245-63; LC4, 215-34. [LC4]

(?) Shaw, John (b. 1828), of Paisley, of a limited education, self-improved through
night classes, and went on to win local offices of responsibility, becoming in 1861
the Inspector of Poor and Collector of Rates. He was the father of the poet Mary
Anne Shaw (fl. 1889-90, not separately included here). ~ Sources: Brown (1889-90),
II, 293-7; Bold (1997), 254. [S]

(?) Shaw, Thomas (fl. 1824), an apiarist or beekeeper (he terms himself ‘apiarian’ on
his title page of his volume) of Saddleworth, Lancashire (now Greater Manchester).
He published Recent Poems, on Rural and Other Miscellaneous Subjects (Huddersfield:
printed for the author, 1824). ~ Sources: Johnson (1992), item 822; Johnson 46
(2003), no. 328 (with illustration of title page); information from Bob Heyes.

(?) Sheerin, Eugene (b. c. 1863), of Kilskeery, near Trillick, County Tyrone, lost the
use of his limbs around the age of six, and remained an invalid. Sheerin began
working in the Belleek Pottery Works, County Fermanagh, in 1878, and attended
the Metropolitan School of Art, Dublin, in 1884-6. By ‘extraordinary persistence, his
great natural difficulties were overcome’, and he became a lead artist of Belleek, painting landscapes on porcelain ‘with much skill and taste’. His poems sometimes appeared in the papers, and there is one in Emerald Gems (Dublin, 1885). He published a collection, Shamrock Wreaths (Dundalk, 1885). ~ Sources: O’Donoghue (1912), 423. [I]

(?) Sheil, Richard (c. 1800-1860), of Drogheda, County Louth, a local printer (he may also have been a weaver) who wrote street ballads, including ‘Bellewstown Hill’ and ‘The Repeal Meeting at Tara’. He published Sheil’s Love Songs, volume I (Drogheda: The Argus Office, 1834). ~ Sources: O’Donoghue (1912), 423. [I]

(?) Shekleton, Mary (1827-84), of Dublin, a hymn-writer, was an invalid for many years. She would found and serve as Secretary to the Invalid’s Prayer Union, a spiritual network of some six hundred disabled individuals. She was born in England, but her father died when she was six months old, after which her young widowed mother returned to Ireland with her children. Shekleton, who had four sisters, was taught by her mother, who had an evangelical conversion experience after her husband died, and later by governesses, and a clergyman, Revd. W. H. Krause. She was a fragile child, and consumptive, and it was not believed that she would survive childhood. Her hymns were often printed in broadsheet form. Posthumously published was Chosen, Chastened, Crowned, Memorials of Mary Shekleton, edited by her sister M. S. (Margaretta Shekleton, author of Biblical Geography in a Nutshell) (London and Edinburgh, 1884). Some of her hymns have proved to be very popular, and continue to be included in a number of collections. They include ‘Love of Jesus’ (‘It passeth knowledge that dear love of Thine’, 1883), and ‘Desiring to know Jesus’ (‘One fervent wish, my God! It speaks the whole’. 1867). ~ Sources: The Bookseller, 27 (1884), 1101, 1372; O’Donoghue (1912), 423; general online sources. [F] [I]

Shelley, William (1815-95), (born William Fisher), ‘S. Sherif’, of Marylebone, London, was the illegitimate son of Sarah Shelley, a domestic servant of Great Barr, South Staffordshire, his natural father being Isaiah Danks, ‘a wealthy manufacturer of hinges and coach springs at Wednesbury’ (Walker). He was born in Marylebone, ‘where his parents lived ... but was, on the advent of another son, handed over to the care if his maternal grandparents’ (ibid.) The death of his father, leaving no provision for mother or children, disrupted his hitherto successful education, and at the age of eleven he began work as an engraver. He worked in pits, quarries and
fields from the age of fourteen, and as a herring fisherman and an agricultural labourer in Scotland before becoming a police office clerk in Aberdeen. Shelley’s ‘Sonnets to the Poet Chatterton’ (Thomas Chatterton, qv), credited to ‘S. Sherif’, appeared in the *Oddfellows Quarterly Magazine*, 9 (Jan 1846), 39. He went on to publish two collections, *Aston Brook; also, a poem entitled, Are any bodies found? relating to the ferry-boat disaster on the River Dee* (Aberdeen, 1863?), and *Flowers by the Wayside* (Aberdeen and Edinburgh: John Adam, 1868). ~ **Sources:** Edwards, 1 (1880), 139-43; 9, 350 and 16, [lix], who gives a death date of 1885; Walker (1887), 568-81; Rowles (1981), C1284; Goodridge (1999), 109; Reilly (2000), 414; Blair, PPP (2019); Mitchell, P238. [S]

(?) Shennan, Robert (1782-1868), of Muil, Kirkpatrick-Durham, Kirkcudbrightshire, Dumfries, a farmer, poet and inventor. It has been suggested that he may have been related to Janet Shannon or Shennan, the mother of the Urr poet, Robert Kerr (qv). Shennan was a tenant farmer who lived in the Kirkpatrick area all his life, and held several farms in the vicinity during his lifetime. At 37 he married Catherine McMillan, from a nearby farm, and they had a number of children, some of whom emigrated to Australia, Argentina and New Zealand. Shennan was heavily involved in church business, becoming an elder of the church, and a session clerk. He was also involved in the local debating society. He was also the inventor of the ‘improved shaker’ for threshing grain in 1839, described in the *Dumfries Times* 1839, reprinted in the *Mechanics’ Magazine*. ~ Shennon published *Tales, Songs, and Miscellaneous Poems, Descriptive of Rural Scenes and Manners; Chiefly in the Scottish Dialect* (Dumfries: J. McDiarmid & Co, 1831). It is dedicated to Revd David Lamont, who may have helped to get it published. In the Preface he cautiously pleads his lack of formal education and lack of time, in mitigation of any faults in the verses. He reveals that he has been writing verse since he was eight, though he has forgotten the early poems, which were composed orally. A more serious loss was his extended poem on Dumfries Candlemas Fair, ‘in verse similar to Burns’ *Holy Fair*, which was lent to a friend ‘before I had committed it to memory’, and never returned. Two songs survived from that early era in his writing. He records a fourteen year fallow period after this, ‘until a Debating Society was formed in the parish, (Kirkpatrick-Durham) which I joined; for it I wrote several tales, three of which are inserted in this work, and from that time most of my leisure hours were spent in writing verses.’ In 1829 he began to keep a diary in verse. His poems began to be published in the Dumfries periodicals. Friends and fellow-villagers encouraged him, and helped him raise the subscriptions needed for a full volume. ~
The volume itself is miscellaneous in character and particularly reflects Shennan’s intense interest in the history and culture of his region, and the various philosophical and other questions raised in the debating society, the key stimulus to his revived interest in writing. In place of the lost Candlemas Fair poem is a fifty-page poem on Kilpatrick Fair, cast as a dialogue between a wealthy and an impoverished Scots emigrant to Canada. The intense emigrant nostalgia for the fair, felt by the wealthy man, provokes the poor man to expound on the fair at learned length, taking its origins back to the Vikings, and the poem ends with an account of a memorable race. Much of the other material in the volume is similar in quality; that is to say that it applies a kind of learned intensity (though presented in an accessible style) to parochial and folk culture. It is clear why one critic describes Shennan as a ‘rhyming chronicler’ of his village. There is a definite sense of putting things on the record. A poem such as ‘Verses on the Martyrs found and shot on the Larghill, in the parish of Urr’ epitomises this quality, while serving as a useful reminder of the key importance of the covenanting tradition in the culture of South-west Scotland. ~ Sources: text via Google books; The Mechanics’ Magazine, Museum, Register, Journal and Gazette, 31 (1839), 279-81; Harper (1889), 191-2, 262; John Peacock, ‘New Light on the Life and Works of Robert Kerr, the Urr Poet’, Transactions of the Dumfries and Galloway Natural History and Antiquities Society, 3 ser., no. 21 (1936-8), 312-23; general online sources including family history material written by the poet’s descendant Jane Shennan of Melbourne, Australia. [S]

Shepheard, James (d. 1718), a London coach-painter’s apprentice, a Jacobite sympathiser, and a condemned prisoner who was executed for writing a letter in which he threatened to assassinate George II. He published An Hymn to the Holy and Undivided Trinity, written by James Shepheard during his Imprisonment in Newgate. Printed from the Copy which he wrote in a Book given to his Mother two hours before his execution (1718). See also the broadsheet publication, The Dying Speech of James Shepheard, Who Suffer’d Death at Tyburn, March the 17th 1717/18. Delivered by him to the Sheriff, at the Place of Execution ([London, 1718], Dobell 1644, BL 1851.c.19(29); Foxon (1975) S397; BL. ~ Sources: Dobell (1933); ESTC; general online sources. [C18]

Shepherd, William (fl. 1830-2), of Larne, County Antrim, a working-class writer, published Christian Warfare, An Epic Poem (1830) which runs to 1,800 lines of heroic couplets, and Temperance and Independence (1832). ~ Sources: Hewitt (1974). [I]
Shepperley, William (1857-1938), ‘The City Poet’, of Tottenham Hale, North London, a street vendor in Lothbury in the City of London, originally from Nottingham, a linguist and poet, novelist and historian of photography. He was also, according to The Times of 26 November 1913, Secretary of the Union of City Hawkers. He is described by Arthur A. Massey, writing during WW1: ‘Five or six years ago the newspapers were resounding with the praise of a humble vendor of chocolates whose genius was suddenly brought to the light of day by the famous poet Stephen Phillips. Mr Shepperley was photographed by the proprietors of a daily paper, standing by the kerbside in Lothbury, as I had often seen him, selling packets of chocolate, laid out on a board supported by a strap slung around his shoulders. It was in this mode I first made his acquaintance. A refined, well-educated linguist and poet—one of nature’s gentlemen, who could neither see or feel any humiliation in his lowly means of livelihood, but even affirmed it was helpful to his muse. “What matters,” said he, “My life’s work is the thing paramount: the bread-winning, of course, must be done. If I can earn as much as the average city clerk, and be still my own master without fear of dismissal, what need I care for the lowliness of my worldly estate?”’ Shepperley is ‘truly a unique personality, familiar with six languages, a traveller knowing Italy, France, Belgium and Spain. A lover of humanity, and [a] creative genius.’ Massey lists some of his works, and notes that ‘the publication of his Complete works has been “held up” by the war’. Shepperley is ‘President of the London Keats Society, and Vice-President of the William Blake Society of Arts and Letters’. Massey expresses relief that Shepperley’s source of income saves him from the grim fates of Thomas Chatterton, John Keats, Clarence Mangan (qqv) and Francis Thompson. ~ Shepperley published a number of collections: The Priestess of Ida and Other Poems (London: Jones and Evans’ Bookshop, 1913, mistitled as ‘The Princess of Ida’ by the BL on JISC, with the error repeated on WorldCat), An Elegy Written in Westminster Abbey and Other Poems (London: Jones and Evans’ Bookshop 1914), Chatterton (London: Bowyer Press, 1914), Cardinalia: The Story of the Red Woman of Maremme (London: Published by the Author, 1921), The Prior of San Bruno and Other Poems, Being the Fifth Volume of the Poetical Works of William Shepperley (Woodchester, Gloucestershire: Arthurs Press, 1925). He also published a novel, The Red Bellamys (London: A H. Stockwell, 1935), and a History of Photography (Woodchester, Gloucestershire: Arthurs Press, [1928]).

~ There are several more ephemeral works. The Harry Ransom Centre holds a poem of four leaves entitled “The Red Dawn”: Paris, October 16th 1793, in the Prison of the Conciergerie (Homerton, East London: Rogers, 1913). The National Art Library in the Victoria and Albert Museum holds a work described as a ‘folded chromo-
lithograph’ entitled _When Duty Calls. (Why Jasper Rudge Enlisted)_ (London, 1914), ‘with ticket of admission, and poster relating to the William Blake Concert held at Surrey Masonic Hall, 26 November 1914’]. There also seems to be a volume missing from his counting of the ‘fifth volume’ of his works. ~ _Chatterton_ (1914) comprises seven poems on the Bristol poet Thomas Chatterton (qv), following his life, as follows: 1. The Marvellous Boy, 2. Ghosts of Redcliff, 3. Unrest, 4. Land of Promise, 5. Last Thoughts, 6. The Ravens, 7. Epitaphium. It is written in a high, classical style, and in part 6 lashes out quite vigorously at Horace Walpole for his notorious ‘rejection’ of the poet, and at Chatterton’s Bristol patrons. The title page of this handsome softback folio records that it is ‘published by the Bowyer Press, London, and sold by the author on his city stand in Lothbury’, so evidently he sold his own works alongside the chocolate bars. ~ A handwritten letter from the author to the Revd. John R. Coates, found in a copy of _Chatterton_ held by the present contributor (general editor), sent from ‘3 Station Road, Tottenham Hale, N.’, and dated 23 December 1914, thanks Coates for his kind wishes, and encloses the ‘five copies of my “Chatterton” you ordered’. He says of the volume, that ‘the demand is large, and that the edition is likely to be soon sold out’. This tells us three significant things apart from his address: that Shepperley had at least one patron/supporter from the middle classes; that selling his own volumes on the stall appeared to be a success, at least in this instance; and that there was still significant interest in Thomas Chatterton in 1914, _pace_ Linda Kelly, _The Marvellous Boy_ (1971). ~ I have not fully identified the newspaper coverage referred to in Massey’s account of Shepperley, though there is an interesting clipping with a photograph of the poet at his work of street-selling, credited to _Daily Mirror_ Photographs, taken, I think, in 1913. The caption is ‘Mr. Shepperley selling his poem in Lothbury. He has a second line of business, the selling of chocolate.’ ~ Shepperley died in obscurity in Hackney in 1938. His wife outlived him and died as late as 1969; his son Louis died in 2000. ~ **Sources:** unpublished letter from Shepperley to Revd. A Coates, 23 December 1914; Arthur A. Massey, account of William Shepperley, reproduced on the James Allen Library web page; Rowles (1981) C1314; Goodridge (1999), 108; JISC; WorldCat. [OP]

(?) Shield, John, of Broomhaugh, near Hexham, Northumberland, later of Newcastle upon Tyne, the owner with his brother of a wholesale and family grocery business, and the author of comic songs such as ‘Bob Cranky’s Adieu’, and ‘Blackett’s Field’. Some of his songs were included in the _Northern Minstrel_ (1806), by which time he had already built up a reputation. Allan considered Shield to be one of the three
founders of Tyneside song (along with John Selkirk, qv, and Thomas ‘Tommy’ Thomson), an issue also discussed by Hermeston. ~ Sources: Northern Minstrel (1806); Bell (1812), 12, 23, 29, 31, 33-4, 66, 73, 312; Allan (1891), 58-69; Colls (1977), 37; Hermeston, ‘Song’ (2009), 62.

Shiells, Sheils or Shields, Robert (d. 1753), of Roxburghshire, of ‘humble origins’, had little education but an ‘acute understanding’ (Samuel Johnson, Lives of the Poets, cited in ODNB), a journeyman printer, poet and editor, who contributed to Johnson’s Dictionary (1748), and like Edmund Curll (qv) published scandalous biographies. He published Marriage (1747), Beauty (‘printed in 1766 together with James Grainger’s The Sugar Cane and wrongly ascribed to that author’, ODNB), and Musidorus (on the death of the poet James Thomson, 1748). ~ Sources: ODNB; Radcliffe. [C18] [S]

(?) Shirer, Annie (fl. c. 1900), of Kininmonth, Lonmay, Aberdeenshire, a dressmaker, supplied the lyrics of 260 folk songs to the collector Andrew Greig. These may be found in the Greig-Duncan Folk Song Collection. She was not a singer, and it seems probable that she contributed to, adapted or even wrote some of these songs. ~ Sources: Kerrigan (1991), 146-7, 358-9; online open sources. [F] [S]

Shorrock, James (1841-1916), was born at Halton West, Craven, in the West Riding of Yorkshire, the son of Thomas Shorrock, a joiner from a family (originally from Lancashire) of tanners. At the age of six he attended the dame school of Mrs Thomson, a widow, whom he remembered fondly, leaving at the age of nine to work as a shepherd’s lad and looking after his uncle’s team of horses. At the age of eleven he went back to school, attending Long Preston School, three miles away from his home. After eighteen months he was withdrawn due to his parents’ inability to pay for his schooling, and began work as a stable boy and errand boy for the local squire, work that fed his ‘liking for horses and his love of country rambles’ (Hull). At fourteen he began working as a sawpit worker, which was much harder work. He worked as a herd-boy and shepherd-boy at fifteen, working for two eccentric brothers. At sixteen he began work in his father’s trade of joiner. Two years later, in 1859 Shorrock moved to Blackburn, Lancashire and where he completed an apprenticeship as a cabinet maker. He worked at this trade for over fifty years, and employed three men and two boys, most probably family members. When he was twenty, Shorrock joined ‘Mr W. Nichol’s class at James Street Sunday School, and also the Mutual Improvement Class connected with that school.’ He
married Jane Shuttleworth in 1863; they had four children, two sons and two daughters. ~ Shorrock already knew the poetry of William Cowper and Eliza Cook (qv). He now familiarised himself with the Lancashire labouring-class poets John Critchley Prince, Edwin Waugh, and Ben Brierley (qqv), among others. He was for a time discouraged from writing his own verses, however, by the ‘withering condemnation’ of his early efforts by a notoriously fierce local journalist. But in 1867 he finally ventured into print, published a ‘pathetic temperance poem’, a popular genre in the period, ‘Our Foe in this Land of the Free’, both in the Blackburn Times and the Alliance News. The poem ‘was suggested by seeing a drunken woman conveyed to prison’. ‘Dick the Match boy’, in the same tenor, was both praised and popular, and Shorrock became known and valued as a temperance poet. ‘Love of nature and sympathy with suffering are prominent characteristics of this author’, in the opinion of his fellow poet George Hull (qv), who finds room for his poems ‘A Word for the Waifs’, ‘A Plea for the Horses’, ‘The Trooper to his Charger’, ‘To Jack o’ Anns’ (= John Thomas Baron, qv), ‘The Daffodils’, ‘Golden August’, and ‘Autumn’. ~ Shorrock died at Darwen Street in Blackburn on 20 January 1916. ~ Sources: Hull (1902), 246-53. Additional and genealogical material by Andrew Ashfield, who further drew on GRO births, death and marriages, Censuses for 1841-1911, and the Lancashire Evening Post, 21 January 1916.

(?I) Short, Bernard (1803-42), ‘A Youth’, of County Down, published Rural and Juvenile Poems by B. S. (Belfast, 1821), Rude Rhymes, with Some Songs (Belfast: printed by F. D. Finlay, 1824), The Harbinger to Cottage Harmonist (Belfast, 1829), and The Cottage Harmonist (Belfast, 1840). His first book had 330 subscribers and the second an impressive 1,152 including the Marquess of Wellesley, to whom this ‘flight of the juvenile muse’ was dedicated. He drowned while bathing, being ‘hardly under self-control at the time’. ~ Sources: Halkett and Laing (1882), II, 152; O’Donoghue (1912), 426; Hewitt (1974); Jarndyce, Catalogue CCX, item 559; information from Bridget Keegan. [I]

Flowers and Autumn Leaves (London, 1893), and Late Autumn Leaves: Thoughts in Verse, with Sketches of Character Chiefly from our Village and Neighbourhood (London: T. Allman, 1896). There is a well-researched, brief account of Shorter and his life and work is on the ‘Chasing Down Emma’ blog (ehbritten.blogspot.com) ~ Sources: as cited; Reilly (1994), 433. Not in ODNB.

Sievwright, Colin (1819-95 or 96), of Brechin, Forfarshire (Angus), the son of a handloom weaver, the eldest of a large family, was working a 72-hour week for the East Mill Company, Dundee, at the age of eight (Reilly). At eleven he became a herdsman, and later worked as a weaver in Brechin, Kirriemuir and Forfar. Blair describes him as a Dundee artisan. He began writing at the age of thirteen, his first poem being ‘Annie was my dearie, O’, and published poetry in the Weekly News. He went on to produce a number of volumes: The Sough o’ the Shuttle, or Poems and Songs (Dundee: Printed by Robert Park, 1866), A Garland for the Ancient City: or, Love Songs for Brechin and its neighbourhood, with historical notes (Dundee: Courier and Argus Office, 1873; reprinted Brechin: D. H. Edwards, 1881; second (posthumous) edition Brechin: D. H. Edwards, Advertiser Office, 1899), Love Lits o’ the Braes o’ Angus (Dundee: Weekly News Office, 1874), Songs of Glamis Castle ([Brechin?], 1875), Rhymes for the Children of the Church, with introductory note by the Lord Bishop of St Andrews (Brechin: D. H. Edwards, 1879), and A Gude New Year, 1892 (1892). Several of his songs are included in compilations of Scottish song. There are copies of several of his poems in the National Library of Scotland with manuscript corrections in the author’s hand. ~ Kirstie Blair notes that Sievwright, a poet sponsored by the Weekly News, was a ‘familiar presence in its columns’. The correspondence column for 16 March 1867 has a poem by ‘J. G., Arbroath’, addressed ‘To Colin Sievwright, Kirriemuir, on reading his volume of poems’, to which Sievwright responded with ‘Colin’s Reply to “J. G.”, Arbroath’, printed on 6 April; and this was replied to by ‘J. G.’s Reply to Colin Sievwright’ on 20 April. ~ Sources: Edwards, 1 (1880), 88-91; Reilly (1994), 434; Kirstie Blair, ‘“Let the Nightingales Alone”: Correspondence Columns, the Scottish Press, and the Making of the Working-Class Poet’, Victorian Periodicals Review, 47, no. 2 (Summer 2014), 188-207; information from Kirstie Blair); NTU; JISC; NLS; WorldCat. [S] [T]

Sievwright, William (b. 1823), of Brechin, Forfarshire (Angus), received a minimal education, and began work at the age of eleven. He became a mission worker, wrote articles on political and social issues, and published poems in the newspapers. ~ Sources: Edwards, 1 (1880), 187-9. [S]
Sillar, David (1760-1830), of Tarbolton, Ayrshire, a farmer and teacher, and well-known as a friend of Robert Burns (qv). He was the youngest son of Patrick Sillar, a tenant farmer, and as Tim Burke has noted in LC3, was ‘raised in conditions notably similar to those in which his contemporary and friend Robert Burns flourished’. He taught in the parish school for some years, before moving in 1783 to the town of Irvine. He struggled for many years without much success to make ends meet, his troubles coming to a head when he was imprisoned in 1786 for a debt of five pounds. He returned to his original occupation of village schoolmaster in the early 1790s. He published Poems (Kilmarnock: Printed for John Wilson, 1789), which includes the poem ‘To the Author’ signed R[obert] B[urns]: they had become friends in 1781, and it was perhaps Burns who drew the attention of John Wilson to his friend’s work. It was not successful, and Burke cites some grim evidence of its failure, including a harsh attack in a poem by Janet Little (qv), ‘To a Lady, Who Sent the Author Some Paper with a Reading of Sillar’s Poems’. This must have been a particularly cruel and unavoidable blow, since it appeared in The Poetical Works of Janet Little (1792), to which Sillar had himself subscribed. Paterson (1840) write that his ‘Pegasus is none of the thorough-bred Medusian blood, and is sometimes so “be-devill’d wi’ the spevie” that it is with difficulty she can be kept on the road’. Only Burns himself, the mighty figure against whom all his contemporaries looked a little mediocre, seemed to appreciate his friend, writing his fine ‘Epistle to Davie, a Brother Poet’ and his ‘Second Epistle to Davie’, two fine poems, to match Sillar’s epistle to him. Burke note that, good or bad (and he says ‘good’), Sillar before his death in 1830 ‘enjoyed almost two decades of comfort and respectability, after inheriting a substantial sum of money in 1811 from his brother Robert who, with another brother, John, had made enormous profits in the manufacture of soaps’. ~ LC3 prints his Preface, ‘To the Critics, an Epistle’, and ‘Epistle to R. Burns’. ~ Sources: Paterson (1840); Shanks (1881); Johnson (1992), item 822; Croft & Beattie, III, 68; LC3, 171-8; ODNB (mentioned in the Janet Little entry, spelled as ‘Siller’); Wikipedia. [C18] [LC3] [S]

Sim, William (fl. 1885), of Tillicoultry, Clackmannanshire, ‘but for many years resident in Sauchie’ in the same county, a weaver. Beveridge prints three of his poems, ‘We Fight for Our Bread in the Battle of Life’ subtitled ‘A Song for the People’, ‘The Dull Time Comin’, a Sang’, in which the poet identifies himself as a weaver, and ‘Epistle to David Taylor’ (qv, 1817-1876). ~ Sources: Beveridge (1885), 136-9. [S] [T]
Simpson, George Muir (b. 1844), of Edinburgh, a bookbinder, published *Shakespeare, Rab, and other Poems* (1882). ~ **Sources:** Edwards, 8 (1885), 329-34. [S]

Simpson, James (fl. before 1843), of Forres, Moray, a shoemaker. Posthumously published were the *Memoirs and Remains of the Late James Simpson* (Forres: John Miller, 1843). He is described on the title page of this volume as the ‘late Secretary of the Unity Rechabite Tent of Forres.’ Simpson was a ‘passionate advocate for temperance and religion’ (Blair). The collection includes a memoir, extracts from a diary, and religious verse. ~ **Sources:** Blair, PPP (2019); Mitchell, P238. [S] [SM]

Simson, James (b. 1858), of Huntly, Aberdeenshire, a herd laddie, read books to the ‘untutored farm servants, who listened with the greatest attention, while the mistress of the house threatened to burn every book if he continued to read them’. He was later a reporter, and wrote historical romances and ‘many poetical pieces’. ~ **Sources:** Edwards, 4 (1882), 64-9. [S]

Sinclair, Andrew Wood (f. 1896), a Scottish poet, ‘a working man in a humble station of life’, published *Poetical Musings, or, Lines by the Way* (Edinburgh: Robb and Co, 1896). ~ **Sources:** Blair, PPP (2019); Mitchell, P235; JISC (BL). [S]

Sinclair, Elizabeth M., of New Lanark, ‘a millworker poetess of Ettrick Braes’, Selkirkshire. She educated in the school founded by Robert Owen, and was able to read books in her father’s library. During her teens she assisted local women in housework, but although she was ‘qualified for a pupil teachership’, nevertheless ‘owing to one of the Government regulations’ she was unable to be employed as a teacher. She moved to Selkirk, where she was employed in a Tweed manufactory. Her verses include a poem on a dying soldier, and another on the pleasures of lovely weather. She seems to be an instance of someone who tried to leave factory work but was unable to do so. ~ **Sources:** Edwards, 4 (1882), 84-8; information from Florence Boos. [F] [S] [T]

Sinclair, Walter (b. 1803), of Kirkcaldy, Fife, a baker, a sailor, and a farmer. He emigrated to Australia in 1839. ~ **Sources:** Edwards, 7 (1884), 306-8. [AU] [S]
Singer, John (b. 1861), of Woodside, Aberdeen, was later a spinner in a Galashiels, Selkirkshire factory. ~ Sources: Edwards, 12 (1889), 116-21; ‘Piston, Pen and Press’ web page. [S] [T]

Singleton, John (fl. 1752-77), according to Basker, was ‘a strolling player of whom few traces survive’. He travelled to America and was ‘a member of the first theatrical company in North America, arriving in Yorktown in 1752 and opening in The Merchant of Venice a few months later in Williamsburg’ (Croft & Beattie). He wrote a long descriptive poem, included in his General Description of the West Indian Islands... (Barbados 1767), and separately published as A Description of the West-Indies. A Poem, in four books. By Mr. Singleton. During his Excursions among those Islands (London: T. Beckett, 1776), a poem inspired by James Grainger’s Caribbean georgic poem The Sugar Cane (1764). The contents of the poem ‘are very various and include remarks on climate, vegetation... “The Indian barbeque”, the slave trade, physical geography, pirates and burial customs’ (Croft & Beattie). Gilmore describes Singleton as a ‘member of an English troupe of actors touring the [Caribbean] region’. ~ Sources: John Gilmore, The Poetics of Empire: A Study of James Grainger’s The Sugar Cane (1764) (London: The Athlone Press, 2000) 46; Basker (2002), 166-9; Croft & Beattie, III, 69; C. R, Johnson, Catalogue 49, item 49. [AM] [C18]

1983), illustrated by the author. These are on the whole fairly simple and direct railway poems, crafted in loose rhyming octosyllabics, written by a railway worker who is also an enthusiast, some with a Christian colouration, some with wider descriptive interests, and all with a deep sense of railway knowledge and the learnedness and energy of enthusiasm. Looking at these productions and at Sinkinson’s printers and publishers, publication and distribution would largely have been through the networks of railway enthusiasts, workers and users, and possibly through church networks. They often aspire to imitate the energy of a train journey and the rhythm of the track, as in the poem ‘Wessy Ex’, from Branch Line Charms, which also dips into some some specialised linguistic registers: ‘Line runs low-level; / “Streak” plunges through bore / Skewing embankment / Of high-level track four; / Steams out whistling “Fast Line!” / Doing ninety—nay, more!’ ~

Sources: titles cited.


Sources: Sanders (2009), 273. [CH]

Skerrett, F. W. (fl. 1920), of Leeds?, ‘our locomotive poet’, a railwayman and a trade unionist, published Rhymes of the Rail (Leeds, 1920), with a Foreword by J. Bromley. Along with the railway poems there is quite a lot of political material here, including poems on ‘The Profiteers’ and ‘Land-Lordship’, and one entitled ‘Master and Man’ and sub-titled ‘A Reminder of Burns’ (Robert Burns, qv), as well as a trade unionist’s parody of Kipling’s ‘If’. The recent war is remembered in ‘The Cry of the Women’, ‘Tommy’s Opinion’ (‘Just a line or two from Tommy, / Who his little bit has done / In the fight we fought for freedom; / Is it freedom that we’ve won?’), and the bitter ‘The Victory Ball’. ‘The Driver to Blame’ described a train crash, following poems on this theme by Alexander Anderson and William McGonagall (qqv). ‘The Toiler’s Dream’ is of a just world, and ‘The Dawn’ similarly looks for a better life for all. This was ‘penned at the conclusion of the National Strike of September 1919’, and is ‘a tribute to the magnanimous spirit and courage of the “Associated” men’s leader, and the men who responded so magnificently to the call’. ~ Sources: text cited; information from John Lucas. [OP] [R]

Skimming, Robert (1812-82), of Stewarton, East Ayrshire, the son of a weaver, was himself trained up as a weaver, and moved to Paisley to work, where he also began
writing poetry. He first published his poems in the *Penny Songster* in 1839, in two volumes, the 36-page *Lays of Leisure Hours* (Paisley: J. Bowie, 1841), dedicated to the Glasgow lawyer, Alexander Strathern, and the 64-page *Strains I Used to Sing* (Paisley: printed for the author, 1851). He working in Paisley for 40 years, he moved to Rothesay, where he worked as a Janitor to the Working Men’s Institute. Skimming was involved in the centenary celebrations of Robert Tannahill (qv) in 1874 at Glennifer Braes. ~ Sources: Brown (1889-90), I, 476-80; C. R. Johnson. cat. 49 (2006), item 50; Blair, PPP (2019); Mitchell, P235; general online sources including the Robert Tannahill Commemoration Website. [S] [T]

Skipsey, Joseph (1832-1903), ‘The Pitman Poet,’ of North Shields, Northumberland, a mineworker at Percy Main Colliery, later a caretaker and a librarian, and one of the more substantial poets of his era. ~ Skipsey was born at Percy Main, Northumberland, the eighth child of Cuthbert and Isabella Skipsey. Cuthbert Skipsey, described as a ‘quiet, inoffensive man...very much respected at the colliery where he lived’ was shot dead by a special constable while attempting to make peace in an affray between miners and constables during an acrimonious strike, on 8 July the same year. This event left the family destitute, and at seven years old Joseph was sent to the colliery as a trapper boy. ~ Skipsey learnt how to read and tackle basic arithmetical questions during Sundays and holidays, mostly in his mother’s garret, and he taught himself how to write by candlelight with his finger in the dust or a piece of chalk on a trap-door linked to the ventilation of the mine, replicating the print on discarded playbills. During his youth, he earnestly endeavoured to learn the Bible ‘by heart’, and studied the works of major poets such as Shakespeare, Milton, and Robert Burns (qv), as well as reading Greek drama in translation, Goethe’s *Faust*, and Heine’s poetry. ~ He spent several years striving to find a route out of mining work. He experienced periods of employment on the expanding railway network in London, where he met his future wife Sara Ann Hendley whom he married on 12 December 1868, worked in Scotland, and in Sunderland’s Pembroke Pit, and finally in Northumberland’s Choppington Colliery. ~ Skipsey printed a volume of lyrics in 1858, with a dedicated to his friend William Reay (qv) which, although no longer known to be extant, caught the attention of various prominent individuals in the North of England to such an extent a second edition was called for and produced in 1859. Indeed, James Clephan (qv), the editor of the *Gateshead Observer*, found Skipsey the position of sub-store keeper at the Hawks, Crawshaw and Compny Iron Works in Gateshead, where he remained until 1863. His son William had been killed in an accident on a
railway line in 1861. Robert Spence Watson commended him to be sub-librarian to
the Literary and Philosophical Society in Newcastle, but this was not an altogether
satisfactory stint due to the lower comparative salary and Skipsey’s insatiable
appetite for reading, which tended to eclipse his official work. As Spence Watson
writes, Skipsey ‘would become absorbed in some passage of a well-known author,
and he would scarcely recognise the eager and impatient member who wished for
his services forthwith’. He relocated to pits at Newsham, Cowpen, Ashington, and
ultimately Backworth Colliery, and throughout this time he managed to balance
hewing coal with writing poetry, before finally leaving mining for good in 1882. ~
In 1883, it appears that Skipsey delivered a lecture on ‘The Poet as Seer and Singer’
to the Literary and Philosophical Society. There were several further volumes,
including Carols from the Coalfields (1886). It is worthwhile noting that, as Maidment
(2002) points out, ‘the 1830s and 1840s saw the extension of eighteenth century
derential modes of publication out from the aristocracy into the middle class
entrepreneurs of artisan progress. Often this resulted in quite close personal
relationships between obscure authors and their famous sponsors’. In Skipsey’s
case, he became the obscure author to Dante Gabriel Rossetti’s famous supporter if
not quite a sponsor. Rossetti was introduced to Skipsey by Thomas Dixon (1831-
80), the Sunderland cork-cutter to whom Ruskin wrote the letters published as Time
and Tide by Weare and Tyne (1867), an important working-class figure in his own
right (though not, apparently a poet) who represented Ruskin’s ideal of a cultured
working man. The artist expressed considerable enthusiasm for Skipsey as a man,
meeting him in London, and finding him to be ‘a stalwart son of toil, and every
inch a gentlemen’. Rossetti’s enthusiasm was not restricted to admiration of his
person and upon reading his A Book of Miscellaneous Lyrics (1878) remarked that
Skipsey ‘recited some beautiful things of his own with a special freshness to which
one is quite unaccustomed’. Rossetti (1878) deemed the short poem ‘Get Up’ as
‘equal to anything in the language for direct and quiet pathetic force’. Like much of
his work the poem arises from direct observation of the miner’s everyday life: ““Get
up!” the caller calls, “Get up!” / And in the dead of night, / To win the bairns their
bite and sup, / I rise a weary wight. / My flannel dudden donn’d, thrice o’er / My
birds are kiss’d, and then / I with a whistle shut the door / I may not ope again.’ ~
With regard to other leading opinions of Skipsey’s poetry, Oscar Wilde in the Pall
Mall Gazette (Feb 1, 1887) highlighted ‘an intellectual as well as metrical affinity
with Blake’, adding that he ‘possesses something of Blake’s marvelous power of
making simple things seem strange to us, and strange things seem simple’. Wilde
also stressed that Skipsey ‘never makes his form formal by over-polishing’ and
concluded that he ‘can find music for every mood, whether he is dealing with the real experiences of the pitman, or with the imaginative experiences of the poet’.

Many decades later, Basil Bunting lays more stress on the ‘faults of technique, of vocabulary, and of syntax… added to the difficulty of reading a dialect written in the spelling of the capital’ (1976, 13), but nevertheless also affirms that the poetry sometimes has the ‘power to please and move’ to the extent Rossetti describes. ~

Skipsey was conferred with a civil list pension in 1880 in recognition of his literary output, which also included putting together popular editions of Percy Shelley, William Blake (qv), S. T. Coleridge, Edgar Allan Poe, and Robert Burns (qv) for Walter Scott’s Canterbury Poets series. Many members of the literary establishment, such as Tennyson and Bram Stoker, lobbied to have Skipsey appointed as curator of the Shakespeare Birthplace Museum in Stratford. However, the fraudulent relics he was duty-bound to present became in his own words ‘a stench in his nostrils’. He and his wife left the position after two years in 1891 and returned to the north-east. (This episode formed the basis for Henry James’s short story ‘The Birthplace’.) Skipsey died at Gateshead on 3 September 1903, and was buried in the cemetery there. ~


This most recent edition draws on the large collection of published and unpublished archival materials in Newcastle Central Library, and in an extended Introduction adds a great deal to our knowledge of the poet, not least through a detailed and genuinely informative bibliography. Skipsey is also increasingly represented in anthologies of the Victorian period, including *The New Oxford Book of Victorian Verse*, ed. Christopher Ricks (Oxford, 1987). Skipsey’s great-great-grandson and recent co-editor, Chris Harrison, has released two CDs of his own settings of his ancestor’s poems, *Carols from the Coalfields* 1 and 2 (GMFA, 2014, 2015). ~

Like a number of other poets in this Catalogue (see ‘Informal Notes’, 6 (b) (ix)), Skipsey wrote a poem on the Hartley Mining Catastrophe of 1862; his ballad,
Sleigh, John (fl. 1894 and earlier), of Linlithgow, a tailor, the ascribed author of a poem on Carriber, or Rab Gib’s Glen, ‘Carriber Glen’, published in the West Lothian Courier in about 1894 as by ‘Ivan’, and a contributor of ‘very pleasing verses’ to the Dundee Weekly News ‘and the local press for a number of years’. The poem cited is reprinted by Bisset. ~ Sources: Bisset (1896), 351-2. [S]


Slow, Edward (1841-1925), of Wilton, Wiltshire, a carriage builder, a Wiltshire dialect poet of common and rural life, and later the Mayor of Wilton. He was the youngest surviving child of a large family. His mother Hannah was a silk weaver and a trainer of silk-weavers (she died in 1898, aged 90). His father, whose family came from Huntingdon, died in the cholera epidemic of 1849, when his son was seven, plunging the family into financial hardship. Two of his sisters were working in the local carpet factory by 1851, and a brother was an errand boy. Slow was sent to the Wilton Free School for five years, supplementing his ‘three R’s’ at the local Literary Institute. Apprenticed at fourteen to a Salisbury wheelwright and coachbuilder, he set up business on his own account on his return to Wilton, basing himself in a workshop in Ditchampton. He married in 1865. By 1875 he was listed as ‘Edward Slow, coach builder, and wheelwright, spring van, trap and wagon-builder’. By the 1890s he was able to sell the business and retire. Always tremendously proud of his hometown, which was granted a new borough charter in 1885 partly thanks to his efforts as a councillor, he was elected mayor in 1892 and again in 1905, and from 1893 was entitled to be called ‘Alderman Slow’. ~ Slow began to write when he was 23, stimulated at a harvest festival by a local vicar urging him to write something for it. The dialect harvest poem he turned out found its way into print, and he began to compile a book of rhymes (the term he always preferred to ‘poetry’), his first book, published in 1867. This also was noticed by and won him a key collaborator, the Salisbury printer Frederick Blake, and after Blake died in 1892 he found a new printer-collaborator in Salisbury in R. R. Edwards. By 1894 he was adding dialect prose to his repertoire, and he also widened his dialect interest to include other dialects outside his region. ~ Slow’s main publications (for minor ones see Chandler, below), many of which have subsequent editions, and there is some overlap and recycling, are: Poems in the Wiltshire Dialect (Wilton: Alfred
Chalk; London: E. W. Allen, 1867); Rhymes of the Wiltshire Peasantry, and Other Trifles (Salisbury: F. A Blake; Wilton: E. Slow [1870-1?]); Wiltshire Rhymes: A Series of Poems in the Wiltshire Dialect ... never before published (London: Simpkin Marshall & Co.; Salisbury: F. A. Blake, 1881); The Fourth Series of Wiltshire Rhymes by Edward Slow ... with a Glossary (Salisbury: F. A Blake; Wilton: E. Slow, 1889); Glossary of Wiltshire Words (Wilton: Wilton Printing Works, [1892]); The Fifth Series of Wiltshire Rhymes and Tales in the Wiltshire Dialect ... never before published (Wilton: E. Slow; Salisbury: R. R. Edwards; Gillingham: James Ridout [1894]); Wiltshire Rhymes with Glossary of over 1,000 words, used by the peasantry in the neighbourhood of Salisbury (Salisbury: R. R. Edwards; Wilton: E. Slow, [1898/1900]); Humorous West Country Tales, by the Author of Wiltshire Rhymes (Salisbury: R. R. Edwards, 1899); Humorous West Country Rhymes (Salisbury: R. R. Edwards, [1902]); Chronology of Wilton, also an account of its bishops, abbesses, rectors, mayors... [&c.] (Wilton: Edward Slow; Salisbury: R. R. Edwards, [1903]); The Wiltshire Moonraker’s Edition of West Countrie Rhymes (Salisbury: R. R. Edwards; London: Simpkin, Marshall, and others, [1903]), and a dialect novel, A Humorous Tale in the West Countrie and Cockney Dialects entitled: Jan Ridley’s New Wife with an Account of her London Nephew Mr. Dick Daisher (Salisbury: R. R. Edwards, 1913). ~ What these publications, and the smaller ones in between them, show is that Slow and his collaborating printers and publishers created a sort of local industry around the idea of the Wiltshire and especially the Salisbury area dialect, bringing in poems and songs, local history and culture, and as the phenomenon developed, moving on to slightly more scholarly items like a glossary (he also contributed to the work of the English Dialect Society) and a closely-focused local history. As so often with dialect, humour and sentiment were the lubricants that could dissipate (to borrow a term from elsewhere) any cultural cringe around dialect associated with metropolitan cultural snobbery and hierarchising, and cultivated popular interest. The range of publishers stretches to London for a number of the works, but otherwise is specifically local and regional, with a reliable ‘anchor’ in Salisbury, and the author himself distributing the more particular local material. The instinct behind a project of this sort is at least as much conservational as commercial, evincing a strong desire to preserve and celebrate local idiom and culture, a local patriotism to match Slow’s wider patriotic sensibility. Less ‘serious’, less linguistically learned and esoteric than the work of someone like William Barnes (qv), Slow and his collaborators were just as ambitious for their local tongue, as the range of publications shows. It did not have great lasting power, as Barnes and Hardy did, however, and Chandler notes that ‘his work came to be regarded after his death as quaint and old-fashioned’ (7). His
reputation faded and his more ephemeral works became rare. A very useful modern selection of Slow’s work is John Chandler (ed. and introduced), Figgety Pooden: The Dialect Verse of Edward Slow (Trowbridge: Wiltshire Library & Museum Service, 1982). This being a library production, it has the added advantage of an excellent secondary and (most importantly) a reliable and thorough primary bibliography, which untangles the muddle of undated editions, on which JISC, WorldCat, etc. are reliably unreliable and confusing. — Sources: as cited; Alfred Williams (qv), ‘Edward Slow, the Wiltshire Dialect Poet’, British Workman, March 1913; ‘Edward Slow’, Wiltshire Archaeological and Natural History Magazine, 43 (1927), 110-12 (further esrly newspaper sources are lkisted by Chandler); Wikipedia and online open sources including an Edward Slow blog; not in ODNB.

(?) Smart, Alexander (1798-1866), of Montrose, Angus, a shoemaker’s son, an apprentice watchmaker, who became a compositor in Edinburgh. He wrote prose sketches and verse, publishing Rambling Rhymes (Edinburgh: Adam and Charles Black, 1834), and Songs of Labour and Domestic Life; with, Rhymes for Little Readers (Edinburgh and London: William P. Nimmo, 1860). Smart was also a contributor to ‘Whistlebinkie’. His poem ‘To the Sons of Burns’ (Robert Burns, qv), appeared in the Northern Star, 24 August 1844. — Sources: Northern Star, as cited; Edwards, 11 (1888), 72-83; Reilly (2000), 423; Sanders (2009), 255; Blair, PPP (2019); Mitchell P234, P238. [S]

Smart, George C. (fl. 1875), of Arbroath, Angus, a railway clerk, and the probable author, as ‘T. N. D.’, of ‘The Night Signalman’, People’s Friend, 5 May 1875, which Blair describes as a ‘poem about the exhausting labour of watching the signal wires and a resultant fatal train accident’, noting the way that it ‘reflects on the unsustainable and unhealthy relationship between unsleeping new technologies and the human body’. He published in the Dundee Press. Sources: Blair (2016), 194-6; Blair (2019), [1], 4. [R] [S]

Smart, Thomas Raynor (c. 1772-1847), a Leicester Chartist poet, was born near Loughborough of working class parents. When Smart’s father died, his mother could not afford to keep him on at school, so he became a carpenter. Having learnt to read, he then managed to teach himself Latin, French, Italian and Spanish. He also demonstrated a talent for verse and contributed to several periodicals. These gifts and attainments brought him to the notice of the Marquis of Hastings, who found him an appointment as a supervisor of excise which lasted for seventeen
years. However, he lost his job as a result of his radicalism, and thereafter eeked out a precarious living as a schoolmaster and by making machinery and architectural drawings. For a time he lived in Loughborough, where he was the Chartist leader John Skevington’s chief assistant. He then moved to Leicester, where he became a supporter of Thomas Cooper (qv). One poem of his was published in the local Chartist newspaper, the _Northern Star_, as follows: ‘Address of the Chartists of Leicester to Feargus O’Connor’, 21 August 1841; ‘The God of St. Stephens’s’ (Air: ‘To Anacreon in Heaven’), 18 July 1846; ‘The Land and the Charter’ (Air: ‘Death of Wolfe’), 8 August 1846; ‘The March of Liberty’ (Air: ‘Jesse of Dumblin’), 31 October 1846; ‘The Past and the Present’ (Air: ‘Nancy Dawson’), 14 November 1846; ‘Labour’s Holiday’ (Air: ‘Lucy, thy Fav’rite Bird’), 24 April 1847, and ‘Song for the Million’ (Air: ‘Scots wha ha’e’), 31 July 1847. ~ **Sources:** _Northern Star_, as cited; Newitt (2006), 46-51; Newitt (2008), 4; Sanders (2009), 242, 264-7, 269. [CH] [—Ned Newitt]

Smith, A. H. (fl. 1914), of Great Yarmouth, Norfolk, ‘A Son of the Workshop’, pseudonymously published _Hammer and File_ (London: Jarrold, 1914). The Preface states that the poems ‘were written in a workshop, to the accompaniment of “Hammer and File” and the music of a throbbing, mean street’. In fact few of the poems refer directly to his work, though a series of them is dedicated to the dramas and dangers of the fishing industry, a central activity and a major concern in the town. Smith tends to use long lines, and the verse often reveals a worldview and a way of thought similar to that of Kipling (the poem ‘Private Brown’ gets very close to Kipling indeed, and he even calls another of his poems ‘If’). These qualities in the volume reflect the kind of gung-ho ideology very much abroad at the beginning of WW1. The fishing poems sustain our continued engagement rather more fully. ~ **Sources:** text as cited; WorldCat and other online sources. [OP]


Smith, D. C. (fl. 1885), of St Andrews, Fife, wrote his poems ‘in the midst of unceasing work’ and whilst ‘handling the hammer, plying the file, or using the blowpipe’. He published mainly in the Fife newspapers, and there is also a volume, *St. Andrew’s Lyrics and Miscellaneous Poems* (Brechin: D. H. Edwards, Advertiser Office, [1885]). There are a number St Andrews-related poems in the first 100 pages, including much golfing verse: ‘The Links of Old St Andrews Town’, ‘Golfing Ditty’, ‘St Andrews Links’, ‘Golfing Song’, and ‘The Golfers Adieu to the Links’. – Sources: Blair, PPP (2019); Mitchell, P239; JISC (BL, Aberdeen and others); general online sources. [S]

Smith, David Mitchell (b. 1848), of Bullionfield, Dundee, a farm labourer’s son, worked as a railway clerk and as a dyer. He published in the newspapers, and finally produced a volume, *Fair City Chimes: A Book of Verse* (Perth: Wood and Son, 1898). A brief note says that the poems were composed during a ‘busy life’. The poems are in English and contain some interesting material on reading other poets (Blair). – Sources: Edwards, 2 (1881), 211-14; Blair, PPP (2019); Mitchell, P238; JISC (BL, Aberdeen and others). [R] [S] [T]

Smith, Ebenezer (b. 1835), of High Street, Ayr, a third generation shoemaker. He published *Verses* (Glasgow, 1874), and *The Season’s Musings* (Ayr, 1888). – Sources: Edwards, 3 (1881), 98-102; Murdoch (1883), 288-90; Reilly (1994), 440; Reilly (2000), 424. [S] [SM]

Smith, Elizabeth (Lizzie) Horne (b. 1876), of Hagghill, Barony Parish, Glasgow, the youngest of six children of a ploughman who was often forced to change farms, so
she received no steady education, though she attended schools in Dumbarton, Hamilton, and Uddingston. She left school, and at fifteen began work as a dairymaid. Smith published *Poems of a Dairymaid* (Paisley, Edinburgh and London, 1898). Her poems show the influence of Robert Burns (qv), and are varied and skilful for the work of a twenty-one year old author. ~ **Sources:** Reilly (1994), 440; Boos (2008), 157-71, includes photograph; information from Florence Boos. [F] [S]

Smith, James (fl. 1842), ‘Jamie Smith’, of Foveran, Aberdeenshire, a shoemaker. He published *Hame-spun Rhymes* (Aberdeen: D. McKay, 1842, 2nd edition 1874; 3rd 1879), in which he describes himself as ‘nature-taught’ and a ‘Rhyme-Spinner for the Hale District of Formartine.’ His work includes local poems and anti-Corn Law material. ~ **Sources:** Reilly (2000), 425; Blair, PPP (2019); Bodleian; Mitchell, P234, P239; NTU. [S] [SM]

Smith, James (1813-85), ‘Vinney’, of Forfar, a handloom weaver, and a teacher, who published in the Dundee papers. One of his charges as a teacher was the poet Joseph C. Massie (qv). ~ **Sources:** Edwards, 1 (1880), 191-3 and 9, xxi. [S] [T]

Smith, James (1824-87), of Edinburgh, the son of a coach-lace weaver, worked as a journeyman printer, compositor, reader, and a librarian of the Mechanics’ Library, a well-known Scottish poet and story-writer. He published *Poems and Songs* (Edinburgh, 1864), *The Merry Bridal o’ Forthmains, and other poems and songs* (Edinburgh, 1866, second edition also 1866), and *Poems, songs and ballads* (Edinburgh, 1869). ~ In ‘To My friend’, written ‘for the toast to the editor of the “People’s Friend,”’ Mr. Andrew Stewart [qv], at the dinner and presentation to Mr. James Nicholson [qv], Glasgow, January 12th, 1895’, Alexander Anderson (qv) manages to slip in tributes to two other poets as well as the names in the sub-title, Alex. G. Murdoch, and James Smith. Of Smith he writes: ‘Another, keen, and swift, and bold, / With ready jest and quip to tell — / A bright Mercutio grown old, / He, too, has bidden us farewell’. This uses the character from *Romeo and Juliet*, who puns about his own death following a duel, perhaps to suggest an oddly attractive kind of dark wit, sardonic and perhaps devil-may-care. As Kirstie Blair points out, Smith and Anderson shared an interest in nursery rhyme, and are often linked, not least through the Andrew Stewart of the poem’s title, who set poems from both of them in a collection that is lost. It is highly likely that the two were friends. Anderson and Smith are further linked in a poem by Robert Fisher (qv), ‘Epistle to Alexander Doig [qv], a Brother Bard’, *Poetical Sparks* (Dumfries, 1881), as examples
of working poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’. Again Alexander Murdoch is in the picture, along with two other poets, Robert Ford (qv) and most probably John Young (1825-91), qv. These verses typify the strongly social nature of so much Scottish labouring-class poetry, and the sense of a shared tradition among the poets. ~

Sources: as cited; Robert Fisher, ‘Epistle to Alexander Doig [qv], a Brother Bard’, Poetical Sparks (Dumfries, 1881); Edwards, 1 (1880), 260-7 and 12, xvii-xviii; Murdoch (1883), 44-52; Later Poems of Alexander Anderson (1912), 139; Reilly (2000), 425-6; Blair (2019), 59, 83-4, 95-6; Kirstie Blair, email correspondence, 21 Sept 2020.

Smith, John (fl. 1821-57), of Sheffield, an artisan who was ‘engaged in some of the Sheffield handicrafts’ (Newsam), published in 1821 ‘a little volume of comic songs’ like Joseph Mather’s (qv). This was The Poetical Works of John Smith, Part 1 ... Dedicated by Permission to Jonadab Micklethwaite (Sheffield: Printed for the author and sold by T. Cockburn, 1821). He is humorously described as ‘The Author of Scorah’s Travels, Lapstone’s Memoirs, Geographical Dictionary, &c., &c.’ A second, enlarged edition followed twenty years later with a new title, Songs Written for, and sung at, the anniversary of the Revolution sick society, during the last forty years (Sheffield: A. Whittaker, ‘Iris’ Office, 1841). A third edition, with the second title, was published in Sheffield in 1857. His song ‘Rotherham Statutes’ is among the miscellaneous songs in The Songs of Joseph Mather (qv) (Sheffield: Pawson, 1862), 118-20. ~ Sources: Newsam (1845), 97-8; JISC; information from Yann Lovelock.

Smith, John (b. 1836), of Springbank, Alyth, Perth and Kinross, a herder, warehouse worker, and a wholesale draper. Blair records that Smith published monthly pamphlets of his poems, sold at a penny each, in 1888, gathering them together as Poems and Lyrics (Perth: Miller and Gall, 1888). She includes in her anthology his poem ‘King Jute’, first published in the People’s Journal, 7 April 1878. ~ Sources: Edwards, 13 (1890), 198-205; Blair (2016), 142-3. [S]

Smith, John G. (fl. 1862), of Ednam, Roxburghshire, a stonemason who left the district under church pressure because of his satirical poetry. He claims he wrote ‘to relieve the tedium of a monotonous existence’, publishing poems in the local newspapers, and in a collection, The Old Churchyard; The Twa Mice, and
Miscellaneous Poems and Songs (Kelso: printed for the author, 1862). ~ Sources: Reilly (2000), 426; Blair, PPP (2019); Mitchell, P239. [S]

Smith, John Kelday (d. 1889), of Newcastle upon Tyne (born in Orkney), a bellhanger and local songwriter. He is possibly the ‘J. K. Smith’, who published the poem ‘The Polish Patriots’ in the Chartist newspaper, the Northern Star, 11 April 1846. ~ Sources: Northern Star, as cited; Allan (1891), 491; Sanders (2009), 262. [S]

Smith, John S. (b. 1849), of Creetown and later Dalbeattie, Kirkcudbrightshire, a granite hewer. He served as the President of the Dalbeattie Literary Society, and published in the local papers. ~ Sources: Harper (1889), 251. [S]

Smith, Margaret (fl. 1870s?), ‘Daisy’, of St Andrews, Orkney, a farmer’s daughter. She published in the magazines as ‘Daisy’. Her poems include ‘Heroism’, ‘Small Evils’, ‘Lost to Sight, to Memory Dear’, and ‘No Work’. She helped to maintain the family farm, and wrote some good poems on the poor and those who help them, and temperance poems. This may be the same person as Mrs M. A. Smith, who published two volumes, Poems and Songs (Wishaw: David Johnson, 1873) and Poems and Songs (Lanark, 1877). ~ Sources: Edwards, 13 (1890), 33-8; information from Florence Boos. [F] [S]

(?) Smith, Mary S. (1822-1889), who often used the pseudonym ‘Mary Osborn’ (the surname of an employer’s family, for whom she worked as a ‘mother’s help’, ODNB) or simply ‘Z’, of Cropredy, Oxfordshire, was a shoemaker’s daughter. She became a schoolmistress in Carlisle, a religious and political activist, and a significant autobiographer as well as a poet: see especially Boos (2017), 44-6 and 223-58 on her lifewriting, and indeed on her life. ~ Smith contributed early poems to Whitridge’s Miscellany, the People’s Journal, Cassell’s Magazine, the Carlisle Examiner, and the Carlisle Journal. She published Poems, By M.S. (1860), Progress, and Other Poems, the later including poems on the social affections and poems on life and behaviour, by M.S. (London and Carlisle, 1873), The Autobiography of Mary Smith, Schoolmistress and Nonconformist. A Fragment of a Life. With Letters from Jane Welsh Carlyle and Thomas Carlyle (London and Carlisle, 1892), and Miscellaneous Poems (1892). A typescript 30-page ‘Checklist of Mary Smith Letters, Essays and Poems’, compiled by Professor Florence S. Boos and librarian Rosalind West, is available at Carlisle Library, where much Smith material is held. ~ Smith also befriended and helped raise a subscription for a fellow writer, Mary Fisher of Carlisle (qv).
Smith, Robert Archibald (1780-1829), of Reading, Berkshire, a weaver, soldier, music teacher and choir conductor, a friend of Robert Tannahill (qv). He published *Anthems* (1819), *The Scottish Minstrel* (1821-4), six volumes, which contains more than 600 poems, including his most famous, ‘Jessie, the Flow’r o’ Dunblane’), *The Irish Minstrel*, two volumes (1825), *An Introduction to Singing* (1826), and *Select Melodies* (1827). ~ Sources: Brown (1889-90), I, 150-57; ODNB. [F]


(?) Smith, Thomas (d. 1877), of Paisley, a letter-press printer. Some of his poems are included in Brown. ~ Sources: Brown (1889-90), II, 187-88. [S]

(?) Smith, Thomas Enort (b c. 1780, fl. 1848), a ‘tradesman’ of London. He attended Eltham School in 1795, and went on to publish many poems, principally sonnets, in periodicals, notably in the *Monthly Review*. He also published a collection, *A Tradesman’s Lay* (1830). As Radcliffe notes, in his periodical poems he variously signs himself as ‘T. Enort Smith, Little St. Thomas Apostles’, ‘Thomas Enort Smith,
Hammersmith’, and ‘Enort Smith, Bermondsey’. Periodical poems include a ‘Sonnet to Misfortune: supposed to be written by that unfortunate youthful Bard CHATTERTON, a few Moments previous to his unfortunate Exit from this Life,’ *European Magazine and London Review*, 42 (Dec 1802), 461 (Thomas Chatterton, qv). Smith’s last known publication was a sonnet published in *Chambers Edinburgh Journal* in 1848. ~ The *London Gazette* records bankruptcy procedures on 15 November 1806 against ‘Thomas Enort Smith, of Great Trinity-Lane, in the City of London, Leather-Seller, Dealer and Chapman’. Whether this is the poet is not known. ~ **Sources:** Goodridge (1999), 111; Radcliffe; general online sources. The 1830 collection is not to be found in WorldCat, JISC or similar databases, so may be lost.

Smith, William (fl. 1821-9, d. 1831), ‘The Haddington Cobbler’, of Haddington, East Lothian, who in his poetry took a particular interest (as his titles readily show) in denouncing the work of the grave-robbing ‘resurrection men’ who were prevalent in that period. He published *A Collection of Original Poems* (Edinburgh, 1821), *Verses Composed on the Disgraceful Traffic at Present carried on of selling the newly dead* (1829), *The Haddington Cobbler Defended; or, The Doctors Dissected. By an East Linton Gravedigger. Being a reply to the poems published by the Resurrectionist Men* (1829), and *The Haddington Cobbler Dissected ... in answer to his objections against dissecting the dead*. (It is not clear whether *British Heroism*, 1815, Johnson (1992), item 846, is by the same William Smith.) ~ **Sources:** J. G. Wallace-James, ‘A Forgotten Haddington Poet’, *The Haddingtonshire Advertiser*, 4 March 1910; Tim Marshall, *Murdering to Dissect: Grave-robbing, Frankenstein and the anatomy literature* (Manchester: Manchester University Press, 1995); Ruth Richardson, *Death, Dissection and the Destitute*, second edition (Chicago: University of Chicago Press, 2000); LC4, 187-214. [LC4] [S] [SM]

Smith, William Brown (1850-87), of Saltcoats, North Ayrshire, a self-taught stationer and teacher, poet, evangelist, and an invalid who died young. Smith was also a painter, trained a choir connected with the YMCA, and at the time of his death was the leader of praise in the Free Church, Saltcoats. He published *Life Scenes, and Other Poems* (1883). ~ **Sources:** Edwards, 11 (1888), 92-99; obituary in an unidentified press cutting dated 15 July 1887. [S]
Snaddon, Alexander (b. 1842), of Collyland, Clackmannanshire, a weaver and a letter-carrier. He published poems in _Alloa Journal_. ~ **Sources:** Edwards, 8 (1885), 115-20; Beveridge (1885), 89-92, 133-4. [S] [T]


(?) Somerville, George Watson (b. 1847), of Edinburgh, a stationer and printer, who later lived in Manchester, Glasgow, Sunderland, and Newcastle, before settling in Carlisle. He published _Lays of the Highlands_ (Edinburgh: Duncan Grant, 1866). ~ **Sources:** Edwards, 4 (1882), 170-4; Blair, PPP (2019); Mitchell, P234. [S]

(?) Somerville, Robert (b. 1831), of Halmyre, Peeblesshire, an Edinburgh grocer and bookseller, a member of Edinburgh Council and a Justice of the Peace. ~ **Sources:** Edwards, 4 (1882), 163-4. [S]

Soutar, Alexander M. (b. 1846), of Muirdrum, Panbride, Forfarshire, a farmworker, joiner, and soldier. He published _Hearth Rhymes_, with an introductory preface by Revd. William Rose (Dundee: A. A. Paul, 1880): ‘Mr Soutar is a Tradesman, and his time for cultivating the Muse has, therefore, been limited’. For other ‘hearth’ rhymes see Jessie Russell (qv), _The Blinkin’ o’ the Fire_ (1877), and Jean Kyd (qv), _Poems of the Hearth_ (1869). It is also an important focus for Tony Harrison (qv), for example in his poems ‘Bookends’, ‘Newcastle is Peru’ and _v_. ~ **Sources:** Edwards, 1 (1880), 101-04; Reilly (1994), 445; Charles Hart Catalogue 51, item 252. [S]

Soutar, Elizabeth (1768-1834), ‘The Blind Poetess’ of Dundee, was born at Coupar Angus, the daughter and only child of a shoemaker who had a ‘good business’, so she received a ‘fair’ education. She lived in Dundee from the age of thirteen, wrote ‘simple hymns’, and in 1835 published in Dundee a fifty-page book of poems with a memoir, and ‘The last Hymns composed by the Author’ as a ‘sort of addenda’. (There is no trace of this on the major catalogues.) ~ Soutar rejected the charity she was offered by the Kirk, and maintained herself from the sale of rhymes. Reid quotes from her tombstone in the Howff, Dundee: ‘She was gifted with a great memory; possessed a mind well stored with Holy Scriptures; and, although blind for many years, composed a number of poems on religious subjects. She was
respected by all who knew her’. Reid prints her verses, ‘The Afflicted’s Prayer’. ~ Sources: Reid, *Bards* (1897), 437-8; information from Florence Boos. [F] [S]

Southcott, Joanna (1750-1814), a farmer’s daughter of Taleford, Devon, worked as a domestic servant in Exeter, and became a self-described religious prophetess with a considerable following. From 1792 she began dictating prophecies in rhyme, producing sixty books of such prophecies in her lifetime. Her followers in the Panacea Society (established 1920, a charitable trust since 2012), continue to fund research. Mary Bloomfield, the wife of the poet Robert Bloomfield (qv) became a follower of Southcott. ~ Sources: J. F. C. Harrison, ‘The Woman Clothed with the Sun’, *The Second Coming: Popular Millenarianism 1780-1850* (London: Routledge & Kegan Paul, 1979, reprinted 2012), 86-134; Kevin Binfield, ‘Justification Strategies in the Writings of Joanna Southcott: Teaching Radical Women Poets in a Conservative Institution’, in Behrendt & Linkin (1997), 165-9; *ODNB*; information from Dawn Whatman. [C18] [F]

Spalding, Colin (b. 1826), of Rattray, Perthshire, a cook, a valet, and a hotelier. ~ Sources: Edwards, 12 (1889), 94-8. [S]


Spence, Peter (1806-83), of Brechin, Forfarshire (Angus), the son of a handloom weaver, was a failed grocer but a successful practical chemist and inventor who lived in Perth, Carlisle and Manchester. He published *Poems (written in early life)* (London, 1888). ~ Sources: Edwards, 13 (1890), 136-46; Reilly (1994), 446; *ODNB*. [S]

Spence, Thomas (1750-1814), a radical writer and bookseller who ‘lived and died in poverty’ (Chase), born in Newcastle upon Tyne, one of nineteen children of a netmaker and hardware supplier, Spence became a teacher, and was later a land plan advocate and a London radical, and a deeply influential figur in the history of political and social radicalism. Tim Burke in LC3 describes him as ‘unquestionable the most politically radical of the writers represented in this volume, and the most important and influential of the radical poets included’. Spence described himself as ‘the unfee’d Advocate of the disinherited seed of Adam’. ~ He was born on the Quayside, an artisanal and one of the more impoverished areas of Newcastle, and
was denied a formal education and required to work at the age of ten. However, his father Jeremiah encouraged him to read and critique the chapters of the Bible, and with the aid of Revd. James Murray, a radical Presbyterian to whose breakaway congregation Thomas belonged, he was able to advance from being a clerk to becoming a schoolmaster by 1775. ~ Undoubtedly influenced by the Glassite congregation’s belief that in order to realise the millennial society in which all land is held in common, ‘men must act in concert’ (Political Works, viii), Spence published The Grand Repository of the English Language (1775), positing the virtue of a new phonetic alphabet for extending literacy in the ‘laborious part of the people’. Despite the work being met with a frosty reception upon publication, Spence persisted in propagating his phonetic alphabet throughout his life, and contemporary philologists consider his efforts decidedly significant. ~ Spence became a founder member of the Newcastle Philosophical Society in 1775, whose members included the printmaker Thomas Bewick as well as James Murray. The catalyst for Spence’s delivering a lecture on The Real Rights of Man was a campaign he and Murray fought to preserve the Newcastle freemen’s customary rights by thwarting the corporation’s enclosure of the Town Moor. The reading represented the principal public occasion on which Spence detailed his land plan; it proposed that the parish should manage all land—the true source of political power—within its own boundaries, for the benefit of every inhabitant. Spence was expelled from the society when he published it without permission and hawked it about the streets of Newcastle, yet this did not prevent the land plan from remaining the backbone of his later radical political discourses. While in Newcastle, Spence produced his first recorded poem, ‘The Jubilee Hymn’, around 1782, and also began his coin-stamping venture, countermarking slogans to publicise his material. ~ Following the death of Murray and his publisher, Thomas Saint, and his discharge from St Ann’s School in Sandgate, Spence and his son moved to London, where by 1792 he re-surced as a radical bookseller and author. His vision of a welfare state was developed over many pamphlets, including The End of Oppression (1795), Description of Spensonia (1795), Rights of Infants (1797) and The Restorer of Society to its Natural State (1801). ~ Spence produced a periodical between 1793 and 1795 entitled, One Penny Worth of Pig’s Meat: Lessons for the Swinish Multitude. The journal signals a rejoinder to Edmund Burke’s bewailing of the post-revolution prospects of education in Reflections on the Revolution in France (1790) where ‘learning will be cast into the mire, and trodden down under the hooves of a swinish multitude’, and reproduced selections from such writers as John Locke, Joseph Priestley and William Godwin. His own writings were not without irony or
humour, and possessed a style tailored to convert poor men. ~ Tim Burke (LC3, 268) notes that Spence's 'ballads of rural hardship pave the way for those of Wordsworth and Coleridge later in the decade, and his lyric works at times demonstrate something of the radical simplicity of Blake’s Songs of Innocence and Experience (1789-94) of the same period’. Anne Janowitz (1998), 79, suggests that song lyric and poetry make themselves heard in Spence’s prose polemics, ‘either as a coda, or a representational example, or as a performative exhortation’. Janowitz (72) views Spence as embodying an alternative trajectory of British Romanticism, articulating a ‘poetic activism which valued a collective voice, made a claim for cultural tradition, and directed poetry into the centre of political life’. ~ With the French Revolution instilling anxiety in the British authorities, repressive measures were called upon Spence’s propagandising: he was arrested on 20 May 1794 on suspicion of treasonable practices, and owing to the suspension of Habeas Corpus, held at Newgate Prison for seven months without trial. In 1798, Spence defended himself with great defiance and bravado against accusations of seditious practices and disaffection, and had to suffer a year in Shrewsbury Gaol. Spence was not easily silenced; on his release he published The Important Trial of Thomas Spence (1803)—first in his reformed spelling, later (1807) in conventional spelling. He died of a bowel complaint in Castle Street, London on 1 September 1814, but not before introducing two issues of a new periodical, The Giant Killer, or, Anti-Landlord, and attracting a band of disciples, who convened as a Free and Easy Club in local taverns to explore his ideas and sing his songs. Following his death, these Spencean Philanthropists perpetuated his convictions and engaged in such revolutionary activity as the Spa Field riots of 1816 and the Cato Street conspiracy of 1820. Furthermore, advocates of Spence’s land plan were active in the 1830s in both the National Union of the Working Classes and the Chartist movement. ~ Spence published numerous unsuccessful theories on adult education and social justice, including The Grand Repository of the English Language (1775, Newcastle: T. Saint), A Supplement to the History of Robinson Crusoe (1782, Newcastle: T. Saint), The Real Reading Made Easy Newcastle: T. Saint, (1782), The Case of Thomas Spence, Bookseller (London, 1792), The Rights of Man (London, 1793), One Pennyworth of Pigs’ Meat or Lessons for the Swinish Multitude, second edition, Vols. I, II, III (London, 1793-5), The Meridian Sun of Liberty (London, 1795), The Coin Collector’s Companion (London, 1795), The End of Oppression (London, 1795), The Reign of Felicity (London, 1796), The Rights of Infants (London, 1797), The Constitution of a Perfect Commonwealth (London, 1798), The Restorer of Society to its Natural State (London, 1801), The Important Trial of Thomas Spence (second edition, London, 1807), and The Giant Killer, or Anti-Landlord
Spencer, Richard (b. 1831), of Holbeck, Leeds, was apprenticed to a brushmaking firm. He published *Field Flowers: Poems* (Batley and Leeds: published for the author by J. Spencer Newsome, [1890]), with a separate section of Yorkshire dialect poems. The volume is dedicated to Colonel J. T. North, and has a four-page subscription list at the back, largely of Leeds-based individuals with a few further afield, and a page of ‘testimonials’ including one from W. E. Gladstone, formerly the Prime Minister. Inevitably the dialect material will be of greater interest to the modern reader, though the poems in standard English include some notable work, of which it is worth mentioning a few examples. ‘To a Lamb’ addresses the cruelty of butchery quite as directly and with the same ‘plunging knife’ as Robert Bloomfield (qv) shows in his ‘Spring’, from *The Farmer’s Boy*. The poem ‘Fireside Thoughts’ uses the action of gazing into the flames to stimulate the imagination in a similar way to poems by Jessie Russell and by Tony Harrison (qqv). His ‘Slavery, An Acrostic’, written ‘After “Reading Uncle Tom’s Cabin”’ speaks strongly against slavery, using the acrostic form to ‘sign’ himself to this cause (he quite often signs his name with acrostic on different topics). There are poems on ‘The American [Civil] War’ and in ‘The Lancashire Distress’ (dated 1862) on the ‘Cotton Famine’ that grew from it. ~ An unsourced press cutting in a copy of the volume in the possession of the present editor is a ‘Tributary Acrostic’ (spelling out ‘Catherine Gladstone’), by Richard Spencer, Holbeck, not in his collected volume. ~ Sources: text as cited; England (1983), 37, 57, 60; Reilly (1994), 446.

Sproat, George Gordon Byron (b. 1858), ‘Venetia’, born in the parish of Buittle, at Nethertown of Almorness (near Dalbeattie), later of High Creoch Farm, Gatehouse, Kirkcudbright, Dumfries and Galloway, a self-taught farmworker. He began making verses when very young, and went on to contribute to the *Kirkcudbright Advertiser* and other local papers, as ‘Venetia’. He also published a volume, *The Rose o’ Dalma Linn and Other Lays o’ Gallowa* (Castle Douglas: J. H. Maxwell, ‘Advertiser’ Office, 1888), illustrated by the artist John Faed, a close friend and neighbour, to whom the book was also dedicated, ‘in token of the esteem, admiration and affection of his ever grateful friend’. In the Preface Sproat thanks the Dalbeattie Literary Association. The volume contains poems on local topics, in Scots, with ‘a couple of political/election poems’ (Blair). According to the Faed family’s biographer Mary McKerrow, ‘Nancy Carney, the “Grecian Queen” (as she was widely known in Gatehouse on account of her beauty) was the inspiration for the heroine of *The Rose o’ Dalma Linn*. John Faed’s portrait of Nancy Carney accordingly forms the frontispiece. McKerrow also notes the inclusion in the fourth
canto of the poem of the popular Scottish song, ‘Bonny Galowa’, for which music was written by John Faed’s cousin, the musician George Faed Hornsby. In short, it is a volume that draws on the friendship of a creative family of neighbours, combining the poet’s words with artistic and musical creations by family members. John Faed, Sproat’s close friend, also illustrated work by William Nicholson (qv), among other contributions to the works of poets, and indeed his ‘Portrait of a Galloway Poet’ (oil on canvas, sold at auction in 2014), is of Sproat himself. ~

Sources: Mary McKerrow, The Faeds: A Biography (Edinburgh: Canongate, 1982), 42-3; Blair (2019); Blair, PPP (2019); Mitchell, P231; COPAC (BL, NLS, etc.); general online sources. [S]

Stacke, Patrick Byrne (1833-93), of Briskey in the parish of Commeragh, County Waterford, was educated at local National Schools, and joined the Irish constabulary around 1850. Some of his poems appeared in The Waterford News during this part of his life. One of them, ‘My Epitaph’, was reprinted in several papers, appeared in the Dublin publication The Favorite Songster (compiled by Edward Ward), and has been set to music. In 1879 Stacke emigrated to America, where he worked as a journalist, contributing to The Saratoga Sun, The Albany Evening Journal, the Catholic Telegraph, Boston Pilot, Troy Catholic Weekly, the Troy Press, and others. He died at Stillwater, New York. ~ Sources: O’Donoghue (1912), 435-6. [AM] [I]

Stafford, John (fl. 1819), of Ashton-under-Lyne, Lancashire, a weaver, wrote two ballads on the Peterloo Massacre, at which he ‘appears to have been present’. One is ‘Peterloo’ (‘On the sixteenth day of August it was held at Peterloo’), to be sung to the tune of ‘Green upon the Cape’, originally an Irish rebel song of 1802. Morgan notes that it is the longest poem in her anthology, and has the ‘detail of an eyewitness’ in it. She highlights the ‘highly poignant’ moment towards the end of the poem when an old woman ‘named and shamed’ a yeoman: ‘The old woman spoke right kindly, and she call’d him by his name, / I know you will not hurt me, Thomas Shelberdine, she said, / But to fulfil his orders like the rest of that same crew, / He cut her down that instant as they did at Peterloo’. It emphasises the ‘very personal’ nature of the confrontation. (Women protestors in Belarus in 2020 adopted a similar strategy of re-humanising soldiers and personalising things, by pulling off the face coverings of paramilitaries, in their protest against the government.) The second piece of verse, ‘Another Song concerning Peterloo’ survives in variant versions, one of which uses Lancashire dialect. It tells the story
of Jone of Greenfield, who decides to go off the Oldham where he foolishly imagines he will fight the French, but is turned back by an old woman, who warns him that Manchester is ‘fill’d wi’ o’ sorts of scrikes. / Yeoman cavalry are drunken, if they are not aul be sunk’n, / And they’re killing folk at every street end.’ And Jone is more puzzled than ever at the horror of this strange ‘Manchester law’. This song was sung by the Salford born singer Ewan MacColl in 1951, in a version known as ‘The Four Loom Weaver’. See the entries for Joseph Lees and for the Manchester cotton spinner, John Taylor (qv, fl. 1827?), for more on ‘Jone o’ Greenfield’, a name which, with variants, is attached to a famous series of Lancashire folk songs. – Sources: Morgan (2018), 108-11, referencing Frank Kidson, Garland of English Folk-Songs (London, 1926), 94-9. [T]

Stagg, John (1770-1823), of Burgh-by-Sands, near Carlisle, a tailor’s son, known as ‘The Blind Bard’, was a working-class Cumberland poet of peasant life and of dialect and gothic verse, now best known for his poem ‘The Vampyre’ (1810). Stagg lost his sight through an accident in his youth and made a living by keeping a library in Wigton, and playing the fiddle at local merry-makings, and travelling round the country. At the age of twenty he married and moved to Manchester, where he lived for most of his life, though frequently revisiting Cumberland. They had seven children. He was valued for his knowledge of local culture, tradition and dialect. He died at Workington. – Stagg published Miscellaneous Poems (Carlisle: printed by M. Dennison and Son, 1790), with a list of subscribers; Miscellaneous Poems, some of which are in the Cumberland and Scottish Dialects (1804, 1805, 1807, 1808), The Minstrel of the North; or, Cumbrian legends (Manchester, 1816), The Cumbrian Minstrel: Being a Poetical Miscellany of Legendary, Gothic, and Romantic Tales … together with several essays in the northern dialect, also a number of original pieces (Manchester, 1821), two volumes, and Legendary, Gothic and Romantic Tales, in verse, and other original poems, and translations. By a Northern Minstrel (Shrewsbury: C. Hulbert, 1825). – Sources: Gilpin (1875), 80-161; Spark (1907), 133-4; Johnson (1992), items 850-7; Johnson 46 (2003), no. 332; DNB/ODNB; Wikipedia; ‘The Vampyre’ via www.poets.org; information from Michael Baron. [C18]

(?) Standing, James (1848-78), of Cliviger, near Burnley, Lancashire, a bobbin maker from before the age of eight, later a teacher, an auctioneer and he also worked at other jobs. He learned French and German, and published Lancashire and Yorkshire Comic, Historic and Poetic Almanack (1873-7). Boos notes his poem, ‘Wimmin’s Wark Es Niver Done’ as one of several male dialect representations of women’s lives. –
Sources: Abraham Stansfield, ‘Folk Speech of the Lancashire and Yorkshire Border’, Essays and Sketches, Being a few selections from the prose writings of twenty years (Manchester: Printed for the Author by the Manchester Scholastic Trading Co., 1897); Hollingworth (1977), 154-5; Boos (2002a), 210.


Stanley, Benjamin (fl. 1864), a cotton spinner?, of Oldham?, who published Miscellaneous Poems, Written After Work Hours (Oldham: Hirst & Rennie, 1864), gathering together at the request of his friends many poems first published in newspapers. The preface states that from ‘the dawn of his earliest youth his work hours’ were ‘spent at the loom’. ~ Sources: Pickering & Chatto, list 227; JISC (BL); information from Bob Heyes. [T]


Steel or Steele, Andrew (1811-82), of Coldstream, Berwickshire, a shoemaker. He published Poetical Works, second edition (Edinburgh: John Forsyth, 1863), Poetical Productions, third edition (Edinburgh, 1864, fourth edition 1865), Select Productions, fifth edition (Edinburgh, 1867), and Poetical Works (Edinburgh: John Forsyth, 1871), signed from Hawick. ~ Sources: Edwards, 3 (1881), 76-80 and 9, xx; Crockett (1893), 158-62; Reilly (2000), 436; Blair, PPP (2019); Mitchell, P239. [S] [SM]

Steel, Mrs M. (fl. 1839), of Romford?, Essex, appears to have been a poet of genuinely humble origins. She had a sister who died in 1818, and another who died in 1834, possibly of consumption (TB). She published a collection of Pathetic and Religious Poems, the fourth edition (Romford: Charles Harvey, 1836), a 40-page collection, largely spiritual and elegiac in character, reflecting a great deal of
mortality in her family and in those around her. ~ Sources: text via Google Books; information from Florence Boos. [F]

Steel, William (fl. 1865-72), of Invercargill, Southland, New Zealand, a Scottish-born letter-carrier described as ‘Invercargill’s first postman’, who later earned his living as a touring ‘natural songster’ and concert singer. He published Southland’s Natural Songster: Songs and Addresses, Written and Sung by William Steel (Invercargill: Harnett and Co., 1865). An Australian newspaper article, from the South Australia Chronicle and Weekly Mail of Adelaide for 4 July 1874, tells us a great deal more: ‘Mount Templeton, June 27. On Friday evening, the 26th inst., we were favored with a visit from Willie Steel, the celebrated Southlands natural songster and Scotch temperance minstrel. He held his concert in the schoolroom of this place, which was fairly attended, considering the short notice. ... He sang some beautiful Scotch and temperance songs, which were listened to with attention. Many of the pieces were of his own composing. Willie Steel is a Good Templar, and advocates the cause of temperance; he is unable to work, therefore he goes about the country holding concerts, by which means he lives. This is the fifth colony he has travelled over, as he started from Invercargill, in New Zealand. A collection was made in aid of the travelling songster’s family, which was satisfactory.’ ~ Sources: newspaper report via NLA website; Reilly (2000), 436 (BL—unverified); WorldCat (copy in Auckland Library); general online sources. [NZ] [S]

(?) Stephen, Gilmour, probably of the Darvel/Kilmarnock area of Ayrshire, a blind instrumentalist. He published Songs and Poems by Gilmour Stephen, the Blind Instrumentalist (Darvel, Ayrshire: Printed for the Author, 1924; Kilmarnock: J. McGathan, 1933). The first edition has 87 leaves, printed on the rectos only, with a portrait. It gives the appearance almost of a homemade collection, though it is evidently printed. Containing ‘poems, hymns, and popular song lyrics very influenced by music-hall and American popular music’ (Blair), it is divided into sections: ‘Songs’, ‘Songs in a Lighter Vein’, ‘Parodies’, ‘Poems’, ‘Hymns’, and a ten page short story, ‘The Showman’s Daughter’. No specific biographical information is given; he is included in the Catalogue based on way he defines himself on the title-page, and as belonging to a tradition of blind song and verse-makers who lived by their musical abilities. ~ Sources: Blair, PPP (2019); Mitchell, P199; JISC (BL, NLS); WorldCat; online descriptions of Stephen’s book and images of its front/title page. [OP] [S]
Stephens, Charles Taylor (d. 1863), born in Liverpool to a Cornish mother, a shoemaker by trade, who became a rural postman in Cornwall, living in St Ives (where his mother originally came from). He published *The Chief of Barat-Anac, and Other Poems, Songs, &c.* (St Ives and Penzance, 1862), 36 pp., Morrab Library, Penzance. The Preface states, ‘These poems were not written with any intention to publish them, nor would they appear in print if the writer were able to earn a living at his trade’. The title page quotes a quatrain from the postman-poet Edward Capern (qv): ‘Rough stones, from nature’s rudest bed, / Not shaped, like those on beaches laid, / Unwashed, by any classic surf, / They still retain their native turf’. The title poem is a sort of topographical mock-heroic, involving the author. According to Wright, Stephens planned a further volume, to be entitled *Chimes from the Lapstone, and the Lament of Saint Ia, A Poem*, but did not live to publish it. ~

**Sources:** Wright (1896), 425; Reilly (2000), 437; information from Kaye Kossick.

(?) Stephenson, William (1763-1836), of Newcastle upon Tyne, a watchmaker, disabled by an accident, a schoolmaster, poet and songwriter, known especially for ‘The Quayside Shaver’ (first published in John Bell’s *Rhymes of Northern Bards*, 1812) and ‘The Skipper’s Wedding’. He published a volume of his poems and six songs in 1832, which includes ‘The Retrospect’, a long poem about the local Gateshead characters of his youth. ‘The Quayside Shaver’ describes the work of the women shavers on the Quayside at Newcastle and their sailor, pitman and keelman customers. Jenny Uglow vividly sketches this bygone feature of Newcastle life as being part of a wider presence of working women, in her biography of the engraver, Thomas Bewick: ‘Newcastle was known for its independent women, like the girls of the building trade, hod carriers, bricklayers and slaters, whose antics made critics call for “employment more suitable and becoming for these poor girls than that of mounting high ladders and crawling over the tops of houses”’. At the bottom of Side, where Butcher’s Row opened on to Sandgate, women dangled freshly butchered carcasses over their brawny arms. In the churchyard and on the quay, prostitutes gathered, mixing with the fishwives and women barbers, who shaved the sailors outdoors on the cobbles’ (*Nature’s Engraver: A Life of Thomas Bewick* (2006), 57). ~**Sources:** as cited; Allan (1891), 119-21; ‘Tyneside Bards’ website; Wikipedia.

(?) Stevens, George Alexander (1710-84), of Holborn, London, the son of a tradesman who tried to apprentice him in a trade. But instead he ran away to become a
strolling player (a rather bad actor, according to ODNB). He was also a lecturer and a playwright. Stevens published *Religion, or, The Libertine Repentant: a Rhapsody* (Bath, 1751), *The Poet's Fall* (Dublin, 1752), *A Week's Adventures* (Dublin, 1752), *Distress upon Distress*, (Dublin, 1752), *The Tombs, a Rhapsody* (Dublin, 1752), *New Comic Songs* (1753), *The Birth-Day of Folly* (1754), *Collection of New Comic Songs* (1759), and *Songs, Comic and Satyrical* (1772), which contains 134 songs. ~ **Sources:** as cited; ODNB. [C18]

Stevenson, Jane (fl. 1866), of Banff?, a mason’s wife whose husband died at 34, leaving her with five children. She published a slim volume of *Verses* (Banff, 1866), 15 pages. Her poems include ‘Arndilly’, ‘The Banks of the Dee’ and ‘My Own Life’. ~ **Sources:** Reilly (2000), 438; further information from Florence Boos. [F] [S]

Stevenson, Jane (fl. 1870), ‘The Rustic Maiden’, a cattle herder, probably from the upper Garnock valley of North Ayrshire (see ‘Preface’ and ‘Garnock Water’). She anonymously self-published her *Homely Musings by a Rustic Maiden* (Kilmarnock: Printed for the Author, 1870. The first page of the book’s preface recounts that Stevenson herded cows as a girl, and she memorised and imitated old popular songs. The preface breaks off abruptly, and it may be that the second page is actually missing from copies seen, though it may just be an abrupt final sentence. She was derided by her family for writing, however, and thenceforth she wrote in secret. Her name was identified by Florence Boos from pencil markings in a copy of her volume (‘Miss Steenson (Cushing),’ the surname confirmed in one of her poems. Her poems include ‘Written on the Death of My Father and The Prospect of Then Leaving My Birthplace’, ‘Garnock Water’, ‘The Emigrant Youth—Song’, ‘Home’, ‘Companions of My Youthful Years’, ‘Song’, ‘The Wandering Dog’, ‘The Bible’, ‘Critics, or the World’s Two Great Extremes’, ‘Song of the Engineers’, ‘Song of the Ploughmen’, ‘Song, The Homes of My Fathers’, accompanied by a prose account of her visit to where her parents’ families had lived, ‘Donald M’Donald, or My Sweet Highland Home’, ‘The Prophetess, or Seer of Visions’, ‘Song of the Trees’, ‘Husband and Wife’, and ‘The Fairy Dale’. She seems to have been impressed with the idea of a dreaming or prophetic state, for several poems describe fairies or prophecies, and as title reveal, there is also a strong sense of family and home place. Interesting in a different way is ‘Song of the Engineers’, sub-titled ‘Written on hearing a large Body of Engineers at Kilmarnock going regularly along Langlands Street to their work, at the Railway Shops, and the Caledonian and Vulcan Foundries’, which captures something of the new industrial
world in the quasi-militarised ‘marching’ of engineers all going to work at the same time. It is followed by her ‘Song of the Ploughmen’, in a similar vein (53-4), and preceded by ‘Written on Kilwinning Parish Ploughing Match being held in a field at Wood, 1852’, subtitled ‘Going to the Ploughing Match Field’ and in a similarly cheery tone. (25). ~ Sources: text cited via Google Books and www.archive.org; Boos (1998), 334-7; Boos (2002b), 147-8; Boos (2008), 146-56; Boos (2010), 30-31 and 36 note 40; Burmester, Women, item 491 and 138; further notes by Florence Boos. [F] [S]

Stevenson, John (fl. before 1890), of Paisley, a weaver. His work appeared in poetic miscellanies. ~ Sources: Brown (1889-90), I, 212-14. [S] [T]

Stewart, Alexander (b. 1841), of Galston, Ayrshire, a weaver, book-deliverer, and city mission worker. He published Bygone Memories, and Other Poems, with an Introductory Preface by Alexander Macleod (Edinburgh, 1888). ~ Sources: Edwards, 10 (1887), 120-9; Reilly (1994), 453. [S] [T]

Stewart, Allan (1812-37), of Paisley, a drawboy and weaver. There is a posthumous volume, Poetic Remains of the Late Allan Stewart, with a Memoir of the Author (Paisley: Alex. Gardner, 1838). ~ Sources: Brown (1889-90), II, 20-23; Jarndyce, 124 (1998), item 1489. [S] [T]

Stewart, Andrew (b. 1842), of Gallowgate, Glasgow. Assisted by attending the Spoutmouth Bible Institute in the East End of Glasgow, including the ‘Mutual Improvement Class’, Stewart was self-taught. He worked at feeding a paper-ruling machine, before serving his apprenticeship in paper-ruling. Edwards writes: ‘It is said that during this period, like Livingstone at Blantyre, he had his book attached to the paper-ruling machine under his charge, so that he could glance at it during his work.’ (Compare, for example, Alfred Williams (qv) chalking Greek on his factory machine to help him learn.) He was appointed foreman at another paper-ruling works, running a manuscript magazine at this time. In 1869 he was appointed sub-editor to the People’s Friend and in 1884 became its editor. He had already been a ‘frequent contributor’ to its sister magazine, the People’s Journal, writing poems and humorous sketches, and several times winning the Christmas short story competition. In addition to miscellaneous contributions to the paper he was now editing, Stewart published some very successful handbooks on cookery, and a ‘most unique and valuable collection of ancient and modern nursery
rhymes’, *Sangs for the Bairns* (1884), although this is listed as being authored by a James Macadam Neilson in some other sources. Edwards, who supplies most of the above information, says much about Stewart’s involvement with the church and with spiritual education, but little about the poetry, except to say that he had given up writing it ‘a quarter of a century since’, i.e. around 1868. He prints four of Stewart’s poems, ‘See the Proud Ship’, ‘Lines on the Sparrow’, ‘The Botanist’s Song’ and ‘My heart Goes Out to Thee’. Alexander Anderson (qv) wrote a tributary poem, ‘To My friend’, written ‘for the toast to the editor of the “People’s Friend,” Mr. Andrew Stewart, at the dinner and presentation to Mr. James Nicholson [qv], Glasgow, January 12th, 1895’ (*Later Poems*, 139); Anderson also managed to slip into the poem tributes to two others poets, Alex. G. Murdoch, and James Smith, qv.

**Sources:** Articles in the *British Workman* and the *Scottish Pulpit*, both c. 1893; Edwards, 15 (1893), 97-103. [S]

Stewart, Charles (b. 1813), of Bailleston, Glasgow, a weaver, emigrated to Canada in 1856, and was later a librarian of Galt Mechanics’ Institute. He published *The Harp of Strathnaver: A Lay of the Scottish Highland Evictions, and other poems* (Galt, Ontario, c. 1885). His poem ‘Ode to Scotia’ (Air: ‘Exile of Erin’), signed from Shettleston in Glasgow, appeared in the *Northern Star*, 27 June 1846. An anonymous poem signed from Shettleston the following year may be his, too: ‘Song of an Old Scotch Chartist’, *Northern Star*, 8 May 1847. ~ **Sources:** *Northern Star*, as cited; Edwards, 8 (1885), 305-11 and 11, 287-92; Sanders (2009), 263, 268. [CA] [S] [T]

Stewart, James (1801-43), of Perth, a shoemaker, wrote the poem, ‘Sketches of Scottish Character’. ~ **Sources:** Edwards, 1 (1880), 211-14; Douglas (1891), 308; general online sources. [S] [SM]

Stewart, James (b. 1841), of Johnstone, Dumfriesshire, a farm worker, and a railwayman. He published *The Twa Elders, and Other Poems* (Airdrie: Baird & Hamilton, Advertiser Office, 1886). ~ **Sources:** Edwards, 6 (1883), 252-8; information from Kirstie Blair. [S]

Stewart, John Joseph Smale (b. 1838), of Highland ancestry, was born in Ireland where his soldier father was stationed, and raised in Loch Earn, Perthshire. He was the brother of Sarah Jane Hyslop (qv). Stewart had an adventurous life. As a sailor, he travelled to Bermuda and Nova Scotia, took part in the Russian war, and was later a farmer, and a gold prospector in Australia, and finally worked as a
schoolmaster at Tamarara, New South Wales. ~ Sources: Edwards, 7 (1884), 61-4. [I] [AU] [S]

Stewart, Robert (1806-85), of Paisley, a handloom weaver, published Musings of Stray Hours (Glasgow, 1850). ~ Sources: Brown (1889-90), I, 389-91. [S] [T]

Stewart, Thomas (b. 1840), ‘Rustic Rhymer’ of Larkhall, Lanarkshire, a coalminer. He published in local press, and produced a volume, Doric Rhymes, Some Hamely Lilts (Larkhall: William Burns, 1875). ~ Sources: Murdoch (1883), 362-5; Blair, PPP (2019); Mitchell, P239. [M] [S]

Stewart, Thomas (b. 1859), of Brechin, Forfarshire (Angus), a farmboy, and a grocer. ~ Sources: Edwards, 8 (1885), 188-92. [S]

Stewart, William (b. 1835), of Aberlour, Moray, a shoemaker, and a shopkeeper. ~ Sources: Edwards, 12 (1889), 89-94 (Edwards’ index, volume 16, gives a death date as 1848, clearly in error). [S] [SM]

Stewart, William (b. 1867), of Waterside, Lochlee, Angus, a farmworker. ~ Sources: Edwards, 10 (1887), 139-41. [S]

Stibbons, Frederick (b. 1872), of Bessingham, North Norfolk, a ploughman, also self-described as a ‘Caddie Poet’ (i.e. a golf caddie), and ‘known as the Norfolk Burns’ (Robert Burns, qv). Stibbons was a farmworker from the age of eleven, and later worked variously as a groom, handyman, assistant miller/merchant, gardener, yachting agent, insurance agent, milk-seller, oil and petrol company representative, painter and decorator, golf instructor and caddie. A man of many parts then, two of which were used as selling points in the titles of two of his collections. ~ He published The Poems of a Norfolk Ploughman (London: Jarrold and sons, 1902), Thro’ Windows of the Soul (Cromer: W. & T. Cheverton, 1911), Norfolk’s ‘Caddie’ Poet. His Autobiography, Impressions, and some of his Verse (Holt: Rounce and Wortley, 1923), Life and Love in Arcadie (Norwich: Jarrold and Son, 1929), and In the King’s Country (London: Henry Hartley, 1931). His first collection is carefully divided into four sections, ‘Poems of Thought and Beauty’, ‘Miscellaneous’, ‘Lyrics and Songs of Fancy’, and ‘Additional Poems’, and among the miscellaneous verses are two poems to the popular eighteenth-century poet William Cowper. There is also an
Still, Peter (1814-48), of Longside, Aberdeenshire, a cattle herder, the father of Peter Still (qv, 1835-69). Born at Frazerburgh, Aberdeenshire, he was the son of a wealthy farmer impoverished by a law suit, who moved down to Longside shortly after his son’s birth to work as a day labourer. He writes fondly of his mother, and of his maternal grandmother, who ‘was indeed a tutor to me of no ordinary kind’ and from whom he got his ‘first rudiments of education’. ‘her memory was an inexhaustible magazine of choice sayings, anecdotes, proverbs, tales, and old ballads’, and he has stored his mind with this rich oral material ‘long before I had learned to sign my own name’. She gave him ‘ever-varying anecdotes and tales’ in the summer and songs and ballads in the winter. ‘Grannie’ is described in Still’s poem ‘The Cottar’s Sunday’. She died at the age of 86, when the poet was nineteen. At about the age of seven Still was put to school by his maternal uncle, who however soon died, ending his young nephew’s schooling. Among his favourite works at this early stage were ‘Scott’s Beauties of Eminent Writes’, ‘Gray’s Elegy, Parnell’s Hermit’, ‘Campbell’s Hohenlinden’ and extracts from the same poet’s ‘Pleasures of Hope’, as well as Thomson’s Seasons’, Scott, Byron, and Burns, in other words what St Clair calls the ‘old canon’ together with several more recent Scottish and English classics. His own ill-health further limited his formal education: he had from his infancy suffered from headaches and earaches (he went deaf later in life), so that his ‘few years of tuition at a country school’ were punctuated by sick days. At about the age of eleven he was hired to tend cattle by farmer some miles from home. He writes of feeling ‘lonely and sad’ in this work but came to enjoy it, particularly after finding an employer closer to home. In July 1833, aged nineteen, he married, and started work as a day-labourer. He was soon troubled with eye problems and lameness, and his deafness followed soon after. He gives a poignant account of being unable to follow his mother’s funeral procession in 1836, and being arrested by a policeman who mistake his limping and poor vision for drunkenness. It was during a period of further sickness in 1838 that he, and he says, ‘endeavoured to amuse myself, and in some degree managed to wean my thoughts from brooding over my afflictions, by attempts at verse-making’. He had previously tried two years earlier in a period of blindness, and now in deafness began again, having loved poetry from infancy. Deafness at least allowed him to read, and he writes of walking fourteen miles to borrow a volume, and how Chamber’s Edinburgh Journal and ‘occasionally a look at the weekly paper’ were
his staples of reading. In spring 1839 he says that published a ‘few poems’, hoping it would help keep ‘my famishing family from absolute starvation’. In Spring 1844 he says he published ‘another small volume of my Poems’, under the patronage the wife of Dr Jack, Principal of King’s College Aberdeen. (These dates, particularly the former, do not exactly tally with the publications listed below.) Both Mrs. Jack and her husband, and a Dr Daun helped bring out the second publication. ~ Still published Rustic Rhymes, Sangs an’ Sonnets, by Peter Still, Poet-Laureate to His Royal Highness the Prince of Poverty, and Bard-in-Chief over the District of Buchan (Peterhead: printed for the Author, 1842), and The Cottar’s Sunday and Other Poems, Chiefly in the Scottish Dialect (Philadelphia: Henry Longstreth, 1845), with a 20-page autobiographical introduction, the basis for the biographical facts above. His son was also a poet, listed below. ~ Sources: 1842 text via Google Books; Edwards, 3 (1881), 305-8; Shanks (1881), 153-4; Walker (1887), 656. [S]

(?), of Longside, Aberdeenshire, a poet, the son of the cattle-herder Peter Still (qv, 1814-48). ~ Sources: Edwards, 1 (1880), 173 and 16, [lix]. [S]

Storey, Thomas (d. 1898), of Belfast, a printer, who was hanged as a rebel after the uprising in 1798. He wrote some poems, two of which were included Madden (1846). ~ Sources: O'Donoghue (1912), 441.

Story, Robert (1795-1860) or Robert Storey, of Wark, Northumberland, worked as gardener, shepherd and schoolteacher, and lived in Gargrave, Yorkshire. Story also made the acquaintance of John Nicholson (1790-1843, qv). ~ He published Craven Blossoms (Skipton, 1826, Johnson (1992), item 872), The Magic Fountain, with Other Poems (London, 1829), The Outlaw, A Drama in Five Acts (London, 1839), set in Yorkshire in 1518; Songs and Lyrical Poems (Liverpool, 1837), Love and Literature: Being the Reminiscences, Literary Opinions and Fugitive Pieces of a Poet in Humble Life (London, 1842), and the Poetical Works of Robert Story (London, 1857), which includes an autobiographical preface. Posthumously published were The Lyrical and Other Minor Poems of Robert Story, with a Sketch of his Life and Writings by John James (London and Bradford, 1861). Story also contributed to The Festive Wreath (1842). His poem ‘Mute is the Lyre of Ebor’ (1842) printed in Holroyd, is described as a memorial poem to his fellow wool-sorter John Nicholson; if so and is correctly dated it is premature, as Nicholson died in 1843. A few years ago Patrick O’Sullivan helped revived interest in Story by bringing his work into the Gargrave Autoharp Festival. Philip Crown’s recent PhD thesis ‘explores the writing life’ of

Story, William Walker (fl. 1844), from the North-East of England, a coal miner, the co-author of ‘The Pitmen’s Union’ (‘Keep up your hearts, ye noble boys’), with George Watson (qv). ~ Sources: Lloyd, 258, 358 note. [M]

(? Stott, Benjamin (1812-50), of Manchester, a bookbinder and poet, a Chartist, and an Oddfellow, author of the ‘Songs of the Millions’ series of poems in the Northern Star. Stott’s parents were probably John Stott and Sara Hall, who married at Manchester Cathedral on 5 July, 1793. Benjamin was baptised at the Cathedral on 28 June 1812. His father was a Hairdresser and later an Auctioneer. Benjamin attended the National Free School, Granby-row, Manchester and then Cheetham’s Hospital (Manchester College). He married Rebecca Antrobus on 1 March, 183, at St. Mary’s church, Prestwich. At the time of the 1941 census they were living in Silver Street, Manchester with a new-born baby and his occupation was listed as a bookbinder. ~ Stott is mentioned in Alexander Wilson’s ‘The Poet’s Corner’ as a known local poet. He published ‘Songs of the Millions’ in The Northern Star during 1842, reprinted as the title poem of Songs for the Millions and Other Poems (Middleton, 1843), the ‘emanations of fervent feeling...of an almost uneducated mind’, which includes a ‘Memoir’. ~ Stott is listed by Roberts as one of the Chartists whose verse appeared most frequently in the Northern Star up to 1842, and his poems were printed in the periodical as follows: ‘Songs for the Millions, no. I’ (‘Millions arouse! the voice of freedom cries’), Northern Star, 17 July 1841; ‘Songs for the Millions, no. II’ (‘A song for the dungeon’d patriot, let myriad voices join’), 14 August 1841; ‘Songs for the Millions’ (‘Great famine rampant o’er all the land’), 11
December 1841; ‘Songs for the Millions’ (‘How long will the millions sweat and toil’), 12 March 1842; ‘Song for the Millions’ (‘A shout for freedom: be it loud and long’), 26 March 1842; ‘Songs for the Millions’ (‘Old England! They call thee the land of the free’), 16 April 1842; ‘Songs of the Millions’ (‘We will be free! the millions cry’), 21 May 1842; ‘Songs for the Millions’ (‘Our God is good, his works are fair’), 11 June 1842; ‘Songs for the Millions’ (‘Beware! ye white slaves of England, beware!’), 2 July 1842; ‘Songs for the Millions’ (‘God of the world! in mercy bend thine ear’), 27 August 1842; ‘Songs for the Millions’ (‘Friends of Freedom, swell the strain’), 24 September 1842; ‘Songs for the Millions’ (‘The Britons may boast of their sea-girt Isle’), 22 October 1842; ‘An Ode to Liberty’, 12 November 1842; ‘Songs for the Millions’ (‘Let us sing a glad song in sweet liberty’s praise’), 10 December 1842; ‘Songs for the Millions’ (‘It comes! it comes! the glorious day’), 31 December 1842; ‘Praise to the Deity’, 11 February 1843; ‘A Song of Freedom’, 4 March 1843; ‘The Patriot’s Prayer’, 22 April 1843; ‘To Thomas Slingsby Duncan, Esq., M. P.’), 22 July 1843; ‘Stanzas. From Freedom, an unpublished poem’, 23 September 1843; ‘No Surrender’, 18 November 1843, and finally ‘To the Spirit of the Northern Star on its removal to the “Great Wen”’, 7 December 1844. ~ Sources: Kovalev (1956), 106-9; Vincent (1981), 124n, 188; Burnett et al (1984), 301 (no. 672); Scheckner (1989), 305-8, 343; Schwab (1993), 217; Roberts (1995), 57; Charles Cox, Catalogue 51 (2005), item 258; Sanders (2009), 241-51, 255; DLB, IV (1977), 163-4; detailed biographical information from Andrew Ashfield, who drew on the following sources: 1841 Census; GRO, Q3 1850, Manchester, 20. 546; Lancashire Marriages; Manchester Banns; Register of Baptisms & Bishop’s Transcript, St. Mary, St. Denys and St. George, Manchester; Manchester Courier, 10 August, 1850; Richard Wright Proctor (qv, ed.), Gems of Thought and Flowers of Fancy (London 1855), 43. [CH]

Stott, Margaret Watt (b. 1862), ‘Maggie’, of Montrose, Angus, the daughter of Mr. J. E. Watt. In early life she received ‘a fair education,’ and afterwards worked as a domestic servant. She married William Stott in 1882, with whom she lived in Brechin, Forfarshire (Angus), until some years later he became a station agent in Newtonhall. Stott was described by Edwards as ‘employed in public works in her native town’. She published Poetical Sketches of Scottish Life and Character. Her verses, all of which are religious, include ‘Waitin’ The Maiser,’ ‘The Auld Year,’ and ‘Only Trust Him’. ~ Sources: Edwards, 10 (1887), 167-9; information from Florence Boos. [F] [S]
Stratton, Nicholas (1781-1831), was born at Abbots Rippon, Huntingdonshire a ‘rustic farmer’s son’ and a poet of humble origins. Although his parents have not been identified, there are six Strattons in the subscription list to his volume, mainly Londoners. Stratton was taught writing and arithmetic, but later declared that he ‘owed little to Education’, and in 1806 began work as a merchant’s clerk. Disliking the ‘dull monotony of a Compting House’ (Poems on Various Subjects, xix), like several other poets in this Catalogue, he returned to his home. Stratton went on to publish Poems on Various Subjects, Written Chiefly during the Season of Youth, by Nicholas Stratton, a Rustic Farmer’s Son, with illustrative notes: To which is prefixed a memoir of the Author, Written by Himself (Cambridge: Printed for the author by Weston Hatfield, 1824). The volume is dedicated to Lord John Russell, and has a fairly modest six-page subscription list, mainly from the towns and cities of East Anglia and London. The volume includes a poem on the death of Robert Bloomfield (qv), while the Introduction cites Bloomfield and John Clare (qv), to whom he presented a copy of the volume that is still in Clare’s surviving library, as influences. Indeed his poetry owes a lot to Bloomfield, explicitly in ‘The Farmer’s Address to his Dying Horse’ subtitled ‘In Imitation of Bloomfield’. He has also read Lyrical Ballads, since the poem ‘A Winter’s Night’ is sub-titled ‘A Lyrical Ballad’. Despite his disclaimer on education there is an air of learnedness about the volume, with its frequent explanatory footnotes and references to Shakespeare and others, imitations of various kinds, including such things as an ‘Ossianic’ poem, ‘Elfrida’s Return, A Fragment’, and a ‘mad girl’ poem in a style then fashionable, ‘Ellen the Maniac’. Notable among the other poems are ‘The Deserted Farm’, and ‘Bloomfield’. There is an anti-slavery poem. ‘To Mr Wilberforce’. ‘The Contrast’ has a notes stating that ‘A beautiful little piece from the pen of the unfortunate Eliza Ryves, stimulated me to this effort; beginning “A new fallen lamb, as mild Emmeline prest”’ (Elizabeth Ryves, qv). Stratton died aged 44, and was buried at Abbots Ripton. ~ Sources: Powell (1964), item 369; Crossan (1991), 37; By Himself (1996); information from Greg Crossan. Additional material from Andrew Ashfield, who drew additionally on the ‘memoir’; Cambridge Chronicle, 9 July 1824; Cambridge Quarterly Review, July 1824, and online genealogical databases.

Straycock, James (d. c. 1830), a sailor of Great Yarmouth, Norfolk, published The Son of Commerce, an Original Poem, in Thirty-four Cantoes, Written by a Sailor. To which is added his grand ode on the death and funeral of the late Lord Nelson (London: Moore and Son, 1806). ‘The main poem is mainly a description of a summer and a winter voyage.’ I have only ever seen this in the bookseller catalogue listed, which gives
the author’s death date from a handwritten note in the book. It reproduces an image from the book with several lines of verse. ~ **Sources:** C. R. Johnson, cat. 49 (2006), item 54.

Streets, John William (1886-1916), ‘Will Streets’, ‘Sergeant Streets’, of Whitwell, Derbyshire, the eldest of twelve children, a largely self-educated coal miner who joined the Sheffield City Battalion in 1914, and died in the Battle of the Somme, 1916. Posthumously published was *The Undying Splendour* (London: Erskine Macdonald, 1917). There are a number of his poems online and in WW1 anthologies. They include ‘The Soldier’s Cemetery’. ~ **Sources:** Victor Piuk, *A Dream Within the Dark: A Derbyshire Poet in the Trenches* (Matlock: Derbyshire County Council, 2003); Nottinghamshire Archive (correspondence and papers); Great War website; Wikipedia; not in ODNB. [M] [OP]

Struthers, John (1776-1853), of Longcalderwood, Lanarkshire, a shoemaker poet, who moved to Glasgow. He corresponded with Joanna Baillie and Sir Walter Scott. Struthers published *Poems on Various Subjects* (1801), *Anticipation* (1803), *The Poor Man’s Sabbath* (1804), *The Peasant’s Death and Other Poems* (1806), *The Winter’s Day with other poems* (Glasgow, 1811), *Poems Moral and Religious* (1814), *The Plough and other poems* (Glasgow, 1816), *An Essay on the State of the Labouring Poor* (1816), *The Harp of Caledonia* (1819), *The British Minstrel* (1821), *Poems, including “The Peasant’s Death”* (Glasgow: printed for the author, 1825), *Poems, including “The Plough”* (Glasgow: printed for the author, 1826), *The History of Scotland* (1827), *The Poor Man’s Sabbath and Other Poems* (1832), and *Dychmont: A Poem* (Glasgow, 1836). Mina Gorji cites ‘The Poor Man’s Sabbath’ as an example of the influence of Robert Fergusson’s ‘The Farmer’s Ingle’ (1773). ~ **Sources:** Wilson (1876), I, 540-51; Winks (1883), 314-15; Eyre-Todd (1906), 132-40; Johnson (1992), items 880-2; Sutton (1995), 909 (letters); Mina Gorji *John Clare and the Place of Poetry* (Liverpool: Liverpool University Press, 2009), 71, 145n57; Blair, PPP (2019); Mitchell, P236; ODNB. [S] [SM]

(?) Sutherland, Frank (b. 1844), ‘Uncle Peter’, of Morayshire, a hairdresser. He published *Uncle Peter’s Poems: Sunny Memories of Morayland* (Moray: Printed at the Courant and Courier Office, 1883?), and ‘Dedicated to the London Morayshire Club’. ~ **Sources:** Murdoch (1883), 399-401; Blair, PPP (2019); Mitchell, P239; general online sources. [S]
Sutherland, George (1866-93), was born near Durham but moved early up to Berwick-on-Tweed. He worked in the coal trade at Berwick Station, and published poems in the newspapers. ~ Sources: Edwards, 8 (1885), 209-12. [M] [S]

Sutherland, William (b. 1797), ‘The Langton Bard’, of Langton, Berwickshire, a ‘young working class author’, the son of a Highland cattleman. A joiner and a grocer, he emigrated to America in 1823. Sutherland published Poems and Songs (Haddington: printed for the author, by James Miller, 1821), which includes a lament on the death of Robert Burns (qv) and a poem on Allan Ramsay (qv). ~ Sources: Edwards, 12 (1889), 166-9; Crockett (1893), 137-8; Johnson (1992), item 887. [AM] [S]

Swain, Charles (1801 or 1803-1874), of Manchester, a dyehouse clerk, poet, lithographer, a member of the ‘Sun Inn’ group of Manchester poets. He published Metrical Essays (1827, 1828; dedicated to Charles Tavare), Beauties of the Mind, a Poetical Sketch; with Lays, Historical and Romantic (London, 1831, reprinted as The Mind, 1832), dedicated to Robert Southey, the Poet Laureate, who wrote back to him: ‘If ever man was born to be a poet, you are; and if Manchester is not proud of you yet, the time will certainly come when it will be so’ (ODNB). Further volumes were: The Mind and Other Poems (London: Tilt and Bogue, 1841), A Cabinet of Poetry and Romance: Female Portraits from the Writings of Byron and Scott (1845), Dramatic Chapters, Poems and Songs (London: Bogue, 1847; London: Longman Green Brown and Longmans, 1849, 1850), English Melodies (London: Longman, Brown, Green & Longmans, 1849), Letters of Laura d’Auverne (1853), Art and Fashion, with other Sketches, Songs and Poems (London: Virtue Brothers & Co., 1863), Dryburgh Abbey, and Other Poems (London and Manchester, 1868), and Songs and Ballads (1867). Three of his poems appeared in the Chartist national newspaper, the Northern Star, ‘Loving and Forgiving’, 31 August 1844; ‘What is Noble?’, 22 March 1851, and ‘Songs for Thinkers’, 13 September 1851. ~ A copy of Swain’s Dramatic Chapters in the possession of the present contributor (the editor) has a loosely inserted printed portrait of Swain, and is inscribed to Swain’s fellow Mancunian, the philanthropist and parliamentary reformer Joseph Brotherton, signed and dated 7 January 1855. ~ Sources: Northern Star, as cited; Harland (1882), frontispiece and 217-20, 233, 241-, 244-7, 252, 293-4, 311-12, 323-4, 350-1, 355, 363-4, 422-3, 443, 473, 481-2; Vicinus (1973), 743; Vicinus (1974), 160; Cross (1985), 147-8; Maidment (1987), 121-4; Johnson (1992), items 888-9; Sutton (1995), 910; Reilly (2000), 446; Sanders (2009), 255, 282-3; Charles Cox, Catalogue 72 (2017), 367-70; DNB/ODNB, LION.
Swain, John (b. 1815), of Haddenly Hall, Holmfirth, Yorkshire, a cloth finisher, teacher, and inspector of letter carriers. He lived at Otley, and published Gideon’s Victory (1835), The Harp of the Hills, and Notes of its Echoes in Poems and Songs (1851, 1857, 1858, 1859), Cottage Carols, and Other Poems (1860; London, 1861), and The Tide of Even, and Other Poems, with Tales and Songs (1864; London and Otley, 1877). He published two poems in the Northern Star, ‘Tidings of the Battle’, 11 April 1846, and ‘The Last Year’s Hymn’, 30 December 1848. ~ Sources: Northern Star, as cited; Holroyd (1873), 130; Reilly (2000), 446; Sanders (2009), 262.

Swain, Joseph (1761-96), of Birmingham, apprenticed as an engraver, a Baptist hymn-writer who became a Baptist Minister. He published A Collection of Poems. On Several Occasions (London, [1781]), Redemption. A Poem (London, 1789, 1797), and Walworth Hymns (1792, two editions; 1799, 3rd edition). ~ Sources: ODNB; ESTC. [C18]

Swan, Annie Shepherd (1859-1943), Mrs Burnett Smith, ‘David Lyall’, of Mountskip, Gorebridge, Midlothian, the daughter of farmer, a former potato merchant who leased the farm of Mountskip, in the neighbourhood of Gorebridge, Midlothian, one of seven children who including anorgwe poet, her sister Maggie Swan (qv). She briefly attended the Queen Street Ladies College in Leith, but was not an attentive student and soon quit. Swan became a prolific and popular novelist, journalist and story writer, and was the author of poems such as ‘Nae Rest Till We Win Home’ and ‘Harvest Days’. She paid her husband’s (James Burnett Smith’s) way through medical school at Edinburgh University. Blair notes that she wrote popular romantic fiction for the Peoples Friend magazine and other periodicals and magazines. Swan published two volumes of poetry, My Poems (Dundee and London: John Leng, 1900?), gunff and circulated by The People’s Friend, and Songs of Memory and Hope (Edinburgh: Nimmo, 1911). Blair reprints her poem ‘April Days’, first published in the People’s Journal, 29 April 1882. See also her autobiography, My Life: An Autobiography (London, 1934). Arguably the Swan sisters might have been considered middle class. ~ Sources: Borland (1890), 237; Bold (1997), 254; Blair (2016), 177-8; ODNB; Wikipedia and other online sources; information from Florence Boos. [F] [S]

Swan, Maggie (b. 1867), of Edinburgh, the daughter of farmer, a former potato merchant who leased the farm of Mountskip, in the neighbourhood of Gorebridge,
Midlothian. She was the youngest sister of the better-known poet Annie Swan (qv). Maggie attended a village school and the Queen Street Institute for Young Ladies, after which she returned home to help with household duties. She published in journals such as the *People’s Journal*, and her verses include ‘The Homes of Scotland’, ‘The Greatest of the Three’, ‘Change’, ‘God’s Ways’ and ‘The Hope of the Spring’. Arguably the Swan sisters might have been considered middle class. ~

**Sources:** Edwards, 10 (1887); information from Florence Boos. [F] [S]

Swan, Robert (b. 1853), of Kirkburn, Peebles, a draper, published in the newspapers. ~ **Sources:** Edwards, 10 (1887), 62-6. [S] [T]

Swanson, Thomas (fl. 1878), of Old Hartley, a colliery village near North Shields, Northumberland, an unemployed collier and dialect poet, published *Select Poems, by Thomas Swanson, Old Hartley* (North Shields: J. Philipson, 1878), produced ‘to support my wife and family during the awful slackness which has prevailed in this and other districts’. Five of the poems are in dialect, and are cited in a number of publications on the Northumbrian dialect (they are ‘The Deil Amang the Geordies’, 26-9, ‘Wee Jennie’, 43-5, ‘An Epistle to Charles, a Fellow Poet’ (47-9), ‘An Epistle to Robert, a Brother Poet’ (49-51), and ‘An Answer to a Brother Poet’s Letter’ (51-3). ~

In an introductory note ‘To the Public in General’, Swanson makes reference to the ‘tracts and small pamphlets I have issued from time to time on the various accidents which have occurred in our own neighbourhood, as well as other poems I have composed for individuals on the death of their dear relatives.’ (Incidentally it may still be possible to locate some of these publications in regional archives, though I have not yet done so.) This tells us that Swanson has become known locally as a person to go to for tributary verses, and also as one who produces and prints topical verse: a kind of local journalist in verse. Others listed in the present Catalogue clearly did the same, but it is interesting to see these local roles spelled out. Although it is unlikely that they were substantially remunerative, it meant that he had a readership and a generally accepted role in the community. ~

Looking more closely at the poems themselves, a number of interesting points emerge. In poems such as ‘Lines Written on a Dreadful Explosion at Blantyre Colliery in Scotland, By which upwards of Two Hundred Men and Boys were killed’ (12-16), ‘The Wreck of the “Victoria” at Sunderland’ (18-20), ‘Lines Written on the Melancholy Coble Accident’ (20-24), ‘The Welsh Mining Disaster’ (34-6), ‘Lines Written on the Terrific Gale’ (i.e. on the North-East coast on 21 November 1876, 57-60), ‘The Ryton Boat Accident’ (62-4), and ‘The Wreck of the Henry Cook’ (83-5), he
draws together both of his community roles, joining a widespread tradition among labouring-class poets in particular of marking the many major industrial and nautical disasters of the Victorian age while memorialising those who died. His subjects include both local disasters and nationally reported ones (The ‘Coble Accident’ was a local (Cullercoats) shipping tragedy, while the ‘Welsh Mining Disaster’ was the nationally reported Tynewydd Colliery Disaster of 11 April 1877.) ~ In poems such as ‘Old Hartley (16-18) and ‘The Pretty Girls of Hartley’, and ‘Seaton Delaval Hall’ (78-81) he appeals a kind of local patriotism and celebration of place, while also bringing in some more personal materials: in ‘Old Hartley’ he celebrates his own unassuming life, his family, and the beauty and pride he feels in his daughter. There are also examples of his tributary verse to individuals, for example, ‘Lines Written on the Death of Charles W. Ochiltree, M. D., of Seaton Sluice, who was for many years a member of the U.M. F. Church and a liberal subscriber to the cause which he espoused’ (29-32), written in the ‘Standard Habbie’ stanza, and in the reference to the United Methodist Federation Church hinting at a powerful local force in his community. ~ Swanson’s ‘Appeal to Humanity’ (32-4) shows him looking further afield to the Serbian struggles of the time, in making his general appeal to humane behaviour. ~ Of particular interest in terms of the present project are three poems to fellow poets: ‘An Epistle to Charles, a Fellow Poet’ (“Noo, Charley, lad, aw hope yor well’, 47-9), ‘An Epistle to Robert, a Brother Poet’ (‘Aw’ve been se lang a sendin’, Bob’, 49-51), and ‘An Answer to a Brother Poet’s Letter’ (‘Dear Mat, aw read yor lines wi’ pleasure’, 51-3). Although I have not yet identified Charles, Robert and Mat, the fact that they are all written in Northumbrian dialect clearly suggests that they are addressed to local fellow-poets known to Swanson, which is suggestive of a small community of local poets in the area. (He also writes a tributary poem to a better known poet, ‘Ode to Thomas Hood’, 67-8). Although in his poem to ‘Mat’ he cites Burns in decrying the value of formal education over the knowledge to be found in ‘fields, an’ flowers, an’ trees, an’ foliage’, in his poem ‘A Letter to a Young Man Going to College’ (61-2), he advises sober studying, to make careful proper use of the opportunity college offers. ~ Sources: MBP3 (1986), 273; Reilly (2000), 446; Charles Cox, Catalogue 51 (2005), item 263; general online sources. [M]

Swift, John (fl. 1864), of Rochdale, Lancashire, a Private in the King’s Own Light Infantry. He served at Waterloo, and published Reminiscences of the Battle of Waterloo (Rochdale, 1864). ~ Sources: Reilly (2000), 447.
Swiney, J. M. (fl. 1781), of Cork, the son of the printer Eugene Swiney, who followed in his father’s trade. He published *The Juvenile Muse, an assemblage of original poems* (Cork, 1781), which includes a dramatic piece entitled ‘The Alarm’. ~ **Sources:** O’Donoghue (1912), 447. [I]


Syme, James B. (fl. 1840-44), of Edinburgh, Chartist, the author of ‘Labour Song’, *Northern Star*, 26 December 1840), ‘Lines on the Death of John O. La Mont’, *Northern Star*, 9 March 1844 (he was the husband of Elizabeth Lamont, qv), and other poems in the Chartist press. ~ **Sources:** *Northern Star*, as cited; Kovalev (1956), 80-1; Maidment (1987), 42-4; Scheckner (1989), 309-10, 343; Schwab (1993), 217; Sanders (2009), 239, 253. [CH] [S]

Symonds, Thomas Dudley (1847-1915), of Dulwich, South London, later of Woodbridge, Suffolk, ‘The Woodbridge Poet’, a boot and shoe maker. He published *Sparks from the Jubilee Bonfire* (Woodbridge, [1888]). It was Queen Victoria’s golden jubilee in 1887, the year the collection was presumably put together. ~ **Sources:** Copsey (2002), 341. [SM]

(?) Tait, Adam R. (fl. 1839-45), a Scottish poet who published *Lays of a Lowly Lyre* (Edinburgh: James Brydone, 1845). Whilst we have no more specific biographical information, the volume tells us a great deal about this ‘lowly’ Scots poet. He offers a familiarly self-deprecating Foreword. He writes in ‘standard’ English and Scots. There are poems about poverty and about fortune, the latter addressed comically, with both classical and an Edinburgh reference (‘Dialogue betwixt a poet and fortune, Auld Reekie’). There is a patriotic verse to Scotland, ‘The isle that owneth me’. In ‘Returning Home’ he describes a long and lonely walk through ‘a country that is not my own’ at the end of a working week, armed with a walking stick and a purse of ‘shillings white’. There is a poem, ‘On the Prospect of leaving Scotland for the West Indies’, and another on his wedding day, a two-part poem on drunkenness, and another on ‘The Shepherd’s Sheiling’. He writes of ‘My Wifie
and my Bairnies’. It is sometimes redolent of some of the work of James Hogg (qv).

~ Sources: volume cited, via Google Books; Blair, PPP (2019); Mitchell, P231. [S]

Tait, Alexander (fl. 1790), of Paisley, a tailor, author of ‘A Ramble Through Paisley’ included in his Poems and Songs (Paisley, 1790). Tait wrote poems against Robert Burns (qv, as did James Maxwell, qv). ~ Sources: Brown (1889-90), I, 198-206; Leonard (1990), 36-7. [C18] [S] [T]

Tait, Robert (b. 1874), of Cambuslang, Glasgow, a miner’s son who began working himself as a miner at the age of eleven. Joining the local Wingate Burns Club inspired him to write poetry himself while he was still working as a miner. The Club then published his volume, Rustic Songs of Nature (Cambuslang Wingate Burns Club, 1919), with author photograph. It is a very interesting collection, whose ‘title is deceptive as there are some great poems about mining work here’ (Blair). There are also some WW1 poems. ~ Sources: Blair, PPP (2019); ‘Piston, Pen & Press’ web page; Mitchell, P197; Hathi Trust website; COPAC; NLS. [OP] [S]

Tannahill, Robert (1774-1810), of Paisley, ‘The Weaver Poet’, a weaver and an key poet and songwriter ‘surpassed only by Burns’ in his significance and influence (Tannahill Fed. website); a friend of Robert Allan (qv), and a man whose life ended tragically when he drowned himself. He was the son of James Tannahill, who moved from Kilmarnock to work as a weaver in Paisley in 1756. ~ Tannahill published The Soldier’s Return...with other Poems and Songs (Paisley, 1807). Posthumously published were his Poems and Songs, Chiefly in the Scottish Dialect (Paisley, 1815). See also the elegies to him included in Brown, I, 209-11. ~ Sources: Renfrewshire (1819/72), xxxii-xliv; Sketches of Obscure Poets (London: Cochrane and McCrone, 1833), 113-17; Wilson (1876), I, 501-8; Brown (1889-90), I, 86-95; Douglas (1891), 296-9; Miles (1891), II, 73-86; Ronald L. Crawford, ‘New Light on Robert Tannahill, the Weaver-Poet of Paisley’, N & Q, 211 (1966), 184-9; Maidment (1983), 85; Leonard (1990), 38-52 & 373; Johnson (1992), items 334, 892-3; Sutton (1995), 922; Basker (2002), 679-80; Bold (2007), 215-21; Jim Ferguson, A Weaver in Wartime: A Life of Robert Tannahill, 1774-1810, a Paisley Weaver-Poet (Saarbrucken: LAP Lambert Academic Publishing, 2016); Blair, PPP (2019); Mitchell P231, P232, P239; ODNB; LION; ‘Robert Tannahill Commemoration Website’; The Robert Tannahill Federation website; NRA (Glasgow). [S] [T]
Tasker, David (b. 1840), of Dundee, a mill boy, weaver (warper), and a mill manager. He worked in paper mills, and was later a timekeeper in a foundry. One of many protégés of Revd. George Gilfillan, he later lived in Carlisle. Tasker published ‘extensively in the local press’ (Blair), and reprinted many of his newspaper poems in his volume, Musings of Leisure Hours (Carlisle: James P. Mathew, 1865, reprinted 1878). He contributed, along with John Paul (qv) to David Lundie Greig’s (qv) volume Pastime Musings (1892). He published a further volume, Hame Ower Lilts (Dundee: John Pellow, 1900). Blair includes his poem ‘The Bairnies at Home’, first published in the People’s Journal, 6 June 1863. ~ Sources: Edwards, 2 (1881), 280-3; Reilly (2000), 451; Blair (2016), 35-7. [S] [T]

Tassie, George (fl. 1741), of Glasgow, a tradesman and ‘married man of forty-one’, who produced religious verses following a conversation with the church leaders James Fisher and Ebenezer Erskine. ~ Sources: Elspeth Jajdelska, “Singing of Psalms of which I could never get enough”: Labouring-class Religion and Poetry in the Cambuslang Revival of 1741’, Studies in Scottish Literature, 41, no. 1 (2015), article 11. [C18] [S]

Tate, Matthew (b. 1837), of Benton, Northumberland, of ‘an old mining family of Benton and Blyth’ (Lloyd), a coal miner, who published poems in the Newcastle Weekly Chronicle, and produced several volumes: Stray Blossoms (1874), Pit Life in 1893 (Blyth, 1894), and Poems, Songs and Ballads (Blyth, 1898). His poem Pit Life in 1893, revised and renamed as ‘Pit Life in 1993-4’ in his 1898 collection, Poems, Songs and Ballads, is a direct descendant of Edward Chicken’s The Collier’s Wedding (1730) and Thomas Wilson’s The Pitman’s Pay (1826), and like these and its near contemporary, Alexander Barrass’s The Pitman’s Social Neet (1897), provides a rich and valuable picture of the lives of north-eastern coalminers, their troubles and their triumphs. In fact Tate’s poem is designed in many ways as an antidote to Chicken’s raucous eighteenth-century view of miners, focussing a great deal on ways in which they have improved themselves since those days, and on the skills and challenges of their working lives. ~ Sources: Allan (1891); Lloyd (1978), 44, 342 note; Reilly (1994), 463; Charles Cox, Catalogue 51 (2005), item 266; Newcastle Central Library local collections. [M]

Tatersal, Robert (fl. 1734-5), of Kingston upon Thames, Surrey, the son of a school teacher, a working bricklayer who also advertised his services as a teacher of ‘Writing, Arithmetick, Geometry, Dialling, &c.’ Tatersal was the author of The
Bricklayer’s Miscellany; or, Poems on Several Subjects, in two parts (1734-5), whose most important poem, ‘The Bricklayer’s Labours’, is written in imitation of Stephen Duck’s (qv) ‘The Thresher’s Labour’. In an essay on the ‘labour’ poems of Stephen Duck and Mary Collier (qv), Goodridge defends Tatersal against a particularly sharp attack made by a twentieth-century critic, and gives some sense of why the poem may still be worthy of attention: ‘Tatersal was memorably described by Rayner Unwin in his 1954 history of the English “peasant poets” as having had the approach of a “cynical and unsuccessful racketeer”, muscling-in on Duck’s success, but this seems grossly unfair. Tatersal’s poem actually offers an interesting and rare insight into a working life, and is by no means contemptible as verse. The Bricklayer’s Labours is indeed the only first-hand account I have found of an eighteenth-century building site, and for this reason alone is uniquely valuable. Tatersal describes a noisy, gin-fuelled hell-hole, easily a match for Duck’s dusty threshing-barn or Collier’s washdhay back kitchen. The poem is as rich in descriptive detail as Duck’s or Collier’s.’ Tatersal describes how he prepares to set off for work, giving some rich details: ‘With Sheep-skin Apron girt about my Waste, / Down Stairs I go to visit my Repast; / Which rarely doth consist of more than these, / A Quartern Loaf, and half a Pound of Cheese; / Then in a Linnen Bag, on purpose made, / My Day’s Allowance o’re my Shoulder’s laid: / And first, to keep the Fog from coming in, / I whet my Whistle with a Dram of Gin; / So thus equip’d, my Trowel in my Hand, / I haste to Work, and join the ragged Band’. The all-important bricklayer’s trowel is also re-deployed as a weapon in a ‘flyting’ poem he addresses to Stephen Duck, challenging him to a poetic duel, trowel versus threshing-flail, in mock-heroic style: ‘A Flail, a Trowel, Weapons very good, / If fitly us’d, and rightly understood; / But close engag’d, beware the useless Flail; / The Trowel then can terribly prevail.’ (‘To Stephen Duck, The famous Threshing Poet’). Christmas, in LC1, finds room for both these poems, and a number of others that give a sense of Tatersal having interests and connections beyond the building-site: ‘To the New Year, 1733’, ‘On a Bee. Wrote Extempore, at the Request of some Scholars of Beleol College, Oxford’, ‘On Cambridge, a Panagyrick’, ‘That we should not regret our misfortunes, but bear them with a calm and even temper’, ‘To Death, 1733’, ‘To a Young Lady’, ‘The Author’s Wish’, ‘The Introduction, to Mr. Stephen Duck’, ‘Temperance’, ‘The Folly and Danger of immoderate love and Fortune, as it is represented in the fable of Cebes’, ‘The Way of the World, ‘The Humours of the Club of Bacchus’, ‘Elegy on an Bricklayer; written by himself’, as well as two epistles and a biblical adaptation. Tatersal is also well aware of a very famous precedent as a bricklayer-poet, whom he alludes to in his ‘flyting’ poem: ‘Some

Tatton, William (fl. 1860), a working man of Stoke, Devonport, Plymouth, Devon, published *Edwin and Marguerite: A Legend and Other Poems* (London and Devonport, 1860). ~ **Sources:** Reilly (2000), 452.

Tayler, John (1807-32) of Corsham, Wiltshire, a ‘self-taught author’, published *Poetical Buds: Songs and Other Poems* (Bath: Printed by S. Bennett, and Sold by the Author, Corsham, 1828), *The Sabbath Minstrel: a Collection of Original Hymns for Sunday Schools* (1829) and, less certainly, *The Sacred Songster* (1831?). *The Sabbath Minstrel* is unseen, but described by the *Baptist Magazine* as ‘Good in sentiment; but in poetry not superlative’. *The Sacred Songster*, also unseen, was announced as publishing in September 1831, and is also credited to ‘Taylor’. ~ In the preface to *Poetical Buds*, Tayler ‘humbly solicit[s] the charity of the critic, and ...hopes the imperfections with which my Poems may abound will be forgiven as soon as they shall have been discovered, for this reason—I am a self-taught author (if I may assume the title), nor was it till since the year 1824, that an idea of learning dawned on me’ [iii]. He is sensitive about his spelling and grammar usage, and several footnotes continue this note of unease. He is more positive about his home ground, and considers that ‘The hills of Westbury seem to be the very nestling place of Poetry, when the breast is inspired with ideas which struggle to be expanded to melancholy themes, and here, I think, is displayed a landscape more rich in variety that in any other part of this county’ (vii). His ‘melancholy themes’ are much on display in the poems. The title page has a quatraine from the eighteenth-century poet William Shenstone, a patron and/or inspiration for several other poets in this catalogue. The poems are often spiritual in nature, and include many hymns and meditations. His acrostics tend to be about places, especially churches and churchyards. We can glean a little background information from his elegiac and
tributary poems. He had an uncle he much admired, a Mr J. Thomson (1736-1827), and he pays tribute to Mrs Methuen, ‘generally considered the greatest patroness of the Charity School’. ‘Henry’ (106) seems to be about a brother or possibly a very close friend who has died. The two-page subscription list at the back of the volume appears to be largely local. ~ Brief obituary notices, using the spelling ‘Tayler’, appeared in the Annual Register and in GM, noting his death on 29 March 1832 at the age of 25. The Annual Register calls him ‘author of “Poetic Buds,” “The Sabbath Minstrel,” &c.’, and GM says much the same. ~ Sources: as cited; Poetical Buds via Google Books; Annual Register, 74 (1832), 194, and GM, 102 (1832, part 1), 381, both via Hathi Trust. [—Sam Ward]


Taylor, David (1817-76), ‘The Saint Ninian’s Poet’, of Dollar, Clackmannanshire. After a basic education he was apprenticed as a weaver, and carried out this trade in his village for some years, during which he wrote poems, some of which were published in the Clackmannanshire Advertiser. He then moved to the weaving centre of St Ninian’s, Stirlingshire, where he lived for the rest of his life, working in factories and contributing to the Stirling newspapers. Taylor wrote songs and music, often setting his own poems. In 1876 he was drowned in the river Devon while on holiday at Dollar. He published a single volume, Poems and Songs, Chiefly in the Scottish Dialect (1862). Posthumously published were The Poems and Songs of David Taylor, with Memoir, Notes, and Glossary by William Harvey (Stirling: Duncan & Jamieson, 1893). Beveridge prints a group of four poems by Taylor, ‘My Ain Gudeman’, ‘The Proof o’ the Puddin’s the Preein’ o’t’ (with a tune given, ‘Rock and the Wee Pickle Tow’), ‘Success to Ye, Sandy’, and a shipping disaster poem, ‘The Wreck of the “Countess”; Or, A Lament for the Auld Ferry-Boat’. Later in the anthology he records (as does Edwards) that ‘Mr. David Taylor attended John Crawford’s [qv] “Gathering o’ the Bards,” in Alloa, on the evening of Burns’ Centenary, [Robert Burns, qv] and delivered the following epistle, which he had written for the occasion; he then prints Taylor’s poem ‘Robin’; and following this, an ‘Epistle to David Taylor’ by William Sim (qv). In Edwards’ view, Taylor ‘portrayed common-place scenes with his vividly humorous pen’, and he includes the first two poems listed above in Beveridge, plus ‘My Umbrella’, ‘On a Bassinette’ and ‘Oor Ain Mither Tongue’. ~ Sources: Beveridge (1885), 61-68, 160-2; Edwards, 15 (1893), 397-400; Reilly (2000), 453; Blair, PPP (2019); Mitchell, P197; NTU. [S] [T]
Taylor, David (b. 1831), of Dundee, a handloom and then a powerloom weaver, Secretary of the Nine Hours movement, later an overseer. Taylor was the author of ‘many stirring poems’ (Edwards). His poems ‘Jute’ and ‘Ring up the Curtain’, first published in the _People’s Journal_, 10 March 1877 and 19 April 1879, are reprinted by Blair. (The Nine Hours Factory Bill was passed in 1874.) ~ Sources: Edwards, 1 (1880), 26-7; Blair (2016), 130-32, 155-6. [S] [T]

Taylor, Ellen (fl. 1792), of Kilkenny, County Kilkenny, the daughter of ‘an indigent cottager’, worked as a housemaid. She published as volume of _Poems_ (Dublin, 1792). This ‘fragile little book apparently gained Ellen Taylor a sufficient sum to enable her to set up a school’ (Carpenter, 2018). ~ Sources: Lonsdale (1989), 455-7; Carpenter (1998), 473; Carpenter (2018), 73, 83; LC3, 253-60. [C18] [F] [I] [LC3]

Taylor, James (1794-1863), ‘The Royton Poet’, of Royton, Oldham, a Lancashire handloom weaver and cotton-worker. He was self-taught and ‘only learned to read and write at the age of twenty-four by attending a village school’ (Sales). According to the Royton Local History Society he also ‘used the Bible and books belonging to an illegal radical reading room in Cotton Street to practice his letters’. The Society also notes a telling fact about official attitudes to working-class poets: in the 1861 census Taylor wrote as his occupation, ‘poet’, but it has been crossed out and replaced with ‘manufacturer of boot clacking’. (Cf. Tony Harrison, qv, who has interesting things to say about declaring his occupation as ‘poet’ on his passport, and compares his with the more tangible trades of the Victorian dead in his poem _v_.) Taylor’s most important poem was ‘On My Native Village’, which gave a picture of life in the impoverished 1820s. Taylor published _Miscellaneous Poems_ (Oldham, 1827; 1830), and posthumously, _Miscellaneous Poems by James Taylor, ‘The Royton Poet’, Published for the Benefit of His Widow_ (Oldham: Printed for Hirst & Rennie, Chronicle Office, 1864). His poem, ‘The Poor Man’s Complaint’ was printed in the _Northern Star_, 3 February 1844. His gravestone is identified and discussed by Tony Shaw on his web page. ~ Sources: Sales (1994), 264; Royton Local History Society web page; Dr Tony Shaw’s web page; information from Bob Heyes; NTU. [T]

Taylor, James (1813-75), of Main of Nairn, near Stanley, Perthshire, a journeyman pattern-drawer and calico printing designer. He resided in Glasgow. ~ Sources: Edwards, 4 (1882), 174-6. [S] [T]
Taylor, Jessie Mitchell (1815-80), of Paisley, the daughter of John Mitchell (qv, 1786-1856), and the sister of John Struthers Mitchell (qv). She kept a fruit and seed shop. Her verses are included in Brown’s *Paisley Poets*, and in *Lays of St. Mungo; or The Minstrelsy of the West* (1844). Three also appeared in her father’s volume, *The Wee Steeple Ghast* (1840). ~ **Sources:** Brown (1889-90), II, 48-51; information from Florence Boos. [F] [S]

(?) Taylor, John, ‘The Water Poet’ (1578-1653), of St. Ewen’s, Gloucester, a Thames boatman, and a miscellaneous and travel writer, who claimed to ‘have served Elizabeth at sea on seven occasions’ (*ODNB*), and such other adventures as a voyage he made in a symbolically paper-made boat, and journeys from London to various places including Hamburg, Salisbury and Leicester, all grist to the mill of his entertaining writings. Taylor may perhaps be the model for the garrulous boatman in *Shakespeare in Love* who claims to be ‘a bit of a writer myself’, and is sharply told by Will to attend to his business (Faber edition, 1999, 67). The real Taylor would indeed very likely have known Shakespeare, at least as a fare: he certainly met the major poet and playwright (and former f and soldier) Ben Jonson this way, becoming a friend and admirer, and his work often echoes Shakespeare. Among the boatman’s many publications are *Taylors Farewell to the Tower Bottles* (1622), *The Sculler, Rowing from Tiber to Thames* (a collection of verses, 1612), *The Nipping and Snipping of Abuses* (1614), *Taylors Urania* (1615), *All the Workes of John Taylor, the Water-Poet* (1630, reprinted by Scolar Press, 1973), and numerous prose travel tales and political tracts. A Victorian edition is John Taylor, *Early Prose and Poetical Works* (London and Glasgow, 1888). A minor reprint is *An Alphabet of Inn Signs*, ed. W. E. Tate (Newcastle upon Tyne: Frank Graham, 1968), and his work crops up elsewhere, unsurprisingly given its range. There is an extract from *The Very Old Man, or the Life of Thomas Parr* (1635) in Griffiths (1994), 77. A fairly recent selection of his work is *Travels Through Stuart Britain: The Adventures of John Taylor the Water Poet*, ed. John H. Chandler (Stroud: Sutton Publishing, 1999). By far the most useful account of him is Bernard Capp’s *The World of John Taylor the Water Poet*. Emma Renaud (1995) and Noel Malcolm (1997) are also significant, both of them reading Taylor as an important early exemplar of ‘nonsense’ writing, a mode formerly regarded as a late Victorian phenomenon. ~ **Sources:** Craik (1830), II; Southey (1831), 15-87; Hood (1870), 849-67; Unwin (1954), 21-3; Wallace Notestein, *Four Worthies: John Chamberlain, Anne Clifford, John Taylor, Oliver Heywood* (Toronto: University of Toronto Press, 1956); Carter (1972), 27-68; Bernard Capp, *The World of John Taylor the Water Poet 1578-1753* (Oxford, 1994); Myers (1995), 84-5; Emma

Taylor, John (fl. 1787), of Limerick, a stay-maker, known as an eccentric. He published The Miscellaneous Works of John Taylor (Limerick, 1787). Carpenter includes a humorous poem about the theft of a leg of beef he had been promised by his benefactor Stephen Creaghie. ~ Sources: Carpenter (1998), 428. [I]

Taylor, John (fl. 1827?), of Manchester, a cotton spinner, the author of a ‘Jone o’ Grinfield’ broadside ballad on his unemployment and hardship, reproduced and discussed by Hepburn: ‘The Occasion of These Verse Being Written Was the Writer John Taylor, Cotton Spinner, Of Manchester, in the County of Lancashire, Being out of Employ, and His Goods Were Sold for Rent’ (O friend of sinners hear my cry...’). ~ Sources: Hepburn (2001), I, 40; II, 377, 387-8. [T]

Taylor, John (b. 1839), of Raddery, Ross-shire, the orphaned son of a shoemaker, worked as a bird-scarer, stable boy, merchant’s assistant, gardener, navigator on the Highland railway, and took different jobs throughout Scotland before settling in Edinburgh. Taylor published Poems, Chiefly on Themes of Scottish interest, with introductory preface by W. Lindsay Alexander (Edinburgh, 1875), which includes an ‘autobiographical sketch’. A poem almost certainly of his authorship, ‘The Navvies’, was published in the People’s Journal, 7 July 1866, and is included in Blair. ~ Sources: Edwards, 1 (1880), 77-80; Burnett et al (1984), 307 (no. 686); Reilly (2000), 453-4; Blair (2016), 58-9. [R] [S]

(?) Taylor, John Francis (1853-1902), of County Mayo, originally a grocer’s assistant, was largely self-educated. He printed many poems in the Nation, Shamrock, and other periodicals with the pen-name of ‘Ridgeway’. Taylor was called to the Irish Bar in 1882, and made a Queen’s Counsel, working later in England. He suffered from chronic ill-health, and much of his time was given to journalism, for many years being the Dublin correspondent of the Manchester Guardian. He often wrote
for other papers and reviews, and was a frequent speaker ‘at national and literary gatherings in Dublin and elsewhere’, a noted reader of Shakespeare, being considered by many to be the finest Irish orator of his time. He published a Life of Owen Roe O’Neil (1895), and a pamphlet on The Home Rule Problem (1891). He died aged 52 or 53, and was buried in Glasnevin cemetery in Dublin. ~ Sources: O’Donoghue (1912), 451; general online sources including the National Museum of Ireland’s ‘Our Irish Heritage’ page. [I]

Taylor, John Kay (fl. 1847), a self-taught apprentice of Oldham, Lancashire, published The Land of Burns and other poems (1848?), and The Burial of Burns: A Poem (Glasgow: William Hamilton, 1847) (Robert Burns, qv). The latter volume gives the author’s address as ‘Heady Hill, near Bury, Lancashire’, and is printed in Oldham. At the back of the 32-page booklet containing this poem and its endnotes, is a ‘Sonnet to John Kay Taylor, on Reading the Poem Entitled “The Burial of Burns”’, by John Critchley Prince (qv). Taylor’ earlier volume is elusive to track down, and may have been in pamphlet form like the later one, but the title poem, ‘The Land of Burns’, appeared in The Loyal Ancient Shepherd’s Quarterly Magazine, 1-4 (1848), 271-2, whose editor was also John Critchley Prince. ~ Sources: Manchester Public Library copy of the latter; text via Google Books.

Taylor, Kirkwood (fl. 1899), of Derby, a railwayman, published ‘Behold the fowls of the air’: thoughts in blank verse on matters social and religious (Leicester and Wallasey, Cheshire: 1899). ~ Sources: Reilly (1994), 465. [R]

Taylor, Malcolm (b. 1850), of Dundee, a plumber and a private secretary. He emigrated to America with his family at the age of ten. He published in the newspapers. ~ Sources: Edwards, 6 (1883), 101-7; Ross (1889), 144-51. [AM] [S]

Taylor, Peter (b. 1837), of Auchterarder Moor, Perth and Kinross, the son of a mason, worked as a messenger-boy from the age of eleven, and was later a brewery bottler, a mechanic, and a businessman. He published the Autobiography of Peter Taylor (Paisley: Alexander Gardner, 1903), which includes extracts from his poetry. ~ Sources: Burnett et al (1984), 308 (no. 689). [OP] [S]

Tear, the ‘Widow’ (fl. c. 1740), of Ballaugh, Isle of Man, ‘the only Manxwoman who wrote verse in her native tongue of whom there is any account’. She wrote a verse lament for her two sons, ‘Illiam Walker as Robin Tear’ (‘William Walker and Robin
Teenan, Joseph (1830-83), of Edinburgh, was self-educated and worked as a tailor. He lived in London and East Linton, and published Song and Satire (London, 1876). ~ Sources: Edwards, 2 (1881), 229-33 and 9, xxv; Reilly (2000), 454; NTU. [S] [T]

Teer, John (b. c. 1809), of Manchester, a cotton piecer (weaver) from the age of nine, later a spinner and a warehouseman. He published The Progress of Catholicism and Other Poems (Liverpool, 1841) and Silent Musings (Manchester, 1869), which includes an autobiographical preface. ~ Sources: Vincent (1981), 125n; Burnett et al (1984), 309-10 (no. 692); DLB, IV (1977), 175-7; Reilly (2000), 454. [T]

(?) Teft, Elizabeth (bap. 1723), of Rothwell, Lincolnshire, who regarded Stephen Duck (qv) as a precedent, and had ‘want of learning’. But Isobel Grundy in ODNB says she was of middling rank, though not well off financially, and that little is known of her life except from her verses. She published Orinthia’s Miscellany, or, A Compleat Collection of Poems (1747). ~ Sources: Lonsdale (1989), 217-19; ODNB. [C18] [F]

Telfer, James (1800-62), of Southdean, Roxburghshire, The Saughtrees Poet, a shepherd’s son, worked as a shepherd, and was later a schoolmaster. A poet and novelist, he corresponded with his friend Robert White (qv), and with Allan Cunningham (qv). Telfer published Border Ballads and Other Miscellaneous Pieces (Jedburgh, 1824), which is reminiscent of Robert Burns (qv; see ODNB), contains ‘The Gloamyn Buchté’ and ‘The Kerlyn’s Brocke’, and is dedicated to James Hogg (qv). ~ Sources: Wilson (1876), II, 217-22; Shanks (1881), 141; Johnson (1992), item 897; Sutton (1995), 930; ODNB. [S]

(?) Telford, Thomas (1757-1834), of Glendinning sheep farm, Westerkirk, Eskdale, Dumfriesshire, a shepherd’s son whose father died when the boy was in his infancy. After a parish school education, he worked as a stonemason, and was later a major and indeed famous civil engineer (the Caledonian Canal, the Menai Bridge, Gotha Canal). Telford published a poem in Ruddiman’s Weekly Magazine (5 May 1779), and then a volume, Eskdale, A Poem (London, 1781, Shrewsbury, 1795). Although it was hardly the main business of his life, according to ODNB he wrote
at least twelve poems during his lifetime, including an extended poem to Robert Burns (qv), 26 verses of which were printed in many editions of Burns from 1801. ~

**Sources:** *The Life of Thomas Telford, Civil Engineer, Written By Himself, Containing a Descriptive Narrative of his Professional Labours, with a Folio Atlas of Copper Plates*, ed. John Rickman (London: Payne & Foss, 1838); Miller (1910), 142-3; Anthony Burton, *Thomas Telford* (London: Aurum Books, 1999); Muir Watt (2000), 22-7; ODNB. [C18] [S]

Telford, William (b. 1828-95), of Leitholm, Eccles, Berwickshire, a drain digger, emigrated to Canada as a farmer and a smith. He published *The Poems of William Telford, Smith, Peterborough, Ontario, Canada, Bard of Peterborough St. Andrews Society* (Peterborough, Canada: J. M. Stratton, Printer, 1887), with a ‘biographical sketch of the author, contributed by an admirer’. ~ **Sources:** Ross (1889), 187-93; Crockett (1893), 245-7; text as cited via archive.org. [CA] [S]

(?) Templeton, P. B., of Leeds, published ‘To the Dear Little Dead’, in the *Northern Star*, 19 January 1839, 7, reprinted in Sanders (2009), 228-9. It is signed ‘Leeds, Jan. 14th, 1839’, and the poet explains, ‘The occasion of these lines is the death of three lovely children who left Leeds, with their mother, in August last, for Canada, and who, dying on their passage, were committed to the deep. The mother of the children was the sister of the writer, and the only remaining member of his family in England. ~ **Sources:** Sanders (2009), 36-7, 228-9, 232.

Templeton, W. F. (fl. 1917), a Scottish soldier and a ‘labouring man’ who had ‘few advantages of education’ (*Scot. Cong. Mag.*). He published *Songs of the Ayrshire Regiment* (Paisley: Alexander Gardner, 1917), containing war poems from Egypt. ~ **Sources:** *The Scottish Congregational Magazine*, New Series, X (1850), 135-6; Blair, PPP (2019); Mitchell, P221; COPAC (BL, NLS and others). [OP] [S]

Tennant, George (1819-56), of Airdrie, North Lanarkshire, an orphaned weaver, the brother of Robert Tennant (qv), though quite different in character, Robert being ‘of a buoyant and cheery disposition’ while George ‘from his earliest years suffered from constitutional melancholy’. Their contrasting spirits are ‘distinctly reflected in their writings’ (Knox). Tennant was a regular contributor to the *Airdrie Advertiser*. ~ **Sources:** Knox (1930), 301-302; information from Kirstie Blair. [S] [T]
Tennant, Robert (1830-79), of Airdrie, North Lanarkshire, an orphaned handloom weaver, the brother of George Tennant (qv), worked as a postal messenger and letter-carrier. He published Poems and Songs (Glasgow: H. Nisbet, 1865), and Wayside Musings (Airdrie, 1872). See also the David Thomson (qv) poem ‘To Robert Tennant (Airdrie’s Postman Poet)’ (Knox, 213), and various other poems reprinted in the account in Knox (317-27) of the Airdrie Burns Club’s celebrations of Tennant’s centenary in 1930, reflecting the enduring popularity of this cheerful and familiar local figure. (Robert Burns, qv.) ~ Sources: Edwards, 1 (1880), 168-71; Murdoch (1883), 221-6; Knox (1930), 77-95, 213; Reilly (2000), 455; information from Kirstie Blair; NTU. [S] [T]

Terry, Joseph (1816-89), a waterman’s son from Mirfield in the West Riding of Yorkshire who later lived in Dewsbury, Brighouse, Birstal, and for much of his youth lived on a boat. He worked from the age of six in a ‘setting shop’, setting cards in machines, and was later a navigator and provisioner. Terry published Poems (1874). Burnett et al (1984) mention an 1848 collection but this is as yet unidentified. His ‘compelling’ unpublished autobiography, written between 1865 and 1868, is extracted in John Burnett (ed.), Destiny Obscure: Autobiographies of Childhood, Education and Family from the 1820s to the 1920s (London: Allen Lane, 1982), 66-71. ~ Sources: Burnett et al (1984), 310 (no. 693); Reilly (2000), 456.

Terry, later Prince, Lucy (c. 1730-1821), also known as Lucy Abijah, and Luce Terry, an African slave born in West Africa, is considered to be first African-American woman poet. She was ‘kidnapped in infancy, possibly along with her mother’ (Young). Brought to Rhode Island, she became a Christian convert, and married Obijah Prince, who had purchased her freedom. They raised six children. Terry challenged segregationist laws, and also ‘established a reputation as a raconteur’. Her historical poem, ‘Bar Fight’, written when she was sixteen, is about the Indian attack on Deerfield, MA (1746). It is included in the Kevin Young anthology. ~ Sources: Phillis Wheatley (qv), Complete Writings, ed. Vincent Carretta (Penguin, 2001), 199-200; Basker (2002), 99-100; Kevin Young (ed.), African American Poetry: 250 Years of Struggle (New York: Library of America, 2020), 15, 1013, 1045. [AM] [C18] [F]

Tester, William Hay Leith (b. 1829), ‘La Teste’, ‘Granny McDoodle’, discussed by Andrew Elfenbein in Byron and the Victorians (Cambridge, 1995), 86, as a Scottish working-class poet indebted to Byron’s early poems. Tester published in the
popular newspapers as ‘La Teste’, and his volumes include Poems, second edition enlarged, with Autobiography (Elgin, 1867), and Select Poems, 4th edition (Aberdeen: Free Press, 1870). The frontispiece photograph in the 1867 volume has the poet posing in working clothes, with a large sledgehammer over his shoulder (compare similar images in volumes by Alexander Anderson, John Harrison, William Thomas Hoyle and Joseph Skipsey, qvq), while the playful ‘Autobiography’ at the back of the volume tells his life, in Scots and supposedly in the hand of ‘Granny McDoodle’. ~ Sources: Burnett et al (1984), 311 (no. 695); Blair, PPP (2019); Mitchell, P233; text via www.archive.org. [S]

Thimbleby, William (d. before 1825), of Gedney, Lincolnshire, a young man ‘situated in the humblest walks of life’, who died at just sixteen. Posthumously published was a collection, Poems on Various Occasions (1825). There is a copy of it in John Clare’s surviving library, item 375. ~ Sources: Crossan (1991), 31; Robert Heyes, ‘Looking to Futurity’, unpublished PhD Dissertation, University of London, 1999, 123; Mina Gorji, John Clare and the Place of Poetry (Liverpool: Liverpool University Press, 2008), 139, note 17, citing the Stamford Mercury, 8 July 1825.

(?) Thistlethwaite, James (fl. 1760-80), of Bristol, a friend of Thomas Chatterton (qv), a bluecoat boy apprenticed to a stationer, one of the group of Bristol apprentices and would-be poets with whom Chatterton mingled before he left for London. Thistlethwaite was the author of The Prediction of Liberty (1776), The Consultation: A Mock-Heroick, in Three Cantos (Bristol, 1774, 1775), a satire on the 1774 Bristol election, mischievously and unauthorisedly dedicated to Henry Burgum (the pewterer whom Chatterton had duped with the ‘De Bergam Pedigree’), who repudiated it in a pamphlet; and Corruption: A Mock Heroic, In Four Cantos. By The Author of the Consultation (London, 1780), another election satire, this time on the 1780 Bristol election. Basker (2002), 193-4, includes ‘Bambo and Giffar, An African Eclogue’, as by ‘Thomas Thistlethwaite’ (‘S.E.’), dated 1771, presumably influenced by his then recently deceased friend Chatterton’s three African Eclogues. ~ Sources: text via Google Books; ‘Curious letter from Mr. Thistlethwaite to Jeremiah Milles, L.L.D., Dean of Exeter, Relative to the Celebrated Thomas Chatterton’, Weekly Miscellany, 18, no. 470 (30 September 1782), 625-30; Daniel Wilson, Thomas Chatterton, a Biographical Study (1869); E. H. W. Meyerstein, A Life of Chatterton (London: Ingpen & Grant, 1930), passim; Dobell (1933), no. 1802; Croft & Beattie, III, nos. 105, 106; ESTC. [C18]
Thom, John (1834-1909), of Airdrie, North Lanarkshire, the son of a hosiery manufacturer, worked for an ironmonger. After he completed his apprenticeship he worked in Wolverhampton, then as a cashier at Rochsolloch Iron Works, Airdrie, and finally ran an ironmongery. Thom published *Wallace and Other Poems* (Glasgow: John S. Marr; Airdrie: Baird & Hamilton, ‘Advertiser’ Office, 1873), with a Preface as from ‘Wolverhampton, 1873’. Poems include ‘An Address to the Scottish Language’, ‘Lines Written for the Centenary Celebration of the Poet Robert Burns’ (qv), two poems on Kosciuszko and the Polish struggle, both entitled ‘Ode to Poland’; and a series of topical ‘Signs of the Times’ poems. ~ Sources: Knox (1930), 298-9; main text via Google Books. [S]

Thom, Robert William (1816-1890?), of Annan, Dumfriesshire, a surgeon’s son, moved south and worked as a draper in Blackburn from 1834-9, contributing ‘frequently to the local journals’ and becoming ‘well known as a contemporary of Dugdale, Clemesha, and the rest of the Blackburn poets of that period’ (Hull; Richard Dugdale, qv; on Robert Clemesha and others see Informal Notes on Groupings, Circles and Categories, Blackburn). He returned to Scotland in 1841, and in 1843 married Jane Cuthbertson (the sister of William Cuthbertson, the founder of the Annandale Observer, and herself a poet, quoted briefly in Miller). In 1847 he returned to Blackburn; he then lived in Liverpool for three years, returning to Blackburn in 1850, where he contributed to the *Preston Guardian* and other papers, and worked on his major poems ‘The Epoch’ and ‘Cleon the Patriot’. Thom also lived in Birkenhead for some years, and from 1858-60 published a periodical there, *Thom’s Advertiser*. Thereafter he lived in Birmingham, Coventry, Dudley, and finally Glasgow again. ~ A prolific writer, Thom published *Herbert and Rosana, with Other Poems* (Dumfries: John McDiarmid, 1839), which included the poem ‘Stanzas Written in Blackburn, November 1838’, *The Emigrant and Other Poems* (Blackburn: Hargreaves and Gill, 1841), *The Border Bard* (Annan, 1844), *The Epochs* (Carlisle, 1846), two volumes, *Poems* (Birkenhead, 1853), *Cleon, A Drama* (London, 1855), *Life’s Phases*, new edition (London: Hamilton Adams, 1858), *Crow and Crouch, A Drama* (1860), *Coventry Poems* (Coventry, 1860?), *Dudley Poems* (Dudley, c. 1865), *The Courtship and Wedding of Jack o’ the Knowe, and Other Poems* (Glasgow, 1877, 1878), *Poems by Robert W. Thom* (Glasgow, 1880), *Poems and Ballads* (Glasgow, 1886) and *Poems* (Scotch and English), and the *Fall of Kirkconnel* (Glasgow, 1887). He published two prose works, *Wyseby: A Legend of the First Irwins* (Edinburgh, Annan and Dumfries, 1844), and *The Dominie’s Charge* (Edinburgh, 1846). In 1844 he was also working on *A History of the Borders*, but he does not appear to have published this. ~
Hull records that there was a society in existence in Glasgow during Thom’s lifetime devoted to the study of his poetry, whose secretary praised Thom as having produced ‘works of surpassing beauty, with a high and noble purpose in them, which have not as yet received that general recognition which they deserve’.

- **Sources:** Edwards, 1 (1880), 221-26; Hull (1902), 72-8; Miller (1910), 274-77; Reilly (1994), 467; Reilly (2000), 458; Blair, PPP (2019); Mitchell, P239; DNB; Glasgow’s Literary Bonds web page. [S]

Thom, William (1798?-1848), of Aberdeen, ‘The Inverurie Poet’, a weaver, later lived in London and Dundee. He published ‘The Blind Boy’s Pranks’ (1841), first published in the *Aberdeen Herald* and much syndicated, ‘A Chieftain Unknown to the Queen’, *Northern Star*, 8 October 1842, and an important collection, *Rhymes and Recollections of a Handloom Weaver* (London and Aberdeen, 1844; second edition 1845). Other Thom poems in the *Northern Star* are: ‘The Motherless Bairn’, 16 March 1844; ‘To My Flute’, ‘Dreamings of the Bereaved’, ‘Oh Mary! When You Think of Me, and ‘Willie’, 18 April 1846; ‘My Heather Land’, 25 April 1846; ‘The Homeless’, 2 January 1867; ‘Fasting for Fun’, 17 April 1847, and ‘Old Father Frost and his Family’, 25 December 1847. - Kaye Kossick in LC5 summarises the trajectory of his career as a poet: ‘Thom was propelled into fame, briefly fêted and lionized by the London literati, and died, wasted by alcohol and tobacco, at 48. With his counterparts, John Critchley Prince (qv) and James MacFarlane (qv), Thom is frequently cited as “an archetype of the self-taught, and self-destructive, poet” (Maidment [1987], 33).’ She goes on to nuance this, citing Shiach (1989) on Thom as being, along with John Clare (qv) as one of the last of the ‘peasant poets’, and describing the hardship of Thom’s life. She notes the ‘insistence on the dignity of human “rights”’ in Thom’s ‘most explicitly political poem, “Whisperings for the Unwashed”’, and comments that ‘Discontent was Thom’s natural response’, given all he had been through, quoting from his own thoughts on this: ‘“How could I feel otherwise? For thirty dreary years, myself a sharer in the nameless miseries of a misruled commerce, could I do less than wish a change? Ere my little jacket had buttoned on a breast nine years old, the factory gate closed on me … Then from example and necessity, innocence perished, and our very glee was vice. They know little of the matter who know only the physical evils that factories breed” (Bruce, 87)’. - Some of Thom’s papers are in the University of Aberdeen Special Collections, GB 0231. - **Sources:** *Northern Star*, as cited; Hood (1870), 404-11; Wilson (1876), II, 202-6; Murdoch (1883), 81; Miles (1891), III, 249; Alfred M. Williams, *Studies in Folk-Song and Popular Poetry* (London: Elliot Stock, 1895), 166-88; Robert

(?) Thomas, Ann (fl. 1782-95), of Millbrook, Cornwall, a naval officer’s widow, published a novel, and a volume of poems by subscription: Poems on Various Subjects, by Mrs. Ann Thomas, of Millbrook, Cornwall, an Officer’s Widow of the Royal Navy (Plymouth: M. Haydon & Son, 1784), ‘sold also...by B. Law ... London; R. Goadby, Sherborne; R. Trewman, Exeter; and by the author, at Millbrook’). Croft & Beattie note the proximity of Millbrook to the naval centre of Plymouth on the other side of the Tamar estuary, and the long list of subscribers ‘mainly from Plymouth and Cornwall’. Poems include ‘Siege of Gibraltar’ and ‘On Lord Rodney’s Victory of the French Fleet, the 12th of April, 1782’. ~ Sources: Backscheider (2005), 410-11; Backscheider & Ingrassia (2009), 888; Croft & Beattie, III, no. 107. [C18] [F]

(?) Thomas, David (1759-1822), ‘Dafydd Ddu Eryri’, of Y Waunfawr, Caernarvonshire, a schoolmaster and weaver, won prizes at multiple eisteddfodau under the auspices of the Gwyneddigion Society (1790, 1791). He eventually left the Society because of ideological differences with William Owen Pugh, lexicographer, and Iolo Morganwg (Edward Williams, qv). He then established his own literary societies in Arfon, and taught the bardic arts (his students were known as Cyfion Dafydd Ddu, ‘Dafydd Ddu’s chicks’). He published his students’ works along with a selection his own poetry in Corph y Gaingc (1810; 2nd posthumous edition in 1834). These students include William Williams (‘Gwilym Peris’), Griffith Williams (‘Gutyn Peris’, qv), Richard Jones (‘Gwyndaf Eryri’), Owen Williams (‘Owen Gwyrfai’, qv) and John Roberts (‘Siôn Lleyn’). ~ Sources: OCLW (1986); ODNB. [C18] [T] [W] — Katie Osborn

Thomas, Ebenezer (1802-63), ‘Eben Fardd’, a schoolmaster and grocer, born in Llanarmon, Caernarvonshire, and settled at Clynnog Fawr, the son of a weaver
whose his mother died in 1821. Because of poverty, he did not receive an education. He ‘took to a wanton, drunken life and…lost his religious faith’ but eventually returned to the Calvinist Methodists (1839). Thomas gained acclaim when he won the chair at the Powys Eisteddfod (1824) for an awdl (‘Dinystr Jerusalem’), imitating an epic poem by Owen Goronwy (qv). He won two other chairs at Liverpool in 1840 and at Llangollen, Denbighshire in 1858. He published Gweithiau Barddonol (c. 1873), and there is a twentieth-century edition of his work, Detholion o Ddyddiadur Eben Fardd, ed. E. G. Millward (1968). ~ Sources: OCLW (1986). [W] [—Katie Osborn]

(?), Thomas, Frederick (fl. 1883), a Devonshire hatter, published Humorous and Other Poetic Pictures: Legends and Stories of Devon (London, Plymouth and Exeter: W. Kent & Co and others, 1883). ~ Sources: Reilly (1994), 467; NTU.

Thomas, George (c. 1791-1872), born at Newtown, Montgomeryshire. He became the owner of a corn-grinding business in Welshpool, and later (1829) settled in Llandysil, Montgomery, as a schoolmaster and poet. Thomas mainly wrote mock-heroic and satirical verse. He published The Otter Hunt and the Death of Roman (1817), The Welsh Flannel (undated), History of the Chartist and the Bloodless Wars of Montgomeryshire (1840), The Death of Rowton (undated), and The Extinction of the Mormons (undated). ~ Sources: OCLW (1986); Charles Cox, Catalogue 51 (2005), item 273. [W] [—Katie Osborn]

(?), Thomas, John (1730-1804?), of Myddfai, Carmarthenshire, a manservant and hymn-writer, later an itinerant schoolmaster, and then a Congregationalist minister. He published his hymns in a series of volumes, Caniadau Seion (1759-86), but is better known for his spiritual autobiography, Rhad Ras (1810). ~ Sources: OCLW (1986). [C18] [W]


(?), Thomason, Mary, (1863-1937), a dialect poet, a teacher at a Wesleyan primary school in Leigh, Lancashire. Her Warp and Weft: Cuts from a Lancashire Loom was published posthumously (Leigh 1938). ~ Sources: Hollingworth (1977), 155. [F] [OP]
Thompson, Hugh (b. 1847), of Rothesay, Isle of Bute, an iron moulder, and a letter-carrier. He published a volume of Poems and Essays (Rothesay, 1885). ~ Sources: Edwards, 8 (1885), 205-9. [S] [T]


Thomson, Alex E. (1864-86), of Netherton, Brechin, Forfarshire (Angus), a factory worker, painter and poet. ~ Sources: Edwards, 7 (1884), 353-5. [S]

Thomson, Cecile McNeill, née Sword (fl. 1882), of Ardlissa, Argyllshire. Her father moved the family to Selkirk when she was a child, and leased a small farm. At the age of seventeen she became a dressmaker, but worked also as a lady’s maid and a nursery governess. She published in the newspapers and magazines, and produced a collection, ‘Tweed the Gloamin’ and the Mirk: Poems and Songs (Aberdeen: A. King and Co.,1882). Her poems, generally sentimental and descriptive, included the titles ‘Grannie’s Bairn’ and ‘Sunset on Loch Awe.’ ~ Sources: Edwards, 4 (1882), 88-93; information from Florence Boos. [F] [S]

Thomson, David (1774-1855), ‘The Galashiels Bard’, of Galashiels, Selkirkshire, weaver, an ‘artisan and amateur poet’. Lockhart writes in his life of Scott: ‘I have already said something of his friendly relations with the people of the only manufacturing village in his neighbourhood. Among other circumstances highly grateful to them was his regular attendance on the day when their Deacon and Convenor for the year entered on his office—which solemnity occurred early in October. On the approach of these occasions he usually received an invitation in verse, penned by a worthy weaver named Thomson, but known and honoured all over Teviotdale as “the Galashiels Poet.” At the first of these celebrations that ensued the forthcoming of Rob Roy, this bard delighted his compeers, and not less
their guest, by chanting a clever parody on the excellent song of “Donald Caird,”
i.e. Tinker, the chorus being—in place of Scott’s: “Dinna let the Sherra ken / Donald
Cairn’s come again”—“Think ye does the Sherra ken / Rob Mac Gregor’s come again”
and that was thenceforth a standing ditty on the day of the Deacon. The Sherriff’s
presence at the installation of 1822 was requested by the following epistle—’
Lockhart then quotes three 16-line stanzas, beginning ‘This year we rather ’gin to
falter / If an epistle we should send ye’, and then continues, ‘It was a pleasant thing
to see the annual procession of those weavers of Galashiels [...] as they advanced
from their village with John of Skye [Scott’s piper] at their head, and the banners of
their craft all displayed...’ Thomson also visited Scott, in the company of James
Hogg (qv), in 1822, as recorded in Scott’s Journal. ~ Sources: J. G. Lockhart, Memoirs
of the Life of Sir Walter Scott, Bart (Edinburgh: Robert Cadel, 1837), IX, 226-7, via
[S] [T]

Thomson, David (1806-70), of Roseneath, Dunbartonshire, a shepherd’s son, worked
as a rural keeper. He published Musings Among the Heather: being Poems Chiefly in
the Scottish Dialect, by the late David Thomson, arranged and edited (Edinburgh:
Thomson Brothers, 1881). Thomson wrote a poem ‘To Robert Tennant [qv]
(Airdrie’s Postman Poet)’ (Knox, 213). ~ Sources: Edwards, 2 (1881), 112-17; Knox
(1930), 211-17; Reilly (2000), 459; NTU. [S]

Thomson, Hope A. (b. 1863), of Bellshill, Lanarkshire, the brother of William
Thomson (1860-83, qv), a tailor. He was educated at Bothwell village school, and
the family then moved to Glasgow, where Hope was put in the care of an uncle
who was a clothier, to learn the tailoring trade. He subsequently lived in
Motherwell, Inverness and Paisley, before moving to Portree on the Isle of Skye
where he continued to work as a tailor. He had been a reader from childhood, and
at fifteen was acquainted with ‘the works of all the great English poets’. His first
poem was published in the Glasgow Weekly Herald in 1882, and he continued to
contribute to this and other newspapers. Edwards prints his poems ‘The
Payne’ and ‘Summer in Skye’. ~ Sources: Edwards, 15 (1893), 152-5. [S]

Thompson, James (1763-1832), ‘The Kenleith Bard’, a weaver, born in Edinburgh,
but at a few months old sent to his maternal grandfather, a weaver, in Kenleith in
the parish of Currie, near Edinburgh. At seven he attended the village school, but
contracted smallpox and was taken out to be home educated, while being put to work at herding. He would take to the field ‘in his pocket some ballads or book of songs, which chance had thrown in his way’, and this filled the hours and gave him an appetite for poetry. At thirteen he began weaving, but in his spare time ‘went to school to learn to write’ and ‘amused himself in making rhymes on his schoolfellows’. Notwithstanding this training, he usually kept his poems in his head. When his grandfather died he moved to the parish of Colinton, but shortly returned to Kenleith where he lived for the rest of his life, which was ‘uneventful’. But he was valued by his community, for his practical skills at butchery, barbering and bloodletting, and also for his verses. Thomson published Poems in the Scottish Dialect (Edinburgh, 1801), with ‘six or seven hundred’ subscribers ‘including most of the nobility and leading personages in Edinburgh and surrounding district’ (Edwards), Poems, Chiefly in the Scottish Dialect. A New Edition, Containing Many Poems Never Before Printed (Leith: Printed by William Reid & Co. for the author, 1819), with a list of subscribers and an autobiographical sketch, and A Poem, Chiefly in the Scottish Dialect, on Raising and Selling the Dead, and the Melancholy Spectacle which was presented to the Inhabitants of Currie, on their taking two Dead Bodies from a Cart in its way from Lanark to Edinburgh, by James Thomson, The Kenleith Bard (Leith: printed by William Reid for the author, 1821), which is based on a real ‘resurrectionist’ event. Thomson in a Preface notes that he was ‘an eye-witness to the greater part of all that happened’, while Johnson reproduces the title page, which has as an epigraph a four-line quotation from the poem, ‘Of a’ the articles for sale, / Whilk bodies think is lawfu’, / To sell the Dead, it bangs the hale,—/ There’s something in’t that’s awfu!’ Edwards prints Thomson’s eclogue ‘Sandy and Jock, subtitled ‘A Dialogue betwixt two old Men at the Kirk’ and his poems ‘On Stealing’ and ‘Come, Hing yer Heads’ ~ Sources: Edwards, 15 (1893), 315-20; Johnson (1992), items 905-6. [S] [T]

Thomson, James (1827-88), of Bowden, Roxburghshire, a herder then a wood turner whose poems and songs include ‘The Border Queen’, ‘Hairst’, ‘Hawick Volunteers’, ‘Hogmanay’, ‘The Star o’ Robbie Burns’ (Robert Burns, qv), and ‘Up wi’ the Banner’. He published Doric Lays and Lyrics (Edinburgh, 1870; second enlarged edition Glasgow, 1884). In 2005 a footbridge across the Teviot in Hawick was named after Thomson, and a bronze sculpture was unveiled there. ~ Sources: Edwards, 10 (1887), 266-73 and 12, xxiii; Douglas (1891), 256-7, 313, Reilly (2000), 460; NTU. [S]
Thomson, James (1832-1914), ‘Earnest’, of Wynd, Dundee, a factory worker, a ‘lapper to trade’, and a humorous and descriptive poet, published in the local newspapers.

~ **Sources:** Edwards, 1 (1880), 389-90; press cutting of a letter to the editor from his daughter (Mrs) Jessie Forbes (née Thompson) of Aberdeen, headed ‘A Dundee Song Writer’, paper unidentified but clearly Scottish and local, letter dated 14 February 1933, tucked loosely into the copy of Edwards, I, in the NTU special collection. [S]

(?) Thomson, James (1834-82), formerly ‘Thompson’, ‘B.V.’, of Port Glasgow, Lanarkshire, the orphaned son of a merchant ship’s officer also called James Thomson, and of an ‘Irvingite’ Christian revivalist dressmaker, Sarah Kennedy. After his father was struck down with a ‘paralytic stroke’ in 1840 and his mother died two years later, he was brought up in a London orphanage, the Royal Caledonian Asylum, and educated at the Royal Military Academy, Woolwich, after which he joined the army as a teacher, though he was dismissed in 1862. He worked for short periods in Colorado and Spain, but otherwise lived out a precarious existence as an author in London. Thomson is now regarded as a major Victorian poet and freethinker, and is best known for his poetic account of *The City of Dreadful Night* (1880), which offers a sombre view of the dehumanising effect of the modern city, fuelled in part by Thomson’s own darkness, his long-term problems with depression, alcoholism and insomnia, but equally reflecting external reality and chiming with portrayals of the city in other writers of his time, including those of the French poet Charles Baudelaire. It influenced later writers, including Rudyard Kipling and T. S. Eliot, and its ‘potency’ (Edwin Morgan’s word) lived on in many forms. Thomson also translated poems by the German Romantic poet Heinrich Heine and the Italian pessimistic poet Giacomo Leopardi whom he particularly admired. ~ He published *Vane’s Story, Weddah and Om-el-Bonain, and Other Poems* (1881). Much of Thomson’s prose, often influenced by the ideas of the atheist and activist Charles Bradlaugh whom he met whilst on military service in Ireland, was published as *Satires and Profanities* (London, 1884), with an Introduction by G. W. Foote, who considered Thomson ‘the most brilliant genius who has wielded the pen in the service of Freethought’ since P. B. Shelley, and ‘a born satirist as well as a born poet’ (edition sourced via gutenberg.org). He also published a collection of *Biographical and Critical Studies* (London: Reeves and Turner, 1896). One of Thomson’s poems reflects a memorable argument between his friend Charles Bradlaugh and the Chartist poet Thomas Cooper (qv), which took place at the Hall of Science, City Road, London, in 1863 or 1864, ‘Versification


Thomson, James (b. 1835 ), of Rothes, Speyside, Morayshire, a crofter’s son, worked as a herder, and a gardener, and later lived at Shawdon, Alnwick. He published The Captive Chief: A Tale of Flodden Field, and Other Poems, second edition (Edinburgh: Ballantyne, 1871), and Northumbria: The Captive Chief, and Other Poems, third edition (Alnwick, 1881). Edwards gives his birth date as 1825. ~ Sources: Edwards, 3 (1881), 380-4; Murdoch (1883), 260-2; Reilly (2000), 460; Blair, PPP (2019); Mitchell, P239. [S]

(?) Thomson, Margaret Wallace (fl. before 1890), of Paisley, the daughter of a card-cutter and warper. She was distinguished in academic and musical accomplishments, working first as a teacher and then, after her marriage, as a church organist. Arguably Thomson should be considered middle-class, by her own attainments. ~ Sources: Brown (1889-90), II, 556-62; information from Florence Boos. [F] [S]

(?) Thomson, Robert (fl. 1885), of Alloa, Clackmannanshire, a clerk in the Goods Department of the Caledonian Railway, Glasgow, who contributed ‘occasionally to the poet’s corner of the Alloa Journal’. ~ Sources: Beveridge (1885), 174-81. [R] [S]

Thomson, Robert Burns (1817-87), of Pollokshaws, Renfrewshire, the grandson of Robert Burns (qv), a weaver, then a mill manager. ~ Sources: Edwards, 7 (1884), 151-60 and 12, xvi; Leonard (1990), 235. [S] [T]

Thomson, Samuel (1766-1816), of Carnegreine, County Antrim, an Ulster weaver poet and a schoolmaster, the publisher of the United Irishmen publication Northern Star, who also met Robert Burns (qv). Thomson has recently had his work extensively recovered in the scholarship of Jennifer Orr (see sources, below). ~ Sources: Carpenter (1998), 482; Jennifer Orr, ‘To Mr Robert Burns: Verse Epistles from an Irish Poetical Circle’, in Burns Lives! (undated online publication on the Electric Scotland web page); Jennifer Orr, ‘Constructing the Ulster Labouring-Class Poet: The Case of Samuel Thomson’, in Blair & Gorji (2012), 34-54, and Jennifer Orr (ed.), The Correspondence of Samuel Thomson (1766-1816): Fostering an Irish Writers’ Circle (Dublin: Four Courts Press, 2012); Orr (2015), passim (Thomson ‘forms the main focus of this study’ (8), and there are two columns of entries on Thomson in the index); Frank Ferguson, “‘We wove our ain wab’: The Ulster Weaver Poets’ Working Lives, Myths and Afterlives’, in Michael Pierse (ed.), A History of Irish Working-Class Writing (New York: Cambridge University Press, 2018), 89-101 (98-9); LC3, 261-6; Radcliffe. [C18] [I] [LC3] [T]

Thomson, Thomas (1800-79), of Loanhead, Midlothian, a house painter and portraitist, published poems in the newspapers. ~ Sources: Edwards, 8 (1885), 95-98. [S]

Thomson, Thomas (b. 1848), of Edinburgh, a compositor, reporter, printer’s reader, prose writer and critic. ~ Sources: Edwards, 6 (1883), 78-82. [S]

Thomson, William (1797-1887), ‘Theta’, of Kennoway, Fife, worked in linen manufacture, and as a grocer and general merchant, also a postmaster at
Kennoway. He published *Verses* (1866), and *Poetical Recreations* (Cupar, 1877). ~ **Sources:** Edwards, 1 (1880), 321-2 and 12, xi; Reilly (2000), 460. [S] [T]

Thomson, William (fl. c. 1839-42), a Scottish shepherd, handloom weaver, trade-unionist, editor, and Chartist. He published poetry in the *Chartist Circular*, which he also edited. Thomson was the General Secretary of the Scottish Chartists. ~ **Sources:** Schwab (1993), 218. [CH] [S] [T]

(?). Thomson, William (1860-83), of Glasgow, a tailor, the brother of Hope Thomson (qv). He contributed to newspapers and periodicals, and published *Leddy May, and Other Poems* (Glasgow, 1883). ~ **Sources:** Edwards, 2 (1881), 156-7, 5 (1883), 241-53 and 9 (1886), xxv; Reilly (1994), 471. [S] [T]

Thorne, Ada Mary (c. 1881-1974), née Williams, of South Marston, near Swindon, Wiltshire, the sister to Alfred and Charlotte Williams (qqv). She worked at the Great Western Railway Factory in Swindon, like her brother. In 1960 the *Swindon Advertiser* published an interview with her in which she offered insights into the life of her family, and their love of music and singing: ‘We had some wonderful times in the old days. Everybody at home could play one musical instrument or another. We had a melodeon, concertina, harp, tambourine, pipes and mouth-organ. Alfred always joined in with the concertina—he knew many folk songs but his great favourite was The Last Rose of Summer. By the fireside at night-time, mother used to take up the melodeon and play popular tunes and folk-song melodies of the day. We would gather round and join in the music and singing’ (quoted on the AWHS web page). With her brother Alfred’s encouragement Ada published a small pamphlet of poems, *A Summer[′s] Day and other Poems* (London: Arthur H. Stockwell, [1918]). ~ **Sources:** Leonard Clark, *Alfred Williams, His Life and Work* (Bristol: William George’s Sons, 1945); Alfred Williams Heritage Society (AWHS) web page. [F] [OP] [W]

(?). Thornton, Lewis M., of Agard-Street, Derby, published two poems in the *Northern Star*: ‘a Sigh for the Poor’, 19 December 1846, and ‘A Word in Season’, 14 September 1850. ~ **Sources:** Sanders (2009), 266, 281.

Thorpe, Thomas (b. 1829-92), of Milton, Bowling, Dunbartonshire, the son of a block-printer, moved to Strathblane with his family, served his apprenticeship as a block-printer, then worked as a warehouseman. He published his poems in magazines
and also a privately printed volume, *Poems by the Wood, Field and Fireside* (1883). ~ **Sources:** Edwards, 4 (1882), 22-7; biography and selection of poems published online on the Strathblane web page. [S]

(?) Threlfall, Jeanette (1821-80), of Blackburn, Lancashire, the daughter of Henry Threlfall, a wine merchant. She early became an orphan, shuttled between relatives, and later suffered two accidents—the former lamed and mutilated her, while the latter rendered her a lifelong invalid. The misfortune visited upon Jeanette did not negate her devotion to God, and she dedicated much of her time to composing Christian poems and hymns. In 1873, as she mused upon the story of Palm Sunday, she wrote the poem, ‘Hosanna, Loud Hosanna’. It became a hymn that continues to be sung in many churches today. Threlfall published *Woodsorrel; or, Leaves from a Retired Home* (1856), and *Sunshine and Shadow: Poems by Jeanette Threlfall, with introduction* (London 1873). ~ **Sources:** Reilly (2000), 461-2; general online sources. [F] [—*Tim Burke*]

Thwaite, John (d. 1941), of Hawes, Yorkshire, a shopkeeper and auctioneer, and a largely autodidactic dialect poet whose poems on birds and animals such as ‘To a Kingfisher’ are ‘particularly distinctive’, He also wrote a poem on the 1910 Hawes Junction railway disaster. ~ **Sources:** Smith, *Dales* (1987), 10-11, 22-6. [OP]

Todd, Adam Brown (b. 1822), of Mauchline, Ayrshire, born into a family of fifteen of whom six survived. He worked as a ploughboy, and a herder for his father. He became a journalist, publishing a volume of verse, *The Hermit of Westmoreland; The covenanters' revenge; and other poems* (Edinburgh: J. Menzies, 1846), and several other small volumes, and a novel. Later editions include *Poems, Lectures and Miscellanies* (Edinburgh: John Forsyth, 1876), and *The Poetical Works of A. B. Todd with Autobiography and Portrait* (1906). ~ **Sources:** Edwards, 1 (1880), 130-5; Burnett *et al* (1984; Blair, PPP (2019); Mitchell, P239; booksellers’ catalogues. [S]

(?) Todd, Maggie (b. 1866), of Campertown, Dundee, the daughter of a farmer and miller who leased Windy Mill, Murroes. She published in the *People’s Journal* and published a collection, *Burnside Lyrics* (Dundee, 1900). Her poems include ‘The Summer Queen’, ‘We’re Scotland’s Bairns Yet’, ‘The Bonnets o’ Bonnie Dundee’, and ‘My Laddie Days’, and they are often mildly comic and patriotic. ~ **Sources:** Edwards, 13 (1890), 33-8; information from Florence Boos. [F] [S]
Towers, Walter (b. 1841), of Carronshore, Stirlingshire, a pattern-maker and songwriter. He published Poems, Songs and Ballads (Glasgow, 1885). ~ Sources: Edwards, 8 (1885), 345-9; Reilly (1994), 476. [S]

(?) Townsend, David (b. 1807), of Kettering, Northamptonshire, a singer, songwriter and violinist on the streets of Kettering. He published The Gipsies of Northamptonshire: their manner of life, festive amusements, and fortune telling, fifty years ago (Kettering, 1877), Heroes of Kettering, and other records, by David Townsend, now in the 85th year of his age (Kettering, 1892), The Triumphs of Freedom (1896), and Miscellaneous Pieces (1897). ~ Sources: Reilly (1994), 477, Reilly (2000), 465; Northamptonshire Libraries Catalogue; BL.

Train, Joseph (1779-1852), of Sorn, Ayrshire, an apprentice, militiaman, manufacturing agent, and exciseman. His father was a land steward, later forced to become a day labourer. Train was apprenticed to a weaver but worked for most of his life as an exciseman, and spent much of it indulging his passion for antiquarian lore, which he collected into numerous substantial historical volumes (with mixed financial success). He corresponded frequently with Sir Walter Scott and helped to secure items for Scott’s museum. Scott in turn tried to support Train as best he could and invited him for multiple visits to Edinburgh. Train published Poetical Reveries (Glasgow: W. Lang, 1806), Strains of the Mountain (Ballantyne, 1814), and other works including his historical writings. Blair records that the copy of Poetical Reveries in the Mitchell (ref. P240) has a newspaper cutting pasted in with details of Train’s connections to Scott. ~ Sources: Wilson (1876), II, 30-32, Johnson 46 (2003), no. 334; Blair, PPP (2019); Mitchell, P240; ODNB. [S]

Tulloch, Jessie (d. 1913), the daughter of a Tipperary shopkeeper, a gifted singer who ran a stationary shop, and was a ‘constant contributor’ to the Irish Monthly, with fifteen poems published between June 1888 and March 1905. She also contributed to The Boston Pilot, the Catholic Herald, The Gael and the Irish Fireside. ~ Sources: Colman (1996) 218-19. [F] [I]

Turnbull, Gavin (c. 1765 to c. 1816), of Hawick, Roxburghshire and Kilmarnock, East Ayrshire, a poet and actor, a carpet weaver who ‘slept on straw in an unfurnished garret while composing songs and studying the English poets’ (ODNB). A friend of Alexander Wilson, ornithologist (qv), he too emigrated to America. Turnbull was also friends with and was supported by David Sillar (qv) and Robert Burns (qv).
Burns wrote, ‘Possibly, as he is an old friend of mine, I may be prejudiced in his favour: but I like some of his pieces very much’ (ODNB). His poem subscriptions were advertised in American publications though the volumes seem not to have been completed. However he published Poetical Essays (Glasgow: David Niven, 1788), and Poems (1794). Mina Gorji cites ‘The Cottage’, from his 1788 collection, as an example of the influence of Robert Fergusson’s ‘The Farmer’s Ingle’ (1773). There is now a full scholarly online edition of Turnbull’s work, The Collected Poems of Gavin Turnbull Online, ed. Patrick Scott, John Knox and Rachel Mann (eighteenth-century commons website, 2016). ~ Sources: Eyre-Todd (1896); Mina Gorji John Clare and the Place of Poetry (Liverpool: Liverpool University Press, 2009), 71, 145n57; Croft & Beattie, III, no, 126; ODNB; Radcliffe; sources cited. [AM] [C18] [S] [T]

Turner, Ben (b. 1863), of Holmfirth, West Yorkshire, a weaver, an Alderman, and later a national trade union leader and socialist politician. He has four Yorkshire dialect poems in the England anthology, including ‘Oh! Drat this Working Neet and Day’, and writes autobiographically of labour. Turner published two poetry collections, Dialect and Other Pieces from a Yorkshire Loom (Heckmondwyke: Senior & Co., for the Author, 1909), and Rhymes, Verses and Poems from a Yorkshire Loom (Pontefract: W. McGowan, 1934). His poems also appear in John Hartley’s (qv) Clock Almanack for 1932 in the Yorkshire Dialect. Turner’s prose works include A Short Account of the Rise and Progress of the Heavy Woollen District Branch of the General Union of Textile Workers (Yorkshire Factory Times, 1917), Sixty Years of Trade Unionism, 1868-1928 (Trades Union Congress, 1928), and an autobiography, About Myself, 1863-1930 (1930). Turner supplied Forewords to several books including Kith and Kin (1931), a selection of short stories by ‘Jenny Wren’ (Jane Atkinson, qv). ~ Sources: Moorman (1917), xxxvii, 81-2; Smith, West (1982), 35-40; England (1983), 18-19, 40, 53; Burnett et al (1984), 322-3 (no. 721); general online sources. [OP] [T]

Turner, George (1805-86), of Dunfermline, Fife, a tailor, a soldier, an abstinence advocate, and a blind poet. As an infant he moved with his family to Ayr. He was apprenticed ‘quite young’ to an Edinburgh tailor but did not take to the work, and enlisted in the Argyle Highlanders in 1826, serving for seventeen years before retiring in 1843 due to the unfortunate loss of his sight. In 1868 Turner moved to Arbroath, where most of his poems were written, and he lived there for the rest of his life. Edwards notes his strong support for temperance, and praises his ‘strikingly pure’ Doric (regional Scots). He is ‘brimful and overflowing with pity
for the poor and the oppressed’ and ‘writes with a purity of sentiment and depth of feeling rarely to be met with’. Edwards includes four poems, ‘The Caumstane Laddie’, ‘The Wee Shifter’s Lament’, ‘Stanzas on my Blindness’ (in ‘standard’ English), and ‘Auld Bessie’s Lament’. Edwards rightly draws particular attention to the first two of these, which confirm the claim about his pity for the poor. In ‘The Caumstane Laddie’, a door-to-door seller of caumstane (‘a soft kind of clay used for colouring hearthstones and door-steps’, DSL) is described as he appears on a doorstep. He is an orphan, shoeless and poorly clothed, with a ‘wee bit cake’ in his hand that someone his kindly given him, and a ‘pockie’ full of caumstane to sell. The householder, who is the speaker of the poem, invites him in and feeds him, offering a brief respite from the cold reception he gets elsewhere, with ‘sae mony caudrife looks’ as he tries to sell his wares. ‘The Wee Shifters Lament’ begins with a shift-worker’s running to work in torn clothing, desperately upset because the whistle has gone and she fears she will not get in, and so will lose a day’s work. Her mother is ill, her father a hopeless drunkard (thus adding into the verse a drop of Turner’s temperance medicine), and her siblings are both dead. In these poems the voice and stance of the individuals shown persuade the reader, and negate any sense of melodramatising. They seem like real lives and common troubles. The ‘caumstane laddie’ shows the hardship of small-scale entrepreneurial and ‘home’ work, whilst the shifter’s lament calls out the brutal inflexibility of industrialised time-work discipline. ~ Sources: Edwards, 5 (1883), 261-4; general online sources.

(?), Tweddell, Florence, née Cole (b. 1833), ‘Florence Cleveland’, of Stokesley, Cleveland, the daughter of Thomas Cole, the Stokesley parish clerk. She married George Markham Tweddell (b. 1823, author of The People’s History of Cleveland — see Andrews (1885), 49-54), and was the matron of Bury Industrial School. Tweddell published a ‘slender volume of dialect verse and prose’, Rhymes and Sketches to Illustrate the Cleveland Dialect (Stokesley: Tweddell & Sons, 1875, 1892), highlighted by Moorman for its simplicity, homely charm and humour, ‘well-illustrated by the song, “Dean’t mak gam me”’. Her ‘most sustained’ poem is ‘T’ Awd Cleveland Customs’, and she is also well-known for her prose story ‘Awd Gab o’ Steers’. ~ Sources: Andrews (1885), 55-60; Moorman (1917), xxxii-xxxiii (mis-naming her as Elizabeth Tweddell), 43-6, 121-2; Cowley, Cleveland (1963).

Tweedale, Robert (b. 1832), of Ballymoney, County Down, Johnstone and Paisley, a shoemaker, the son of an Irish agricultural labourer, and the author of ‘Co-
Twissleton, Tom (1845-1917), a working farmer, of Settle, Yorkshire, an autodidact, ‘a disciple of Burns’ (Moorman; Robert Burns, qv). He published dialect poems in the 1860s, including ‘The Fair’, and ‘The Husband and Wife’. His Poems in the Craven Dialect (1869) ran through several editions. ~ Sources: Moorman (1917), xxxiii-xxxiv, 56-62; Smith, Dales (1987), 9-10, 18-21.

Tyre, John (b. 1824), of Paisley, a pattern-designer, published a small selection of his poems in Lights and Shadows of the Fireside (1867). Four of his poems are included in Brown. ~ Sources: Brown (1889-90), II, 193-97. [S]


(?) Upton, Catherine, (fl. 1780s), grew up in Nottingham and moved to Gibraltar, ‘probably as the wife of a soldier’ (Todd). She may have been widowed, and she wrote Miscellaneous Pieces in Prose and Verse: by Mrs. Upton, authoress of the Siege of Gibraltar (1784) to support several children. This collection was dedicated to General Boyd, the governor of Gibraltar. Her earlier work, The Siege of Gibraltar from the 12th of April to the 27th of May 1781. To which is prefixed some account of the Blockade (London, 1781) was criticised for poor language and versification, but Upton protested that Dryden and Pope were praised when they took liberties with their metre (Todd). In a letter to her father in Nottingham, Upton describes London in terms of ‘rattling coaches’ and the ‘discordant cries’ of chimney sweeps. She shows annoyance at the double standards that ascribe virtue to women but education to men. This may help explain the discrepancy between presenting herself as uneducated to the Critical Review and yet earning a living from teaching: the double standard by which women like Upton were expected to teach children,
but not benefit from an education themselves. ~ **Sources:** Todd (1987), 311 [C18] [F]

— Dawn Whatman

Upton, William C. (fl. 1882-7), of Ardagh, County Limerick, a tradesman, moved to America around 1882. Upton wrote occasionally for the Irish newspapers, and published *Cuchulain, A Dramatic poem* (Dublin, 1887). He also wrote the story ‘Uncle Pat’s Cabin’. He is included in *Emerald Gems* (Dublin, 1885). ~ **Sources:** O’Donoghue (1912), 463. [AM] [I]

Usher, John (1810-29), a Lammermoor, Berwickshire, sheep-herder who attended Edinburgh University to train to become a minister, but died before he had qualified. He is the author of ‘Lammermoor’, published in Crockett. ~ **Sources:** Crockett (1893), 208-9. [S]

(?) Varley, Isabella, later Banks (1821-97), of Manchester, also known by her husband’s name as ‘Mrs. G. Linnaeus Banks’ (qv), a member of the Lancashire Literary Association (formed from the ‘Sun Inn’ group of Manchester poets), novelist and poet, who received numerous grants from the Royal Literary Fund, and was the author of *The Manchester Man*, a popular novel. Her father, James Varley, was a chemist and amateur artist. When she was a child, a smoky chimney damaged her eyesight. The *Manchester Guardian* published Isabella’s poem, *A Dying Girl to Her Mother*, when she was sixteen, and her collection of poetry entitled *Ivy Leaves* was published in 1843. Prior to her marriage to the journalist and poet George Linnaeus Banks in 1846, Isabella was forced to support herself running a school at Cheetham in Lancashire, following a lawsuit in which her father lost £10,000 over a bleaching process he had invented. ~ As a result of George’s various job changes, the couple led quite an itinerant life, with three of their children being born in locations as disparate as Dublin, Durham and Windsor. She contributed regular articles to the newspapers that her husband had edited. As a member of the Ladies Committee of the Anti-Corn Law League, she campaigned successfully for the repeal of laws embodying an impediment to industrialisation and free trade. Her second volume of poems, *Daisies in the Grass* (1865), containing many poems on the theme of a woman’s difficult position in marriage, was published in the same year as her first novel, *God’s Providence House*. ~ Despite the onset of chronic ill-health, she persisted to write novels and became known as ‘The Lancashire Novelist’. She is most noted for her 1876 work of ‘industrial fiction’, *The Manchester Man*, first serialised in *Cassel’s Magazine*, and seen as presenting ‘a vivid
picture of Manchester in the 19th century; a time when men from humble backgrounds could make vast fortunes through mercantile activity. At the time of the 1891 census she was still living with her daughter, Esther, a dressmaker. Isabella Varley Banks died in Hackney in 1897. She published *Ivy Leaves* (poetry, 1843), *God’s Providence House*, (novel, 1865), *Daisies in the Grass* (poetry, 1865), *Stung to the Quick, A North Country Story* (novel, 1867), *The Manchester Man*, (novel, serialised in *Cassel’s Magazine*, published 1876 in full and went through at least eleven editions), *Forbidden to Marry* (novel, 1883), and *Bond Slaves* (novel, 1893). ~ **Sources:** Harland (1882), 300, 364-5, 433-4, 448-9, 484-5; Andrews (1888-9), I, 1-7; Vicinus (1974), 160; Blain *et al* (1990) (as ‘Isabella Banks’); Sutton (1995), 37 (many manuscripts and letters; ODNB; general online sources. [F]

Varnham, E. G. (fl. 1834), from the isle of Bute in Argyll, a sailor, published a volume, *The Dew Drop: A Collection of Poems. By E G.V.* (London: printed by Baylis & Leighton, 1834). There are numerous references to the sea in the collection, and a poem on the varieties of British dog breeds, ‘On Dogs’. ~ **Sources:** text via Google Books; Christopher Edwards, list 71, item 111. [S]

Vaughan, Thomas (1813-63), of Hereford, ‘The Hereford Poet’, a tailor. He published *Isabel de Bohum, or the Siege of Hereford; and Other Poems* (Hereford: William Phillips, 1858), dedicated to the President and Members of the Hereford Literary and Scientific Institution, with a subscription list. Posthumously published was *Morah; or the Indian Wife: A Moral Tale; also, Songs and Ballads; and, The Apparition: a Tale of Hereford, founded upon fact* (Hereford, 1863). ‘The Apparition’ is a prose tale. The *Hereford Times* for 22 March 1862 reports on ‘Mr. William Jones’s lecture for the Benefit of Mr. Vaughan the Tailor-Poet’, held at the Corn Exchange. ~ **Sources:** Reilly (2000), 474. [T]

(?) Vedder, David (bap. 1789 d. 1854), of Burness (Deerness), Orkney, an orphan, a cabin boy, and later a ship’s captain. A prolific magazine and anthology contributor, he dedicated poems to ‘Burns’ (presumably Robert Burns, qv) and to Ebenezer Elliott (qv). He published *The Covenanter’s Communion and Other Poems* (1826), *Orcadian Sketches* (prose and verse, 1832), *Poems—Legendary, Lyrical and Descriptive* (Edinburgh: Edinburgh Printing and Publishing Co., 1842), and other volumes, including a memoir of Walter Scott (1832). ~ **Sources:** Wilson (1876), II, 117-21; Sutton (1995), 964; Blair, PPP (2019); Mitchell, P240; ODNB. [S]
Verney, Thomas (fl. 1742), a bellman of London, the author of *A copy of verses humbly presented to all my worthy masters and mistresses in the ward of Castle-Baynard, by Thomas Verney, Bell-man* (London, 1742). Castle-Baynard is one of the 25 wards of the City of London; a bellman was a town crier. See also verses written and printed by bellmen George Meadows, John Mewse and Isaac Ragg (qqv), and by the Clifton Lamplighters in Bristol. ~ Sources: ESTC (BL). [C18]


Vernon, James (fl. 1840-42), of South Molton, Devon, and London, a Chartist worker-poet, repeatedly prosecuted, who suffered partial paralysis while in prison. He published in the *Northern Star* and in separate booklets, including *The Afflicted Muse* (South Molton, 1842). Vernon is listed by Roberts as one of the Chartists whose verse appeared most frequently in the *Northern Star* up to 1842, and he describes him as rivalling Ernest Jones and W. J. Linton (qqv) as ‘the movement’s most fecund poet’. ~ The *Northern Star* poems are: ‘Sonnet to Freedom’, 26 September 1840 (as ‘J. V.’); ‘A Sonnet to Feargus O’Connor, Esq.’ and ‘Sonnet to Father Matthew’, 24 October 1840 (as ‘J. V.’); ‘On Astronomy’, 14 November 1840; ‘Sonnet to Lovett and Collins’, 12 December 1840; ‘Sonnets. To the Mind’ (two sonnets) and ‘Sonnet. To the Incarcerated Chartists’, 23 January 1841; ‘A Fragment’, 30 January 1841; ‘Sonnet on a Wheel Chair (Gratuitously presented to the writer by Mr Smith, tanner of this town)’, ‘Sonnet to Williams and [George] Binns’ (qv), and ‘Sonnet to Oastler’, 13 February 1841; ‘Sonnet on Truth and Honesty’ and ‘Sonnet to Justice’, 24 April 1841; ‘Fragment on —’, 12 June 1841; ‘Stanzas’, 2 October 1841; ‘On the Late Demonstrations’, 13 November 1841; ‘Sonnet to Knowledge’ and ‘Sonnet to Wisdom’, 20 November 1841 (as ‘J. V.’); ‘A Sonnet. To the Humane and Benevolent’, 4 December 1841; ‘A Sonnet—On the Treatment Which is Necessary for me to Undergo Ere I Can Attain a Cure’, and ‘A Sonnet’ (‘To raise the means I’ll try the easiest plan’, 18 December 1841; ‘A Sonnet. to Mr. Engall, of the University College’, 1 January 1842; ‘A Sonnet’, 15 January 1842, and ‘Stanzas. To the Poets of the Northern Star and its Musical Readers’, 29 January 1842. ~ Sources: *Northern Star*, as cited; Kovalev (1956), 99; Scheckner (1989), 313, 343; Schwab (1993), 219; Roberts (1995), 57; Sanders (2009), 239-45. [CH]
Vernon, William (b. 1734), an English private soldier, the author of ‘A Journey into Wales’, GM, May 1757, and Poems on Several Occasions by William Vernon, a Private Soldier in the Buffs (London, 1758). His ‘Epistle to a Friend’ (1758) imagines that readers will say of him ‘The youngster sure expects the luck / Of (what-d’ye-call him) Stephen Duck’ (qv). Croft & Beattie note that among the other poems, ‘Verses on the Birth of a Brother’ is presented as his first poem, written in 1751 at the age of seventeen, while two epilogues are dated Wolverhampton, 1754, and another poem is dated from the Isle of Wight, 1757. The 200 subscribers include the major poet and critic Joseph Warton. ~ Sources: GM, May 1757; Poole & Markland (1928), 109-11; Croft & Beattie, III, no, 131; LC2, 97-114; Radcliffe. [C18] [LC2]

Vinçard, Jules (b. 1796), (unaccented Jules Vincard), ‘Vinçard l’aîné’, of Paris, French songwriter, poet, journalist and editor, Saint-Simonist (member of a French socialist movement in the 1830s), a skilled songwriter and journalist, the son of a laundress and a ruler-maker, who took up his father’s craft, serving his apprenticeship first as a woodworker and then a ruler-maker. In 1831 he was ‘carving out a meagre living selling measurement tool to artisans and merchants in Paris’ (Lerner 10) when a Saint-Simonist poster caught his eye. Initially sceptical, he soon joined the Saint-Simonists, and was readily recognised and used by them as a talented song-writer, willing and able to propagandise their cause in his lyrics (Lerner discusses ‘L’Appel’, a kind of catalogue in song of Saint-Simonist slogans). In 1833, he became their ‘pasteur of the Famille de Paris’ (Lerner 54). ~ Jules Vinçard was one of the ‘younger generation of songwriters’ who also included Pierre Dupont and Charles Gille (qqv), and who ‘consciously described themselves as actors in a field they felt to be in flux’ (Lerner, 66) and were distinctive in their individual experiences and goals. Vinçard felt that songwriting was ‘a stagnating practice ripe for change’, the rhymes as he said, ‘rendered banal from repetition’ (Lerner, 66). Despite limited musical training, he composed original melodies as well as song-lyrics to refresh these sources. Five of his songs were included in the keynote anthology Poésies sociales des ouvriers (1841). He went on to become a journalist, running with his nephew Pierre Vinçard Le Ruche populaire and L’Union. He later wrote an important though largely impersonal memoir, Mémoires épisodiques d’un vieux chansonnier Saint-Simonien (Paris: E. Dentu, 1878). See also his Chants du Travilleur (Paris: Librairie des sciences sociales, 1869). ~ Sources: Lerner (2018), 59-95 (also ix, 10-11, 14, 43-6, 54note).
Waddell, James (fl. before 1809), of Morpeth, Northumberland, a shoemaker, the ‘poet laureate of Plessy and the neighbouring villages’. Posthumously published was The Poetical Works of James Waddell, Plessey, Late of Morpeth (Morpeth: Printed by S. Wilkinson, for the Author, 1809). ~ Sources: text as cited via Google Books; Iolo A. Williams, By-Ways Round Helicon: A Kind of Anthology (London: Heinemann, 1922), 137. [SM]

Waddington, James (1829-61), born at Horton, near Bradford, Yorkshire, lived at Saltaire, a wool-sorter and weaver, who supported an aged parent. Posthumously published was Flowers of the Glen: The Poetical Remains of James Waddington (Bradford, 1862), ed. Eliza Craven Green (qv), whose daughter was engaged to the poet before his early demise. Waddington was of ‘retiring habits’ and enjoyed reading, especially Coleridge, Lamb, Christopher North and Wordsworth. He was elected a first-class member of the Phonetic Society of Great Britain and Ireland, and for some years edited two phonetic magazines, the Pioneer and the Excelsior, ‘to which he freely contributed essays, tales and short poems’ (biography by Revd. A. H. Rix, printed in Forshaw). ~ Sources: Holroyd (1873), 81, 104-6, 133; Forshaw (1891), 164-7; Vicinus (1974), 161, 171; Maidment (1987), 187, 196-7; Reilly (2000), 479. [T]

Wakefield, George (1821-88), of Uttoxeter, Staffordshire, a carpenter’s son, worked as a shoemaker, a railway night watchman and a porter at Uttoxeter station. He published Poems on various subjects (1854), and The River Dove and Human Life Compared (1856). ~ Sources: Poole & Markland (1928), 173-5. [R] [SM]

Walker, James Bradshaw (b. c. 1809), of Leeds, a ‘working man’, a self-educated weaver who became a schoolmaster, though he ‘struggled most of his life in Leeds as a woollen cloth drawer’ (Cross). He published Way-Side Flowers; or, Poems, Lyrical and Descriptive (Leeds, 1840), ‘with poems on Nidderdale, Laetitia Landon and Leeds Moot-Hall’ and a ‘Song of the Aeronaut’, and Spring Leaves of Prose and Poetry (London: Simpkin, Marshall & Co; Leeds: J. Y. Knight, 1845). He published three poems in the Chartist national newspaper, the Northern Star, ‘The Banner of Green’, 5 November 1842 (as ‘Bradley Walker’), ‘Plaint to the Wandering Irish Peasant’, 20 January 1838; ‘The Portrait of Arthur O’Connor’, 3 March 1838 (these last two as ‘J. B. Walker’). These three poems might well suggest that Walker had Irish roots. ~ Sources: Northern Star, as cited; Newsam (1845) 218-19; Holroyd (1873), 44; Cross
Walker, John (fl. 1789), of Liverpool, a shoemaker poet, published *A Descriptive Poem on the Town and Trade of Liverpool* (1789), unusually given the radicalism of his civic contemporaries, a broadly pro-slavery poem. ~ **Sources:** Tim Burke “‘Humanity is Now the Pop’lar Cry’”: Labouring-Class Poets and the Liverpool Slave Trade, 1787-1789’, *The Eighteenth Century: Theory and Interpretation*, 42, no. 3 (2001), 245-63; LC3, 143-52. Johnson (1992), item 932, may also refer. [C18] [LC2] [SM]

Walker, John (b. c. 1747), of Luss, a village in Argyl & Bute, a farm labourer. His father ‘occupied a small farm’ near Luss. The son worked at ‘common country labour’ after a ‘scanty education’. At the age of seventy he published by subscription *Poems in English, Scotch and Gaelic* (Glasgow, 1817). ~ **Sources:** text cited, online on the NLS website; Johnson (1992), item 931. [S]

Walker, John (b. 1845), of Blackburn, Lancashire, the son of a working man, largely self-taught, who worked as a pupil-teacher, a warehouseman, and a journalist. ~ **Sources:** Hull (1902), 272-87.

Walker, John (b. 1857), of Rothesay, Isle of Bute, worked as a Glasgow factory worker, and was an artist. ~ **Sources:** Edwards, 10 (1887), 102-9. [S]

Walker, John (1861-1932), of Wythburn, Thirlmere, Cumberland, worked in wool manufacture from an early age. He wrote for the newspapers, and published *Hubert and Emmeline: Poems on Nature, and Other Poems* (Edinburgh, 1887). ~ **Sources:** Reilly (1994), 493. [T]

Walker, Robert (1728-1803), ‘Tim Bobbin the Second’, of Carrington Barn, Red Hall, Audenshaw, Cheshire, a small farmer and weaver, and a local ‘disciple’ of the popular eighteenth-century Lancashire dialect writer ‘Tim Bobbin’ (John Collier, 1708-76). He and his wife had thirteen children. He ‘seems to have been a man of considerable intellectual powers, with an education superior to that of his neighbours, and for the greater portion of his life was evidently looked upon as a leader by those of the working classes with whom he associated’ (Middleton). He was a political thinker, and a ‘prominent speaker at gatherings of handloom weavers’ to discuss the local trade. This political work fed into his prose which was
often political and satirical. The ‘greater portion’ of his poetry also comprised political satire, and versified political opinions, much of it written in the ‘Tim Bobbin’ style of dialect work presented in a phonetic spelling register. He published a prominent prose work, *Plebeian Politics* (Manchester, 1798); indeed much of his work was in prose, as Middleton notes. ~ **Sources:** Thomas Middleton, *Poets, Poems, and Rhymes of East Cheshire* (Hyde: John Higham & Co., 1908).

Walker, Samuel (1803-85), of Shaneshill, Templepatrick, County Antrim, a weaver?, contributed poems to Belfast journals but never had a separate collection. He was a member of the Four Towns Book Club. Although he did not produce a volume, he contributed poems to the Belfast periodicals, and there is a manuscript notebook of his poems in the F. J. Bigger Collection in Belfast Public Library. His poems included ‘The Churn, or the Last Day of Harvest’, ‘The Wake’, and ‘Epistle to Hawkie the Cotter’s Cow’ on hearing she had eaten the Bible’. He also published a prose narrative of Eneas O’Haughan, a County Antrim highwayman, in the *Dublin Penny Journal* in 1936. ~ **Sources:** Hewitt (1974), 110-13. [I]

Walker, Thomas (d. c. 1812), of Hill of Ochiltree, East Ayrshire, a tailor, poet and correspondent of James Fisher (b. 1859, qv) who included a series of ‘Familiar epistles between the author and Thomas Walker’ in his *Poems on Various Subjects* (Dumfries, 1792). Walker was also the author of an ‘Epistle from a Tailor to Robert Burns’ (qv). According to Paterson, this was despatched through the schoolmaster and friend of Burns, William Simson, but Simson concocted a forged ‘Reply to a Trimm cfin Epistle Received from a Tailor’, apparently signed by Burns, as a prank on his friend, which was later printed in error as being actually by Burns. Modern opinion is divided. Carruthers (2012) gives roughly the same story, cautioning the reader with the phrase ‘if the following version of the story is true’. He sees Walker’s poem as ‘half admiring of, and half appalled by’ Burns, as it warns him of the risk of going to hell for his attacks on Presbyterianism, the reply being the result of Walker complaining ‘long and loud’, and written by Simson ‘possibly with the connivance of Burns’. On the other hand Bold (1991) considers that Burns wrote the reply (and others have argued or assumed the same). The online *Burns Encyclopedia* seems to take both views on the authorship, the Simson entry contradicting the Walker entry. ~ Paterson also records that Walker published a pamphlet, *A Picture of the World*, but I have not identified this (Paterson’s citing of titles is elsewhere unreliable, however). ~ **Sources:** Paterson (1840), 68-75; Alan Bold, *A Burns Companion* (New York: St Martin’s Press, 2016), 302-4; Gerard


Wall, John William Henry (1855-1915), ‘Mervyn Dauncey’, ‘J. H. W.’, a Bristol shoemaker and activist, poet, novelist and short story writer, an essayist, and a leading figure in the Bristol cooperative and labour movements. He was a friend of John Gregory (qv), the two of them, along with the younger figure of Rose E. Sharland (qv) being the most prominent among a significant group of Bristol socialist poets at the turn of the nineteenth to twentieth centuries. Born, as he said, ‘in the shadow of the castle’, i.e. near the site of Bristol Castle, in Mary-le-Bow Street, in a small row of terraced houses, he attended Castle Green Day School until the age of thirteen. He then became an apprentice clicker, the job of cutting out the leather uppers for boots and shoes in a shoe factory. Wall was a trade union activist and a founding figure in the Bristol Pioneers’ Boot and Shoe Productive Society, was elected General Secretary of the Boot Cutters Union, and Secretary to the Bristol Trades Council, in 1883. He founded the Bristol and District Co-operative Society and its ‘first small store in Houlton Street in November 1884’ (Tolpuddle Martyrs web page) and remained an active supporter of the co-operative movement. He was also active in the Bristol Evening Class Scholarships Association, ‘an ardent promoter of education for the working man and woman organising fee evening class scholarships for working people’ (Mullen, 1983, 47). He was heavily involved in the influential Bristol Socialist Society, founded in 1885, and with various members of his family took part in Sunday meetings and musical and other social and political events promoted by the Society. ~ This is a world well described by Sally Mullen (1982 and 1983), in which the printed and recited poetry of figures like Wall, John Gregory (qv) and Rose E. Sharland, along with the sister art of music and song, was part of the whole development of building a politically engaged working-class culture in Bristol, and drawing out the abilities of working-class contributors to this movement. As Mullen writes: ‘The energy and enthusiasm which the Bristol socialists devoted to creating poetry and song as a means of personal expression and as a means of reinforcing class consciousness led to a widespread recognition and admiration for their talents’ (43). We learn of the ‘socialist bombs’ that were made at the socialist rendezvous and book and
pamphlet centre of Jack Flynn’s shop, not terror weapons but poems, ‘short verses printed on small sheets’ and distributed by the thousand. Among many activities, John Wall’s ‘eldest daughter, Ethel, a teacher of piano and mandolin, put on many concerts’. Wall himself was an admired speaker at socialist meetings and events. His daughter Dolly gave recitations, and there was a violinist. These were evidently popular, family events. ~ Wall was as much a writer as he was an activist, writing ‘novels, romances, short stories, songs and poems’, and focusing on ‘class inequality, particularly the “ogres” of unemployment and poverty’ (Mullen, 1983). He wrote short articles for the Bristol press. As ‘Mervyn Dauncey’ he published poems in the Bristol Observer, such as the train poem, ‘On the Rail’, and ‘The Labour-Greed Conflict’, 1893, a political poem. His writing reflected his ‘deep love of history—both fact and legend—especially related to the City of Bristol’, and like his Bristol predecessor Chatterton, he also had a great love of of medievalism (Mullen, 1983, 47-8). To give a wider sense of his verse, two of the exercise books in his archive are headed ‘Songs and Trifles Vol. I’ (item 37886/33 c. 1880-88), and ‘Songs and Trifles Vol. II’ (item 37886/34, c. 1888), and contain the following poems:


Volume II: ‘Venetia’, ‘Declined without thanks’, ‘The (Ab)use of Dynamite’, ‘The Story of a Dell’, ‘Who buys land buys War’, ‘Is Marriage a Failure?’, ‘Ode to Labour’, and ‘Fritz Marlovin The Hero of the Grundewald’. There are a dozen or more such exercise books, plus diverse and unfinished material such as a ‘Rough working of narrative poem, story set in France, massacre of St. Bartholomew’s Eve’. This poetry and his other newspaper poetry needs proper cataloguing and appraisal. ~ His prose is diverse, and includes materials on local and historical matters for the Bristol newspapers, novels and short stories, and gives a general sense of an author striving for a better society. Mullen (1983) notes the cruelty of conditions in the boot and shoe Bristol at a time of industrial conflict in the 1890s: ‘In the winters of 1895 and 1898, three to four thousand operatives connected with the industry in East Bristol were unemployed for several weeks and relief funds were set up to prevent starvation of families without food or fire’; and she suggests: ‘It was conditions such as these that led Wall to search for an alternative, more humanitarian way of production and distribution’. His short stories and novels, ‘which are probably semi-autobiographical, reveal his hatred of the tyranny of the factory system’. She gives an example: ‘Petty rules and
regulations, piece work, excessive hours of work and the despicable situation of competition between fellow men and women to secure and retain employment, were some of the evils he described in “The Murder of Eva Collins: True Stories of the People”. In this story, ‘Wall interweaves a trafic romance with incisive comment on the tyrannies of a late nineteenth-century boot factory’ (51). ~ A substantial archive of Wall’s unpublished or ephemerally published poetry and prose, contextual material and non-fiction material sits in the Bristol Record Office, donated by his daughter, Mrs Dorothy Young, and listed in detail in the National Archive online. It includes ‘material relating to the boot and shoe industry, the co-operative movement ... the Socialist Society and adult education. There is also a number of political pamphlets and religious tracts’. Mullen (1983) is clear on the importance of preserving and using these resources, which cast such important light on the political history of Bristol and the socialist movement, as well as on Wall as a poet and writer, an activist and a thinker, as having an equal claim on our attention with the published writings of working-class writers who achieved greater published success. ~ Finally, there is a ‘blue plaque’ for John Wall on Croydon House, Croydon Street, Easton (Bristol BS5 0DX), commemorating him as a pioneer of the Bristol Co-operative Movement, ‘founded at 38 Croydon Street and opened at 22 Houlton’. Wall is also noted as having ‘set up the “Shakespeare Boot Mart”, at 15 Croydon Street in 1887”, and as a ‘bootcutter, on low income, who with co-operative and socialist principles, fought for the rights of working-class people’ (www.bristol.gov.uk). ~ Sources: Edward Jackson, A Study in Democracy: Being an Account of the Rise and Progress of Industrial Co-operation in Bristol (Manchester, 1911); R. Whitfield, ‘The Labour movement in Bristol, 1910-1939’, unpublished M.Litt. thesis, University of Bristol, 1979; Sally Mullen, ‘A Workman’s Retort: Bristol’s Socialist Poets 1870-1920’ (1982), unpublished study, Bristol Record Office, NPM/A/32; Sally Mullen, ‘The Bristol Socialist Society, 1885-1914’, in Bristol’s Other History, ed. Ian Bild (Bristol: Bristol Broadside, 1983), 36-67 (especially 47-65); Sally Mullen, ‘Let Me Dream: John Wall, Bristol Shoemaker Poet, 1855-1915’, in Stephen Yeo (ed), New Views of Co-operation (Abingdon: Routledge, 1988, 2017), 154-73; Bristol Record Office, papers of John Wall ref. nos. 37886 (including memorabilia and press cuttings 37886/7/1, 37886/1/5, 37886/7/5, 37886/7/6); information from Madge Dresser (UWE). [SM]

(?) Wallace, Alexander (b. 1816), of Paisley, a draw boy and a weaver’s apprentice, later university educated, a temperance writer and preacher. He published Poems
Wallace, Andrew (b. 1835), of Leslie, Fife, the son of stonemason, a clerk. He emigrated to Canada, returned to Scotland, worked as a railway cashier, and as an inspector of the poor. He published _Essays, Sketches and Poems_ (London and Glasgow: Elliot Stock, 1869), signed from Renfrew, which includes an essay on ‘Life on the Railway’. ~ **Sources:** Reilly (2000), 482; Blair, PPP (2019); Mitchell, P240. [CA] [R] [S]

Wallace, Edgar (1875-1932), ‘Richard Horatio’, of Greenwich, South-East London, an orphan raised by the family of a Billingsgate fish-porter, began his writing career while in the army as a private soldier, and became the _Daily Mail_’s war correspondent (1900). He published _The Mission that failed: a tale of the raid, & other poems_ (Cape Town, 1898), and numerous prose thrillers. ~ **Sources:** Reilly (1994), 495; ODNB.

Wallace, George (b. 1845), ‘The Spring Poet’, a Scottish cooper, and soft goods manufacturer. ~ **Sources:** Edwards, 14 (1891), 354-8. [S]

(?) Wallace, William (b. 1862), of Edinburgh, later Glasgow, worked as a clerk from the age of thirteen, a telegraph messenger, and a porter. This was possibly the same Glasgow-based working-class poet William Wallace who published _Poems and Songs_ (Galashiels: Border Office, 1885). ~ **Sources:** Edwards, 7 (1884), 202-4; Blair, PPP (2019); Mitchell, P240. [S]

Waller, John Rowell (b. 1854), of Cragg Head, County Durham, a joiner, ironmonger, and engineering worker, lived at Wallsend, published _Unstrung links: dropped from the disjointed chain of a toiling life, as the ringing chorus of nature’s music beat time on the anvil of a responding heart_ (Darlington, 1878), _Ramblings and Musings_ (1886), _Wayside Flowers: being, The Battle of Otterburn and other poems_ (Bedlington, 1881), _Woodland and shingle: poems and songs_ (Darlington, 1883), and other volumes. His poem ‘A Sprig of Sweet Woodruff’, in the 1886 collection, is dedicated to Edward Capern (qv). **Sources:** Reilly (1994), 495; Reilly (2000), 483; Newcastle Lit. & Phil. Library; NTU.
Walmesley, Luke Slater (b. 1841), of Blackburn, Lancashire, the son of a factory ‘tackler’, a schoolmate of Henry Yates (qv), and a member of the Billington circle of poets (William Billington, qv) and of the Mechanics’ Institute. ~ Sources: Hull (1902), 238-45.

Walter, Rowland (1819-84), ‘Ionoron Glan Dwyryd’, a native of Blaenau Ffestiniog, Merioneth, a quarryman, emigrated to America in 1852. He published Lloffion y Gweithiwr (Wales, 1852); Caniadau Ionoron (Utica, 1872). ~ Sources: OCLW (1986). [AM] [W] [—Katie Osborn]

Walsh, John (b. 1848), of Blackburn, Lancashire, a printer’s devil, weaver, dialect and local poet. ~ Sources: Hull (1902), 302-14; biography, photograph and selection of poems online on the Massey page.

Walton, Ann (d. 1819), of Harlestone, Northamptonshire, a ‘cottage girl poet’ (Hold uses the phrase, and compares her in this to Elizabeth Brown, qv). She published Original Pieces on Different Subjects, Chiefly in Verse (Harleston, Northants, c. 1810), 37 pp., a possibly unique copy of which is held in the Local Studies collection at Northamptonshire Central Library. Hold notes that the copy on Northampton is inscribed on the flyleaf: Jane Williamson / Her Book / Janry 21st / 1812 / Gave her by Mrs. Walton / of Harlestone / Northants.’ All the pieces, he further notes, are in verse except for ‘A Prayer’. The poem ‘Contemplation or Serious Thoughts in a Flower Garden’, which Hold reproduces, he characterises as having ‘the homely directness and simplicity of the best primitive poetry’. Furthermore, the ‘philosophical content is “Northampton” through and through, reminiscent of our few surviving folk-songs which it closely resembles in style and tone’. (This is a significant comment, coming as it does from a well-respected late composer and music writer with a special interest in folk music, who in his time set John Clare (qv), among others.) ~ Sources: Hold (1989), 143-5; Northamptonshire Library Catalogue; information from Andrew Ashfield. [F]

(?) Wanless, Andrew (b. 1824), of Longformacus, Lammermoor, Berwickshire, a bookbinder, emigrated to Canada. He published several volumes of poetry and Sketches and Anecdotes (1891), and was dubbed the ‘Burns of the United States’ (Robert Burns, qv), so presumably he had moved south from Canada. ~ Sources: Ross (1889), 125-35; Crockett (1893), 228-36. [CA] [S]
Ward, Edward, ‘Ned Ward’ (1667-1731), probably born in the English Midlands to poor parents, though he claimed he had endowed Leicestershire relatives (Cibber calls him a man of ‘low extraction’ who was not formally educated). A journalist, poet, pamphleteer, journal editor, prolific popular writer and (among other roles) publican, he published The Poet’s Ramble after Riches, in Hudibrastic verse (London, 1691), soon after he arrived in the capital city, and followed this up with many satirical poems, volumes, pamphlets, serial publications and other surviving prose works. (It is not attempted to catalogue these here; there is a summary list in tabular form on lcpoets.org.) LC1 includes materials from several of the poetry volumes: A Journey to Hell; or, a Visit to the Devil, A Poem (1700), A Collection of Historical and State Poems, Satyrs, Songs, and Epigrams (1717), and The Delights of the Bottle; or. the Compleat Vintner (1720). His monthly satirical journal The London Spy, which ran through eighteen instalments in the final years of the seventeenth century, was immensely popular. His ‘most ambitious political poem’ (LC1), Hudibras Redivivus, was published in serial form from 1705. As for his role as a publican-poet, LC1 notes that in Ward’s The Poetical Entertainer, Vol. 4, there is a reference to opening an alehouse in Clerkenwell. William Christmas in LC1 also notes that he moved to the Bacchus Tavern in Moorfields, and quotes Jacob (1723), on the information that Ward ‘of late years...has kept a publick House in the City (but in a genteel way) and with his Wit, Humour, and good Liquor had afforded his Guests a pleasurable Entertainment; especially the High-Church party, which is compos’d of Men of his Principles, and to whom he is very much oblig’d for their constant Resort.’ He was a publican for thirteen years. (For more on this subject, see especially Earnshaw). ~ Sources: Cibber (1753), IV, 293-4; Howard William Troyer, Ned Ward of Grub Street (New Haven: Harvard University Press, 1946; London: Frank Cass, 1968); Greene (1993), 103; Sutton (1995), 974; Steven Earnshaw, The Pub in Literature: England’s Altered State (Manchester: Manchester University Press, 2000); Christmas (2001), 67; ODNB; LC1, 1-32. [C18] [LC1]

(?) Ward, John (fl. 1642-43), of Tewkesbury, Gloucestershire, ‘a man of strong puritan feeling’, who served as a trooper under the Earl of Bedford. He took part in the battle he recorded in his poem The Taking of Winchester by the Parliament’s Forces. As also the surrendering up of the Castle. By I.W. an eye-witness (London, 1642), and he also published An Encouragement to Warre, or Bellum Parliamente; shewing the Unlawfulnesse of the late Bellum Episcopale (London, 1642). ~ Sources: DNB via Wikisource. [OP]
Ward, Richard (b. 1863), of Paisley, a miner, emigrated to America but returned to Paisley. He published pieces in the papers. ~ **Sources:** Brown (1889-90), II, 507-11. [AM] [M] [S]

(?), Ward, Thomas Alsine (1781-1881), of Sheffield, a cutler and a promoter. In 1816 he was elected Master Cutler. Ward was the editor of the *Sheffield Independent* in the 1820s, and was a promoter of the Sheffield Gas Company in 1818 and the Sheffield and Manchester Railway in 1836. He was ‘at all times ...interested in promoting a greater knowledge of literature’. His poem ‘Wharncliffe’ was published in the *Hallamshire and Derbyshire Magazine*, 1, no 2 (1833). It is extracted in Lovelock. ~ **Sources:** Lovelock (1970), 30, 67.

Wardrop, Alexander (b. 1850), of Whitburn, Linlithgowshire, a weaver’s son, a tailor. He published *Johnnie Mathison’s Courtship and Marriage with, Poems and Songs* (Coatbridge: Printed for the Author, 1881), *Mid-Cauther Fair: A Dramatic Pastoral, with Other Poems, Songs, and Prose Sketches* (Glasgow, 1887), and *Robin Tamson’s Hamely Sketches and The Humours of a Rustic Debating Club* (Glasgow: Aird & Coghill, 1902?). ~ **Sources:** Edwards, 4 (1882), 81-4; Bisset (1896), 226-36; Reilly (1994), 498; NTU. [S] [T]

(?), Waterfall, Henry (b. 1837), evidently a Sheffield quarry worker: he mentions in one poem (‘High Noon in Summer’) a memory of quarry-work (‘I recollect / Once labouring in a hot / Dry sandstone quarry’). He published *Rivelin Rhymes* (Sheffield: J. Robertshaw, 1880), named for the river Rivelin that rises in the Hallam moors and flows into the river Loxley in Sheffield. There is a print of Crookes village opposite 42, another Sheffield location. ~ **Sources:** text via archive.org; information from Noel Crack; not in ODNB.

Waterfall, Joseph (1840-1902), of Maidstone, Kent, the son of poor parents, a disabled poet born with limited use of arms and legs. He had a basic education, and made his living as a shoe-polisher. His last years were spent in the workhouse at Bakewell, Derbyshire. His poems were sometimes made from letters individually cut from old papers, and he also used other cut-and-paste techniques, which were easier to do with his disability, in order to assemble local guides and miscellaneous materials. His poems were gathered together as a set of Broadsheets in 1896 and a selection of his work published as *The Poet of the Peak*, ed. David Trutt (online publication, 2009). Poems include ‘Dorothy’s Flight’ (a historical ballad), ‘Christmas
in the Peak’, and an ode on Queen Victoria’s Diamond Jubilee. ~ **Sources:** Online sources including Derbyshire Record Office blog.

Waters, Daniel (b. 1838), of Wick, Caithness, a house painter, published in the Glasgow periodicals. ~ **Sources:** Edwards, 2 (1881), 253-6. [S]

(?) Watkins, John (1809-1850), of Whitby, Yorkshire, a popular Chartist poet and lecturer, and a translator, who edited the *London Chartist Monthly Magazine*. His poems included ‘The Golden Age’, and a verse tribute to George Snell, a young cabinet maker who was killed during the Newport Rising of 1839. ~ He is listed by Roberts as one of the Chartists whose verse appeared most frequently in the *Northern Star* up to 1842. The poems he placed there were as follows: ‘Sheriff Wheelton to the House of Commons’, 29 February 1840; ‘Swarthone’, 28 March 1840; ‘Lines Written in Prison’, 25 April 1840; ‘Lines on Mulgrave Castle, The Seat of the Marquis of Normanby’, 1 August 1840; ‘Sonnets, Composed on Seeing the Flag Flying at Mulgrave Castle in Token that the Marquis of Normanby Was at Home’, 12 September 1840 (two sonnets); ‘Wellington’ and ‘Lines’, 19 September 1840; ‘Lines on Shell, Killed at Newport’, 26 September 1840; ‘Lines’, 3 October 1840; ‘Sonnets to Feargus O’Connor, Esq.’ (two sonnets) and ‘The Yorkshire Hills’ (the second poem signed ‘J. Watkins’), 17 October 1840; ‘The Gentry of Whitby Intend to Cure All the Sin and Misery they Cause in the Town, by Building a New Church’, 24 October 1940; ‘Chartism—A Fragment’ and ‘Prologue to a New Drama, Entitled “John Frost, Or the Insurrection at Newport”’, 5 December 1840; ‘Extracts from the Play of John Frost’, 2 January 1841; ‘The Corn Laws and Emigration’, 1 January 1842 and 8 January 1842; ‘Address. Written by request, on the strike of the Masons from the New Houses of Parliament, &c., &c.’, 29 January 1842; ‘Sonnet’ (‘Chartists! What strive ye for? For liberty’), 9 April 1842; ‘Sonnet’ (‘Awake! St. John! arise! we need thee now’), 7 May 1842; ‘To My Infant Daughter’, 25 June 1842; ‘Chartist Lines for Recitation’, 3 September 1842; ‘Chartist Song’ (‘I said to my father a Chartist I’d be’), 1 October 1842; ‘Lines on the Death of my Father’, 22 October 1842; ‘The Charter, An Ode’, 12 November 1842; ‘An Address’ (‘Written by John Watkins, and Spoken by Mr. Savile, at the Royal Victoria Theatre, on Wednesday, December 7th, 1842, for the Benefit of the Orphan of the late William Thomas, Stone Mason’), 31 December 1842; ‘The System’, 7 January 1843; ‘Stanzas for Music’ (Air: ‘The Thames’), 21 January 1843, and finally extracts from *Griselda; or Love and Patience* (a verse drama), 1 May 1847. ~ Among his many publications, as we see here, he wrote a play, *John Frost*, which was performed at Nottingham.
He also wrote a biography of Ebenezer Elliott (qv), who was his father-in-law. (Elliott’s daughter Mary was Watkins’s second wife; they married in 1849.) Watkins is described by Roberts as living ‘in the upper-middle-class comfort of Aislaby Hall near Whitby’ after his second marriage. Like Ernest Jones (qv) he was well connected, and is included in the present Catalogue not for his class origins so much as for his intense involvement with the Chartist movement, for which he was imprisoned in Durham Jail, and his important contributions to working-class literature. There is a useful account of Watkins by Malcolm Chase on the George Markham Weddell website. ~ **Sources:** as cited; Kovalev (1956), 82-6; Scheckner (1989), 314-17, 344; Schwab (1993), 219; Roberts (1995), 57-8; DLB, XII (2005); Sanders (2009), 235-40, 244-9, 267-8; ODNB. [CH]

Watson, Alexander (1744-1831), of Aberdeen, a tailor, the author of ‘The Kail Brose of Auld Scotland’ and ‘The Wee Wifukie’. He published *The Anti-Jacobin, a Hudibrastic poem in twenty-one cantos* (Edinburgh, 1794). ~ **Sources:** Eyre-Todd (1896), 46; ESTC. [C18] [S] [T]

Watson, George (fl. 1844), a coal-miner from the North-East of England, co-author of ‘The Pitmen’s Union’ (‘Keep up your hearts, ye noble boys’), with William Walker Story (qv). ~ **Sources:** Lloyd, 258, 358 note. [M]


Watson, James (fl. 1863), of Dundee, an impoverished worker who left his family in Dundee some time before 1860 to find better work in the East Indies, recording this in a Scots poem, ‘Home Recollections’, published in the People’s *Journal*, 29 August 1863. Although he misses his wife and his ‘bit laddie that ca’d me his daddie’, he feels he had no choice, for ‘Puir fouk maun just do as the best they get done’. ~ **Sources:** Blair (2016), 40. [S]

Watson, Jean Logan (d. 1885), of Peeblesshire, brought up on a farm. Her mother died when she was seven, and she went on to live and die in Edinburgh, where she had a ‘large circle of friends’. She wrote epitomes of Scottish lives, including that of Hugh Miller (qv), and published numerous volumes of fiction and non-fiction prose and verse, including *Bygone days in Our Village; Round the Grange Farm,* ‘and
other books full of quaint simplicity and freshness, and breathing from every page, the delightful personality of the writer’ (Anderson). Alexander Anderson (qv) wrote a memorial poem for her, ‘Dead Flowers’, included in his Later Poems volume. ~ Sources: Edwards, 4 (1882), 126-31; Alexander Anderson (qv), Later Poems (1912), pp. 85-8 and 86 note. [F] [S]

Watson, Jessie J. Simpson (b. 1854), of Greenock, Renfrewshire, a miller’s daughter. Her poems include ‘We’re A’ Weel At Hame’, ‘Dune Wi’ Time’, and ‘Come Wi’ Me, Bessie’. ~ Sources: Edwards, 3 (1881), 262-5; information from Florence Boos. [F] [S]

(?) Watson, John (1793-1878), of Fearn, near Brechin, Forfarshire (Angus), a farmer and poet, wrote agricultural reports for magazines and newspapers. He published a collection of poems, Samples in Common Sense, in Verse, by a Forfarshire Farmer (Brechin: Black and Johnston, 1875). ~ Sources: Edwards, 1 (1880), 38-40; Shanks (1881), 156-8; Reilly (2000), 486; Blair, PPP (2019); Mitchell, P240; NTU. [S]

(?) Watson, John (b. 1856), of Longside, Aberdeenshire, a railway clerk. It is probable that he is the author of Litts and Lyrics (Aberdeen: G. and W. Fraser, 1881), which is signed as from Banchory Station. ~ Sources: Edwards, 1 (1880), 291; Blair, PPP (2019); Mitchell, P236. [R] [S]

Watson, Owen (b. 1912) of Marlpool, Derbyshire, a coal miner who ‘followed his father and elder brother into the Shipley pits at the age of 14, immediately after the strike of ‘26’ (the 1926 miners’ strike that sparked the General Strike). Watson spent 44 years mining, first as a ganger or pony driver for ten years, then twenty years on the coal face, mainly as a ripper, a tunneller keeping up with the coal face, and finally as a pit deputy for the last fourteen years. He worked for a time at the Coppice Colliery, which closed in 1966. A bronchial condition forced him to retire early, in 1970, just as the last local pit, Ormonde Loscoe pit, was closing. The author biography in the extended edition of his poems (1977), from which the above details are largely drawn, notes that drawing and reading were his childhood hobbies, and that in his later years as a miner he gained a reputation as a cartoonist for the ‘Coal News’ and the ‘Derbyshire Miner’. His strong and vivacious drawings indeed illustrate and provide the cover art for his two books: ‘Woodside Gangers’, his image of two miners heading off to work loaded with baitboxes, drinks bottles and safety lamps, with their trousers tied at the knee and large flat caps to protect the head, is a powerful example of this work, and is reproduced several times in
the literature. Although he was, as he ironically puts it in his memoir, ‘groomed for stardom’ at school, as a bright pupil who enjoyed and excelled at English ‘composition’ as much as drawing, economic necessity in the wake of the General Strike forced him down the pit, and he writes of his cringing embarrassment at being seen in the ‘dirt and rags’ of a miner coming off shift, in the days before pithead showers were invented, by his disbelieving former headmaster. His facility at ‘composition’ would re-emerge late in life: he was sixty when he began writing verses, but the poetry found an audience in the community, in its vivid and strongly-felt portrayal of a culture, and its wit and good humour. Retired miner David Amos cites as his favourite Watson poem, ‘A Miner’s Dream’, ‘where a miner has a nightmare of the afterlife, going to both heaven and hell, and caring for neither’. Watson’s elegiac ‘Ode to the Green Hill’ is cited and quoted by another former miner, John Flint (see Fionn Taylor’s mining website). He published a book of poems, Strong i’ th’ Arm: The Rhymes of a Marlpool Miner (Marlpool: printed by the author, 1975), reprinted and enlarged with the catchpenny sub-title Dialect Poetry of the D. H. Lawrence Country (Ilkeston: Scollins & Titford, 1977). Watson’s book of prose lifewriting has the matching title, Weak i’ th’ Yedd: Marlpool Memories (Ripley: G. C. Brittain, 1976). There is a setting of Watson’s poem ‘There’s No Coal Mines in the Sky’ on the vinyl album Ey Up Mi Duck: A Celebration of Derbyshire (Ram Records, 1978). ~ Sources: works cited; James Walker, ‘Miner David Amos and Linguist Natalie Braber on Poetry in Pit Talk’, Left Lion, 24 April 2017; James Walker, ‘Tongue and Talk—Pit Poetry and Notts Dialect’, Left Lion, 15 May 2018; ‘Tongue and Talk: The Dialect Poets’, episode two on the dialect poetry of miners, focussing on the Nottinghamshire area, BBC Radio 4, first broadcast 20 May 2018; WorldCat and other online sources including Fionn Taylor’s mining website; information from James Walker. [M] [OP]

Watson, Richard (1833-1918), of Middleton-in-Teesdale, County Durham, a lead miner’s son, an iron ore miner. After an elementary education, Watson began working in the lead-mines with his father, aged ten. He had been composing rhymes about his classmates from the age of eight, which brought him to the attention of the Rector of Middleton, John Henry Brown, who began to tutor him individually twice a week, even after he began work, introduced him to the canon of English poetry and read and criticised his earliest efforts. Watson’s father died when he was fourteen, and he became the principal breadwinner for his family. He continued composing, and would recite his verses on special occasions, a practice he enjoyed throughout his life and which helped to gain him popularity and an
audience of his peers. At the age of twenty-four, he married Nancy Brumwell. By his late twenties he had published several of his poems in the *Teesdale Mercury*. Watson became much in demand as a performative poet, though along with his success went a niggling suspicion of his tendency to drift away from his ‘proper’ work. ~ Poor health dogged Watson’s later years, including an accidental blinding in one eye and a leg amputation, but he remained a popular figure, and continued to contribute to the ‘Poet’s Corner’ of the *Teesdale Mercury*. He published two volumes of poetry: *Poems* (1862), revised and expanded as *The Poetical Works of Richard Watson, of Woodland Collieries, late of Middleton-in-Teesdale, with a brief sketch of the author* (Darlington: William Dresser, 1884), reprinted 1930, and *Egremont Castle, and Miscellaneous Poems* (Whitehaven, 1868). Posthumously published was the 1930 reprint of the *Poetical Works*, and *Rhymes of a Rustic Bard: The Poems and Songs of Richard Watson* (Barnard Castle: The Teesdale Mercury, 1979). This edition added the substantial poem ‘Middleton-in-Teesdale Fair’ to the corpus of his writings. ~ Sources: James McTaggart, *Around the Hollow Hills* (Barnard Castle: Teesdale Mercury, 1978), a biography of Watson; Reilly (1994), 501; Reilly (2000), 486; Bridget Keegan, “‘Incessant toil and hands innumerable’: Mining and Poetry in the Northeast of England’, *Victoriographies*, 1 (2011), 177-201; LC6, 33-54; NTU.


Watson, Thomas (1807-75), of Arbroath, Angus, worked as a weaver, then became a house painter. He contributed to many Scottish and wider British periodicals including *Cassell’s Paper*, the *Glasgow Citizen*, *Howitt’s Journal*, and *Tait’s Magazine*, and published a collection, *Homely Pearls at Random Strung: Poems, Songs, and Sketches* (Edinburgh and Arbroath, 1873). Blair discusses his poem, ‘The Superseded Man’, *Glasgow Citizen*, 25 January 1851, 1, which ‘focuses on workers out of employment due to technological advances and on the failure of the rich (and the state) to recognize and support them’ (2019, 4) ~ Sources: Edwards, 2 (1881), 220-4; Reilly (2000), 487; Blair (2019), [1], 4. [S] [T]

Watson, Walter (1780-1854), ‘The Chryston Poet’, of Chryston, Lanarkshire, the son of a handloom weaver and a mother who was a ‘careful, God-fearing woman’, and
one of seven children. He was minimally educated, and at the age of ten began working himself as a handloom weaver. In his life he was variously a cowherd, a soldier, and a weaver. He was also a major political activist; see especially Kemp-Ashraf. ~ His publications include *Poems and Songs, Chiefly in the Scottish Dialect* (Glasgow: Muir, Gowans, 1842, 1853), and *The Poems and Songs of Walter Watson* (Glasgow: Hugh Hopkins, 1877; Kirkintilloch, 1912). There is a detailed, full and useful ‘web presentation’ of the 1912 edition of his poems from ‘one of the few remaining copies of the original publication’ on the Chryston village website. ~

**Sources:** Wilson (1876), II, 33-5; Macleod (1889), 267-69; Eyre-Todd (1906), 164-67; P. M. Kemp-Ashraf, ‘‘The vernacular Poet faces Reality’, in P. M. Kemp-Ashraf and Jack Mitchell (eds), *Essays in Honour of William Gallacher (Life and Literature of the Working Class), with a Supplement: Thomas Spence: The History of Crusonia and other Writings* (East Berlin: Humboldt-Universität zu Berlin, 1966), 118-30; Blair, PPP (2019); Mitchell, P240; ODNB; Chryston village webpage, [www.chryston.org.uk](http://www.chryston.org.uk). [S] [T]

Watson, William (fl. 1820-40), of Newcastle upon Tyne, the author of the celebrated songs ‘Dance to thy Daddy’, ‘Thumping luck to yon Town’, ‘Newcassel Races’ and ‘Newcastle Landlords 1834’. ~ **Sources:** Allan (1891), 204-14.

Watt, Alexander (b. 1841), of East Kilbride, South Lanarkshire, a weaver, slater, and day-labourer. From a family of rhymers, he published in the local press. His work included a prize poem on Janet Hamilton (qv). ~ **Sources:** Edwards, 3 (1881), 136-41; Murdoch (1883), 366-9. [S] [T]

Watt, James E. (b. 1839), of Montrose, Angus, a self-taught brass-finisher and then a weaver in a Montrose flax-mill. He published in the *People’s Journal* (Blair reprints ‘Nan Tamson’s Wean’, 22 November 1862), and a volume, *Poetical sketches of Scottish life and character* (Dundee, 1880). Blair describes him as ‘a relatively well-known newspaper poet who specialised in narrative Scots verse about contemporary life’. ~ **Sources:** Edwards, 1 (1880), 73-77; Murdoch (1883), 316-20; Reilly (1994), 503, Blair (2016), 33-5. [S] [T]

Watt, Walter (b. 1826), of Edinburgh, later of Glasgow, a tobacco-spinner, and a violin-maker. He published *Sketches in Prose and Poetry* (Glasgow, 1881), *The Art of Violin Making* (1892), a prose work. ~ Edwards, 8 (1885), 225-30; ~ **Sources:** Bisset (1896), 145-50; Reilly (1994), 503. [S]
Watt, William (1792-1859), of West Linton, Peebleshire, a herder, weaver, singer, a ‘peasant poet and precentor’ (Edwards). He published volume of songs in 1835, and the volumes *Comus and Cupid* (1844), and *Poems on Sacred and Other Subjects* (1860). ~ **Sources:** Edwards, 2 (1881), 51-5; Murdoch (1883), 144-6; information from Kaye Kossick. [S] [T]


Watts, Thomas (1845-87), of Wexford, a tailor, published *Woodland Echoes* (Kelso: J. and J. H. Rutherford, 1880), signed as from Broomhouse, Dunse. ~ **Sources:** Edwards, 3 (1881), 70-76 and 12, xxi-xxii; Crockett (1893), 190-7; Reilly (1994), 504; Blair, PPP (2019); Mitchell, P244. [I] [S] [T]

Waugh, Edwin (1817-90), the son of a Rochdale shoemaker, a Lancashire dialect poet, a hugely prolific and successful writer in poetry and prose and a key figure in the revival of Lancashire poetry and literary culture. His main works are listed below. A selection of unpublished letters to Waugh by budding local writers is included in Maidment, 350-2, and a selection from Waugh’s diaries, edited and abridged by Brian Hollingsworth, was self-published by Hollingsworth in 2008 as *The Diary of Edwin Waugh: Life in Victorian Manchester and Rochdale*. ~ **Waugh’s principal publications are:** *A Ramble from Bury to Rochdale* (Manchester, 1853), *Sketches of Lancashire Life and Localities* (Manchester, 1855), *Come whoam to thy Childers an me* (Manchester, 1856), *Chirrup [a song]* (Manchester, 1858), *Poems and Lancashire Songs* (Manchester, 1859), *Over the Sands to the Lakes* (Manchester, 1860), *The Birtle Carter’s tale about Owd Bodle* (Manchester, 1861), *The Goblin’s Grave* (Manchester, 1861), *Rambles in the Lake Country and Its Borders* (Manchester, 1861), *Lancashire Songs* (Manchester, 1863); *Fourteen days in Scotland...* (Manchester, 1864), *Tufts of Heather, from the Lancashire Moors* (Manchester’ 1864), *Besom Ben* (Manchester, 1865), *The Owd Bodle* (Manchester, 1865), *What ails thee, my son Robin* (Manchester, 1865), *Ben an’ th’ Bantam* (Manchester, 1866), *Poesies from a Country Garden: selections from the works*, two volumes (Manchester, 1866), *Prince’s Theatre...The Grand Christmas Pantomime* (Manchester, 1866), *The Birthplace of Tim Bobbin* (Manchester, 1867),...
Home-Life of the Lancashire Factory Folk During the Cotton Famine (Manchester, 1867), The Owd Blanket (Manchester, 1867), Dules-gate; or a Frish through Lancashire Clough (Manchester, 1868), Sneck-Bant; or th’ owd Tow Bar (Manchester, 1868), A Guide to Castletown... (Manchester, 1869), Irish Sketches (Manchester, 1869); Johnny O’Wobbler’s an’ th’ Two Wheeled Dragon (Manchester, 1869), Lancashire Sketches (Manchester, 1869), An Old Nest (Manchester, 1869), Snowed-up (Manchester, 1869), Rambles and Reveries (Manchester, 1872), Jarnock (or, the Bold Trencherman) (Manchester, 1873), The Old Coal Men (Manchester, 1873), Old cronies, or Wassail in a country inn (Manchester, 1875), The Hermit Cobbler (Manchester, 1878), Around the Yule Log (Manchester, 1879), In the Lake Country (Manchester, 1880), Waugh’s Complete Works, ten volumes (Manchester, 1881), Fireside Tales (Manchester, 1885), and The Chimney Corner (Manchester, 1892). ~ Sources: Reid, City (1853); Harland (1882), 316-17, 328-9, 343-4, 372-4, 408-10, 503-4, 529-33; Andrews (1888-9), I, 25-31; Miles (1891), X, vi; Ben Brierley (qv), Personal Recollections of the Late Edwin Waugh (Manchester: Abel Heywood, [1891]); George Milner, Edwin Waugh (Manchester: Papers of the Manchester Literary Club, 1893); Vicinus (1973), 750-3; Vicinus (1974), 167, 189; Hollingworth (1977), 155 (with photograph); Ashraf (1978), I, 26; Martha Vicinus, Edwin Waugh: The Ambiguities of Self-Help (Littleborough: George Kelsall, 1984); Cross (1985), 161-3; Maidment (1987), 249-53, 350-2, 366-8; Patrick Joyce, Democratic Subjects: The Self and the Social in Nineteenth-Century England (Cambridge: Cambridge University Press, 1994), 23-82; Reilly (1994), 504-5; Sutton (1995), 983; Zlotnick (1998), 196-207; Goodridge (1999), item 124; Reilly (2000), 487-8; Boos (2002a), 210; Hakala (2010a); Hakala (2010b); Brian Hollingworth, ‘Edwin Waugh: The Social Literary Standing of a Working-Class Icon’, in Blair & Gorji (2012), 174-90; ODNB; Massey page; NTU; LC5, 315-30. [LC5] [SM]


Webb, John (1768-1840), ‘Kenrick Prescott’, of Burton End, Haverhill, Suffolk, a weaver. He published Mildenhall (1771), Poems (1772), and Haverhill, a Descriptive Poem and Other Poems (London: printed for the author and sold by J. Nunn, 1810), xxiv, 119, which includes a subscription list with numerous local residents, and is described as ‘poems by a journeyman weaver, born in the vale of obscurity...’ Webb says that he ‘never experienced any of the benefits that result from education: his
days have been spent in scenes of honest industry, and his leisure intervals devoted to amusive and instructive studies’. The poem is in the form of a narrative saga, with numerous direct or oblique References to local people, places, and events. ‘As poetry it probably has little merit: as an illustration of working-class emancipation it may have rather more’ (Drury). *Haverhill*, a long locodescriptive poem, dedicates several pages to memorialising Webb’s friend James Chambers (1740 - after 1820, qv); there was a second edition in 1859. Three poems or extracts by Webb are included in *The Suffolk Garland* (Ipswich and London, 1818), ‘The Worthies of Haverhill’, 313-17, ‘Lines in the Death of Rev. Wm. Humphreys, 324-6, and ‘Verses on James Chambers, the Suffolk Itinerant Poet’, 327-36. ~ Sources: ; R. A. Aubin, *Topographical Poetry in XVIII-Century England* (New York: MLA, 1936), 345; Jackson (1985), 338; Copsey (2000), 515; Cranbrook (2001), 243; Koenraad Claes, ‘Constructing authorial identities: A Suffolk Weaver Poet in the Lady’s Magazine’, The Lady’s Magazine research project blog, University of Kent (posted 10 June 2015); COPAC; John Drury Rare Books catalogue 104, 2000-2001, item 149; C Christopher Edwards, List 65, item 233. [C18] [T]

Webb, Richard Davis (fl. 1887), of Dublin, a Quaker and ‘well-known printer’, published *The Mountain of Forth* (Dublin, 1967), a poem in memory of Jacob Poole, the Wexford antiquary. Webb was probably also the ‘R.D.W.’ whose poem is in Jacob Poole’s *A Glossary, With Some Pieces of Verse, of the Old Dialect of the English Colony of the Baronies of Forth and Bargy, County of Wexford, Ireland* (London, 1887). He was also the father of Alfred Webb, author of the *Compendium of Irish Biography* (1878). ~ Sources: O’Donoghue (1912), 474. [I]

(?) Webbe or Webb, Cornelius Francis (1789-1858), sometimes referred to by contemporaries as ‘Corny’ Webb, of Holborn, London, a press proof-reader, and a friend of John Keats (qv). He published poems in the *Quarterly Review* and *New Monthly Magazine*, as well as several volumes: *Summer; An Invocation to Sleep: Fairy revels; and Songs and Sonnets* (London, 1821), *Sonnets, Amatory, Incidental, and Descriptive, with other Poems* (1820), and *Lyric Leaves* (1832). He later published successful essay collections and other prose works. ~ Sources: Cross (1985), 133; Sutton (1995), 983 (letters); Radcliffe; ODNB.


(?) Webster, Ann (fl. 1825), of London?, a blind poet, published Solitary Musings (London, 1825). There is a short review in the Ladies’ Monthly Museum: ‘We mention this work as a literary curiosity, by no means, however, unique in its kind. It is the production of a lady who has from her childhood laboured under total blindness, a calamity not incompatible with a cultivated imagination, of which, in the present case, there is sufficient evidence. This volume consists of poems, chiefly moral and religious; and considering the circumstances under which they were produced, they are creditable to the talents of the authoress.’ ~ Sources: Ladies’ Monthly Museum, 22 (1825), 225; Jackson (1993), 363; MacDonald Shaw (1994), 95-6. [F]

Webster, David (1787-1837), of Paisley, a weaver, whose poems include a celebratory account of ‘Paisley Fair’. He published an Ode to the Memory of Tannahill (1828: Robert Tannahill, qv), Original Scottish Poems; Humorous and Satirical (Paisley: Caldwell and Son, 1824), Original Scottish Rhymes with Humorous and Satirical Songs (Paisley, 1835), pamphlet, An Address to Fame, or Hints on the Improvement of Weaving, and various newspaper publications. ~ Sources: Wilson (1876), II, 540-41; Brown (1889-90), I, 181-88; Douglas (1891), 304; Leonard (1990), 92-102; Blair, PPP (2019); Mitchell, P234; NCSTC. [S] [T]

Webster, George (b. 1846), of Stuartfield, Aberdeenshire, a herd lad, and a ploughman. ~ Sources: Edwards, 10 (1887), 327-31. [S]

Webster, John, an Ayrshire Collier whose epistles to fellow poet George Wyse (qv) appeared in the latter’s collection Pictures of Scottish Life (Edinburgh, 1847). ~
Wedderburn, Alexander (fl. 1836?), of Aberdeenshire, a farm labourer, and a shoemaker ?, who was published in the anthology, Poems by the People (1869). ~

Sources: Edwards, 6 (1883), 238-41. [S] [SM]

(?) Wedderburn, Robert (1762-1834), a Jamaican-born radical activist, Unitarian and abolitionist, the son of an enslaved mother, Rosanna, his father a Scottish-born doctor and plantation owner. Raised by a mother who could be flogged by her owner, and a father who disowned him, Wedderburn escaped into the Royal Navy at the age of sixteen, an experience that further radicalised him. He settled in the parish of St Giles, London, among immigrant communities, and worked as a journeyman tailor. He was also involved in petty thieving. He underwent a conversion experience in 1786 and became a Methodist, and for him ‘Methodism was a stepping stone to political unrespectability and extremism’ (McCalman, 50). ~

In the early years of the new century he began preaching as a Unitarian preacher. He met Thomas Spence (qv) at the end of Spence’s life, and thereafter was a follower of his ideas on land reform and equality. The various stages of his political development followed the steps of his religious ideas, and the pulpit was increasingly an outlet for radical political views. This led to his being arrested for blasphemous libel, and imprisoned for two years in May 1820. He ‘served his sentence at Dorchester, along with [fellow radical] Richard Carlile’ (ODNB). His autobiographical prose work, Horrors of Slavery, was published in 1824, and he is credited with helping to foment a widespread awareness of slavery within London artisanal culture. In 1831 he was again sentenced to two years imprisonment, this time for brothel-keeping, after which he left for America, but returned to London in 1834. He was last seen (by government spies) in the congregation of a radical preacher Robert Taylor, in May of that year. ~ ODNB concludes that Wedderburn probably died in 1936/7. In fact Andrew Ashfield has now established that he was buried in the Golden Lane Burial Ground that was opened in 1833 as an extension of Bunhill Fields, on 4 January 1835, as ‘Robert Wedderborn’ aged 72. So he probably died in late December 1834. His final address is given as Hare Court, Aldersgate Street, ‘so he was probably connected in some way to the Hare Court Meeting House with a strong Dissenting tradition and whose minister from 1827 had been William Stern Palmer’ (Ashfield, email). A grave location is listed, but the site, just to the south-east of Fortune Gardens Park, next to the Barbican, was closed.
in 1853 and has been much redeveloped. In 2007 new redevelopment meant that the remaining graves were removed to St Pancras and Islington cemetery. Impossible to say if Wedderburn’s was among them. ~ For Wedderburn, writing verse was a part of his political work, his agitation and activism, and his poetry is best read alongside his other work. Scrivener prints his poems ‘An Englishman’s Domestic View of his Political Situation, Addressed to the Partner of his Bosom’, ‘The Desponding Negro’, ‘The Negro Boy Sold for a Watch’, and an untitled poem (‘Britons who have oft contended’). He also describes the ephemeral journal The Forlorn Hope (later, Axe Laid to the Root), begun in 1817, and partly edited by Wedderburn, which was sold for a penny ha’penny. Each issue ended with a poem, and they were often written by Wedderburn. ~ A valuable modern compendium of his writing is Horrors of Slavery and Other Writings, ed. Iain McCalman (Princeton, NJ: Markus Weiner, 1991), which includes a number of Wedderburn’s radical verses and songs. ~ Sources: DLB, VIII (1987); Chase (2010), chapters 4-5; Iain McCalman, Radical Underworld: Prophets, Revolutionaries and Pornographers in London, 1795-1840 (Cambridge: Cambridge University Press, 1988), 53-70 and passim; Michael Scrivener, Poetry and Reform: Periodical Verse from the English Democratic Press, 1792-1874 (Detroit: Wayne State University Press, 1992), 190-99; Worrall (1992), 153-84 and passim; Peter Linebaugh, ‘A Little Jubilee? The Literacy of Robert Wedderburn in 1817’, in Protest and Survival: The Historical Experience: Essays for E. P. Thompson, ed. John Rule and Robert Malcolmson (London: Merlin, 1993), 174-220; Morgan (2018), 198-9, 212 notes; ODNB. Detailed research on Wedderburn’s death and burial was kindly supplied to me by Andrew Ashfield (email, 23-3-21).

(?) Weekes, James Eyre (fl. 1743-53), of Cork, a poet, or possibly two poets: Bridget Keegan, writing in LC2, describes Weekes as ‘one of the more mysterious (and some might say dubious) labouring-class poets of his era’. The reason(s) for this mystery are that it is not known for sure quite who Weekes was, and the range of his publications seems very unusual. The fullest account of Weekes, and a credible explanation for his identity or identities is put forward in a carefully researched account by Patrick Fagan, in his anthology, A Georgian Celebration (Dublin, 1989). His research leads him to believe that there were two poets of this name, both operating in Cork in the same period. The evidence he offers is partly historical, and partly stylistic and based on habits of presentation and publication, and clues within the volumes published. He uses this mixture of internal and external evidence to separate the two and attribute their works. ~ Fagan describes James
Eyre Weeks [1] (1719?-1775?), as being of Cork, and probably the son of James Eyre Weekes, Gentleman. He likely graduated from Trinity College, Dublin in 1751, and was for a time a teacher or tutor in Tralee. He subscribed to the 1743 poems of the other James Eyre Weekes, had a good knowledge of the theatre, and probably spent some time in London, where he wrote a poem, apparently from first hand observation, ‘On the Great Fog in London, December 1762’ (The British Magazine, III (1762); The Poetical Calendar, VI (June 1763); Lonsdale (1984), 505-7, 849). It is ‘also likely that he was the James Weeks who was ordained in the Established Church, married a lady named Mary Hughes, was a curate in Holy Trinity Church, Cork in 1769, was later rector of Ballinidee, County Cork and died in December 1775’ (121). Fagan attributes to him The Cobler’s Poem. To A Certain Noble Peer, Occasioned by the Bricklayer’s Poem (Dublin, 1745), The Resurrection (Dublin, 1745), The Amazon, or Female Courage Vindicated (Dublin, 1745), Rebellion. A Poem (Dublin, 1745), A Rhapsody on the Stage or, The Art of Playing. In imitation of Horace’s Art of Poetry (1746), The Gentlemen’s Hourglass, or an Introduction to Chronology (1750), A New Geography of Ireland (1752), The Young Grammarian’s Magazine of Words (1753), and Solomon’s Temple, An Oratorio (1753). In all these publications he spelled his name ‘Weeks’, probably to distinguish himself from the other James Eyre Weekes, whose work, as we have seen, he knew and supported. If so, then the strategy did not work. ~ Fagan describes James Eyre Weekes [2] (c. 1720? - 1754?) as probably being the son of Thomas Eyre Weekes, of Cork. He will most likely have been in his early twenties (about the same age as his namesake) when he published his Poems on Several Occasions (Dublin, 1743). Fagan notes his irreverent streak, in dedicating the volume to Prince Nobody, a style very different from the other poet’s careful and well-chosen dedications to the powerful. As Fagan puts it, ‘the fawning, subservient attitude displayed by Weeks as compared with the independent cock-snooking spirit of Weekes is yet another reason for believing they were two separate people’ (122). Finally, Fagan notes the printer’s notice at the end of the volume: ‘It is proposed to print by subscription, Volume II of the author’s works, containing The Prude, a comedy and The Shepherd’s Stratagem, an opera with other poetical pieces’. This tells us that both James Eyre Weekeses had a theatrical side to their interests. Fagan was unable to identify the publication advertised, but at least part of it was indeed published, and The Prude; Or, Win Her and Wear Her, a Comedy (Dublin: Peter Hoey, 1791) was in 2018 digitised and reissued by Gale Group, from a copy in the Huntington Library. ~ Carpenter (1998) accepts the likelihood of there being two James Weekeses, selects two poems from ‘the livelier of the two’ (James Weekes [2]) and points out that if Fagan’s thesis is correct, then James Weekes [2]
was murdered in 1754, as suggested by a broadside in the British Library. Two further implications of Fagan’s research, very important in the present context, are that neither poet appears to be of labouring-class origin, and that *The Cobler’s Poem* (1843), by James Weeks [1] is not an attempt to emulate *The Bricklayer’s Poem of Henry Jones of Drogheda* (qv), as supposed by Christmas and others, but rather, as Fagan puts it, ‘a skit on’ the poem, and neither was it written by a ‘sometime Dublin cobbler’ (Christmas). ~ Keegan in LC2 take cautious account of Fagan’s ‘careful research’, but give two equally thought out argument in favour of his inclusion in the labouring class poetry tradition. As she puts it, if Weeks [1] is a middle-class poet, then indeed ‘his adoption of a labouring-class voice may have been solely to spoof Jones’s poem. However, in so doing, he also participates in a longer tradition, one still flourishing in Ireland in the early eighteenth-century, of the production of guild or trade poems, often prepared to be sung and distributed in conjunction with a parade of festival commemorating the feast day of that particular trade’s patron saint and claiming the trade’s superiority to others. Thus, while “Weeks” may not technically be labouring-class, his poetry nevertheless cites an important early subgenre of labouring-class literature and hence merits inclusion in these volumes.’ Her second argument is a stylistic one concerning *The Cobler’s Poem*. ‘It is this editor’s sense that the playfulness evident in the pieces of the *Poems on Several Occasions* is in keeping with that of *The Cobbler’s Poem*, as is the recurring theme of the struggles of the poet, humorously treated, that can be found in these two works. And while there may have been two James Eyre Weekeses, it seems possible that the author of at least these two works may be one and the same man.’ Neither of these arguments makes James Weekes or his double into a labouring-class poet, but it would certainly suggest that his work should not be ignored by those investigating or otherwise interested in this tradition. ~ Sources: Lonsdale (1984) 505-7, 849; Patrick Fagan, ‘Were there two James Eyre Weekes?’, in his edited anthology, *A Georgian Celebration: Irish Poets of the Eighteenth Century* (Dublin: Branar, 1989), 120-7; Christmas (2001), 134-6; Keegan (2001), 204-5; LC2, 41-8; Carpenter (1998). [C18] [I] [LC2] [SM]


Welsh, James C. (1890-1954), a coalminer, socialist, novelist and poet, and politician,
was born in the mining village of Haywood, Lanarkshire, as the fourth child of a fairly large family. At the time he began attending school, the Welsh household's struggle against poverty was felt most keenly. Recalling that he would marvel at his mother's fortitude, Welsh later wrote, in his introduction to Songs of a Miner, 'I never cease to feel that there is an insane ordering of temporal things, which condemns the women of the class to which I belong to unreasonable and unnecessary suffering'. He proceeds to extol those working-class women who begot a generation of miners: 'Women who can give the world sons like these have virtues worth immortalizing'. Welsh's mother was 'famed throughout the local countryside for her singing of old Scottish songs' records the DLB, adding that 'her influence no doubt contributed for the feeling for poetry which James showed from an early age'. After leaving school at eleven, Welsh went on to labour in the mines, working at every phase of coal getting, up until around 1915, when he was appointed as a checkweigher. ~ Although Welsh admits that life in the pit was 'irksome', he states that it was 'by no means destitute of joy', particularly as it allowed him to explore an interest in Trade Union affairs. He went on to work closely with Glasgow socialists in the Independent Labour Party and was elected to the House of Commons for Coatbridge in the 1922 General Election. ~ Since early life, Welsh harboured dreams of being a writer—'when I wanted to express a certain mood I knew no peace until it was on paper' —and with the singular encouragement of Mr J. Harrison Maxwell, a Glasgow teacher, and his wife, he published Songs of a Miner in 1917. Resisting the dominant literary world's labeling of him as a 'miner poet', Welsh affirms in his introduction: "Ploughmen poets", "navy poets", "miner poets" appeal only to the superficialities of life. The poet aims at its elementals'. In any case, a critic in The New Age (9 May 1919) responded: 'After reading Mr Welsh's verses, I join with him in wondering why his occupation is mentioned at all. Except possibly for two poems, this volume might have been written by a stockbroker or a chimney-sweep... his verses are not distinctive in any way'. More recently, Pamela Fox (1994, 2) writes: 'Inscribed with a range of anxious gestures, they proudly claim, and just as insistently deny, their own class specificity'. ~ In 1920, Welsh published a successful socialist coalfields novel, The Underworld: The Story of Robert Sinclair, Miner. It was described by one periodical as the book that brought Welsh into the public eye, and compared to a novel that was a hundred years older: Elizabeth Gaskell's Mary Barton. ~ Welsh published: Songs of A Miner (London: Herbert Jenkins, 1917), with author photograph and memoir, The Underworld: The Story of Robert Sinclair, Miner (New York: Frederick A. Stokes Company Publishers, 1920, available at www.gutenberg.org), and the novel The


(?) West, Jane, née Iliffe (1758-1852), of London, moved to Desborough, Northamptonshire. A farmer’s wife, and a self-taught poet, patronised by Thomas Percy, she wrote novels, plays, poetry, children’s literature, and conduct tracts. West published Miscellaneous Poetry, Written at an Early Period of Life (London, 1786), The Humours of Brighthelmstone: a Poem (1788), Miscellaneous Poems and a Tragedy (‘Edmund’) (1791), An Elegy on the Death of the Right Honourable Edmund Burke (1797), Poems and Plays (Vols. 1 and 2, 1799; 3 and 4, 1805), and The Mother: a Poem in Five Books (1799). She also wrote numerous novels, including The Advantages of Education (1793), under the pseudonym ‘Prudentia Homespun’, and A Gossip’s Story (1796), her most popular work, as well as an account of a tour in Wales and Ireland that includes several poems (the manuscript is in the University of Cambridge Library, MS Add. 738). ~ Sources: Hold (1989), 152-54; Lonsdale (1989), 379-85; Rizzo (1991), 243, Jackson (1993), 364-5; Andrew Ashfield (ed.), Romantic Women Poets, 1770-1838 (Manchester: Manchester University Press, 1995), 153; Sutton (1995), 991; Feldman (1997), 792-5; Backscheider & Ingrassia (2009), 889; Croft & Beattie, III, 154; Radcliffe; ODNB. [C18] [F]

Westbury, Eliza (1808-28), of Hackleton, Northamptonshire, who ‘During the last two years of her life’ wrote ‘about one hundred and fifty hymns, besides other poetry’. These were ‘composed while she was earning her living at lace-making and which she used to write at her leisure’. They were published as Hymns; by a Northamptonshire village female. To which is added, a short account of her life
Westray, C. (fl. 1841-2), a Chartist poet, wrote ‘To the Chartists’ (‘On, countrymen, on to the fight’), *Northern Star*, 20 February 1841, and ‘The Voice of Freedom’ (‘Heard ye the soul-inspiring sound’), 5 November 1842. ~ Sources: *Northern Star*, as cited; Kovalev (1956), 100-1; Scheckner (1989), 318-19; Sanders (2009), 240, 248. [CH]

Westwood, James (b. 1850), of Alloa, Clackmannanshire, a self-taught weaver poet, who spent his childhood at Forrestmill (‘a lonely sequestered spot, and where the young and gentle Michael Bruce [qv]—author of many exquisite poems ... kept school for some time’), in the same county. Westwood ‘entered the mill as a piecer boy in 1860’ aged ten, rising in time to the overseer of ‘a flat of self-acting spinning jennies’. Edwards mentions a volume, but nothing has been yet found. ~ Sources: Beveridge (1885), 92-98, 127-33; Edwards, 8 (1885), 258-63. [S] [T]

Whalley, Robert West (b. 1848), of Blackburn, Lancashire, a weaver from the age of ten, later overlooker, a local and dialect poet. ~ Sources: Hull (1902), 290-302. [T]

Wheatley, later Peters, Phillis (1753?-1784), of Boston, Massachusetts, an African-American slave, probably born ‘between present day Gambia and Ghana’, taken to America as a little girl on the slave ship *Phillis*, after which (with her master, John Wheatley) she was named. She was the author of *Poems on Various Subjects, Religious and Moral* (1773). There has been increasing scholarly interest in her life and writings in recent years, and good modern edition is Phillis Wheatley, *Complete Writings*, ed. Vincent Carretta (Penguin, 2001). There is also a selection of her verses on the Early Americas Digital Archive, eada.lib.umd.edu. ~ Wheatley was the subject of a poem by Jupiter Hammon (qv), ‘An Address to Miss Phillis Wheatley, Ethiopian Poetess, who came from Africa at eight years of age, and soon became acquainted with the gospel of Jesus Christ’ (included in the Kevin Young anthology). ~ Two recent major studies of her are: Vincent Carretta, *Phillis Wheatley,*
Wheeler, James (c. 1718-88), a labouring man, published *The Rose of Sharon: a Poem by James Wheeler, a Labouring Man* (London, 1795), a volume posthumously published to raise money for his widow. ~ **Sources:** LC3, 177-8. [C18] [LC3]

Wheeler, George William (1815-78), of Walworth, London, a Chartist, Owenite and socialist, was active in the First International, and was elected to the General Council of the International Workingmen’s Association, among his other activities. The son of a wheelwright who was later a victualler, he was the brother of Thomas Martin Wheeler (qv), and ran with his brother the Friend-in-need Assurance Society. He published two poems in the *Northern Star*, ‘Winter’, 26 December 1846, and ‘Acrostics on Joseph Williams and Alexander Sharp, who died in Tothill-Fields Prison, on 7th and 14th September, 1849’, 13 October 1849. ~ **Sources:** *Northern Star*, as cited; Sanders (2009), 266, 278; Wikipedia and online sources. [CH]
Wheeler, Thomas Martin (1811-62), of Walworth, London and later of ‘O’Connorville’ in Hertfordshire, the son of a publican and wheelwright, the brother of George William Wheeler (qv), and ran with his brother the Friend-in-need Assurance Society. Wheeler was a woolcomber, a schoolteacher, a Chartist, a poet and novelist, an autodidact who ‘wandered through England’ and ‘tried his hand at various occupations’ (Schwab). He was a contributor to Northern Star and later The People’s Paper, and his novel Sunshine and Shadow was published in weekly instalments in the Northern Star between 1849 and 1850. He contributed the following poems to the Northern Star: ‘Answer to J. C. Elliott’s Enigma’, ‘The Cause’ and ‘Here’s to the Man, &c.’ (Tune: ‘Brave Old Oak’), 1 May 1841; ‘Freedom and the Charter!’ (Tune: ‘Bright are the beams of the morning sky’), 15 May 1841; ‘Answer to J. C. Elliott’s Charade’, 22 May 1841; ‘The Chartist Bold. Song’ (Tune: ‘Firm as Oak’), 31 July 1841; ‘Answer to J. C.’s Enigma. The Snow’, 7 August 1841; ‘The O’Connor Welcome’ (Tune: ‘Gaily the Troubadour Touched his Guitar’), 28 August 1841, on the Chartist land settlement founded in Hertfordshire in 1846, named after the Chartist leader Feargus O’Connor, where Wheeler lived at one point in the 1840s; ‘Answer to M. K.’s Enigma’, 18 February 1843; ‘An Appeal for Ireland’, 1 January 1848, and ‘To Rome’, 1 February 1851. ~ Sources: Northern Star, as cited; Kovalev (1956), 102-3; Ashraf (1978), I, 25; Klaus (1985), 53-8; Chartist Biographies and Autobiographies (New York: Garland, 1986); Scheckner (1989), 320-1, 344-5; Schwab (1993), 220; Ian Haywood (ed.), Chartist Fiction: Thomas Doubleday, The Political Pilgrim’s Progress [1839]; Thomas Martin Wheeler, Sunshine and Shadow [1849-50] (Aldershot: Ashgate, 1999); Sanders (2009), 241-2, 249, 271, 282; Margaret A. Loose, ‘Chartist Revolutionary Strategy in Thomas Wheeler’s Sunshine and Shadow’, Philological Quarterly, 92, no. 2 (Spring 2013), 177-97; DLB, VI (). [CH]

Whitaker, John Appleyard (fl. 1861?), of Haworth, Yorkshire, of a well-known Methodist family, was apprenticed to a Leeds draper, and was later an assistant at Cleckheaton, then in business himself at Great Horton. His father died when he was thirteen. He wrote and popularly recited poetry from childhood onwards. His first poem was on Haworth church, while other poems were on religious themes. He took to publishing in local papers. Forshaw prints ‘To Our Bards’ and ‘The Preacher’. ~ Sources: Forshaw (1891), 168-70 (includes photograph). [T]

Whitaker, William (fl. 1870-82), of Blackburn, Lancashire, a painter, and a dialect and local poet. ~ Sources: Hull (1902), 205-13.
White, Edmund H. (fl. 1847-59), a railway guard for the Great Western Railway and self-styled ‘working man’. He went blind in later life and was in poverty in old age, and reliant on patronage. He published *Athelstan; a tragedy. Life and Death, an allegory, and Other Poems* (London: William Strange, 1847), with a subscription list headed with a number of aristocratic figures; *The Plebeian and other Tales* (London: William Strange, 1848), a prose work; *Slavery, a Poem in Five Cantos; The Artisan and other poems* (London: James Martin, 1850), *Blindness: A Discursive Poem in Five Cantos, composed in total blindness* (London: James Martin, 1856), and *The Genius of the Blind: A Poem in Five Cantos Composed in Total Blindness* (1859, presumably a fresh edition of 1856). ~ Sources: *The Plebeian* via Google Books; general online sources; information from Dawn Whatman. [R]

White, George (1764-1836), was born a slave in Accomack, Virginia, and was sold three times early in life, being finally freed in 1790 on the death of his then master. He went on to gain his literacy at the age of 42, and was ordained as a Methodist preacher. He published *A Brief Account of the Life, Experience, Travels, and Gospels Labours of George White, an African, Written by himself and Revised by a Friend* (New York: John C. Totten, 1810) that includes poetry. He is commonly discussed in the wide modern literature of slave and former slave autobiography. ~ Sources: as cited; Basker (2002), 687-8; general online sources.

White, George (fl. 1837-49), an Irish-born woolcomber who was a ‘physical force’ Chartist and a member of the Leeds Working Men’s Association (WMA) in 1837. He moved to Bradford, as was later employed as a reporter for the *Northern Star*. White was later imprisoned, and published two prison poems in the *Northern Star*, ‘Lines on Liberty’, 24 March 1849, and ‘A Chartist Prison Rhyme. To Spring’, 28 April 1849 (as ‘G. White, Kirkdale Jail’). ~ Sources: *Northern Star*, as cited; Sanders (2009), 276; general online sources including The Peel Web. [CH]

White, Henry Kirke (1785-1806), a Nottingham butcher’s son (his mother ‘an excellent woman’ in the words of Mellors, 56), and like Thomas Chatterton (qv), famous as a tragic youthful prodigy. His father intended him to follow him into trade, but he showed promise as a scholar, and was articled to a firm of solicitors, privately tutored in the classics by benefactors, and finally went up to St John’s College, Cambridge. He won two prizes from the *Monthly Preceptor* (1800) for his verses, and wrote regularly for the *Monthly Mirror*, but became ill and died while studying at Cambridge. He published *Clifton Grove, a Sketch in Verse, with other
Poems (London: Vernor and Hood, 1803), ‘laid before the Public with extreme diffidence’ by the author. A posthumous collected works was edited by Robert Southey for the benefit of White’s family: The Remains of Henry Kirke White...with an Account of his Life, (1807), two volumes, which eventually ran to ten editions, including two in America. His sonnet ‘On Wilford Church’ was once fairly well-known, as was his poem ‘Clifton Grove’. He is also remembered for his hymn, ‘Oft in danger, oft in woe’. ~ Robert Bloomfield (qv) included White’s sonnet ‘On Hearing the Sound of an Eolian Harp’ in his anthology Nature’s Music (1808). It was thought by John Keats’s (qv) friend Richard Woodhouse that Henry Kirke White was one of the ‘lone spirits’ who ‘proudly sing their youth away and die’ celebrated in Keats’s poem ‘Sleep and Poetry’. ~ At Cambridge, Kirke White had become acquainted with a fellow impoverished sizar, Patrick Brontë (qv), and wrote to his mother about his admiration for how Brontë managed his slim resources (Barker, 2016, 7-8). Reciprocally, the Brontë family would come to value Kirke White’s work: the family copy of his posthumous Works, edited by Robert Southey (fourth edition 1810) has recently been acquired by the Brontë Parsonage Museum in Haworth: ‘Owned by Mrs Maria Brontë, and “saved from the waves” when her belongings were transported from Cornwall to Yorkshire... It contains annotations throughout by members of the Brontë family, most notably Latin inscriptions by Patrick Brontë and a pen and ink drawing, possibly by Branwell. The book also includes two unpublished manuscripts by Charlotte’ (Brontë Studies, 45, no. 3 (July 2020), 283-4). ~ If there is no modern published edition or selection of Kirke White currently available, there is at least an excellent unpublished edition in the public domain: C. V. Fletcher, ‘The Poems and Letters of Henry Kirke White: A Modern Edition’, Ph.D. dissertation, University of Nottingham, 1980. There is also a useful study in the Twayne’s series, though it does not cover ‘poems of social protest’ such as ‘The Wonderful Juggler’ and ‘The Prostitute’. Other sources are listed below. ~


White, Isabella (fl. 1869), of Laurencekirk, Kincardineshire, a powerloom weaver, published The Lovers of the Mountain and Other Poems (Brechin: Printed by D. Burns, Advertiser Office, 1869). The prefatory material offers her sincere thanks to ladies and gentlemen who have encouraged her to publish. Her volume contains romantic ballads, such as ‘On Cluny Castle, Inverness-shire,’ and other verses, among them ‘On Laurencekirk — The Birthplace of the Authoress’, which briefly describes her childhood. ~ Sources: Reilly (2000), 492; information from Florence Boos. [F] [S] [T]

White, John (1859-1943), of Whitburn, near Bathgate, West Lothian, was educated at the local Wilson’s School. He worked as a miner and as a tailor. He was also a keen violinist and a comic songwriter. Bisset records that he was much in demand on both accounts. Bisset includes his poems ‘Lines on Sir David Wilkie’s Picture, “The
Cut Finger” (‘Wee dumpy, stumpy, toddlin’ brat’), ‘The Daws’, and ‘The Yellow-Haired Lassie’. He wrote in English and Scots, but apart from the poems included in Bisset, no publication has hitherto been traced. However, the ‘Piston, Pen & Press’ web page reports that there is a typed collection of his poems, produced by the Whitburn Local History Group in 1993, in Linlithgow’s Local History Collection, Local History Library, Linlithgow, and they include a poem from this source on the page, ‘Two Minutes Silence’ (c. 1922-3), among their WW1 materials.

~ Sources: Bisset (1896), 268-70; ‘Piston, Pen & Press’ web page, WW1 section. [M] [S]

(?) White, Robert (1802-74), of Deneholme, Roxburghshire, a farmer’s son, a poet and antiquarian, moved to Otterburn in Northumberland when he was a boy. While in Otterburn, White attended local schools in between helping herding cattle on his father’s farm where a family friend fostered in the young White an interest in literature. In 1825 White moved to Newcastle upon Tyne where he found clerical work with the brassfounder Robert Watson at the High Bridge. White’s first poem, ‘The Tyneside Nun’, was printed by the Typographical Society of Newcastle in 1829 and found popularity locally. Spending much of his leisure time in the borders with his friend James Telfer (qv), the Saughtrees poet, White absorbed many of the border ballads and became fascinated with the culture of the region. The success of his own poetry and the interest in border culture prompted a sustained career in which he devoted himself to the preservation and printing of local folklore and songs. His collection of chapbooks and other printed materials became one of North-east England’s largest gatherings of such material, but on his death and with no heir, was split up and divided between his siblings. White’s great nephew, Professor Sir George White Pickering (1904-80), happily, reconstituted the library and in 1942 presented it to Newcastle University (then King’s College), where it is now held in the Robinson Library. The collection contains works by John Dryden, Robert Burns (qv), Mark Akenside, John Keats (qv), John Milton, John Clare (qv), and Samuel Taylor Coleridge. It also includes a copy of Joseph Skipsey’s (qv) Lyrics (1859), which is dedicated as from ‘Joseph Skipsey to Mr Robt White’. ~ White’s publications include The Wind. A Poem (1853); England. A Poem (1856), and Tales, Ballads, and Songs (Kelso: J. & J. H. Rutherfurd, 1867). Mina Gorji cites the poem ‘The Highland Emigrant’, from this collection, as an example of the influence of Robert Fergusson’s ‘The Farmer’s Ingle’ on a number of self-taught poets. White also had poems included in the later editions of Whistlebinkie. He was the editor of Poems and Ballads of John Leyden (Kelso, 1858), which includes prefatory material by
Sir Walter Scott. White’s prose ‘Autobiographical Notes’ were published in a hand-set limited edition of 90 (Newcastle upon Tyne: Eagle Press, the University Library, 1966). ~ Sources: Wilson (1876), II, 257-60; Welford (1895), III, 604-9; Burnett et al (1984), 336-7 (no. 749a); Sutton (1995), 994-5; Mina Gorji, *John Clare and the Place of Poetry* (Liverpool: Liverpool University Press, 2009), 71, 145n57; ODNB; general online sources. (Johnson (1992), item 962 may also relate.) [—Gordon Tait] [S]

(?) White, Walter (1811-93), of Reading, Berkshire, an upholsterer, librarian and writer, emigrated to America (New York and Poughkeepsie) but returned in 1839, then moved to London and became a librarian at the Royal Society. He published *The Prisoner and his dream: a ballad* (1885?). ~ Sources: Reilly (1994), 510; ODNB. [AM]


Whitehead, John (1797-1879), of Duns, Berwickshire, a shoemaker, published in the local newspapers. ~ Sources: Crockett (1893), 131-2. [S] [SM]

(?) Whitelaw, James (1840-87), of Dundee, a compositor, and a sub-editor of the *People’s Friend*. ~ Sources: Edwards, 11 (1888), 256-62. [S]

(?) Whitelocke or Whitelocke, Samuel, of Bridgeton, Glasgow, published two poems in the *Northern Star*, ‘Lines to Feargus O’Connor, Esq.’, 17 June 1840, and ‘The Song of the Land’, 11 November 1848. ~ Sources: Sanders (2009), 237, 275. [CH] [S]

Whitmore, William (b. c. 1830), of Rothwell, Northamptonshire, a Chartist poet, housepainter, paperhanger and stainer, self-educated from the age of ten. He was a friend of William Jones (c. 1809-55, qv), a correspondent of John Leatherland (qv), and published poems in *Cooper’s Journal* (1850). A collection of his verse appeared in 1852, *Firstlings* (Leicester and London: John Chapman), which was reviewed by Gerald Massey (qv) in the *Star of Freedom* 7 August 1852, 3. Through his friendship with John Roebuck, a member of the London Working Men’s College, his work was brought to the note of Tom Hughes, who sponsored the publication of a further selection of his verse in 1859, under the title *Gilbert Marlowe and other poems, with a preface by the author of ‘Tom Brown’s school days’* (Cambridge: Macmillan, 1859). He
published one poem in the *Northern Star*, signed from Leicester, ‘To Mazzini and Kossuth’, 23 February 1850, which was also printed in *Cooper’s Journal*. ~ **Sources:** *Northern Star*, as cited; *Star Of Freedom*, 7 August 1852, 3; Schwab (1993), 220; Ashton & Roberts (1999), 62; Sanders (2009), 279; Chase (2010), 14-15; Ned Newitt (compiler), ‘The Who’s Who of Radical Leicester’, online resource. [CH] [—Ned Newitt]

Whitney, Isabella (fl. 1566-73), of Coole Pilate, Nantwich, Cheshire, worked in London as a servant. Whitney is one of the earliest examples of a ‘professional’ and secular woman poet/writer. Her publications include *A Copy of a Letter, Lately Written in Meter* (1567), and *A Sweet Nosegay or Pleasant Posy* (1573). ~ **Sources:** Laurie Ellinghausen, ‘“Tis all I Have”: Print Authorship and Occupational Identity in Isabella Whitney’s *A Sweet Nosegay*, in her *Labor and Writing in Early Modern England* (Aldershot: Ashgate, 2008), 17-36; ODNB; Wikipedia. [OP]

Whittell, Thomas (1683-1736), of Northumberland, ‘The Northumbrian poet’, ‘The Licentious Poet’, a miller and a humorous poet. He published *The Midford Galloway* (Newcastle?, 1790?). There is also a posthumous *Poetical Works* (1815). ~ **Sources:** Welford (1895), III, 613-15; ESTC. [C18]

Whittett, Robert (b. 1829), of Perth, worked in Aberdeen and Edinburgh as a printer, returned to Perth, and then emigrated, in 1869 purchasing a plantation in Virginia to set up in business. He became a senior partner in a publishing firm. Whittett published *The Brighter Side of Suffering and Other Poems* (1882). ~ **Sources:** Ross (1889), 110-16. [AM] [S]

Whittier, John Greenleaf (1807-92), of Haverhill, Massachusetts, a farmer’s son, a poet and Quaker, an abolitionist, one of the New England group who became known as the ‘Fireside Poets’ also termed ‘schoolroom’ or ‘household’ poets, convey ing a familiarity with their poetry and plain morality associated with the schoolroom and the domestic circle. It can be a belittling or taming concept, which would certainly be unfair to Whittier, a dynamic figure and a man of great moral courage, both as a poet and as an abolitionist. ~ Of a naturally weak constitution, Whittier first worked as a shoemaker. Influenced by Robert Burns (qv) and New England folklore, among other things, he began writing poetry, and sent his early verses anonymously to the local newspaper, where they were printed. He was recruited as a newspaper journalist by William Lloyd Garrison, worked on the
Newburyport Free Press, and edited The American Manufacturer in Boston. Later he worked on the New England Review. Garrison also importantly led him, in 1833, into abolitionist writing, especially through his periodical The Liberator, founded in 1831. After publishing a pamphlet, Justice and Expedience: or, Slavery Considered with a View to its Rightful and Effectual Abolition in June 1833, Whittier was chosen to be a delegate to the convention in Philadelphia that founded the American Anti-Slavery Society that year, and effectively became the principal poetic voice of the abolition movement. In 1835 he gained a seat in the state legislature for Haverhill, and served one term. Whittier was forced out of his editorship of the Essex Gazette for his abolitionist stance, and was even threatened with violence by an angry mob in Concord, New Hampshire. The following year he sold the family farm, moving with his mother and sister to Amesbury to gain easier access to a Friends’ meeting house. In 1837 he took up the editorship of the Philadelphia Freeman. He published the first of his major collections that year, the first three of which were intensely focussed, like his newspaper work, on abolitionism. His famous poem, ‘Ichabod’ (1850) responded to the betrayal through compromise of the abolitionist cause by Senator Daniel Webster. Despite his pacifism, Whittier strongly supported the North when the Civil War came in 1860. In later years his poetry turned to other themes, and he found a powerful outlet in the Atlantic Monthly. A number of his poems also showed up in the English Chartist periodical, the Northern Star, as follows: ‘Stanzas for the Times’, 26 April 1845; ‘The Christian Slave’, 28 June 1845; ‘Our Countrymen in Chains’, 3 January 1846; ‘To Ronge’ (also printed in the Democratic Review), 25 April 1846; ‘The Reformer’, 19 December 1846; ‘A Dream of Summer’, 3 July 1847; ‘Yorktown’, 3 July 1847; ‘The Angels of Buena Vista’, 10 July 1847; ‘The Shoemakers’, 21 October 1848; ‘Impromptu on receiving an Eagle’s Quill from Lake Superior’, 22 September 1849, and ‘The Slaveholders and their Allies’, 24 August 1850. ~ Whittier published Legends of New England (1831), Moll Pitcher (1832), The Song of the Vermonters 1779, first published anonymously in the New England Magazine (1833), Poems Written during the Progress of the Abolition Question (1837), Lays of My Home (1843), Voices of Freedom (1846), Songs of Labor (1850), The Chapel of the Hermits (1853), Maud Muller (1856), Le Marais du Cygne, first published in the Atlantic Monthly (1858), Home Ballads (1860), The Furnace Blast (1862), In War Time (1864), Snow-Bound. A Winter Idyll (1866), described by some as his masterpiece, The Tent on the Beach (1867), Among the Hills (1869), Ballads of New England (1870), The Pennsylvania Pilgrim (1872), The Vision of Echard (1878), The King’s Missive (1881), Saint Gregory’s Guest (1886), and At Sundown (1890), His poems were first collected in 1874. His main prose works are: The Stranger in Lowell
Whittle, Edward (1855), of Bolton, Lancashire, worked in a cotton mill from the age of ten. He began to perform ‘as an entertainer at Sunday School and temperance gatherings, and eventually took to entertaining as a profession’ (Sparke). Whittle composed his own songs: by 1913 there were sixty of them, and he was popularly known as ‘Teddy Whittle’. His songs included: *Aw’m fain to see thi, sit thi deawn!*, written, composed and sung by Teddy Whittle (London, undated, 4 pp. with a portrait), *Jesus*, a hymn with music, printed as a broadside (Bolton: A. Blackshaw & Sons, undated), *Sweet little roley poley: a baby song*, written and composed by Mr. Teddy Whittle (n. pub., 4 pp. with a portrait), and *Whims and oddities* (1895), twelve songs. These are all included in the Bolton Library Catalogue. ~ **Sources:** Sparke (1913, 147). [T]

Wickenden, William S. (fl. 1819-47), of Etloe in the Forest of Dean, Gloucestershire, ‘The Bard of the Forest’, a farm labourer, ‘as little blessed by education as fortune’. A poet and novelist, he was a friend and neighbour of Dr Edward Jenner, the pioneer of vaccination, ‘who conferred on me the name of “The Bard of the Forest”’ (*Passages*, 22; Jenner was also a friend of Robert Bloomfield, qv). In his playful and episodic autobiography (listed below) Wickenden tells of how he undertook an intensive course of study, and went up to Cambridge as a sizar (a poor student who carried out work in the college to help pay his way, cf. Patrick Brontë and Henry Kirke White, qv), where he took his degree in 1825. He was then ordained a minister and obtained a curacy in Somerset. Wickenden published *The Rustic’s Lay and Other Poems* (1817), *Count Glarus, of Switzerland. Interspersed with some Pieces of Poetry* (Gloucester, 1819), *Bleddyn: a Welch National Tale* (London: Baldwin, Cradock and Joy, 1821, two editions), *Prose and Poetry of the Bard of the Forest* (Cambridge:
Harwood & Hall, 1825), and Some Remarkable Passages in the Life of William Wickenden, B. A., alias Bard of the Forest, Written by Himself (London: Printed for the Author by W. Fallowfield Slee, 1847). In the Preface to this work Wickenden apologises for ‘the levity with which some of the following chapters are written’. He continues, ‘At time the incidents alluded to took place, the author was a wild untamed Dean Forester, or a not less untamed Cantab. At both these seasons of life, the grave senior will smile at eccentricities, which would be justly reprehensible at a more mature period.’ The subscribers are all, presumably tamed, clergymen. ~

Sources: James Burmester, catalogue 47, items 168-9, 254; Remarkable Passages, via Google Books; information from Bob Heyes.

(? Wight, William (fl. 1806-20), of Ednam, Roxburghshire, published Cottage Poems (Edinburgh: James Ballantyne & Co, 1820), with a memoir and a very substantial subscription list. ~ Sources: text cited via Google Books; Jackson (1985); information from Bob Heyes. [S]

Wightman, Margaret Theresa (fl. 1876), who was born in Ireland, lived in Dundee, and worked as a mantle and millinery shopworker. She published The Faithful Shepherd, and other poems (Edinburgh and Glasgow, 1876). Her poems are accomplished. Several praise a Dundee pastor, and one is about ‘The Factory Girl’, Ellen Johnston (qv). ~ Sources: Reilly (2000), 495; Boos (2008), 22; information from Florence Boos. [F] [I] [S] [T]

(? Wildman, Abraham (1803-70), of Keighley, Yorkshire, of Quaker stock, wrote verses early and worked for the Board of Guardians before becoming involved in the shorter hours movement. As its secretary he wrote to the Duke of Wellington, among others. He drew up petitions in defence of factory workers. He was later in business (unsuccessfully) and worked as a wool-sorter. Wildman suffered a number of family misfortunes; his daughter was crippled in a mill accident, his son disappeared to Australia, and his wife died. He became unable to work and a subscription was raised for his Lays of Hungary, to alleviate his poverty. He published Miscellaneous Poems (London: Simpkin and Marshall, 1829), Lays of Hungary (untraced on Google, COPAC. WorldCat, or the Library of Congress catalogue, so perhaps it is not extant). Holroyd prints his poem ‘Labour’; mentioned by Ashraf, while Forshaw prints his ‘The Factory Child’s Complaint’ and ‘Lines Composed on the Banks of the Aire’. Through the intervention of Sir Titus Salt (patron of Abraham Holroyd, and John Nicholson ‘The Airedale Poet’,
qqv), he was allotted an almshouse, where he moved with his disabled daughter, and so was saved from the workhouse, which he had feared. The Keighley Local Studies Library holds manuscript verses dated from 1834-49, including ‘a memoranda book with verses written into a worsted spinner’s account book 1834-1835’. ~ **Sources:** Forshaw (1891), 171-4; Holroyd (1873), 122; Ashraf (1978), I, 37; National Archives webpage.

Wildon, Robert Carrick (1817-57), of North Bierley, Yorkshire, of humble parentage, a jobbing tailor, who married young and whose later life was ‘one continual struggle with poverty and sickness’. He ‘contrived to educate himself in a way one can hardly realize, when we consider his scant means and opportunities’. As these quotations suggest, the headnote on Wildon in Forshaw, written by George Ackroyd, who had interviewed him, is interesting in its small details and describes an interaction in which Ackroyd suggested themes to the poet. Wildon published a number of volumes, died in Bradford infirmary and is buried in Bingley cemetery, a ‘few yards away’ from John Nicholson the Airedale poet (qqv). He published *The Poacher’s Child: Founded on Facts* (London: J. Watson, 1853), *Tong, or a Summer’s Day; The Forbidden Union; and other Poems* (Leeds: Christopher Kemplay, 1850), *The Beauties of Shipley Glen, Saltaire, and Lines on Visiting the Grave of Nicholson, the Airedale poet* (Bingley: John Harrison and Sons, 1856), and *A Voice from the Sycamore, on Elm Tree Hill, Bingley* (Bingley: J. Dobson, 1856). ~ **Sources:** Forshaw (1891), 175-7; Holroyd (1873) II; COPAC. [T]

Wilkinson, Isaac (d. 1837), of Cockermouth, a weaver and a respected local poet. Wilkinson attended Cockermouth Grammar School, as a contemporary of the famous *Bounty* mutineer, Fletcher Christian, among others, about whom he writes briefly in a footnote to a poem. He published *The Poetical Works of Isaac Wilkinson, Cockermouth* (Cockermouth: Printed for the Author by Edward Banks, 1824), and *Mary Stuart, A Poem* (Cockermouth: Printed by Thomas Bailey, 1827). The poems are characteristically historical and political. The lead poem, ‘Culloden’ is dedicated to the Highland Society of London, while one of the last ones, ‘On Reading the Laureat’s Vision of Judgment’ is an attack on Robert Southey as a ‘Mistaken Man! to prostitute they fame, / And barter freedom for a Laureate’s name’. The body of this poem is followed by a bitter parodic quatrain, ‘“Reform, reform, the swinish rabble cry / Meaning of course rebellion, blood and riot; / audacious rascals! You my Lords, and I / Know ‘tis their duty to be starved in quiet.”’ By contrast there is a long poem to Byron praising his work piece by piece, and a lot of other material
that shows intense engagement with world events, as well as with history and myth. His style tends to the heroic, whilst his ‘Stanzas to Freedom’ show his political radicalism, the idea of ‘freedom’ linking this with a patriotic sensibility. ~ A copy of Mary Stuart digitised on the Hathi Trust website is inscribed on the flyleaf by the author, ‘H. A. Aglionby / A present from the author / who is a poor weaver at / Cockermouth. / Jan. 1835’. ~ Sources: main works cited via Hathi Trust and Google Books; general online sources; information from Andrew Ashfield. [T]

Will, Charles (b. 1861), of Methlie, Aberdeenshire, worked as an asylum attendant, and served as a police officer. He published poems in the newspapers. ~ Sources: Edwards, 9 (1886), 365-8. [S]

Williams, Alfred (1877-1930), christened ‘Owen Alfred Williams’, ‘The Hammerman Poet’, born in South Marston, near Swindon, Wiltshire, a farmworker, steamhammer operator in a railway factory, soldier, self-taught folklorist, poet, painter, translator, and writer on rural and industrial life, army life and Indian culture; later a market gardener. The ‘hammerman’ tag stems from Alfred Williams’ twenty-seven years of working in a railway factory in Swindon, but perhaps also incidentally reflects a certain unbending toughness in his outlook, seen in his relentless programme of self-education and serious study, for example, or his refusal to take a foremanship or lighter office work when it was offered to him by his friend and biographer Henry Byett, an administrator in the railway factory. Both of these life choices (and others of a similar kind) would harm his health and ultimately shorten his life, but he was well aware of the dangers and still preferred to take the stonier path. In person Williams was a quiet and scholarly man: he was described to me in the 1980s by a woman from the ‘Friends of Aldred Williams’ group who had attended his WEA lectures sixty years earlier, as being ‘shy and self-effacing’. ~ His reputation as a local Swindon or Wiltshire writer is also, in a sense, misleading. Williams certainly loved his county—though he had a poor opinion of Swindon itself—and a central concern, especially in his prose work, was to describe what he saw and heard around him and ‘leave a permanent record of the language and activities of the district in which I find myself’, as he puts it in the introduction to Folk Songs of the Upper Thames (9). But his interests were always much broader and more cosmopolitan, taking in folkways and folk culture, English literature, the Classics and their languages, theories of learning, politics, and the history and culture of the places he visited, especially as a soldier in WW1, and so included Irish history, Sanskrit, and the Indian myths and stories he translated in
the last years of his life as *Tales from the Panchatantra*. Williams was an immensely gifted and ferociously determined autodidact, alert to every possibility of improving and developing his store of knowledge and applying his gifts as a scholar and a writer to their maximum potential. He was one of the first to benefit from the founding of Ruskin Hall, Oxford’s ‘worker’s college’, in 1899, taking one of their correspondence courses, and took an active interest in everything he experienced, from working in the railway factory, about which he left a work of significant social and industrial history, to cycling ‘seven thousand miles’ (latterly against doctor’s orders) in search of folk songs (Clark, 93), and travelling in Ireland and India during his army service. Leonard Clark recounts the story of Williams chalking Greek words at the rear of his steam-hammer each morning, in order to learn them, and the foreman who officiously erased them, only for them to reappear, sometimes in white paint, the next day. The day that he left the factory in 1914, he chalked the Latin word ‘vici’ (‘I won’) on the iron plate over his furnace, signalling his triumph over the philistinism and bullying that had tormented him during his years there, ‘as they often torment quiet and studious workers’ (Clark, 21-2, 78). It was a political as much as a psychological victory against the hostility and lack of understanding he experienced from too many of his contemporaries. Jonathan Rose quotes from an unpublished piece by Byett: ‘[Williams] was considered mad by those villagers to whom animals were just animals, either of value or pests, according to their type. Said one “I see’d Alfie Williams t’other night walkin’ down ’Poor Meadow’ wi’ ’is ’ands behind ’n an’ gawkin’ up at the sky for all the world like a b_____ lunatic.” He was not appreciated by most of his workmates at the forge. His omission to join them in small talk while waiting between “heats”—preferring to spend the time in studious meditation—was construed by them as snobbishness’ (86). Such viewpoints would not easily stop him, though Williams was well aware of how uneasy his reading and writing and quiet study made many of his fellow-workers and fellow villagers feel, choosing an epigraph from Robert Burns (qv) for the title page of his book about life in the railway factory: ‘A chield’s amang you takin’ notes, / And, faith, he’ll prent it’. John Clare (qv), after twenty years residence in the small community of a lunatic asylum, had used precisely the same lines from Burns to head his last extant poem, ‘Birds Nesting’, in 1861. Williams had a Welsh father, Elias Williams, originally from Conwy, a farmer’s son and a woodworker, and a Wiltshire-born mother, Elizabeth Hughes. He was one of eight surviving children (and was a seventh son, if one includes those who did not survive early childhood). He grew up in poverty after his father left the family ten years into the marriage, wrecked by drink and
heavily in debt, leaving the mother struggling to support her children alone, having lost her home to the bailiffs through her husband’s financial failures. The evidence suggests that despite endless difficulties, she brought them up with very great care, and ultimately with success. Alfred attended school in South Marston until his eighth birthday, when he became a ‘half-timer’, attending school for part of the day and working for a local farmer for the rest of it. He worked at the usual jobs given to a boy: weeding, stone-picking and bird-scaring. It was, he later said, a ‘period of much happiness’, which is suggestive of his essentially solitary nature (John Clare and Robert Bloomfield (qv), by contrast, record in their poems the experience of being bird-scaring boys as a lonely misery, though both were also ‘solitaries’). His biographer describes Williams as having been a ‘passionate-tempered, impulsive little boy’, adventurous, hyperactive and prone to swiftly-passing fits of temper. Again like John Clare his ‘greatest pleasure was roaming alone’. He was indignant at injustice, and enjoyed the company of older people. ~ Williams left school at eleven to work on a nearby farm as a houseboy, and then on another farm, learning all the tasks of farming. ‘At the age of eight’, he said, ‘I half-timed from school and worked in a gang for the farmer, pulling weeds and thistles from the wheat, At other times we scared birds, tended pigs, and worked in the hayfield or at corn harvest. To me it was a period of much happiness’ (Byett, 9). At fifteen he went to work in the Great Western Railway Works at Swindon, where two of his brothers, Edgar and Henry, were already working and money was better than anything he could earn in farm work. The three boys walked the four miles to work together. Williams was ‘fascinated by railway trains’ and ‘used to watch them from the fields near his country home as they sped their way to and from London’ including The Flying Dutchman, which he mentions. He even ‘became friendly with some of the drivers and was, on occasion, given illicit rides by some of them’ (Clark, Introduction to Life in a Railway Factory reprint, 1969). He worked at first as a rivet-hotter and was then advanced to furnace boy in the stamping shop, finally being promoted to hammerman when he was 26. By then he cycled to and from work, rarely getting home before 7.30 pm. Williams more than once tried to join the armed services, and applied to join the metropolitan police, but failed each time on medical grounds. (He had always made a point of going to see the army manoeuvres at White Horse Hill.) He grew interested in painting, then shorthand, then politics. In Spring 1897, aged twenty, he began ‘reading and studying in earnest, and a deep passion for literature began to assert itself’. This was no passing interest, and he would continue to study intensely and deeply for the rest of his life. ~ In 1900 he began a four-year correspondence course at Ruskin Hall, Oxford,
under the supervision and mentorship of Arthur Hacking. Frustrated by untranslated Latin quotations in the texts he studied, and increasingly aware of his own ignorance of English grammar, he began to teach himself Latin, and a programme of intense daily study, carried out at the margins of his paid work, began. He would rise at four a.m. and work until it was time to go to work. He would read through his dinner hour, and begin again almost as soon as he got home, studying late into the night, though his night-working was curtailed by eye problems. In 1904 he married Mary Peck, whose companionship and steadfast support for his studies and writing would be a key factor in its continuance. He built up a library of 500 books. ~ Williams began writing, and in 1904 was able to send his verse-drama, *Sardanapalus*, to a London publisher. For contingent reasons it was refused, but raised much interest in him, especially as an example of ‘self-help’ (an article about him by Frederick Rockell, ‘The Hammerman and Poet: An Example of Self-Help’ was published in *The Millgate Monthly* late in 1907). In 1906 he was invited to write articles on his life for *Pearson’s Magazine*; these were not published in the end, but perhaps sowed the first seed for his major prose work, *Life in a Railway Factory* (1915). He had several poems published in the anthology *New Songs* (1907). He was now being talked about in London as much as in Wiltshire, and in 1909 his first volume of poems was published under the patronage of Lord Edmond Fitzmaurice, a local grandee who also underwrote his second volume two years later, and became a valued advisor. In 1910 Williams was invited to lecture at the Mechanics’ Institute in Swindon, and other invitations followed. The next year he embarked on his first prose works, starting with the famous account of the railway factory where he worked, still drawn on by social historians, and thence on to his Wiltshire books. Two further volumes of poetry followed. Williams writes poetry in a traditional, if not to say a classical way. He enjoyed a ‘page of Ovid’ more than a ‘bundle’ of recent poets, and had little time for his modernist contemporaries, regarding a volume of John Dryden as being worth any dozen modern poets (Rose, 141). He is known to have corresponded with one contemporary, however, the Wiltshire dialect poet Edward Slow (qv) to whom in 1910 he sent ‘six sonnets he had written about Wilton. In response, Slow suggested to him ‘that it would be a good idea if Williams were to give a series of lectures in various Wiltshire towns on “Working Men Poets”, but nothing came of this suggestion’ (Clark, 38). Williams’s many books on the culture of Wiltshire and the Middle and Upper Thames Valley interestingly foreshadow the work of a later writer of Welsh descent, George Ewart Evans (1909-88), in carefully capturing the voices and cultures of English rural life, as well as following in a strong nineteenth-
century tradition of folk-song collection from oral sources. The Great War changed forever the landscapes and cultures he had described in his first two Wiltshire books, and presaged a dramatic change in his own life. Clark writes: ‘On 3rd September 1914, Alfred Williams laid aside his hammer for ever and left the service of the Great Western Railways, a young man broken in health, and embittered in spirit’. This overstates his feelings about the factory years, which were in some aspects affectionate. As Clark notes, he usually bounced back from low spirits and found new sources of enthusiasm. He began gardening (he would eke a bare living as a market gardener for the last sixteen years of his life), and he set out on his folk song collecting work. Both *Life in a Railway Factory* and a collection of *War Sonnets and Songs* were published in 1915, the former creating quite a sensation, the latter reflecting a type of popular patriotism of the time, one which would lead him into the army as a volunteer soldier the following year despite his poor health and constitution. (The army pay was also a significant consideration, and he was proud to send his wife Mary the whole of his first week’s pay of five shillings.) In January 1917 his unit was sent to Newbridge Barracks in County Kildare, Ireland, after a stormy, seasick crossing. He sustained a back injury there that laid him up for some time, and a history and book-loving Irish nurse, Ida Levinge, fostered a new interest: Irish literature and the history and culture of Ireland. She would remain a beloved friend, and he wrote two poems about her, ‘Love’s Memory’ and ‘To Niam on Duty’. Her niece has recently identified her to me as Ida Florence Levinge (1892-1964), a Voluntary Aid Detachment (VAD) nurse who was born at Athlone, County Westmeath, and married and left Ireland in 1922. When Williams knew her she was engaged to be married to a doctor. She was ‘of a Protestant Irish background, growing up in the countryside, and was very beautiful.’ (There is a story of her having been a companion to the songwriter Percy French (1854-1920), which I have not yet investigated.) In July, Williams’s unit was moved on to Edinburgh. He was then transferred to another unit and moved to Winchester. By August he had pencilled twelve chapters of his army book, *Boys of the Battery*. The following month, fully expecting to go to France, he was posted instead to India, and began ‘the greatest adventure of his life’ (Clark, 104). This can only be briefly summarised here, but his experiences in India would feed his writing to the end of his life. After a harrowing seven week journey by ship he arrived in Bombay (modern Mumbai), then entrained for a 1,600-mile journey to the hill station of Roorkee. He soon became fascinated by Indian history, literature and culture, as he had with Ireland, and began to write about it. He visited an Islamic festival in December, a lone
Englishman among 20,000 Indian celebrants, and would go on to take a deep and philosophical interest in the religions of India, as well as the agricultural, natural and human history of the subcontinent. By March 1918 he had finished another prose work, Round the Cape to India. His unit moved south to Cawnpore, but he struggled with the heat and was relieved to be moved with a small unit up into the hills, at the Himalayan hill station of Ranikhet. He loved this place so much he would give its name to the cottage he and Mary built for themselves after the war. He spent the remainder of his time in India between the places named above, and others including Calcutta, and by January 1919 had written seventeen chapter of a further prose work, Indian Life and Scenery. (Both these Indian works remain unpublished, as does Boys of the Battery.) In October he finally departed for an arduous return journey to England. The next two years were largely taken up with building a cottage, ‘Ranikhet’, into which Alfred and Mary moved in 1921, and the struggle for survival on a minimal income. In the early 1920s he published his two ‘Upper Thames’ volumes, and a handsome ‘Selected’ poems that enabled him to add some of the Indian verses he had written. In his last years Williams became more reclusive, as he worked on his Indian material, learning Sanskrit to add to his Latin and Greek, and preparing his final work, Tales from the Panchatantra. This was published just after he died, and was admired by the Sanskrit scholars of the day, one of whom wrote an Introduction for it. But the couple’s final decade is a story of great hardship, and the final tragedy of Alfred’s death in Spring 1930, apparently from heart failure, as Mary lay mortally ill in hospital, swiftly followed by her own passing, underlines just how brutally hard their lives had become. Williams had suffered from many health problems throughout his life—all faithfully catalogued by Clark—and he may even have died, at least partially, as a result of malnutrition. J. B. Jones certainly thought so, and felt very angry about his friend’s neglect and poverty. The government awarded Williams a pension in March, but it did so too late: he was already dead when news of it arrived. ~ It has always been a reductive and limiting way of seeing Alfred Williams to regard him, as many did, as primarily a ‘natural genius’, and a fine example of a workman practising the Victorian virtue of ‘self-help’; nevertheless his achievements as a highly disciplined autodidact are quite as remarkable as the body of writing he left behind, all of which, including the unpublished materials, deserves our fresh attention. ~ Williams published six volumes of poetry in all: Songs in Wiltshire (London: Erskine MacDonald, 1909), with an Introduction by Galloway Kyle (1865-1767), editor of the Poetry Review; Poems in Wiltshire (London: Erskine MacDonald, 1911), Nature and Other Poems (London: Erskine MacDonald 1912), Cor Cordium (London: Erskine
MacDonald, 1913), War Sonnets and Songs (London: Erskine MacDonald, 1915), and Selected Poems, with an Introduction by John Bailey (London: Erskine MacDonald, 1926). There are five major published prose works: A Wiltshire Village (London: Duckworth, 1912), Villages of the White Horse (London: Duckworth, 1913), Life in a Railway Factory (London: Duckworth, 1915), Round About the Upper Thames (London: Duckworth, 1922), and Folk Songs of the Upper Thames (London: Duckworth, 1923). The final work was his translation of Tales from the Panchatantra, with an Introduction by A. A. MacDonnell, Emeritus Professor of Sanskrit at the University of Oxford, and Illustrations by Peggy Whistler (Oxford: Basil Blackwell, 1930), and there was a further posthumous abridgement of this for school use, Tales of the East (Oxford: Basil Blackwell, 1931). To these we need to add his significant unpublished works, as briefly listed by Leonard Clark (p. 195) and itemised in his papers in the Wiltshire and Swindon History Centre (catalogue no. 2598 (1)): Aeneas in Sicily, A Poem; By the Fireside: A Poem; Dudley Sansum: A Poem; Mark Titcombe, A Rhyme; Rhymes of the Forge; Sardanapalus (1904), a verse drama; Boys of the Battery (1917), prose; Round the Cape to India (1919), prose; Mid Palm and Pine, or Indian Life and Scenery (1919), prose; Letters from a Working Man to Working Men (1925), prose; and The Steam Hammer Shop: A Novel (1927). Clark also mentions (p. 17) a translation of Ovid’s Ariadne, and there are many other poems, letters, lecture notes and prose writings among his surviving manuscripts. ~ It should be noted that Williams was not the only poet in his family. Leonard Clark says that his mother Elizabeth had ‘poetic leanings’, and that ‘sometimes, while working in her garden, or in the fields, she would begin to compose, though there was rarely an opportunity for her to commit her thoughts to writing’; he adds that she was a ‘born storyteller’. Alfred’s brother, Ernest Williams, composed ‘humorous parodies which he used to sing to his own tunes’ (AWHS page); while two of his sisters, Charlotte [Laura] Williams and Ada Mary Thorne (qqv) were published poets. Even his father Elias was ‘known to have carried a pocket edition of Pope’s Iliad on his travels’ as a woodworker, though it is not known if he also composed. Ada Thorne in later years recalled with pleasure the family’s musical activities (see her own entry, above). Williams’s wife Mary, née Mary M. Peck, though not known to be a poet herself, massively supported all his work, supporting his studies, transcribing and assisting at every stage, and is the subject of a short tribute in The Times, 29 May 1930, reprinted at the back of Tales from the Panchatantra. ~ Williams has undergone a local revival in recent years, and in addition to a ‘Friends of Alfred Williams’ set up in 1970 there is an ‘Alfred Williams Heritage Society’ (AWHS), which won National Lottery money to spread the word about him. There was a
Festival at the Steam Museum in Swindon in 2010 to celebrate his life. Some of his work has been reprinted, including two prose selections: In a Wiltshire Village: Scenes from Rural Victorian Life, ed. M. J. Davis (Stroud: Alan Sutton; 1981, 1992) and Round About Middle Thames: Glimpses of Rural Victorian Life, ed. M. J. Davies (Stroud: Alan Sutton, 1982, 1992), and a reprint of Life in a Railway Factory, with an Introduction by M. J. Davies (Stroud: Alan Sutton, 1984). Williams’s biographer Leonard Clark also produced a significant reprint edition of Life in a Railway Factory (Newton Abbott: David and Charles; New York: Augustus M. Kelley, 1969), with short introduction by Clark. There have been several other reprints of this work over the years, most recently in 2012. As noted above, there are significant unpublished works in verse and prose among his manuscripts in the Wiltshire and Swindon History Centre in Chippenham (formerly the Wiltshire Record Office). His Sanskrit books were donated to the Bodleian Library in Oxford. However, the library was unaware of this collection when I enquired about it some years ago, so these books may be scattered through their collections now, which would be unfortunate. Among the sources listed below, the invaluable early biographies by Henry Byett and Leonard Clark were written by individuals who knew him and had talked to those around him. The J. B. Jones book, written by another of his friends, is a rather more miscellaneous and rambling set of essays about Williams, though not without many interesting details. Jones is passionate in his admiration for Williams, and turns righteous anger on those who neglected him in his lifetime. Among modern sources, the AWHS web page is rich in contextual and biographical detail (though it has recently disappeared from the Internet, one hopes temporarily), and there are useful introductions in the M. J. Davis reprints. Williams’s significant chapter on the workhouse in his prose work A Wiltshire Village has formed the basis for the work done by Caroline Oclwell and Graham Carter’s book, In the Shadow of the Workhouse (2014). Williams continues to spark interest fairly frequently if rather more sporadically than his extraordinary range, particularly the high quality of his prose work of social history might merit. ~

Williams, Anna (1706-83), a blind poet, was born at Rosemarket, Pembrokeshire, but moved to London at the age of twenty-one and spent the rest of her life there. In 1727, her father moved into the Charterhouse, a school and almshouse for gentlemen under financial duress, though it is unclear if he was a supporter or a dependent. Williams became blind after an operation on her eyes in 1752. She was acclaimed and supported by Dr Samuel Johnson, in whose household she lived, supervising his household and managing its budget. Johnson helped her with *Miscellanies in Prose and Verse* (London: T. Davis, 1766), contributing a preface and several pieces in prose and verse. ~ Backscheider & Ingrassia (2003) give space to five of Williams’ poems, ‘A Sonnet: To a Lady of Indiscreet Virtue’, ‘Reflections on a Grave digging in Westminster Abbey’, ‘The Happy Solitude, or the Wished Retirement’, ‘The Happy Life’, and ‘An Ode’ (‘Cease, ye profane, your impious rhymes’), while Lonsdale (1989) has two, ‘Verses to Mr. Richardson, on his History of Sir Charles Grandison’ and ‘The Nunnery’. These seven poems show a remarkable range, and their sprightliness, energy and humour among other things underline the severe limitations of the familiar Boswellian depiction of Williams as a difficult, bad-tempered individual whom Johnson indulged. ‘The Nunnery’ (also included by Gramich and Brennan, along with the ‘Sonnet to a Lady’) is especially interesting, in its creation and subsequent humorous demolition of the idea of a female-ordered utopia, and it may be compared fruitfully with the explorations of the good life in her other poems, ‘The Happy Life’ and ‘The Happy Solitude’. ~

**Sources:** James Boswell, *The Life of Samuel Johnson* [1791], with an introduction by Claude Rawson (New York: Everyman, 1992); *OCLW* (1986); Lonsdale (1989), 240-4; Gramich & Brennan (2003), 60-63, 395; Backscheider & Ingrassia (2009), 27-8, 50-51, 349-50, 598-9, 726-7, 890; Croft & Beattie, III, no. 166; *ODNB*. Her Wikipedia entry
gives precise references to discussion of Anna Williams in Boswell’s *Life of Johnson*, Hawkins’ *Life of Johnson*, and Johnson’s *Miscellanies*. [C18] [F] [W] —Katie Osborn

Williams, Charlotte (Laura) (b. c. 1878–9), of South Marston, near Swindon, Wiltshire, the sister of Ada Mary Thorne and Alfred Williams (qqv), was a poet herself, publishing poems in the *Western Gazette* in 1918. ~ **Sources:** Leonard Clark, *Alfred Williams, His Life and Work* (Bristol: William George’s Sons, 1945); Alfred Williams Heritage Society webpage. [F] [OP] [W]

Williams, David Morgan (1928-1997), ‘Mogg’, of Black Mill, Llangeinor, Glamorgan, left school at the age of fourteen, and worked underground as a miner for twenty years, but after a pit accident he was invalided in 1966. As a poet he became known as the ‘unofficial laureate of the South Wales coalfield’, a popular and inspiring figure. He published fifteen volumes, including *Stretch* (1970), *Pitwheels and Apples* (1975), *Mogg’s People* (1985), *Of Breads, Gods, and Men* (1987), *Ropes of Smoke* (1992) and *Selected Works* (1996). His play *On Wordberry Hill* was performed at the Sherman Theatre in Cardiff in 1980, and he also had his poetry and prose variously broadcast on radio and television. ~ Williams was awarded a silver miner’s lamp at the 1974 South Wales Miners’ Eisteddfod ‘in recognition of his contribution to Wales’s working-class culture’ (*Independent*). He was a frequent public reader of his poetry, and was particularly active in this during the national miners’ strike of 1984-85 and in the campaign to save Tower Colliery a decade later. Williams self-published much of his work, and ‘gave away any profits to good causes, particularly those which helped to sustain mining communities’ (ibid.). ~ **Sources:** ‘Obituary: Mogg Williams’, *The Independent*, 23 October 2011; *ODNB*. [M] [OP] [W]

Williams, E. (fl. 1864), of Bristol, a working man, published *The City at Night, and Other Poems* (London: Murray and Co., 1864). ~ **Sources:** Reilly (2000), 497.

Williams, Edward (1746-1826), ‘Iolo Morganwg’, a Glamorgan-born stonemason, poet and antiquarian, an important and controversial figure in Welsh cultural history, now the subject of a multi-volume research project from the University of Wales Press and the Centre for Advanced Welsh and Celtic Studies, Aberystwyth, including a three-volume edition of his *Letters*, several monographs and a collection of essays. He was the father of Taliesin Williams (qv). ~ Williams was born at Pennon, Glamorgan, the eldest of four sons to Edward, a stonemason, and his wife Ann Matthews, the well-educated ‘daughter of a gentlemen who had wasted a
pretty fortune’. Deprived of formal schooling due to his wretched health, Williams learned to read by watching his father inscribe letters onto gravestones and through his mother teaching him songs from The Vocal Miscellany. ~ Williams adopted his father’s profession, while finding time to explore Welsh verse and develop his poetic craftsmanship with the aid of local bards such as Lewis Hopkin and Rhys Morgan. As a wandering stonemason in London and Kent from 1773 to 1777 he encountered the Society of Gwyneddigion, and became an active participant in the vibrant Welsh community in the capital. It was during this period that Williams’s imagination was stirred by the manuscript poems of Dafydd ap Gwilym. ~ After returning to Glamorgan, Williams married Margaret Roberts in 1781, ‘apostrophising her as Euron in love poems imitating those of Dafydd ap Gwilym’ (Morgan). The relationship grew trying as Williams moved from farming in Monmouthshire to building in Llandaff to trading along the Bristol Channel, attempting to offset the frustrations of such drudgeries by copying ancient manuscripts and composing invented Welsh medieval poetry. Williams fled to Wales to evade his debt creditors in England before undergoing a spell in Cardiff gaol in 1786-7. Of the four children he and his wife bore, two survived. ~ Williams’s discourse on Welsh metrics, ‘The Secret of the Bards of the Isle of Britain’, illustrating that ‘Glamorgan bards had never accepted the classical rules of Welsh poetry agreed in 1453’ (Morgan), was a product of his time in prison. Additionally, he produced poems that were redolent of Dafydd ap Gwilym’s verse to the point of being included as an appendix in a 1789 edition of Dafydd’s works and deemed to be Dafydd’s authentic compositions for over a century. ~ Williams’s conception of Glamorgan bards uniquely perpetuating a primeval druidic tradition was submitted in The Gentleman’s Magazine (November 1789), and in 1791 he revisited London, declaring that he was the conduit for all the mysteries of Druidism. He staged the first ceremony, as well as inventing the rites and rituals, of ‘The Gorsedd of Bards of the Isle of Britain’ at Primrose Hill the following year. As a figure aiming to preserve and revitalise Welsh heritage and tradition, Williams became known by his bardic name of Iolo Morganwg, and the ceremony later became one of the chief attractions at the National Eisteddfod. Williams stayed in London until 1795, supported by a large circle of friends, including Robert Southey, who granted him a moving tribute in the epic poem Madoc (1805). He indulged in his laudanum habit—of which he wrote: ‘Thou faithful friend in all my grief, / In thy soft arms I find relief, / In thee forget my woes’ —and the publicising of myths such as America’s discovery by the twelfth-century Welsh prince Madoc, and the existence of a manuscript at Raglan Castle representing a record of the bardic institution
traced back to the settlement of Britain. He even planned an expedition to America in search for a tribe of Welsh-speaking Indians, but ultimately left his young recruit to journey alone. In 1794, Williams produced his first genuine work, Poems, Lyrical and Pastoral, a two-volume set so popular that its subscribers ostensibly included George Washington and the Prince of Wales, as well as Hannah More, Thomas Paine and Hester Piozzi. Tim Burke (LC3, 276) suggests that there is considerable ambition in Williams’s attempt ‘to fuse the genres of lyric and pastoral, in order to construct a new sense of the relationship between the aesthetics of solitude and the ethics of community’. Reviewing the volume, the British Critic (1794) wrote: ‘Highly indeed do we disapprove of the violent and intemperate spirit which distinguishes Mr Williams in his preface, and many of his notes, but we are nevertheless equally ready to do him justice as a poet, and to confess that a portion of genius, harmony, and taste marks his compositions’. Despite the warm reception of Poems, the near-starvation of his family led him back to masonry in Flemingston and then shopkeeping in Cowbridge. He joined Owen Jones and William Owen Pughe as editors of The Myvyrian Arcaiology (1801-7), three volumes, the first printed corpus of Welsh medieval literature. After several years delving into Unitarianism, Williams became a founder of the South Wales Unitarian Society in 1802, the author of its book of regulations and a considerable quantity of hymns published a decade later. Williams spent his later years in his cottage at Flemingston working on his magnum opus, ‘The History of the British Bards’, hoping to illuminate the entire history of the Druids to the world, surrounded by manuscripts. He died in 1826 before he could complete it, and the massive collection of material was donated to the National Library of Wales in 1916, just prior to Griffith John Williams’s commencement of his lifetime study of Edward Williams. He concluded that ‘although a pioneering Romantic poet in Welsh, and the most talented writer of the eighteenth-century Welsh cultural renaissance, he had forged a vast quantity of Welsh historical material’ (Morgan). There are many other publications, and a great deal of material still in manuscript, largely held in the National Library of Wales, and richly drawn on in the monographs by Mary-Ann Constantine, Cathryn A. Charnell-White, and Marion Löffler, listed below. Iolo’s letters have been collected and well edited: see Geraint H. Jenkins, Ffion Mair Jones and David Ceri Jones (eds.), The Correspondence of Iolo Morganwg (Cardiff: University of Wales Press, 2007), three volumes. Although Iolo rarely mentions Thomas Chatterton (qv), it is strongly argued by Mary-Ann Constantine over the first eighty pages of her study, The Truth Against the World: Iolo Morganwyg and Romantic Forgery (Cardiff: University of Wales Press, 2007), 13-
Williams, Eliseus (1867-1926), ‘Eifion Wyn’, a schoolteacher and accountant, born at Porthmadog, Caernarvonshire. He received little education outside of Sunday School, but nevertheless became a teacher in Porthmadog and later at Pentrefoelas. In 1896 he began work as a clerk and accountant for the North Wales Slate Company. Williams published Ieuenctid y Dydd (1894), Y Bugail (c. 1900), Telynegion Maes a Mor (1906). Posthumously published were Caniadau’r Allt (1927) and O Drum I Draeth (1929). ~ Sources: OCLW (1986). [W] [— Katie Osborn]

Williams, Ernest D. (fl. 1951), of Brymbo, near Wrexham, Denbighshire, a coal miner. He composed a song, ‘My Collier Lover’, which was published in Lloyd, 130, 348 note. ~ Sources: Lloyd (1978). [M] [OP]

Williams, Francis (c. 1690-1762), of Kingston, Jamaica, a ‘free negroe’, the son of John and Dorothy Williams. The youngest of three sons, Williams was a scholar and a poet, the author of Latin verses that were included in Edward Long’s History of Jamaica (London, 1774), addressed to George Haldane, Governor of Jamaica, and translated in Vincent Carretta’s edition of Phillis Wheatley (222-4) as ‘On Ode’. He was possibly also the author of the popular song, ‘Welcome, welcome, brother debtor’. Williams’s achievements were ‘well known on both sides of the Atlantic’ (Carretta). Recognised for his abilities, he was, according to Long, sent to England by the Duke of Montague, the patron he shared with Ignatius Sancho, and studied at a grammar school and then at Cambridge University. After returning to Jamaica he set up a school in Spanish Town. John Gilmore, writing in ODNB, contextualises the poem in the neo-Latin tradition of poems in praise of great personages, and corrects many earlier biographical errors, including Williams’s dates. Alison Donnell and Sarah Lawson Welsh list the ‘Ode’ as evidence of a pre-twentieth century Caribbean literature. ~ Sources: Alison Donnell and Sarah Lawson Welsh (eds), The Routledge Reader in Caribbean Literature (London: Routledge, 1996), 13; Krise (1999), 315-25; Phillis Wheatley, Complete Writings, ed. Vincent Carretta (Penguin, 2001), 217-24; Dabydeen (2007), 529-31; ODNB; Wikipedia. [C18]

Williams, Griffith (1769-1838), ‘Gutyn Peris’, of Waunfawr, Caernarfonshire, lived most of his life in Llandygái. A quarryman, he was a student of Dafydd Ddu Eryri (David Thomas, qv), and participated in a bardic ceremony organized by Iolo Morganwg (Edward Williams, qv) during the Dinorwic Eisteddfod in 1799. He defended the cynghanedd form against Ieuan Glan Geirionydd (Evan Evans, qv) in
Williams, Huw Owen (1888-1961), ‘Huw Menai’, ‘Hugh Williams’, was variously employed, working as a weigher and as a journalist. The son of a miner, he was born at Caernarfon, and began work as a weigher at Merthyr Tydfil, Glamorgan in 1906. Williams was a political activist and a left-wing journalist, and wrote and read in both English and Welsh. He began to write poetry during WWI, and ‘wrote from time to time about the miner’s life, but his work is in large measure that of a nature poet in the tradition of Wordsworth’ (OCLW). He published four volumes of poetry: Through the Upcast Shaft (1920), The Passing of Guto (1929), Back in the Return (1933), and The Simple Vision (1945). ~ Sources: Ashraf (1975), 153-4; OCLW (1986).

Williams, John (1808-66), of Lecha, St. Just, Penwith, Cornwall, a miner, and a self-taught village schoolmaster, also a clerk. His son gives a detailed memoir of his father. Williams moved to nearby Tragaseal as a small child. He had ‘numerous’ brothers and sisters, and a father who, ‘although a most respectable man...was once offered, but declined, a mine “captaincy”’. Poverty at that time meant he had a limited education, ‘chiefly imparted to him by the parish clerk’, a Mr Tregear. He left school early to work on one of the mines that employed so many in Cornwall. In the mine he had a close friend, John Thomas, who became a lifelong companion. They shared a religious commitment, and began to read and study together. Thomas, who outlived Williams, shared his memories with the son: ‘Books were scarce and very dear. Our parents had large families to provide for, and but little money to spare for books. Our difficulties were many and formidable. Through a religious agency, we obtained, once a month, a couple of juvenile magazines from London; I don’t remember that we had any other periodicals at the time. There was a society connected with the chapel, consisting of a small number of members, who paid twopence or threepence a month for the loan of a book. Of this also, we availed ourselves; and from these two limited sources it was that your father drew almost the only aid he obtained in the pursuit of knowledge, “under difficulties,” indeed. Very many of the books thus procured we literally devoured: I have a list of them by me to the present time.—Your father committed to memory nearly the whole of Thomson’s “Seasons,” Burns’ Poems, and Scott’s Poems. He could recite all of “The Lady of the Lake.” Boswell’s Life of Johnson, too, in four volumes, he had at heart; could repeat any anecdote, or incident, in the work. Foster’s “Essays,”
the “Rambler,” Chalmers’ “Astronomy,” and “Religion,” Locke’s “Essay on the Understanding,” Dr. Watts’ “Logic,” and “Improvement of the Mind,” &c., &c., he devoured, I may say. Poetry was his delight. He committed thousands upon thousands of lines to memory. In fact literary work engaged his mind at all times, as far as the duties of religion, and daily employment, gave him opportunity. ... His mental characteristic was metaphysical.’ ~ Williams published Miscellaneous Poems (1859), and posthumously, Poems, by the late John Williams, Edited by his son, Thomas Williams (London H. Southern & Co., 1873), which includes the memoir quoted above. The songs are often of a Christian character, and there is some lifewriting, with a few descriptions of landscape and nature. One poem is entitled ‘On the Emancipation of the Slaves in the West Indies in 1834’. The poem ‘On the Death of Mr. John Davy, An Eminent Mathematician’ (the Cornish scientist, Sir Humphrey Davy’s brother) reflects Williams’ lifelong interest in intellectual endeavour. Friendship is another theme that runs through the volume. There are some prose pieces, too, including ‘Boyhood’ and ‘The Old School-Room’ ~ Sources: Reilly (2000), 498; Roger Collicott catalogue no. 79, 2007; information from Bob Heyes. [M]

Williams, John Owen (1853-1932), ‘Pedrog’, a gardener and lay preacher, an orphan brought up by his aunt at Llanbedrog, Caernarfonshire where he worked as a gardener. He got a job for a merchant firm, and began preaching in Liverpool in 1878. Williams was a prolific periodical writer, and ‘won more prizes at eisteddfodau than any other poet before or since his day’ (OCLW, 1986). He published an autobiography, Stori ‘Mywyd (1932). Re: OCLW (1986). [W] [—Katie Osborn]

Williams, John Richard (1867-1924), ‘J. R. Trefanwy’, of Rostryfan, Caernarvonshire, was left blind and without speech from a childhood illness, and lived in Porthmadog with an aunt. He published Lloffion yr Amddifad (1892), and Ar Fin y Traeth (1910). ~ Sources: OCLW (1986). [W]

Williams, Owen (1790-1874), of Waunfawr, Caernarfonshire, ‘Owen Gwyrfai’, a cooper. A student of Dafydd Ddu Eryri (David Thomas, qv), he composed elegies and epitaphs, copied Welsh poetry, and collected genealogies, as well as working on composing a dictionary, Y Geirlyfr Cymraeg, The Welsh Dictionary. He published Y Drysorfa Hynafiethol, The Ancient Treasury (1839), but only four parts published. Posthumously, there was a memoir by his son, with a selection of poems, Gemau
Gwyrfai (Thomas Williams, 1904), and a further selection of poetry, Gemau Môn ac Arfon (1911). ~ Sources: OCLW (1986). [W] [— Katie Osborn]

(?) Williams, Richard (c. 1790-1862?), ‘Dic Dywyll, Baredd Gwagedd’, a blind balladeer, born in either Anglesey or Caernarfonshire. Little is known of his life, but he was ‘described by his contemporaries as a short, fat man... he used to put his little finger in the corner of his eye when singing ballads’ (OCLW). He was reputed to be ‘the king of all the ballad singers in South Wales’. Williams witnessed the Merthyr Rising and the Rebecca Riots, two momentous events. Seventy-three of his ballads are preserved in manuscript at the National Library of Wales. ~ Sources: OCLW (1986). [W] [— Katie Osborn]

Williams, Richard (1842-1917), ‘Gwydderig’, of Brynaman, Carmarthenshire, a miner, one of a circle of country poets, emigrated to Pennsylvania as a young man, where he worked in a mine. He spent the last years of his life in his native town in Wales. Williams was a great competitor at eisteddfodau, and won more prizes than anyone except Elisius Williams (qv). An edition of his verse is Detholion o Waith Gwydderig, ed. J. Lloyd Thomas (1959). ~ Sources: OCLW (1986). [M] [W] [— Katie Osborn]

Williams, Robert (1766-1850), ‘Robert ap Gwilym Ddu’, of Llanystumdwy, Caernarfonshire, a farmer and hymn-writer. He was the bardic tutor of Dewi Wyn o Eifion (David Owen, qv). He was influenced by Goronwy Owen (qv). Williams ignored contemporary trends in poetry, especially the popularity of the mock epic, and wrote about ‘the everyday events of his neighbourhood’ (OCLW). His most famous hymn, ‘Mae'r gwaed a redodd ar y Groes’, was first published in 1824, in the periodical Seren Gomer. He published Gartd Eifion (1841). Twenty of his hymns may be found in Aleluia neu Ganiadau Cristionogol, collected by J. R. Jones (1822). ~ Sources: OCLW (1986). [W] [— Katie Osborn]

Williams, Robert (1830-77), ‘Trebor Mai’ (‘I am Robert’ backwards), of Llanrwst, Denbighshire, a tailor who belonged to a family of poets. He was tutored by Caledfryn (William Williams, qv), and published Fy Noswyl (1861) and Y Geninen (1860). Posthumously published was Gwaith Barddonol Prif Englyniau Cymru, ed. Isaac Foulkes (1883). ~ Sources: OCLW (1986). [T] [W] [— Katie Osborn]
Williams, Taliesin (1787-1847), ‘Taliesin ab Iolo’, of Cardiff, a stonemason, schoolmaster and poet, the son of Iolo Morganwg (Edward Williams, qv), said to have been born in Cardiff Gaol where his father was serving a bankruptcy sentence. He was named after Taliesin the famous Welsh poet of the late sixth century. He worked as a stonemason, and kept various schools, serving the longest at Merthyr Tydfil, where he died. He assisted his father in preparing *Cyfrinach Beirdd Ynys Prydain* (1829), and had faith in all his father’s fabricated Medieval texts. He won a Chair at the Cardiff Eisteddfod (1834), and a prize at the Abergavenny Eisteddfod (1838). He published two poems of his own, *Cardiff Castle* (1827), and *The Doom of Colyn Dolphyn* (1837). ~ Sources: OCLW (1986). [W] [—Katie Osborn]


Williams, Thomas (1778-1835), ‘Gwilim Morgannwyg’, of Llanddeti, Brecon, Breconshire, kept a tavern in Pontypool, Monmouthshire. His poems were collected as *Awen y Maen Chwef* (1890). ~ Sources: OCLW (1986). [W]


Williams, Watkin Hezekiah (1844-1905), ‘Watcyn Wyn’, of Brynaman, Carmarthenshire, a miner and a teacher. He worked underground from the age of eight until he was thirty. In 1874 he joined the Presbyterian ministry and served as Principal at a Nonconformist school. He published *Caneuon* (1871), *Hwyr Ddifyrion* (1883), and *Cân a Thelyn* (1895). *Odlau’r Efengyl*, ‘Gospel Rhymes’ (1883), is a translation into Welsh of the hymn collection of Ira David Sankey and Dwight Lynam Moody, *Sacred Songs and Solos* (1873). Williams also wrote two novels. ~ Sources: OCLW (1986). [M] [W] [—Katie Osborn]
Williams, William (1801-69), ‘Caledfryn’, of Bryn y Ffynnon, Denbigh, the son of a Welsh weaver, worked for his father for eight years before becoming a teacher and finally a Congregational minister. He participated in the Cymreigyddion Society, won a national reputation at the Beaumaris eisteddfod (1832), and was thereafter much in demand at local eisteddfoddau, winning a silver in 1850 at the Rhuddlan eisteddfod. He published a guide to reading and writing in Welsh, *Cyfarwyddiadau i ddarllen ac ysgrifennu Cymraeg* (1822), and the poetry volumes *Grawn awen* (1826) and *Caniadau Caledfryn* (1856). His posthumously published autobiography, *Cofiant Caledfryn*, ed. Thomas Roberts (1877), includes previously unpublished verse. ~

Sources: OCLW (1986); ODNB. [T] [W]

(?) Williams, William (1801-76), ‘Gwilym Cyfeiliog’, kept a wool shop at Llanbrynmair, Montgomeryshire, and wrote strict-metre verse, englynion, and hymns. Posthumous published was *Caniadau Cyfeiliog* (1878). ~ Sources: OCLW (1986). [T] [W] [—Katie Osborn]

Williams, William (1814-69), ‘Creuddynfab’, born at Creuddyn, Llandudno, Caernarfonshire, a farm-labourer and railwayman. A stonemason’s son, he received little formal schooling, and began farm work. He worked on a railway in the Pennines from 1845-1862, and became friends with John Ceiriog Hughes (qv). Williams served as the first Secretary of the National Eisteddfod Association. As a critic, he censured the neo-classicism of poets such as Caledfryn (his namesake William Williams, qv, 1801-69), and encouraged younger poets to write in free metre. He published *Y Barddoniadur Cymmreig* (1855). ~ Sources: OCLW (1986). [R] [W] [—Katie Osborn]


Williamson, Daniel (b. 1843, fl. 1890-2), of Clyth, Caithness, the ‘blind poet’ of Inverness and Perthshire. A carpenter’s son, he was taught to read by his mother and sent to the parish school at the age of seven. After three years his teachers wished him to extend his studies, but he ran away from home to Thurso, twenty miles away, and worked for a farmer, carrying dairy produce to the town, which
his father, when he discovered him, condoned. He became a stable boy, then a page and stable boy, and then began an apprenticeship as a mason, but after nine months returned to his parents, who now lived at Wick. He began a further apprenticeship as a mason, being allowed to go to sea with the fishermen in season. He served his time, spent a year as a journeyman mason, and then headed off to Glasgow, struggling but finally finding employment there, in Edinburgh and in Birkenhead. He worked in London for five years but was blinded by sunstroke and, unable to find a cure, returned to Wick, where he began to write poetry as a kind of therapy, as he says in his pamphlet publication, *On Beholding the Moon for the Last Time* (c. 1890; copy in the National Library of Scotland). In 1883 Williamson went to Inverness, and found employment in the Institute for the Blind. He published a book of poems, *Musings in the Dark* (Perth: D. Leslie, 1892), and a second edition of *On Beholding the Moon*. He later lost the use of his legs, but continued working at the Institute, being pushed around in a bath chair. Edwards praises his ‘quiet humour’, citing his poems ‘My Guid Mither’, ‘The Dying Flea’, and ‘The Benighted Englishman’ and printing the latter two, along with ‘There’s Anything Sae Sma’. ~

**Sources:** Edwards, 15 (1893), 53-60; COPAC. [S]

Williamson, Effie (1815-82), the ‘Poetess of Gala Water’, a native of Galashiels, Selkirkshire, who lived in Selkirk, and for a few years in Ireland, and was later a Galashiels weaver. She was the daughter of another poet, ‘Mrs Williamson’ (qv), and was a ‘well-known working-class woman poet of her period’ (Blair). She received little education, being ‘fated to attend the loom, and keep the shuttles busy flying.’ She published in the *People’s Journal*, in *Chambers’s Journal* and in other periodicals. Posthumously published was *The Tangled Web: Poems and Hymns* (Edinburgh and Galashiels, 1883), and *Peaceable Fruits by Effie* (Edinburgh: R. M. Williamson, 1885), a collection of devotional verse. *The Tangled Web* ‘is dedicated to her mother’s memory, and the tenderness evinced in several poems in remembrance of her mother sets the emotional tone. There is also social and political comment, including a poem on the familiar labouring-class Scottish theme of emigration. ... there are several poems on Irish subjects. The literary sublime is attempted in poems like “An Evening in Melrose Abbey”. There are respectful poems on the Queen and on “The Right Hon. W. E. Gladstone”—a politician who patronised at least one labouring-class poet (Frederick Bartlett, qv). But Williamson’s verse most successfully focuses on friendship, love and loss, work, children and home, often with a counterpoint of religious sentiment or natural observation, and with either a poignant or a gloomy undertone. In “Bonnie White
Snaw” ... seasonal pleasures are set against harsher realities the cold weather brings’ (LC6). ~ Sources: Edwards, 2 (1881), 304-8 and 8, 192-5; Reilly (1994), 515; LC6, 319-24; Blair, PPP (2019); Mitchell, P231; information from Florence Boos. [F] [I] [LC6] [S] [T]

Williamson, George Joseph (b. 1816), of Rochester, Kent, a fisherman’s son. He attended a charity school, and worked as an errand boy, then as a fisherman, and he was a Wesleyan Sunday school teacher. He published *The Ship’s Career, and Other Poems* (London, 1860), which went through seven editions to 1874. ~ Sources: Reilly (2000), 499.

Williamson, John (1864-1922), of Brandon, County Durham, a coalminer, and the son of a coalminer at Wheatley Hill pit. Williamson was a Methodist lay preacher as well as a poet, and it would be a Primitive Methodist minister, the Revd. F. R. Brunskill (1870-1952), who wrote the thoughtful, locally-printed biography on which our knowledge of him depends. With its epigraph appropriately from Williamson’s beloved Robert Burns (qv), ‘Time but the impression stronger makes / As streams their channels deeper wear’, it is based on the memoir Williamson himself wrote in ‘two manuscript books’ in the last two years of his life, and often sounds like the poet rather than the biographer speaking, though the latter is a good enough writer. ~ We learn that Williamson’s father was uneducated, ‘could neither read nor write, and went through life in one long drawn-out struggle against adversity and pain’. He had strength of character, a keen sense of justice, and a love for his family, and was loved by his son, who read to him in his last, asthma-plagued years. Williamson’s mother, of a kindly disposition, had Scottish ancestry, and encouraged her son. Williamson had a limited education, disliking school and often playing truant. He went to work at the age of thirteen. Employment was intermittent, necessitating much moving between pit-villages. He soon developed an interest in books and studying, and recovering from a pick injury, was lent a copy of William Cowper’s poems (his choice) by a neighbour with a ‘small collection of books’. (As an aside, it is notable how often such a figure appears in the lives of labouring-class poets, and how often ‘old canon’ poets like William Cowper and James Thomson, their out-of-copyright works cheaply available, provide their starting point.) He was also blessed with an Aunt Rachel, who admired his studies and would bring him books when she visited. ~ He was much shaped by the local, Billy Row, Sunday School, and took a particular interest in sermons, which would lead to his own involvement, as a lay preacher.
Williamson married Jane Bell in 1885 and moved to Brandon. As well as travelling to preach, he began giving lectures, especially on Burns and the Scottish poets, a lifelong enthusiasm that would lead to six trips to Scotland, visiting the haunts of Burns, which were ‘the only holidays he ever had’ (22). (The frontispiece of the Brunskill biography is a photograph of Williamson standing by the Burns statue at Paisley in 1903.) By the age of 40 he owned a small library of poetry, with a 100-volume ‘Burns corner’, and he was inspired by the example of Burns to begin writing verse himself. He also took an interest in other Scottish poets, and collected them, as well as ‘forgotten minor poets of the county of Durham’ (14). His poems began to appear in the local press: he wrote about thirty, mainly for the Durham Chronicle. Among them were ‘An Old Pair of Boots’, ‘The Musings of Framwellgate Bridge’, ‘The Old Miner’s Wayside Story’, ‘The Aged Miner’s Last Request’ (‘Lay me down among my cronies / In the Churchyard on the Hill’), ‘When the Heather is in Bloom’, ‘Thoughts on Brandon Hill’, ‘Primroses’, and ‘To My Books’ (‘Ye are my friends forever true, / Though some are old and few are new’). His prose writings, also published in the Chronicle, included articles on Durham places, and a series of ‘Brandon Memories’; he also wrote ‘one or two pieces on Highland Mary and his holiday in the Burns country’. Williamson died suddenly, aged 58, and his well-attended funeral was ‘one of the largest ever witnessed in Brandon district’ (54). His collection of Burnsiana went to his son Hughie, who had accompanied him to Scotland on one occasion and like his father was a member of the Burns Federation. ~ Sources: F. R. Brunskill, Life of John Williamson (of Meadowfield, Durham) (Willington, Durham: E. Paxton, 1923); My Primitive Methodist Ancestors webpage; information from Stephen Regan. [M]

Williamson, Mrs (first name unknown) (1815-82), of Selkirk, the mother of Effie Williamson (qv). The daughter of a ploughman, Robert Milne (an exceptional man who wrote for the Kelso Chronicle), she was in service until her marriage. She wrote prize-winning essays and poems for the local papers, and published in anthologies. ~ Sources: Edwards, 8 (1885), 192-5. [F] [S]

(?) Williamson, Peter (fl. 1841), of Sinclairstown, Kirkcaldy, Fife, a Chartist, who published the poem ‘Address to the Commons House of Corruption’ in the Northern Star, 14 August 1841. ~ Sources: Northern Star, as cited; Sanders (2009), 242. [CH]
Willis, Matthew (1799-1883), of Wensleydale, Yorkshire, a farm labourer, a Quaker, and a self-educated poet with only ‘two half-days’ of schooling. He published *The Mountain Minstrel; Or, Effusions of Retirement. Poems* (York, 1834). He emigrated to America in 1845 with his family, settling in Ohio County, Wisconsin where he farmed. ~ Sources: Newsam (1845) 170; Johnson (1992), item 972; Phyllis Ruth Edwards (ed.), *Pioneer Poetry: A Quaker Reflects on the Civil War Era in the United States: Matthew Willis (1799-1883), Iowa County, Wisconsin, USA* (Pacific Grove, CA: Park Place Publications, 2015); general online sources. [AM]

Wills, James (b. 1774), of Sheffield, ‘the topographical tailor’, the author of *The Contrast, or The Improvements of Sheffield* (Sheffield: ‘Iris’ Office, 1827), a popular pamphlet published by the *Sheffield Iris*. Joseph Mather’s (qv) editor John Wilson considers that ‘There is something original in this song’, although it is written ‘in the rudest doggerel’. Yann Lovelock describes it as a ‘piece of topographical doggerel which seems to have caught the fancy of people at the time and was much quoted in the 19th century.’ He adds that it is ‘possible that Joseph Senior may well have borrowed’ some of his grandmother’s memories for his Sheffield verses. Its local popularity is reflected in the fact that although it is a rare book now, Sheffield City Libraries hold no less than five copies. ~ Sources: *The Songs of Joseph Mather, To which are added a memoir of Mather and Miscellaneous Songs Relating to Sheffield*, with an Introduction and Notes for John Wilson (Sheffield: Pawson and Brailsford, 1862), 44-45 note; Lovelock (1970), 20, 68; general online sources; information from Yann Lovelock; not in ODNB. [T]

Wills, Ruth (1826-1908), of Leicester, a ‘physically lame factory worker’ (Boos), the daughter of a soldier. She was educated at a dame school, and worked for many years as a hosiery worker for the firm of N. Corah & Sons Ltd., in Leicester. She published *Lays of Lowly Life* (London, 1861, second edition 1862), and *Lays of Lowly Life Second Series* (London, 1868), copies of both of which are in the Bodleian and the BL. The ‘Preface’ to her first volume laments the death of Revd. Dr [James] Legge, an important mentor who ‘would have introduced it [the volume] to the public’. (We learn in one of the poems that Legge had been ‘a missionary to China’, and she wrote a ‘Lament’ for him, included in Boos.) A four page ‘autobiography’ in the book begins by declaring that she has found in her own life ‘little worth relating’. Her parents were ‘poor and illiterate’, though pious. She was sent to a Dame school, where she endured floggings for sticking to her own opinions. She attended Sunday School. Her father, whose stories from his military service in
India had been a source for her imagination, died when she was seven. At eight she was doing warehouse work (she quotes Thomas Hood’s (qv) famous ‘Song of the Shirt’ on its relentlessness). Sent out by her mother to gather firewood with her sister, she developed a love of nature that, together with her strongly felt Christianity, sustained her. She enjoyed reading, and at fourteen was lent Milton’s *Paradise Lost*, which was ‘the discovery of a new world—a world of beauty and brightness of which I had before no idea’. She could hardly sleep ‘for the echoes of its wondrous melody’, and soon began to write herself, getting a piece published in the *Children’s Magazine* ‘with an approving note from the editor’. The Preface to the Second Edition adds thanks to, among others, ‘the critics who so generously and indulgently reviewed’ the first edition, and expresses the hope that her book may ‘fall into the hands of those who have had few opportunities of mental culture’, to inspire their own reading and writing. ~ The ninety pages of verse in this first collection include a poem on ‘The Work-People’s Holiday’ and another on ‘Ann Boleyn’. Her poem on ‘Bradgate and Its Associations’ also has historical theme, and her scholarly footnote reminds the reader that Bradgate Park, six miles north of Leicester, was once Lady Jane Grey’s home. (Another Leicester factory poet, Millicent Langton (qv), also published a poem on ‘Lady Jane Grey’, at the beginning in her own collection.) Wills’ ‘Song of the Self-Exiled’ imagines her speaker making the momentous decision to leave England for Sydney, Australia. Her ‘Lines to a Lady who had lent me Longfellow’s “Song of Hiawatha”’ imitates the distinctive rhythm of the American poet, while another poem, ‘The Child’s Morning Hymn’ is subtitled ‘from the French of Lamartine’. ~ The ‘second series’ of *Lays of Lowly Life* offers further poems, and some interesting supportive material, notably a page of extracts from reviews of the first volume. An interesting essay might be written on this two-page digest of extracts, which reveals something of the ideology of the times (a scan of the volume is on Google Books, so they may be perused in full). To quote a little from the comments, the *Weekly Despatch* approved of the volume’s ‘strong infusion of religious sentiment’ and its cheeriness, the *Patriot* admires it while calling its themes ‘simple, homely, and unambitious’. The *Nonconformist* admits to being surprised by ‘the variety and richness of the intellectual materials’ but swiftly reverts to praise for its ‘simple and unambitious’ verse. These reviewers are careful to put Wills back in the box: religious faith, obedience and not getting above herself are the key elements, and it is perhaps revealing that the provincial papers quoted are much less restrictive in their comments, in particularly the two reviews from Scotland and the borders, where labouring-class poets were more commonplace, and perhaps more unrestrainedly
respected. The *Ayrshire Express* and the *Alnwick Mercury*, are, at least in the extracts quoted, unreserved in their praise for the book. The *Leicester Journal*, not surprisingly, is full of praise, while the neighbouring *Nottingham Express* also commends her ‘intense appreciation of natural beauty and ... genuine poetic feeling and insight’. ~ Wills herself gives the more patronising reviewers the cues they need, insisting in her preface that she is one of the ‘little singers, “the childish voices,” as one calls them, who can only “utter tiny truths in tender syllables”’. The dedication is, in fulsome terms, to her long-term employer, the firm of N. Corah and Sons, Leicester, who evidently supported her literary work. ~ Her poems in this volume are more inclined to narrative work, and the longer lines are well handled. It opens with three linked poems on the story of ‘Edith May’, which moves between third, second and first person narratives to give a sense of intimacy with character and story. Throughout this second volume the materials are impressive, even the occasional pieces. There is social and political awareness in much of the material. A group of royalist poems sits alongside ‘Dragomericki, An Incident from the Polish Revolution’ and the ‘Song of the Polish Matrons’. There are narratives from classical and biblical sources, and Boos (2010) notes how unusual in its treatment of violence is her narrative of ‘Zenobia’, a ‘poem in which a black slave kills her white mistress’. Indeed, her poem, ‘A New Gospel’, is a very powerful moral attack on the racist views of the Confederacy, which are quoted at the head of the poem. (The American Civil War ended three years before this volume was published, though of course she may have written the poem earlier.)

Much closer to home is her celebration of ‘A Sunday at Brox Hill House’: Brocks Hill is now a country park in Oadby, Leicester, so still a place of leisure and retreat, as Wills describes. ~ There is a detailed Introduction to Wills and her work, with selected poems and prose, in Boos (2008), who also identifies a semi-anonymous poem on ‘Margaret’s Birthday, By a Factory Girl’ signed ‘R.W.’ and very much in Wills’ style, in *The Quiver*, a progressive periodical which also published poems by Fanny Forrester (qv). Boos further locates several significant reviews of Wills’ work, including one by the poet Edward Capern (qv). ~ **Sources:** C. W. Wenn, *An Historical Record of M. Corah & Sons Ltd.* (1948); ABC (1996), 577-80; Reilly (2000), 500; Forsyth (2005); Boos (2008), 219-37; Boos (2010); Florence Boos, “‘Ne’er Were Heroines More Strong, More Brave’: Victorian Factory Women Writers and the Role of the Working-class Poet’, *Women’s Writing*, 27, no. 4 (2020), 428-47; Leicestershire Record Office catalogues and materials held. [F]
Wilson, Adam (b. 1850), of Dundee, ‘The Factory Muse’, a factory worker, published ‘an ambiguous advertising poem’ on ‘Athole’s Pies’ in the *People’s Journal*, 1 June 1872 and wrote ‘an early twentieth century handwritten collection, *Flowers of Fancy*’ (A.C. Lamb Collection, Dundee Central Library), which has this dedication: ‘To the Mill and Factory Operatives of Dundee these Poetic Trifles are Inscribed by their Sincere Friend and Fellow Worker, The Factory Muse, Adam Wilson’ (Blair). ~

Source: Blair (2016), 107. [S]


Wilson, Alexander (1804-46), of the Manchester ‘Sun Inn’ poets group, the youngest of Michael Wilson’s (qv) seven sons, the brother of Thomas (qv). A painter, he was also the author of dialect poems and ‘The Poet’s Corner’ (*The Festive Wreath*, 1842), and he was famed for ‘Johnny Green’. See, in particular, *The Songs of the Wilsons, with A Memoir of the Family*, by John Harland (London: Simpkin, Marshall, 1865). ~

*Sources: Reilly (1994), 517; Reilly (2000), 501. [S]*

Wilson, Anne (fl. 1778), a poet of the North-East of England, the author of *Teisa: A Descriptive Poem of the River Teese, Its Towns and Antiquities* (Newcastle upon Tyne: Printed for the Author, 1778), in which she describes herself as poor and living in rented accommodation. ‘All that is presently known about Wilson’s life’, as Bridget Keegan writes in LC2, ‘is supplied by the autobiographical portions’ of *Teisa*. Thus one passage suggests that she is probably widowed, for example. ‘That she considered her social status to be marginal may be deduced from her dismay at having to live in a “hir’d house” and from her labelling herself “humble”, “unlettered”, and “servile” at various points in the poem.’ (363) Further evidence of non-elite status is found in her knowledge of ‘certain types of women’s agricultural work, such as cheese-making and herb-gathering’. She ‘shows interest in labour in general, as evidenced in her pastoralised passage on mining or the hardships of the Barnard weavers’. Since no biographical details have yet emerged from the archives, these internal evidences are valuable, and offer among other things, one way of reading her poem. ~

*Sources: Lonsdale (1989), 354-5; Jackson (1993), 377; Bridget Keegan, ‘Writing Against the Current: Anne Wilson’s *Teisa* and the Tradition of British River Poetry’, *Women’s Studies*, 31, no. 2 (2002), 267-85; Keegan (2008), 98-121; LC2, 363-74. [C18] [F] [LC2]*

Wilson, Arthur (b. 1864), of Dalry, Ayrshire, a weaver from the age of ten, and a miner at fifteen. He published a ‘neat little volume of poems’ (Kilmarnock: James McKie, 1884). ~

*Sources: Edwards, 7 (1884), 182-5. [M] [S] [T]*

Wilson, Charles (1891-1968), of Willington, County Durham, a coal miner and local poet. Leaving school at the age of thirteen to work as a miner, he attended night school, became a staunch trade unionist, and gained promotion in his work. He published *Light and Liberty* (Durham, 1914), a prose work giving a ‘rather muddled case for the need for the planned land reform’, which the outbreak of war would
put a stop to. This work paved the way for some of his poetic and political themes, with its concerns about topics such as rural depopulation, absentee landlords, corruption and city living. Poetry volumes include four short collections, locally printed in 1915-16, *The Poetical Works of Charles Wilson, The Pitman Poet* (London: Arthur H. Stockwell, 1916), and a number of later works. Wilson was interested in James Joyce and modernism, and in October 1930 persuaded Aldous Huxley to speak to his local WEA classes. In later life Wilson met with mixed success and failure, but perhaps the most dispiriting detail of Lewis Mates’ fine biographical essay in *DLB*, is the information that after his death in a care home at Crook in 1968, most of his papers were burned, unread. ~ **Sources:** Lewis H. Mates, ‘Charles Wilson, Coal Miner and Poet’, *DLB*, XIII (2010), 372-81; information from Stephen Regan. [M] [OP]


Wilson, Gavin (fl. 1788), of Edinburgh, a shoemaker, freemason, songwriter and poet. He published an *Advertisement of Thanks, in Verse* (Edinburgh, 1780?, 1789, 1790), and more substantially, *A Collection of Masonic Songs and entertaining anecdotes, for the use of all lodges* (Edinburgh, 1788). Not much is known about him, but the title page of his main collection of 1788 describes him as ‘Poet Laureate to the Lodge of St. David’, whilst the book has a dedication to Lord Elcho, the ‘Grand Master of the Free Masons in Scotland’. Thus the book is largely what it says it is, a collection of masonic songs and anecdotes. Freemasonry was popular in artisanal culture in Scotland. A number of other poets in this Catalogue were involved in freemasonry, as is generally noted in their entries, and indeed Robert Burns (qv) himself was a freemason, although Wilson, unusually for his time and place, makes no mention or allusion to this most famous ‘brother’, as Tim Burke observes in LC2. ~ Alongside what Burke calls the ‘topical songs and anecdotes forming the bulk of the volume’, the other notably feature of the collection is its focus on Wilson’s trade. Keegan notices that Wilson ‘provides a useful glossary of terms particular to his practice in order to help the reader better decode the allusions within his poetry’. Burke finds evidence that Wilson was ‘no ordinary tradesman’: ‘His book contains a poem called “The Author’s Whimsical Advertisement”, which was posted in his shop window together with a transcription of a letter sent by one of his customers to the *Caledonian Mercury*, an Edinburgh newspaper, in April 1779.
The correspondent, James Craque of Perth, had lost his left arm and his right hand in the battle at Quebec in 1776, and states in the letter that he has recently asked Wilson to make him “two jointed hands of leather”. The replacement limbs supplied brought Wilson some celebrity and reward: as Craque observes, “Lately, the honourable Board of Trustees for Fisheries, Manufactures, and Improvement in Scotland, honoured the inventor of Legs and Arms with a genteel premium on that account”.

Sources: Winks (1883), 313; Keegan (2001), 213-14; LC3, 133-4. [C18] [LC3] [S] [SM]

Wilson, George, of Edinburgh (fl. 1811-29), describes himself as a ‘bred mechanic’, in an interestingly diffident Preface to his first volume, in which he first apologises for his poetry, as being ‘more indebted to nature for making me a rhymer, than to grammar schools’, then denies that class has anything to do with poetic ability or legitimacy, quoting Pope’s Essay on Criticism once or twice along the way to give weight to a rather winding argument. Wilson published Poems and Songs, Chiefly in the Scottish Dialect (Edinburgh: Printed for the Author by Thomas Turnbull, 1811), and The Scottish Laverock, Original Poems and Songs (Edinburgh: Printed for the Author, 1829). The first volume has much political material: the long opening poem, ‘The Convention’ is a satirical attack in three cantos on the ‘Friends o’ th’ People’, with extensive explanatory notes at the end. Butler’s Hudibras, clearly a presiding influence on this material, is quoted as an Epigraph to the second poem, ‘A Peep into a P-l-ice Court’. Other poems include ‘The Beggar: A Dirge’, ‘The Lazie Shepherds’ (an attack on the clergy), ‘An Elegy for Robert Burns’ (qv), ‘An Epistle to W. Todd. 1809. On reading a Book of his, Entitled, Elements of Natural Philosophy’, ‘A Vision’ (on political carnage), ‘Birthday Wars in Reekie’, ‘The Whipman Play’, centering on a rustic benevolent society, again in three cantos, and an animal fable, ‘A Tale, or The Bugs in Terror’, completing the collection with a good many songs, which foreshadow the book of songs he would publish, dedicated to the members of the New Club, eighteen years later. Wilson writes in a colloquial Scots style, and does so with great linguistic energy, and a Gillray-like satirical spirit that reflects its time. ~ Sources: texts via Google Books; Blair, PPP (2019); Mitchell, P234; COPAC (BL, NLS, Bodleian). [S]

Wilson, Joseph (1841-72), ‘Joe Wilson’, of Newcastle upon Tyne, the son of a cabinet maker and a bonnet-maker. Wilson was an apprentice printer, a small publisher, a publican, a songwriter and poet, and a highly popular entertainer whose songs are still sung in the North-east. Wilson was a ‘traditional working class songwriter’ and a performer of ‘drolleries’, a form of stand-up comedy in rhyme and prose. He wrote and sang in dialect to great effect, in songs like ‘Keep Yor Feet Still Geordie Hinney’, ‘Dinnet Clash the Door’, ‘Maw Bonnie Gyetside Lass’ and ‘Aw Wish Your Muther Wad Cum’.

Wilson attended St Andrew’s School, a charitable institution. In his autobiography he records that he went to work as a printer when he was fourteen. This gave him the experience and confidence to start printing his own songs, a process which began with the eight-page pamphlet he produced when he was just seventeen, under the deliberately homely title of ‘The Canny Newcassil Foaks’ Fireside Budget: Joe Wilson’s Tyneside Sangs and Ballads’. He began to perform in 1864, appearing at the Oxford Music Hall, the Tyne Concert Hall, and other venues all over the North. By the age of twenty-five he was working Ned Corvan’s (qv) former circuit as an entertainer. His biographer tells us that he was greatly valued for his ‘sweet tenor voice’ and that he delighted in singing. A founder member of the ‘Working Man’s Club’, he was a key figure in establishing popular concerts in the club as an alternative to the ‘free and easies’, the informal drinking and singing clubs that proliferated in the north-east and elsewhere. (Wilson was a propagandist for teetotalism, as many of his poems and songs attest.) These activities in turn led him to professional entertainment. As his biographer records, although George ‘Geordie’ Ridley (qv), the famous Tyneside songwriter-entertainer, had died two months earlier, the charismatic Ned Corvan (Edward Corvan, qv) and the songwriter J. P. Robson (Joseph Philip Robson, qv) were still at the height of their powers when Wilson took to the stage. Because he had moved from an early, sentimental style, to a strong ‘local’ kind of writing, he was able to match and even eclipse the burlesque, broadly humorous styles of Corvan and Robson, with a new kind of material, subtler in its humour and more closely observed and naturalistic. In this respect he has something in common with Manchester poets such as Samuel Laycock (qv), who built poems on familiar, identifiable details of speech and behaviour with which his readers and audiences could readily identify and empathise. The sight of ‘Geordie’, the archetypal Tyneside male, for instance, ineptly holding his crying baby while his wife goes to
the shops, and even managing to drop it at one point, while fretfully muttering, ‘Aw Wish Yor Mother Wad Cum’ all the while, would be instantly memorable to a local audience, as would characters like the bonny ‘Gallowgate Lad’, the young man who is the subject of a sequence of poems. In ‘The Draper’s Appeal’ Wilson uses interpolated prose speech to tie the song to a familiar social environment, and the well-known figure of the street barker or sales patterer. Wilson is highly observant of details of domestic life and conversation, as well as describing social events and encounters. His verses are primarily honed for performative entertainment, and the rhythm and sound of his lines give a sense of what a fine performer of his material he must have been. But Wilson is also sharply political in some of his poetry, speaking up for the dispossessed in a poem like ‘Charity’, or for the ‘Nine Hours Movement’ strikers in ‘The Strike!’ ~ Having swiftly achieved great popularity, Wilson ‘retired’ from the stage and was for a time, notwithstanding his teetotal sympathies, the publican of the Adelaide pub on New Bridge Street in Newcastle, before returning to printing, and then once again to music-hall entertainment. He records in his autobiography that his father died at the ‘arly age o’ thorty-one’, leaving his mother to bring up four children alone, and very sadly his own life was cut short not much later, at just thirty-three. But Joe Wilson composed his verses rapidly and fluently, and despite the brevity of his life produced a wealth of fine material, leaving a lasting and still greatly valued legacy within the Tyneside traditions of labouring-class poetry and songwriting. There is a powerful sense of community spirit and solidarity in the face of hardship among the North-eastern poets, and this spirit more often shows itself in humour than in pathos; Wilson captures this trait perfectly. Allan, his well-satisfied publisher, considered him ‘the most successful of Tyneside song-writers’, which is saying something in such a rich field, while Hermeston characterises him as ‘the last of the great “stars” of early Tyneside music hall’. More recently, Lee Hall has suggested he might be seen as the Charles Dickens of the North-east (cited in Harker, 2017) for the human variety of his work. ~ Wilson’s Tyneside Songs and Drolleries, Readings and Temperance Songs (Newcastle upon Tyne: Thomas and George Allan, [1891]), went through a number of editions in the last decades of the nineteenth century, and there are useful modern reprints of it, notably the 1972 edition (Newcastle upon Tyne: Frank Graham), carefully edited by David Harker, and the recent British Library facsimile edition. There have been numerous other revivals of his work: for example, a Tyneside Theatre production by Alex Glasgow and John Woodvine took up the singer’s life and works in Joe Lives (1971), and like other north-eastern labouring-class poet-songmakers of his era, notably Tommy

(?) Wilson, John (1731-1818), of Paisley, a songwriter, well-known as the ‘bar-officer in the Sheriff Court’, but he also worked in a weaving factory. Parkhill writes in 1859: ‘...about ninety years ago there were several weaving factories in Paisley. The most celebrated of these was that of the Cumberland. In this factory there was a John Wilson, the author of several songs; among others, “The Peat Stealing”, which was long popular as a local song. Our fathers always spoke of the merriment which obtained in this factory, always coupled with the names of Wilson and Lowrie Crawford. Lowrie was what may be termed the butt of the brethren; and as he was the hero of Wilson’s song, he had both a dread and hatred of the poet. ... Wilson was a man of sterling talents both natural and acquired. He was long the bar-officer of the Sheriff Court; and, I may add, he was the first man in Paisley who wrought a silk web’ (quoted in Brown). He was known in Paisley as ‘The Philosopher’. Brown prints ‘The Peat Stealing’, a ‘thing of some humour’ whose subject he describes as ‘the prohibition issued by the Magistrates against the taking-away of peats, feal, and divot from the town’s moss’, and which was to be sung to the tune of ‘Sheriffmuir’. ~ Sources: Renfrewshire (1819/1872), 26; John Parkhill, Ten Years’ Experience of a Betheral’s Life (Paisley, 1859), 135-7; Brown (1889-90), I, 27-29. [S] [T]
Wilson, John (b. 1835), of Longtown, north of Carlisle on the Scottish border, joiner, a poet and temperance writer. Wilson lost his father when he was six, and his mother home-educated him along with his three sisters, ‘to the extent of her own attainments—reading, writing, and elementary arithmetic’. At the age of thirteen he read a biography of Sir Walter Scott and ‘became filled with enthusiasm, and with the fervour and inexperience of early youth, he determined to become a poet’ (Edwards). In 1852 he was apprenticed to his uncle, a joiner, and ten years later moved to Newcastle upon Tyne in search of work where he lived for eleven years before returning home. Wilson published Selections of Thought from the Leisure Hours of a Working Man (1874), and Saved by Song: or How John Strong became a Teetotaler (1882). The latter volume is described by Edwards as ‘one of the most popular of those “musical entertainments” interspersed with connective readings—the music being provided by Joe Button’. Wilson also frequently contributed ‘prose and poetical sketches to the local and temperance papers’. Edwards prints four of his poems, ‘The Reason Why’, ‘The Wife’s Lament’, ‘Boyhood’ and ‘The Language of Life’. ~ Sources: Edwards, 5 (1883), 377-82. [S]

Wilson, John (fl. 1870), of Glasgow?, a coal miner, the author of ‘The Colliers’ Eight Hour Day’, printed on an undated Glasgow broadside. The poem has often been set to music. ~ Sources: Lloyd (1978), 274, 360 note. [M] [S]

Wilson, Michael (1763-1840), the son of an Edinburgh handloom weaver, Wilson was a Manchester printer and furniture-broker, a radical Jacobin, and a dialect poet as were his sons Thomas and Alexander (qqv), and political balladeer. See The Songs of the Wilsons, with A Memoir of the Family, by John Harland (London: Simpkin, Marshall, 1865). ~ Morgan includes Wilson’s Peterloo poems, ‘The Answer to Peter-Loo’ (135-6) and ‘The Peterloo Massacre’em (141-2) both of which, remarkably to modern sensibilities, but not uniquely, appear to take the side of the militia against the ‘Rebally crew’. They need to be read, as Morgan shows, in terms of the dialect ballad traditions they draw on, as well as the evidence of authenticity, or at least of direct witness, that they also betray. ~ Sources: Hollingworth (1977), 156; Hollingworth (2013), 295-8; Morgan (2018), 135-6, 141-2.

Wilson, Susannah (b. 1787), of Bethnal Green, London, the daughter of a journeyman weaver, described as a ‘servant girl who has evinced some respectable talents in a volume which has been published by subscription for her benefit’ (Watkins and Shoberl). She published Familiar Poems, Moral and Religious (London: Darton & Co.,
1814), reviewed in the *Literary Panorama, and National Register*, n.s. 1 (October 1814), 529. The Introduction, written presumably by a patron, ‘W. H.’, describes her as ‘an uneducated servant girl’ who ‘fulfils the domestic duties assigned her with conscientious fidelity’. The review quotes this with approval, notes that the poems are ‘strongly indicative of religious feeling, and, more than usually, tinctured with religious phraseology’, and reprints a poem on the death of her father, and another ‘On a Storm, Just Before the break of Day, June 1814’: ‘We select one for its piety; and part of another for its poetry; the writer’s affectionate feeling have rendered her pathetic; and the picture she draws has touches of nature, in more sense than one, truly honourable to her’. The title page quotes Gray’s ‘Elegy’ but emphatically changes its gendering: “‘Let not ambition mock her useful toils, / Her homely joys, and destiny obscure.” GRAY.’ The Introduction speaks of the poem being ‘lately put into my hand’, and encloses an ‘authentic Memoir of the Writer’, which describes her humble parentage, her birth in Kingsland Road (which still exists, in the East End of London), how her mother was very pious but her father was not, and how she improved her reading at Sunday School and her writing at an evening school. For ‘many years past’ her family lived in ‘a little cottage in St. Matthews, Bethnal-green’ where ‘two daughters still reside and pursue the weaving business to which they were all bred’. While ‘thus engaged, she says, verses spontaneously flowed into her mind, which she took every opportunity of committing to paper’. Following the deaths of her parents she became a domestic servant in Hackney. The ‘Memoir’ concludes by discussing her reading (Watt, scripture, Young, Milton) the artlessness of her verses, and the fact that she ‘never could have had the least idea of their ever being brought before the public’. There is a lot of mortality in the verses, along with lyrical description and religious piety. ~ Sources: John Watkins and Frederic Shoberl, *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (London: 1816), 393; poetry text and review as cited via Google books; information from Dawn Whatman. [F]

Wilson, Thomas (d. 1852), of Manchester, a weaver’s son and a dialect songwriter, the son of Michael Wilson (qv), brother to Alexander (qv). He worked as a dealer in smallware, and spent time in prison for breaking the blockade against France and smuggling gold. See *The Songs of the Wilsons, with A Memoir of the Family*, by John Harland (London: Simpkin, Marshall, 1865). ~ Sources: Hollingworth (1977), 156; Hollingsworth (2013), 255-8.
Wilson, Thomas (1774-1858), of Low Fell, Gateshead, Tyneside, the son of a miner, sent down the pit at eight as a trapper boy, and studied in his spare time with Samuel Barrass, schoolmaster of Carter’s Well, Gateshead, ‘himself a self-taught former pitman’ (ODNB). For much of his life he worked as partner in a counting-house in Newcastle, and was later a merchant, a schoolmaster and a city alderman. Wilson wrote the popular poem *The Pitman’s Pay*, written in miner’s patois, first published in *Mitchell’s ‘Newcastle Magazine’* (1826, 1828, 1830), and later republished in *The Pitman’s Pay and Other Poems* (1843, 1873; the second edition contains additional poems, memoir and portrait and notes by the author). For H. Gustav Klaus this is the first ‘aesthetically shaped literary work—even according to conventional dictates of art—from the pen of a (former) miner’ (72). Scott McEathron writes in LC4, ‘The poem is a kind of miniature epic of pay night at the local pub. Pictures of the work of the mine and the social behaviour of the miners are interwoven with semi-comic narratives of flirtations, wooings, and the vagaries of wedded life. Many of the characters are based on people Wilson had known.’ This model of a pay night at the local pub as the setting for the presentation of different aspects of the life of the miners would also form the basis of a later poem, Alexander Barrass’s (qv) *The Pitman’s Social Neet* (1897). ~ Other poems of Wilson’s were published in the *Tyne Mercury*, some reissued with notes by John Sykes, compiler of ‘Local Records’. Wilson is respectfully remembered in the North-east, as both a major dialect poet and a philanthropist, and a memorial blue plaque was erected in the Reading Rooms at Low Fell, Gateshead in 2016, a resource for the public which Wilson himself had first established in 1841. ~ *Sources*: Allan (1891), 43, 258-77; Welford (1895), III, 650-3; Klaus (1985), 72-4; Sutton (1995), 1006 (diary); Maria Goulding and Judith MacSwaine, ‘Thomas Wilson the Great Hoarder (and Poet) 1774-1858’, *North East History*, 44 (2013), 73-6; LC4, 257-74; ODNB. [LC4] [M]

(?) Wilson, Thomas (fl. 1839-42), of Leeds, a Chartist, imprisoned in 1839. He published ‘A Song for those Who Like to Sing it’, *Northern Star*, 29 October 1842. ~ *Sources*: *Northern Star*, as cited; Kovalev (1956), 110; Scheckner (1989), 322, 345; Schwab (1993), 222; Roberts (995), 70; Sanders (2009), 248. [CH]

Wilson, William (1801-60), ‘Alpin’ and ‘Allan Grant’, of Crieff, Perthshire, a cowherd, a cloth-lapper, a coal-seller, later a journalist, bookseller and publisher. He moved to Glasgow and then emigrated to America in 1833. Wilson died at Poughkeepsie, now in New York State. Posthumously published were his *Poems* (1870, third enlarged edition, 1881). Wilson also devised ‘Poets and Poetry of
Scotland’, which would be published by his son, James Grant Wilson, in 1876 (abbreviated in this Catalogue to Wilson (1876)). Ross includes his poems ‘Auld Johnny Graham’, ‘Jean Linn’, ‘Richard Coeur de Lion’ and ‘Waning Life and Weary’. He also quotes from a moving tribute to Wilson, written to Wilson’s son, by Hew Ainslie (qv): ‘Having summered and wintered it for many long years with your dear father, I ought to know something of the base and bent of his genius, though, as he hated all shams and pretensions, a very slight acquaintance with him showed that independence and personal manhood, “as wha daur meddle wi’ me,” were two of his strong features; while humor, deep feeling and tenderness were prominent in all he said or wrote...’ – Sources: Edwards, 4 (1882), 29-31 and 13 (1890), 223-31; Ross (1889), 77-83; ODNB. [AM] [S]

Wilson, William (1817-50), of Paisley, a weaver, published a twelve-page collection, Poetical Pieces Composed by a Young Author (Paisley, 1842). ~ Sources: Brown (1889-90), II, 66-71; Leonard (1990), 118. [S] [T]

Wilson, William (b. 1830, fl. 1850-88), of Burntisland, Fife, a blacksmith and engineer, the son of Thomas Wilson, a sailor. His mother is not named, but is described as ‘a woman of clear judgment, and a heart brimful of tenderness and sympathy for all around her—and a brave mother withal, for many a day she fought for her five children when the hardy sailor was many thousands of miles away’. Wilson attended Mount Pleasant School. At the age of thirteen he went to Edinburgh as an apprentice blacksmith, working there ‘at the Anvil’ for seven years. He then move down to England, and worked for seven years in Buckinghamshire, as a leading engineer for the London and North-Western Railway Company. Wilson was married with children by this time, and his biographer mentions his affection in this period for the ‘beautiful scenery that lay around Old Stony Stratford, Cosgrove, Hanslop, Haversham, and Newport Pagnell’. At Old and New Bradwell (nowadays devoured by Milton Keynes) he found literary companionship, and ‘his reciting and literary powers won him a wide circle of friends’. ~ Wilson spent a further seven years in Brighton, working for the London and South Coast Railway Company. One of his poems, ‘circulating in manuscript’, reached John Ackerson Erredge, editor of the Brighton Observer and historian of Brighton, and became the first of many to be published in that newspaper, including ‘The Two Pavilion Rooks’, a poem with obvious local interest, and ‘Sandy Rook and Thomas Crow’. Another literary link was forged when one of the many Lancashire workers in the area sent some of Wilson’s poem
to John Critchley Prince (qv). This was reciprocated with a manuscript of Prince’s, ‘The Darkest Hour’, which Wilson printed, along with a letter, and raised £5 by selling copies at a penny each, which was sent to the impoverished weaver-poet. There appears to have been considerable correspondence between the two poets. Wilson also sent his poems to a number of periodicals in Edinburgh and Dundee. He returned to Edinburgh with his family in May 1863. For the following twenty-two years he worked for the North British Rubber Company at Castle Mills as foreman engine-smith. He published Echoes of the Anvil: Songs and Poems (Edinburgh, 1866, 1885). The title page describes him as ‘Author of the Prize Poem, “The Hero of Khartoum”, &c., and indeed that poem appears as the first thing in the volume. ~ Sources: Edwards, 8 (1885), 69-76; Reilly (1994), 519; NTU. [B] [S]

Wingate, David (1828-92), ‘The Collier Poet’, of Cowglen, Renfrewshire, was born in Hamilton, a miner from the age of nine, later a colliery manager. Edwards says he is ‘one of our best-known poets’ who has ‘long enjoyed the warmest commendations of the highest authorities’. His father, also a miner, was killed in a mining accident when he was five and he had three years only of schooling before he became a miner himself. Around 1850 he started to publish poems in the Glasgow Citizen, later placing poems in Blackwood’s Magazine and Good Words. The Edinburgh firm of Blackwood published his first volume in 1862, and Wingate used the money it generated to attend Mining School in Glasgow and qualify himself for colliery management. Eventually he left his post as a colliery manager to focus on his writing. Wingate was said to have fathered eleven children by his first wife, one of whom, Walter Wingate, became a well-known poet. When his first wife died he married Margaret Thompson, a grand-daughter of Robert Burns (qv). ~ ‘Throughout a life of severe and perilous toil’, Edwards notes, Wingate ‘has thought much and deeply’ and his poetry, as H. Gustav Klaus notes, manages to avoid sentiment and bathos, being written in a ‘simple, yet effective down-to-earth manner’. His major narrative poem ‘Annie Weir’ is a story from a time when women were sent down the pit as coal-carriers, and shows, as Klaus again notes, how this ‘ignoble chapter of industrial history was neither forgotten nor forgiven’. It is also a romantic tale in a traditional Scottish style of the extended, sung ballad. This combination of romantic traditionalism and simplicity of style, supported by Wingate’s first-hand knowledge of the conditions of mining—evident in the author’s notes to ‘Annie Weir’—won him widespread popularity and praise as a ‘sweet minstrel of the sombre mine’ (as John Macleay Peacock, qv, calls him in a dedicatory poem, ‘To David Wingate, the Collier Poet’, in his Poems [1880], 101-3).

Wingfield, Alexander H. (b. 1828), of Blantyre, Lanarkshire, was sent to work in a cotton factory in Glasgow at the age of nine. He emigrated to America in 1847, living in Auburn, NY, and moving on later to Hamilton, Ontario. He worked as a mechanic on the Great Western Railway in Canada for eighteen years, then for the Canadian Customs Department. Sources: Ross (1889), 136-43. [AM] [CA] [R] [S] [T]

Winthrope, James (1832-1900), of Weensland, Hawick, Teviotdale, Roxburghshire, a mill worker, published a prize-winning poem, ‘Woe’, in the Christmas Supplement to the *People’s Journal*, 1868, reprinted in Blair, on the subject of unemployment and hardship. He also published a single volume, *Poems of James Winthrope*. (18??, further publication details unknown), 168 pages; the only known copy of this is listed as being in the University of Alberta Library. He emigrated to Canada, and lived in Copely, Alberta. Blair notes that the poem was unusual for this competition in its refusal of consolatory themes, and that it was included in the anthology of *People’s Journal* competition verses, *Poems by the People* (1869), 6-7. Sources: Ernie B. Ingles, N. Merril Distad (eds), *Peel’s Bibliography of the Canadian Prairies to 1953*, revised and enlarged (Toronto: University of Toronto Press, 2003), item 2548; Blair (2016), 24-6. [CA] [S]
Withers, James Reynolds (1812-92), ‘The Cambridgeshire Poet’, of Weston Colville, Cambridgeshire, a shoemaker poet and the son of a shoemaker. His mother was Mary Reynolds, and his father, Robert Withers, had once had ‘some substantial property’ but had lost it by the time his son was born, the son being by his own description the child of his parents’ old age. Withers said: ‘I never remember them but as poor, very poor, for my father was not a provident man, and was at times of a moody, melancholy disposition, so that on my mother I chiefly depended for any comforts I enjoyed. She was both careful and industrious, and sat stitch, stitch, stitching from morning till night. It was at her knee, when she was busy with her needle, that I learned my letters, she being too poor to send me to school.’ He talks of difficulty in developing his education, and learning ‘on a bit of slate’, struggling with writing, while ‘figures’, mathematics, ‘I knew nothing about’. He would always struggle with his writing, and in some ways his narrative and other poems belong to an oral rather than a written culture. Like John Clare (qv), his early reading was from ‘ballads and “catchpennies”’, though unlike Clare he had access to a library where he could access other works familiar to Clare in his early days: the Bible and the book of common prayer, ‘The Pilgrim’s Progress’, The Death of Abel’, ‘Watts’ Divine Songs’, and ‘a tattered copy of Robin Hood’s Songs’. He borrowed ‘Robinson Crusoe’ another favourite of Clare’s. ~ Withers describes his early summer work of stone-picking, minding cattle and gleaning; in autumn, bird-scaring. His dreaminess, spring cloud-watching would earn a rebuke: ‘Boy, don’t you see these cows on the land’. Robert Bloomfield (qv) recalls being similarly chided for agricultural inattention, as a farmer’s boy. At the age of twelve Withers went to work as a market gardener in a village a few miles away for six years, latterly boarding there, and beginning to read ‘books of a higher order of poetry’, including ‘two penny numbers of Shakespeare among some waste paper given me to make seed bags’. Delighted with these, he began to collect the weekly numbers, spending sixpence out of his seven shillings wage on them. He grew to love reading, and found ‘a solitary walk in the fields’ calming. ~ At nineteen, Withers got a job as an under-porter at Magdalene College, Cambridge, ‘procured by a relative’ and regarded by his friends as a lucky break. But he did not settle to it and left after six months. His mother used some inheritance money to help him train as a shoemaker. She soon died, and another period of instability and insecurity in his life began. Eventually though, he settled and married, working as a cobbler and having four children of whom three reached maturity. However, he was forced to take his family into the Newmarket workhouse for a period in 1846, which is the subject of his poem ‘Written from Newmarket Union’, a verse letter to his sister. ~
Withers’ poetry publication emerged as a result of his being noticed as a poet by a woman for whom he was doing harvest work in 1852, Mrs R. Dillamore Fyson, of Fordham. Through her patronage his first volume was published in 1854, was well reviewed, and attracted much local interest. A second volume followed in 1856, and a third in 1861. He was able to travel as a result of his success, and drew the attention of the literary giants, including Charles Dickens. In 1860 the queen sent him £50. In 1964 the three volumes were reprinted, and there were also pamphlet publications in this later period of his life, including a comic drama, *The Magic Flute*. Other pieces appeared in *Argosy* magazine, then edited by Isa Craig (qv, Isa Craig-Knox). His later years were ones of decline, however, his only daughter dying in 1876 and his wife in 1885.

Withers published *Poems upon Various Subjects*, three volumes (Cambridge: C. W. Naylor, 1854, 1856, 1861), *Rustic Song and Wayside Musings*, 4th edition (London: Darleton, 1867), and *Poems* (*‘Granny’s Tale’ and ‘Polly Banyard’s Experience*) (London, 1869). A posthumous volume, *Fairy Revels and Other Poems* (Cambridge: B. Diver, and Newmarket: George Simpson, 1901) includes a memoir of the poet, drawn on above, and a photograph. There has been some revival in local interest in him in recent years, led by a local journalist, Mike Petty, with pieces about the poet in the local *Cambridge News* in 2009, and two full features on him in the same newspaper in September and October 2019 (references below).

Cambridge University Library has recently acquired some Withers manuscripts, described to me as a ‘small but fascinating collection of materials, with a good deal of, apparently unpublished poetry, an autobiographical memoir, correspondence from Withers to friends about the publication of his verse and various personal matters, and a good deal respecting the efforts of one of his friends, Janet Aspland, to do honour to him and his work after his death’. Scholarly work on Withers is now in progress at the University. ~ Sources: volumes cited; Maidment (1987), 314-16; Reilly (2000), 504-5; Mike Petty, ‘Memories: Life, and hard times, of the homespun poet’, *Cambridge News*, 13 April 2009. Higginbotham (2012), 25-7; Mike Petty, ‘How verse about farm fire was the spark for self-taught country poet’, *Cambridge News*, 28 September 2019; Mike Petty, ‘“Cambridgeshire hedge-side poet” rose out of poverty to find fame’, *Cambridge News*, 5 October 2019, 18-19; JISC; information from John Wells and Sarah Houghton-Walker. [SM]

edition, Wolverhampton, 1777), An Admonition to the Watermen (Worcester, 1786?), and A History of England (Wolverhampton, 1785). All three volumes are in the BL.

Sources: Poole & Markland (1928), 97-9; Dobell (1933); Hepburn (2001), II, 484, 555n. [C18]

(?) Wood, Benjamin (fl. 1879-1904), a blacksmith and a Lancashire dialect writer. He published “Sparks from a Smithy”: Lancashire Recitations, Suitable for Public Readings or Social Gatherings (Bury and Manchester, 1879), Lancashire Sketches and Recitations (np: The Times, 1904), Humorous Sketches in the Lancashire Dialect, Reprinted from the Bury Guardian (n.p.: Thomas Crompton, undated), and Amusing Lancashire Readings Suitable for Public or Social Gatherings (np: T. Crompton, undated), copies of all four volumes held in Manchester Central Library, Special Collections. ~ Sources: Reilly (2000), 505; Manchester Libraries online catalogue. [B]

(?) Wood, Athol John (fl. 1851), a Chartist poet, published political poems in The Red Republican, The Friend of the People and Notes to the People, an example of which is ‘Thou Art a Self-Degraded Slave’ (Friend of the People, 1851). ~ Sources: Kovalev (1956), 133-4, Scheckner (1989), 322-4. 345; Schwab (1993), 222, 229. [CH]

(?) Wood, John Wilson (1834-85), of Cupar, Fyfe, a baker’s son, worked as an apprentice baker, studied law, moved to America, returned as a grocer and spirit merchant, and served as a town councillor. He published The Serpent Round the Soul: a Poem (Edinburgh and Cupar, 1870), The Gipsy Heir, and Other Poems (Cupar-Fife, 1883), and Ceres Races. ~ Sources: Edwards, 9 (1886), xxiii; Reilly (1994), 522; Reilly (2000), 506. [AM] [S]

Wood, Robert (1818-1904), of Harwood, near Bolton, Lancashire, was apprenticed to a Mr Ackroyd, tailor and draper, and went on to run his own business in Burnley until 1850. He was ‘an extensive reader and traveller, and wrote blank verse for the Bolton Chronicle’ (Sparke). He died at Nuneaton. Wood also published a prose work, The life, poetry, and times of William Cowper: three lectures delivered at the Wesleyan Schoolroom, Harwood, Bolton-le-Moors, May, 1864 (Manchester, [1864]. ~ Sources: Sparke (1913), 152. [T]

Wood, Robert (b. 1850), of Newmills, Ayrshire, a handloom weaver. Some of his poems are included in Murdoch. (Edwards includes a Robert Wood of Newmills, Ayrshire as being of a retiring disposition and being employed in a large Glasgow
Wood, William (1804-65), of Eyam, Derbyshire, a weaver, published *The Genius of the Peak and Other Poems* (London and Sheffield, 1837). He went on to publish several prose works in the same field: *The Maid of Derwent. Helen the Maniac, and the Village spectre: traditions of the Peak* (Sheffield: John Bridgford, 1849), *The History and Antiquities of Eyam, with a minute account of the great plague which desolated that village in the year 1666* (London: Miller, 1842), which went through very many editions, and *Tales and Traditions of the High Peak* (London: Bell and Daldy, 1862), reprinted in 1903 with a Memoir of the author. ~ **Sources:** Johnson (1992), item 990; general online sources. Not in *ODNB*. [T]

Woodhouse, James (1735-1820), of Rowley Regis, Staffordshire, a shoemaker poet. He was a village shoemaker of Rowley, near Birmingham, and although he was removed from school at seven years old, supplemented his meagre income by teaching literacy. He described balancing his cobbling work on one knee and a book on the other, switching between the pen and the awl throughout his daily routine. ~ Woodhouse’s earliest poems represented petitions to William Shenstone, who had prohibited ‘the rabble’ from visiting his ornamental gardens, The Leasowes, due to their propensity for picking flowers rather than admiring the scenery with a dispassionate comportment. Keegan (2002) suggests that Woodhouse’s plea to Shenstone responds to the conviction that the role of the lower orders in tilling the earth and concentrating on the produce it might yield precluded an ability to appreciate nature’s beauties. However, in constructing himself as an exception to the rule, Woodhouse paradoxically buttresses social distinctions, even as he tries to transcend them. ‘An Elegy to William Shenstone, Esq.; of the Lessowes’ (1764) contains the following lines: ‘Once thy propitious gates no fears betray’d, / But bid all welcome to the sacred shade; / ‘Till Belial’s sons (of gratitude the bane) / With curs’d riot dar’d thy groves profane: / And now their fatal mischiefs I deplore, / Condemn’d to dwell in Paradise no more!’ Nonetheless, the overall vision is one that ‘ranks the peasant equal with the peer’ through an inherent affinity for recreation in nature. ~ Accordingly, Shenstone permitted Woodhouse entry not just to the grounds, but also to the library, which extended his knowledge beyond what he had gleaned from periodicals. Five years after the introduction to his benefactor, Woodhouse’s collection of poems was published, in quarto, priced three shillings. Southey (117), notes: ‘It appears from a
piece addressed to Shenstone, upon his “Rural Elegance”, that books to which his patron had directed his attention, had induced him to write in a more ambitious strain, and aim at some of the artifices of versification’. Indeed, with regard to the development of both Woodhouse and Stephen Duck’s (qv) poetry, Southey (118) considers that the freshness and truth of their language became compromised when they started to ‘form their style upon some approved model… they then produce just such verses as any person, with a metrical ear, may be taught to make by receipt’. ~ Owing to the patronage of Shenstone and public curiosity concerning a shoemaker, Samuel Johnson felt prompted to meet Woodhouse in 1764. Boswell indicates that Johnson viewed Woodhouse’s celebrity status with derision, proclaiming: ‘Such objects were, to those who patronised them, mere mirrors of their own superiority. They had better… furnish the man with good implements for his trade than raise a subscription for his poems’ (cited Southey, 192). However, in the biography prefixed to the collected edition of Woodhouse’s works, Johnson is said to have altered his verdict in light of the poet’s subsequent accomplishments. ~ Shortly following his rise to prominence, Woodhouse left the shoemaking trade to become a carrier, and then a bailiff on Edward and Elizabeth Montagu’s estate—from which he was ultimately dismissed for disputed reasons. As Keegan points out, his falling out with Elizabeth Montagu prefigured her better known involvement in the dispute between Hannah More and Ann Yearsley. However, whilst the split between Yearsley and More was instant and permanent, in this instance there was a falling out and a reconciliation, and a final falling out, and as Christmas notes (185), Elizabeth Montagu continue to pay him an annuity of £15 per annum. She died in 1800. ~ In 1788 (the year of the final falling out), Woodhouse prefixed an ‘Address to the Public’ to a volume of poems, lamenting that he had been ‘growing grey in servitude, and poorer under patronage’, struggling to support his ailing wife Daphne, and their 27 children. His 28,000-line autobiographical poem *The Life and Lucubrations of Crispinus Scriblerus* includes an ambivalent delineation of Birmingham and Wolverhampton. The images of Birmingham’s ‘multiplying streets and villas bright… And Wolverhampton’s turrets… Near northern boundaries tipt with burnish’d gold; / fields, countless cotts and villages, between’ that ‘give life, and lustre to the social Scene’, give way to the violent menace of human industrial activity: ‘Deep, sullen, sounds thro’ all the regions roll, / Shocking with groans, and sighs, each shuddering Soul! / Here clanking engines vomit scalding streams… Obtruding on the heart, each heaving breath, / Some vengeful Fiend, grim delegate of Death!’ (Van-Hagen, 2005, 27, 29). ~ He also wrote with great satirical bite in this poem about his earlier experiences as
a labouring-class poet: “‘Twas wondrous that a Bardling should be found / To twang the Lyre on ought but classic ground — / Who dar’d to print poetic page, / In such a letter’d, such enlighten’d age’ (Van-Hagen, 45). Perhaps it was his famed size—Southey reports that he was six feet six, possessed of tremendous strength, and once confronted a ferocious bull with a stick and made it ‘lay down and fairly cry for mercy’ (193)—that led Woodhouse to the simile of the captive bear to describe how he felt treated: ‘As tutor’s bears are led from place to place, / Displaying biped gait and burlesque grace; / Their action clumsey, and their shape uncouth, / While grunting bagpipe greets the gaping youth ... So was he sent the twofold City through, / For Cits, like Swains, are pleas’d with something new, / That each Subscriber’s eyes might freely range / O’er Clown, so clever! Spectable, so strange!’ (Van-Hagen, 48). He is also pretty sharp about patrons in general, who ‘make Self-love resemble pure Good-will’ (Van-Hagen, 3), and about one female patron in particular, whom he slyly names ‘Vanessa’, after the Latin, ‘vanitas’, and later in the pope, ‘Scintilla’. ~ Woodhouse also published a collection of nine verse epistles, entitled Love Letters to My Wife (1803), which are in actuality discourses on social and religious matters, featuring attacks on upper-class tyranny. Overton (2007) writes: ‘Like his versification—quite elaborate iambic pentameter couplets, varied by occasional alexandrines—the form is highly artificial, but it provided an acceptable cover for views that might, if expressed more directly, have provoked censure.’ ~ Woodhouse spent the last 35 years of his life as the proprietor of a book and stationery shop in Oxford Street. Van-Hagen writes: ‘By his death he was prosperous, and duly bequeathed a sum in the region of £5,000 to his widow. He was buried in St. George’s Chapel ground, near Marble Arch’ (xii). ~ Woodhouse published Poems on Sundry Occasions (London: 1764), Poems on Several Occasions. Second edition, corrected, with several additional pieces never before published (London: Dodsley, 1766), whose subscribers and benefactors including Edmund Burke and David Hume, Poems on Several Occasions (1788), Love Letters to my Wife; written in 1789, Norbury Park, A Poem; With Several Others, Written on Various Occasions (1803), The Life and Lucubrations of Crispinu...
Woodley, George (baptised 1786, d. 1846), born in Dartmouth, Devon, began writing at the age of eleven while on board a British man-of-war. Woodley was a seaman
who published several volumes of verse, and in 1820 was ordained and went to the Scilly Isles as a missionary. He published *Mount-Edgcumbe, A Descriptive Poem; The Shipwreck, a Naval Eclogue; and Miscellaneous Verses on Several Occasions. With notes [Mt. Edgcumbe, with The Shipwreck, and Miscellaneous Verses] (1804, published anonymously), The Churchyard and Other Poems (1808), Britain’s Bulwarks; or, The British Seaman: a Poem (1811), Portugal Delivered, a Poem (1812), Redemption (1816), The Divinity of Christ Proved, from his Love to Mankind ... and the True Church of Christ Ascertained (1819, second edition 1821), Cornubia: a Poem (1819), and A View of the Present State of the Scilly Islands (1822). ~ Sources: ODNB. [C18]


Work, Thomas Lawrence (b. 1838), of Aberdeen, a printer, emigrated to Australia. ~ Sources: Edwards, 12 (1889), 211-19. [AU] [S]


that two poems by 'D. W.' of Aberdeen printed in the *Northern Star* were also by Wright. These are, ‘A Social Song for Hogmanay’, 30 December 1848, and ‘The Irish Felon’, 29 June 1850. Ashraf (1975) includes his poem ‘Yes, we are free’. ~ **Sources:** *Northern Star*, as cited; Ashraf (1975), 176; Scheckner (1989), 325; Sanders (2009), 243, 246, 258, 264, 274-5, 280; Klaus (2013, 2018), 151-6 (9-10). [CH] [S]

Wright, Joseph (b. 1848), of Airdrie, North Lanarkshire, a hairdresser’s son, an umbrella manufacturer, a friend of Janet Hamilton (qv) from childhood, who read to her after she became blind, and published *Janet Hamilton and Other Papers* (Edinburgh: R. and R. Clark, 1889), a collection of essays and poems. ~ **Sources:** Edwards, 4 (1882), 274-80; Knox (1930), 253-8 (gives birth date as 1847); Blair, PPP (2019); Mitchell, P197. [S]

Wright, John (1805 - c. 1846), ‘The Galston Poet’, born in Sorn, Ayrshire, a weaver. He published *The Retrospect or Youthful Scenes. With Other Poems and Songs* (Edinburgh, first edition 1830, second edition 1833), begun in 1824 and inspired by an episode of unrequited love, and *The Whole Poetical Work of John Wright* (Ayr: McCormick and Gemmell, 1843). Blair notes that there are important materials in the copy of his 1843 book in the Mitchell Library (ref. P233): ‘There is a handwritten letter from John C. Moore pasted into this book addressed from Lowell, Massachusetts to the editor of the *Kilmarnock Standard*, giving information about Wright, whose works he edited, and asking if the editor can locate and send a copy. ... A newspaper obituary of Moore is also pasted into this volume’. This information would suggest that there is an American edition of his work, unnoted here. ~ **Sources:** Southey (1831), xv; Wilson (1876), II, 541-2; Edwards, 3 (1881), 121-30; Blair, PPP (2019); Mitchell, P233; ODNB. [S] [T]

Wright, Orlando (fl. 1868-76), of Birmingham and York, a mechanic, published *A Wreath of Leisure Hours: Poems, Including an Elegy on the Hartley Colliery Catastrophe* (Birmingham, 1862), *Clifton Green: A Poem, etc.* (London, York and Scarborough, 1868), and *Maxims and Epigrams* (London, 1876). ‘Among those whose fervour had not fled [by the end of 1914] was Orlando Wright, a Northern artisan ... Much of his output is found in the newspapers of the period,’ write John Sadler and Rosie Serdiville, in *Tommy Rot: The WW1 Poetry They Didn’t Let You Read* (Stroud: The History Press, 2013). ~ **Sources:** Reilly (2000), 510; Sadler and Serdeville as cited.
Wright, T. (fl. 1821), of Southtown, Great Yarmouth, Norfolk, wrote a poem to John Clare (qv) in the ‘Standard Habbie’ metre, in January 1821, ‘To the Helpstone Poet’ (‘Like Shakespeare, Clare, thou’rt Nature’s child’). He expresses kinship with Clare in it by writing that, ‘like thee, I’ve not the art’. ~ Sources: BL MS Egerton 2245, ff. 275 r/v; transcript supplied by Bob Heyes.


Wrigley, Ammon (1862-1946), of Saddleworth, Oldham, Lancashire (Greater Manchester), a millworker, dialect poet and local historian, born in Denshaw, Yorkshire. He published Saddleworth: Its Prehistoric Remains (Oldham: D. E. Clegg 1911), Songs of a Moorland Parish with Prose Sketches. A Collection of Verse and Prose, Chiefly Relating to the Parish of Saddleworth (Saddleworth: Moore and Edwards, 1912), and O’er the Hills and Far Away (Stalybridge, 1931). He also published an autobiography with a large subscription list and a number of other works, all apparently post-1900. They include Songs of the Pennine Hills: A Book of Open Air (Stalybridge: G. Whittaker and Sons, 1938). He wrote the Introduction to Gradely Lancashire (1929), by Sam Fitton (qv). ~ Sources: Hollingworth (1977), 156; England (1983), 12, 67; Burnett et al (1984), 349 (no. 780); Wikipedia. [OP] [T]

Wylie, Ann (fl. 1741), of Cambuslang?, Glasgow, an ‘unmarried servant of twenty-six’, inspired by psalm singing to produce both variant and original psalmic verses. ~ Sources: Elspeth Jajdelska, “‘Singing of Psalms of which I could never get enough’: Labouring-class Religion and Poetry in the Cambuslang Revival of 1741’, Studies in Scottish Literature, 41, no. 1 (2015), article 11. [C18] [F] [S]

Wylie, David (fl. 1872-83), of County Tyrone, a blind cattle doctor and poet in the area of Moy and Benburb. He published ‘about 1883...a small pamphlet of verse, with some medical receipts’. This is untraced as yet. ~ Sources: O’Donoghue (1912), 490. [I]
Wynd, James (1832-65), of Dundee, a painter, had a poem included in ‘Blackie’s book of Scottish song’ (Alexander Whitelaw, *A Book of Scottish Song*, Glasgow: Blackie & Son, 1843 and many further editions). He died in Newcastle upon Tyne. ~ **Sources:** text cited; Edwards, 1 (1880), 381-2. [S]

Wyse, George, (b. c. 1775), from the Falkirk area, a farmer. By the time of the 1851 Census he was a resident of The Old Men’s Indigent Asylum in Glasgow, and was either deaf, dumb, blind or a combination thereof (there is a single tick-box for all three conditions). Wyse published *Pictures of Scottish Life* (Edinburgh, 1847). The volume contains some ‘lively Scottish verses’, and an 1832 pro-Reform poem. There are also epistles from a fellow poet, John Webster (qv), an Ayrshire Collier. ~ **Sources:** text as cited (copies in NLS and Glasgow Mitchell Library); 1851 Census; information and research supplied by Kirstie Blair. [S]

Yates, Henry (1888-2004), of Islington, Blackburn, Lancashire, ‘The Bard of Islington’, a handloom weaver, the son of a railwayman, living first at Summit then at Blackburn. A dialect and local poet, he published *Songs of the Twilight and the Dawn* (1904). Hobbs and Januszewski also describe him as ‘a prolific writer of prose and verse for Blackburn and Preston papers and for *Ben Brierley’s Journal* [Ben Brierley, qv], *Cassell’s Saturday Journal* and others’, and note that ‘some of his lyrics [were] set to music by a local organist and composer’. ~ **Sources:** Hull (1902), 221-37; Hobbs & Januszewski (2013); information from Bob Heyes. Not in *ODNB*. [T]

(?) Yates, James (fl. 1578-82), if Bestead, Suffolk, a ‘serving man’, patronised and employed by Henry and Elizabeth Reynolds, most probably the Henry Reynolds (d. 1587) of Belstead, Suffolk, and his wife Elizabeth (d. 1553). Yates published *The Castell of Courtesie, [whereunto is adjoynd The holde of humilitie: with The chariote of chastity thereunto annexept* (London, 1582), ‘entered on the Stationers’ register on 7 June 1582. Three copies are known to survive’ (ODNB). ~ **Sources:** Cranbrook (2001), 247; *ODNB*. [OP]

Yearsley, Ann, née Cromartie (1752-1806), born in Clifton, Bristol, known also as ‘Lactilla’ or ‘the Poetical Milkwoman of Bristol’. Yearsley followed her mother’s calling as a milk woman, and learnt to read and write under the guidance of her brother, William Cromartie. In 1774, she married John Yearsley, a poor yeoman farmer, and devoted the subsequent ten years to developing her writing in the
moments between her work as a farmer’s wife and the mother of six children. After battling destitution in the winter of 1783-84, her family salvaged from near starvation, Yearsley came to the attention of the middle-class local writer Hannah More and other members of the ‘Bluestocking’ circle, who enabled Poems on Several Occasions to be published by subscription. A public wrangle over control of the income it generated caused a permanent rift in Yearsley’s relationship with her patron. Hereafter, Yearsley would strive for independence, though her second and third volume came out under the patronage of the progressive-minded Frederick Hervey, 4th Earl of Bristol and Lord Bishop of Derry. Yearsley’s main income in her later years came from a circulating library she opened in Bristol in 1793. She also wrote a novel and a play (see below). She died in Melksham, Wilts., in some obscurity, and it was not until the final quarter of the twentieth century that she began to emerge from the shadows of literary history. ~ Yearsley tackled various forms but demonstrated a particular proclivity for occasional, commemorative and meditative lyric poetry, abounding with personifications and figures of eighteenth-century verse, including classical allusion. Her work covers a wide range of concerns. The melancholy that accompanies Yearsley’s preoccupation with death is mitigated by her veneration of friendship (the ‘social angel’) and her celebration of motherhood (‘A mother only can define her joy’). In A Poem on the Inhumanity of the Slave-Trade, she exposes the false sensibility that the slave trade is grounded in, attacking the ‘crafty merchants’ defiling Bristol. ~ Yearsley published Poems on Several Occasions, (London: Thomas Cadell, 1785), Poems on Various Subjects (London: G. G. J. and R. Robinson, 1787), facsimile edition (Oxford and New York: Woodstock Books, 1994), A Poem on the Inhumanity of the Slave Trade (London: G.G.J. and J. Robinson, 1788), available on Brycchan Carey’s web page, and The Rural Lyre: A Volume of Poems, 1796), reprinted in The Romantics: Women Poets series (London: Routledge, 1996). Yearsley also wrote a novel, The Royal Captives: A Fragment of Secret History (four volumes, 1795), and a play, Earl Goodwin (published 1791). As well as Tim Burke’s useful selection, Ann Yearsley: Selected Poems (Cyder Press, 2003), there is now a full scholarly library edition of her work, The Collected Works of Ann Yearsley, ed. Kerri Andrews, three volumes (London: Pickering & Chatto, 2014): Vol. 1: Poetry and Letters; Vol. 2: Earl Goodwin; Vol. 3: The Royal Captives. Kerri Andrews has also written an important study of Ann Yearsley and Hannah More: Patronage and Poetry (2013), and edited a special number of Tulsa Studies in Women’s Literature on ‘New Directions in Mary Leapor and Ann Yearsley Studies’ (34, no. 1, Spring 2015; essays individually listed below and under Leapor). In these three projects Andrews has made a major advance in the study of Yearsley, and
Yeats, William (fl. 1792), of Airdrie, North Lanarkshire, a butcher, was born on a farm. He published ‘Airdrie Fair’ in 1792, reprinted in Knox. ~ Sources: Knox (1930), 306-10. [S] [C18]

Yewdall, John (1795-1856), ‘the Hunslet Toll-Keeper’, a cloth-weaver, and a toll-keeper, was born in Quarries, Leeds. He published by subscription The Toll-Bar and Other Poems (London and Leeds, 1827), written in the style and (largely) the verse-form of Byron’s Don Juan, and including an autobiographical Preface. It is an unusual volume, offering much of interest. The dedication of ‘the following sheets’ to ‘the subscribers in particular and the public in general’ is perhaps a trifle airy, but the preface is very specific about the author as ‘one who has been always in humble circumstances’, having ‘lost his father in childhood’ and been accordingly ‘put to business at a very tender age’. Deprived of the ‘usual routine of juvenile knowledge’ he claims to have ‘never received more than three weeks’ education’ (ODNB). This, ‘he humbly hopes’, will soften the reception of the ‘little volume’, while offering a bracketed reminder that the book is ‘throughout, couched in his own native style’. (This is occasionally in evidence, for instance in dialogue in ‘The Toll-Bar’, e.g. ‘dost’ hear’, 2, but his verse is largely written in ‘standard’ English.) Yewdall describes being apprenticed to a tradesman ‘whose humanity towards him
will ever live in his grateful remembrance’, and how his leisure hours were spent in ‘unremitting diligence to mental improvement’. Having answered correctly ‘every question in Walkingham’s Arithmetic’ he felt a ‘strong inclination to obtain the situation of an officer in the Excise’, but lacked the influence needed to achieve this. He married and continues to ‘work his business as a cloth-weaver’ while he ‘endeavoured still further to instruct himself, by an application to the study of the lower branches of mathematics’. He felt proud to have had published answers to mathematical queries ‘inserted in the newspapers and other periodicals’, citing his answers, ‘printed in the Leeds Independent, under the signature of “J___ Y___, Hunslet”’, but the ‘serious depression affecting the woollen trade’ around 1820 (the rise of the factory system had halved the number of domestic clothiers in Leeds by the early 1820s) drove him to take the post of a toll-collector, ‘a class of men who meet with much unmerited abuse’. An anonymous ‘gentleman’ had approved the manuscript of his poetry volume and helped collect subscribers, and ‘in the course of two months, upwards of 200 copies were ordered, and the work immediately put to press’. The title poem begins in mock-heroic style: ‘Awake, my muse, and strike the lyre, / While I in humble strains aspire, / To sing the toll-collector; / Or things seen at a turnpike gate, / For curious tales he can relate, / Of all men he’s inspector’. All must pass through the turnpike, though many begrudge the toll, which enables much comic dialogue and plotting, and interposed verses: in the first verso ‘The Miser’s Soliloquy at the Sight of a Turnpike’, and in the second, ‘A Dialogue in a Letter Bag’. There are many interesting details—how sheep are counted through, for example. Several other poems in the collection relate to his work and observations as a toll-booth collector, and in this respect it bears resemblance to something like Thomas Cross’s prose work, *Autobiography of a Stage-Coachman* (1861), which is concerned with ‘incidents and occurrences that came under the observation of a man who had daily intercourse with all classes of people’ (Jarndyce 211). ~ Bowers writes of the present volume, ‘Yewdall’s interest in the woollen industry is manifest not only in his choice of subject-matter, exemplified in “Verses in praise of Yorkshire Cloth”, but also in his frequent references to machinery, even in as unexpected a context as his prospect poem, “Almais Crag” which concludes with poetic naivety: “Who would not leave his machinery / Just to gaze at Almais Crag?”. This is quite true, but it would be equally true to say that Yewdall is interested in all that goes on around him. For him the tollbooth is not just a place of work, but an observation post, the perfect stop for a man curious about his fellows. ~ Sources: Bowers (1986), 35, 335; Johnson
Yool, James (1792-1860), of Paisley, a weaver who was active in founding Paisley Literary and Convivial Association, helped to publish The Caledonian Lyre magazine in 1815, contributed to The Harp of Renfrewshire (1819), and later edited the Paisley Literary Miscellany, to which he also contributed. Yool published The Rise & Progress of Oppression, or the Weavers’ Struggle for their Prices, A Tale (Paisley, 1813), and posthumously, The Poems and Songs and Literary Recreations of James Yool, Collected and Collated for the Paisley Burns Club by William Stewart (Glasgow, 1883) (Robert Burns, qv). His works were also collected posthumously in manuscript. ~ **Sources:** Brown (1889-90), I, 257-64; Leonard (1990), 63-73. Not in ODNB. [S] [T]

(?) Young, David (b. 1852), of Carmyllie, Angus, a reporter, and a farmer. He published Unbeaten Tracks (London: Newman, 1882). ~ **Sources:** Edwards, 1 (1880), 99-100; Reid, Bards (1897), 509-10; COPAC. Not in ODNB. [S]

Young, David (1811-91), ‘The Solitary Bard’, of Kirkcaldy, Fife, a mechanic and millwright in a linen factory, and a journalist and poet. For many years he acted as a correspondent to the local papers, and also to the Scotsman, the Dundee Advertiser and the People’s Journal. Edwards notes that he has a ‘keenly sarcastic bent’ and that once, suspected of having written a skit on some ‘ministerial intrigue’, he moved away to a neighbouring town, but was persuaded to return. It is not clear exactly where his verses were published, though the newspapers mentioned are the obvious first place to look. Edwards makes reference to the ‘large pile of manuscripts’ selected by Young’s ‘poetical friend, Mr. Kinlay’, from which however he has selected just two poems to print, ‘An Address to a Bat’, and ‘The Lass o’ Dysart Shore’. ~ **Sources:** Edwards, 15 (1893), 282-4. Not in ODNB. [S] [T]

Young, John (1825-91), of Milton of Campsie, Stirlingshire, who then moved to Glasgow. He was educated from the age of eight to sixteen, and worked as a boilermaker and as a carter. Young was disabled in an accident in 1853 and lived in the poorhouse for six years, being almost blind in his later years. He published the following volumes: Lays from the Poorhouse: Being a Collection of Temperance and Miscellaneous Pieces, Chiefly Scottish (Glasgow: George Gallie, 1860 [but Murdoch gives 1859]), Lays from the Ingle Nook: a Collection of Tales, Sketches, &c. (Glasgow: George Gallie, 1863), Homely Pictures in Verse, Chiefly of a Domestic Nature (Glasgow:
George Gallie, 1865), which includes a section of his nursery verses, *Poems and Lyrics, Chiefly in the Scottish Dialect* (Glasgow: George Gallie, 1868), *Lochlomond Side and Other Poems* (Glasgow: George Gallie, 1872), *Pictures in Prose and Verse: Or, Personal Recollections of the late Janet Hamilton* [qv], *Langoan: Together with Several Hitherto Unpublished Poetic Pieces* (Glasgow: George Gallie, 1877), and *Selections from my first volume, Lays from the poorhouse: (published November 1860), with an appendix containing some hitherto unpublished poems* (Glasgow: John Gallie, 1881). This final volume includes the poems, ‘On completing my Latin Studies’, ‘Toothache’, ‘The Waefu’ Days’, ‘Wee Tammy Totum’, ‘A Voice from the Poorhouse, on the Centenary Birth-Day of Burns’, ‘My Mother’s Chair’, ‘Lines to My Daughter Margaret, in Ayrshire’, ‘Uncle Tam; or, the Intelligent weaver’, ‘Nanny Whiskey: A Song’, ‘New-year’s Address; delivered to the Inmates of Barnhill Poor-House at their Annual Soiree, Jan. 1, 1859’, ‘Verses on the Opening of the Glasgow Public Gymnasium’, and ‘To the Leal Cronie o’ my prime, Angus M’Donald’. His poems, in Scots and English, have a local and lyrical flavour, often with a temperance theme, and as we can see from these titles, there is a quite a range of local, occasional, epistolary and lyric poetry, including a poem to his mother’s chair (compare Robert Bloomfield, [qv], ‘To my Old Oak Table’ and ‘To a Spindle’). Occasional poems that mention the poorhouse suggests he sees himself in the role of a ‘poorhouse poet’, representing its disadvantaged inmates and their culture with something approaching pride. His volume *Lays of the Ingle Nook* is fulsomely dedicated to ‘Alexander Ewing, Esq., Chairman of the Barony Parochial Board’, in which he mentions ‘the honour you have done me, by taking this, my second literary nursling, under your care’, implying a level of patronly support for his work from the officials of the poorhouse, and even some sense of institutional validation for his work. Another important source of support, or exceptional fraternal pride and commitment at least, seems to have been his brother William, who published a careful, poem-by-poem, 16-page critical explication of his brother’s *Homely Pictures in Verse*, with an appreciative dedicatory poem from John printed at the beginning, and gathering several pages of extremely useful critical extracts from newspaper reviews of his brother’s works at the end. Young is probably the poet meant by ‘Young’ in a poem by Robert Fisher ([qv], ‘Epistle to Alexander Doig, a Brother Bard’, in *Poetical Sparks* (Dumfries, 1881), which links him with several other Scottish labouring-class poets as examples of working poets who ‘exercised the “doric lyre” in the style of Burns’ (Blair (2019), 59; Robert Burns, [qv]): ‘And brither Murdoch tries it hard / Wi’ a’ his pith, / And Anderson, and Young, and Ford, / And Jamie Smith’. (The other poets are Alexander G. Murdoch,
Alexander Anderson, and Robert Ford, q.q.v.) — A copy of Selections from my First Volumes, Lays from the Poorhouse in the possession of the present editor is signed and inscribed by the author: ‘To / My good friend Margaret McMurtrie, Helensburgh—
As a slight token of esteem and in cordial appreciation of her many kindnesses to me and mine. / Rare pattern of true womanhood, / This bantling of the Mouse’s brood / With wishes tender, warm and leal, / For more than thy best earthly weal, / Must needs suffice as earnest fee, / Since not the wealth of land and sea / Could compass what I owe to thee.’ ~ Sources: texts cited; William Young, Critical Remarks on “Homely Pictures in Verse”, Addressed to the Author in a Series of Letters (Glasgow: Printed by James Hamilton, 1868, for private circulation); Edwards, 1 (1880), 276-81 and 16, [lix]; Murdoch (1883), 184-8; Eyre-Todd (1906), 358-60; Reilly (1994), 531; Reilly (2000), 514; Blair, PPP (2019); Mitchell, P240; NTU. Not in ODNB. [S]

Young, John (b. 1827), of Paisley, a drawboy and a weaver, who published poems in the newspapers. A proposal to publish a volume is also on record, but if got into print it is as yet unidentified. ~ Sources: Brown (1889-90), II, 244-47. Not in ODNB. [S] [T]

Young, Robert (b. 1800), known as ‘The Fermanagh True Blue’, of Fintona, County Tyrone, a nailer who also ‘made a good deal of money out of his poems, in which he fairly assailed the Catholics’ (O’Donoghue). He published The Orange Minstrel, or Ulster Melodist comprising historical songs and poems (Derry, 1832), The Ulster Harmonist, with notes biographical and historical (Derry, 1840), Poems and Songs (Derry?, 1854), and The Poetical Works of Robert Young of Londonderry: Comprising Historical, Agricultural, and Miscellaneous Poems and Songs, with Copious Notes (Londonderry, Derby and Dublin, 1863), dedicated to the Earl of Enniskillen. Young was granted a Civil List pension of £40 (O’Donoghue says £50) in 1866, ‘ostensibly for literary ability, but as he had none, it must have been for political services’ (O’Donoghue). Morash includes his poem ‘Stanzas on the Death of Daniel O’Connell, Esq. M. P.’ in his famine anthology. ~ Sources: O’Donoghue (1912), 493; Morash (1989), 251-3, 293; Reilly (2000), 515. Not in ODNB. [I]

Young, Robert (1811-1908), ‘Rabin Hill’, of Sturminster Newton, Dorset, a tailor, dialect poet and memoirist, later a wealthy businessman. He began writing humorous dialect poetry with the coming of the railway, creating the character of Rabin Hill, a drinker and comic spokesman for dialect and regional life. Posthumously published was Young’s prose autobiography, recently reprinted as

Young, Robert (fl. 1888?), of Bothwell, Lanarkshire, a working man. He published Love at the Plough, and Other Poems (Biggar: John H. Wilson, undated, c. 1888-1900?). His poems include ‘A Visit to the Falls of Clyde’ and ‘Bachelorhood’. ~ Sources: Reilly (1994), 531; COPAC; Google Books. Not in ODNB. [S]

(?) Young, Thomas (fl. 1845), of Dundee, who worked ‘in a laborious profession’. He published Poems and Songs (Dundee: William Middleton, 1845; Edinburgh: Bishop and Collins, 1885), and Edward Elphinstone, a Domestic Drama, and Poems and Songs (Glasgow: David Robertson, 1853), the two-act drama being in verse . ~ Sources: Blair, PPP (2019); Mitchell, P240; COPAC (BL, NLS and other libraries). Not in ODNB. [S]

(?) Young, William (fl. 1908), of Cambuslang, Glasgow, a freemason, and possibly a railway employee. He published Poetical Works (Glasgow: A. C. Ewing, [1908]). Blair notes that ‘Internal evidence referencing “toil” etc. suggests he could be a working-class writer and he does write two poems directed to railway employees’. She also notes that there is a great deal of ‘local verse about Cambuslang, and about masonic affairs.’ There are very many references to named individuals in the book, and a substantial subscription list, mainly local to the Glasgow area, though some are from further afield. This list of names would certainly repay further analysis. ~ Sources: Blair, PPP (2019); Mitchell P197; text cited. Not in ODNB. [S] [R]

Younger, John (1785-1860), of Ancrum, Roxburghshire, known as the ‘Tweedside Gnostic’, a shoemaker and the son of a shoemaker, a poet and prose writer, and also an accomplished angler. He was born in the village of Longnewton in the Scottish Borders, in difficult circumstances; there was, as Kossick notes in LC5, a deep local recession, and his educational progress was hampered by persistent poor health, including ‘ague’, small-pox and measles. Younger left both an autobiography and a ‘sketch’ of the author, from which we learn that at the age of nine, ‘I got tied about me a lambskin apron, and was set down to learn my father’s craft of shoemaker’. His mother meanwhile ‘contrived how she should get me to school again by-ad-by, to learn arithmetic, &c., when their circumstances, as she
had hoped, should take some favourable turn’. This did not happen, and instead he progressed on his own, as what he called a ‘self-taught or, as some would have it, an untaught day-labouring village cobbler’. The nice discrimination in that sentence touches on an issue that affected very many of the poet listed in the present Catalogue, who laboured, typically with great intensity, to educate themselves, often to a very high level, only to see themself described as ‘untaught’ or ‘uneducated’ poets. Younger underlines this bitter naming disparity ironically, by adding the term ‘village cobbler’, that is, a local mender and bodger of footwear. But as Minnis well notes, Younger was actually ‘no simple cobbler but rather a skilled shoemaker’. He would however, as he put it in his autobiography, remain on outside the ‘outer walls of a seminary of regular education’. This was harder for him because he felt a long-term ‘disgust’ for his paid work, which he described as the ‘most unproductive and vexatious’ of trades. It had one advantage, however, in that that the shop provided him with both a platform to talk and gathering place. As Alastair Minnis notes, it became a ‘sort of social centre where people of all ranks and professions would gather to listed tp the wisdom of the man they called the “Tweedside Gnostic”—not on account of some perceived belief in doctrines ystical, esoteric or indeed heretical, but rather in recognition of his great intelligence and abundant knowledge’, Self-education, and as Kossick notes, his realisation that his mind as probably ‘the only wealth or property’ he would own, had enabled him to see learning and thinking as the saving graces of his life, so these gatherings and conversations were as vital to him as to the community. He mastered Locke’s philosophy, becoming known as a learned man and earned this soubriquet of ‘The Tweedside Gnostic’. His engagement with poetry was even stronger for him than his encounter with Locke, and the particular experience of reading Burns ‘commenced a new course of heart and nerve-shaking raptures’ and a uniquely powerful ‘keen soul-felt enjoyment’. Kossick writes in LC5: ‘Younger’s euphoria owed as much to the fact of youth as it did to the undoubted quality of the verse. ...

For Younger, as for Wordsworth, childhood was an intense, paradisal prelude to a life of ever-diminishing response. The Romantic sensibility so manifest in his prose recollections is even more resonant in the poems of childhood’. ~ Younger published Thoughts as They Rise (1834), River Angling for Salmon and Trout, More Particularly as Practised in the Tweed and its Tributaries with a Treatise on Salmon (1840), reprinted in a second edition as River angling for salmon and trout with a Memoir of the Author: Together with a treatise on the salmon and a list of the Tweed salmon-casts (Kelso: J. & J. H. Rutherfurd, 1860); The Scotch Corn Law Rhyme (1841), The Light of the Week, or, The Temporal advantages of the Sabbath, considered in relation to
the Working Classes, with a Sketch of the Author’s Life (London: Partridge and Oakey, 1849), and the Autobiography of John Younger, Shoemaker, of St. Boswell’s (Kelso: J. & J. H. Rutherfurd, 1881). ~ The move from poetry to prose negatively reflects the very thin reception his first volume received, perhaps because of what the author called its ‘unfashionable’ qualities. On the positive side it is fortunate that this philosopher-poet had valuable things to say in prose, including the imparting of fishing wisdom, and a very interesting autobiography. And as Minnis points out, his writings ‘illustrate an incisive mind ranging over many of the major social and political issues of the day, including the Napoleonic Wars, slavery, the contentions of Tories and Whigs, Chartism, the Corn Laws, and the debate over Sabbath observance – not only a religious matter but also involving the encroachments of business interests on such periods of respite as the working classes could claim.’ Kossick further sees in his writing a bracing quality that wished to ‘burn away the embalming, obfuscatory mists of the Gaelic twilight’, and notes that in his fishing writings and elsewhere he ‘studied the natural world with the same intense desire to see the object plain and not as habit and custom lazily decreed it to be’. ~ Younger is remembered in the name of John Younger Grdens in St Boswells, the village where he lived. But Minnis feels he ‘deserves to be better known, more fully commemorated’ and his recent essay on Younger for the Burns Chronicle is designed as ‘a small step in that direction’. Sources: Winks (1883), 319-21; Vincent (1981) 87-9, 130. 141; Burnett et al (1984), 350-1 (no. 783); Alastair Minnis, ‘The Tweedside Gnostic: John Younger (1785–1860)’ (2021), Burns Chronicle, forthcoming; ODNB; LC5, 75-82. [LC5] [S] [SM]

Yule, John T. (b. 1848), of Milnathort, Kinross-shire, a shoemaker and a letter-carrier. He published Mable Lee: A Sketch (Selkirk, 1885). ~ Sources: Edwards, 3 (1881), 225-9; Reilly (1994), 532; NLS. [S] [SM]