

Chapter II

MISCELLANY AND EDITING WORK

Perhaps Gildon's journalistic work with Brown and Dunton taught him that editors and publishers often fare better than writers, for he early turned to editing and assembling miscellanies. The nature of the miscellany would appeal to editors and publishers short of cash and time; and Gildon, who had already learned from Dunton to look for short and easy ways, would be quick to sense its advantages. A compiler risked little of his own reputation; he could cultivate other authors because inclusion implied compliment; well-known names meant free advertising; authors received no payments; an editor could assemble a volume swiftly; and compiler with literary ambitions could place his own name and work in good company before the public.

Probably some or all these reasons lay behind Gildon's first venture in editing, Miscellany Poems upon Several Occasions, licensed May 21, 1692. Both contents and authors represent such a cross section of contemporary taste that one suspects Gildon measured his miscellany for the market. The contents—a letter from Matthew Prior, two imitations of Horace by Congreve, a translation by Cowley, an answer to a deist by Robert Boyle, a spurious

epitaph bearing Milton's name,¹ an epitaph by the Duke of Buckingham, a free translation of Dacier's Preface sur les Satires D'Horace, Tom Brown's imitation of a French satire on marriage and his The Beaux,² two satires upon marriage by unknown hands, Congreve's clever songs Upon the Art of Love and The Decay, an exchange between Henry Crosswell and Thomas Cheek debating in light verse the relative merits of women and wine, Mrs. Behn's devastating On a Conventicle, and Tom D'Urfey's On Affairs Abroad and King William's Expedition—all suggest that in his first miscellany Gildon shrewdly included a sufficient variety of popular subjects and authors to ensure a wide appeal.

If Gildon did cut his cloth to the popular pattern, the modern reader gains some insight into contemporary taste from a survey of the literary forms, subjects, and general quality represented in the collection. Of the literary forms represented, most numerous are the lyrics dealing with love in the fashionable, lightly cynical Restoration manner. Yet many protest sincere passion and bewail the cruelty of the loved one with an almost Elizabethan touch. The hard cynicism frequently found in Restoration lyrics appears in relatively few, and actual indecency is rare. Of all the

1. Ernest Bernbaum, "Mrs. Behn's Biography a Fiction," PMLA, XVIII (1913), 449—hereafter cited as Bernbaum.

2. Boyce, p. 38. Professor Boyce notes the odd fact that Gildon here refers to Brown as his "Ingenious" friend but later includes a set of his own verses slurring at "Fertor Brown." Since Gildon had several irons in the fire during 1692, perhaps the miscellany work stretched over several months. In that event, Brown's introductory essay was probably done before Gildon deserted Brown's Lacedaemonian Mercury whereas the verses may have been written later during the heat of the Dunton-Brown war. All this would have been possible since the miscellany was not licensed until May 21, 1692.

lyrics, perhaps half are songs, the best of which are by Henry Crowell. Other literary forms are three satires, three Latin verses, one epitaph, an elegy, four very irregular odes, and two panegyrics. Love, wine, marriage, dissenters, the contemporary bad taste in literature, current politics, and well-known people are the chief subjects of the collection. The prevailing verse form is the couplet, in various combinations and usually loosely written, frequently run-on in sense and often carelessly rhymed. However, four-line stanzas rhymed a b a b seem rather frequent. Despite Gildon's comment in the dedication that "there has scarce been a collection which visited the world, with fewer trifling verses in it" the miscellany as a whole presents only mediocre to fair quality and Gildon's own poetry is the poorest of the lot.

His next miscellany, Chorus Postarum, appeared in 1694. Its subtitle, Poems on Several Occasions. by the Duke of Buckingham, the late Lord Rochester, Sir John Denham, Sir Geo Ethridge, Andrew Marvel, esq., the famous Spencer, Madam Behn, and several other Eminent Poets of this Age, indicates Gildon's obvious attempt to capitalize on well-known names. Actually Spencer does not appear at all, and Gildon's own poems bulk all too large among the "several other Eminent Poets of this Age." In a dedication to Fleetwood Shepherd he bewails the present lack of fixed standards in literature and demurs that, although no poet, "because poverty and poetry go not together," he has nevertheless "presumed to insert some of my own verses in this Miscellany" However, well-known names and poems appear frequently enough to sell the collection. Andrew Marvel is credited with To Christina, Queen of Sweden, Rowleigh's Ghost in Darkness: or Truth Cover'd with a Veil, and The Loyal Scot, by Cleveland's Ghost. Being a Recantation of his former Satyr: The Rebel Scot. Mrs. Behn is listed as

the author of an untitled amorous poem describing in exciting detail the climactic moments of passion. Rochester is represented by A Familiar Dialogue Betwixt Strephon and Sylvia and The Enjoyment, the Duke of Buckingham by On Fortune, and John Dennis by two slight efforts, On a Lewd Scotch Parson and To Sylvia: An Excuse for having lov'd another in her absence. Also included are Peter Motteux's Life, Sir John Denham's To His Mistress, and a song apiece by Thomas Cheek and George Etherege. A sort of pastoral song "By Spenser" is not Spenser's at all.³ The remaining titles—at least half the volume—are unsigned. Since Gildon in the dedication admits that he has "presumed to insert some of my own verses in the miscellany," probably many are his. Certainly several contain the characteristic ideas and defects of Gildon's poetry.⁴

The volume shows considerable variety in form and tone. The chief forms, in the order of frequency, are songs, short occasional lyrics, light love lyrics, warmly amorous verse, political occasional verse reflecting widely divergent views, imaginary dialogues, epigrams, satires, pastorals (of a sort), epistles, translations, and paraphrase. Tetrameter and pentameter couplets are the predominating verse forms. Gildon's own couplets are tighter, less mechanical, and considerably more finished than those of his attempts in the previous miscellany; and the general quality of the entire collection is higher than that of the earlier volume.

Several characteristics distinguish this miscellany from the earlier one. First, a much larger proportion is devoted to Gildon's own work, and fewer other authors are represented. Second, the general tone is considerably

3. Bernbaum, p. 449. Certainly this couplet of the song is anything but Spenserian:

"Ah, Phillis, if you'd Quench my Fire
Burn yourself with as fierce Desire."

4. See a later chapter for these.

more licentious, culminating in Rochester's extremely well done, lascivious The Enjoyment. The flippant cynicism, the hard polish, the verbal cleverness, and the well-turned song generally associated with Restoration poetry are more in evidence here. Third, Gildon's own poems contain more serious matter; he is definitely trying his wings in poetry, politics, and literary criticism. Finally, despite its larger amount of Gildon's work this second miscellany is more entertaining reading than the first.

A third collection, Miscellaneous Letters and Essays, on several Subjects. Philosophical, Moral, Historical, Critical, Amorous & c. In Prose and Verse, was ready by June, 1694.⁵ Addressed to John Dryden, George Granville, Walter Moyle, John Dennis, William Congreve, "and other Eminent Men of the Age By several Gentlemen and Ladies," the work was edited by Gildon and has been correctly ascribed to him by several scholars.⁶ The Term Catalogues⁷ also list the same volume for June, 1696, and June, 1702, but with the title page altered to read Letters and Essays on several subjects, Philosophical, Moral, Historical, Critical, Amorous, etc. in Prose and Verse, to John Dryden, Esq⁸ The work contains two bits of

5. Edward Arber, The Term Catalogues, 1668-1709 (London, 1903-06), II, 512—hereafter cited as Arber.

6. J. W. Drutch, Comedy and Conscience after the Restoration, New York, 1949.

7. Arber, II, 592; III, 310.

8. Hugh Macdonald ("Some Poetical Miscellanies, 1672-1716," Essays and Studies, LXVI (1941) 106-112) has shown the 1694 and 1696 volumes to be the same except for the altered title page. Although he does not speak of the 1702 copy listed by Arber (II, 512), presumably it is the same book as the 1696 one, for both have the same title and both are octavo. I have seen the 1694 and 1696 copies, but not that of 1702. Despite the slight difference in titles, the 1694 and 1696 volumes are otherwise identical, even to the following errors in pagination: 296, 299 for 196, 197; 125, 127, 128, 129, 130, 131 for the two hundreds of the same numbers.

introductory matter, the dedication "To the Honourable Sir John Trenchard, Their Majesties Principal secretary of State" asserting the high value great men have always placed upon poetry, and a preface arguing that "'tis observable from History, that the Decay and Neglect of that poetry, always was a fatal symptom of the loss of Antient Virtue, Power, and Glory."

As promised in the preface, Gildon has indeed "intermixt things Historical, Moral, Amorous, and Gallant, with the rougher Critical Discourses," for the contents include essays on literary topics, amorous letters, and brief essays on miscellaneous topics. Of the pieces dealing with literature Gildon signed the five most important; and the others, including the vindication of Milton,⁹ contain enough of his characteristic ideas and phraseology to warrant tentative ascription. He defends the moderns in Some Reflections on Mr. Rymer's Short View of Tragedy and an Attempt at a vindication of the Love-Pieces of Cowley and Waller, and To My Honour'd and Ingenious Friend, Mr. Harrington, for the Modern Poets against the Ancients. His other titles are To His Ingenious Friend Mr. George Isaacson, in defence of Personal Reflections and To Mr. T. S. In Vindication of Mr. Milton's Paradise Lost.¹⁰

9. J. E. Spingarn (Critical Essays of the Seventeenth Century, Oxford, 1900, III, 34) doubts if Gildon wrote the Milton piece on the grounds that other initials were affixed to it. However, he cannot identify them. Gildon was already an old hand in the matter of concealing authorship and fabricating initials. Even a quick glance at E. D. Havens's The Influence of Milton on English Poetry (Cambridge, Mass., 1922) shows that Gildon praised Milton early and late and could have written the essay in question.

10. All these titles are important parts of Gildon's literary criticism and therefore appear in the last section of this study.

The letters all in the collection are of two sorts, love letters and those on miscellaneous topics. Probably they are Gildon's own work, for they suffer from the same stiffness, attempted elegance, and heavy diction occasionally relieved by a flair for phrase which characterize Gildon's early prose style. The love letters are routine performances generally devoid of wit. One series, To Acme, before I had seen her, To Acme, after I had seen her, and To the Proud Acme, argues that although a woman's beauty attracts love, her vanity and selfishness can destroy it. Another five-letter series "To the Ingenious Urania" urges an assignation. A mildly interesting "To Lucinda" relates the old complaint that she who pretends sincerity has stooped to dissimulation, that "a Woman of Wit and Sense exalted with Sincerity, is as near a Fancy as the Philosopher's Stone" because, alas, she always turns out only "a very, very woman!" The other letters in the miscellany vary. Some are brief essays such as Gloss to Urania. Against Woman's being Learned and An answer to the foregoing Letter in Defense of Women's being Learned, whereas others are short narratives like The Ingenious and Honourable Theocrina to Theopompus; shewing Her the Faithfullest of Lovers, and Most Pious of Children. Several, unfortunately, are rambling series of episodes like To my Honour'd Ingenious and Learned Friend, Dr. Wiggely, about sleep and its medicinal Property. Worse still is

11. Apparently these letters have caused a misconception regarding the title page of the volume. I believe that Professor Barnham (op. cit., p. 449) is confused when he charges that Gildon "furthered the sale of another series of letters 'by several gentlemen and ladies,'—some of them love letters, and all of them doubtless composed by himself—by conspicuously printing on the title-page the names of eminent authors to whom they were nominally addressed." Actually, only the letter to Granville is addressed to a name given on the title page, and that letter is not an amorous one. The critical epistles already mentioned, not the love letters, are the ones addressed to the eminent names of the title page.

A Short View of old Rome, In a Letter to Urania, which is little more than lists of places and monuments. Its lack of point suggests to the modern reader that, like some others in the collection, it is merely filler to swell the volume; however, there was then a minor vogue for this sort of guide-book letter.

Taken as a whole, this miscellany differs from Gildon's two previous ones in its concern for thoughtful, solid matter, especially literary criticism. It indicates that by 1694 Gildon had considerable learning which he took seriously, and with some justification. More important, it marks his first real step into what was ultimately to become his chief interest, literary criticism. Finally, both the excellences and faults which characterize his later prose appear in this collection: occasional felicity of phrase, generally heavy diction, a certain stiffness of sentences, and a tendency to ramble.

In 1696 Gildon undertook another editorial venture, this one not a miscellany. Having come up to London as an aspiring young writer in 1686, he had become one of Aphra Behn's proteges; somehow he and one George Jenkins came into possession of her papers after her death,¹² but Jenkins apparently did little with them. Gildon must have put them aside from 1689, the year of her death, until 1696, when he considerably altered and printed Mrs. Behn's hitherto unpublished The Younger Brother. Despite the poor success of the play in hostile Whig London, he brought out in the same year The Histories and Novels of the late Ingenious Mrs. Behn: in one Volume Together with the Life and Memoirs of Mrs. Behn. Written by One of the Fair

12. George Woodcock, The Incomparable Aphra (London and New York, 1946), pp. 11, 214.

Sex. He had learned from Dunton that Aphra's amorous stories would appeal to women readers, especially when accompanied by the promise of a life and memoirs written by "One of the Fair Sex."

If one is to judge from its reprintings and editions, the work enjoyed considerable success. It appeared again in 1697 as a "third edition" and in 1751 as a two-volume "ninth edition." By 1698 the enlarged "Life and Memoirs" incorporated the love letters which formerly had been printed at the end of the 1696 edition as "The Love Letters of Mrs. A. Behn." Another change, also probably made in 1698, was the substitution of Gildon's own dedication to Simon Scroop. In this new dedication Gildon states that the volume now includes "Three Novels not printed before, and considerable additions to her Life." The three additional novels are Mrs. Behn's The King of Bantam, The Nun, or the Perjur'd Beauty, and The Black Lady. Since the "considerable additions" and the life as a whole have excited a great deal of controversy, they are discussed separately in a later chapter.

In January or February of 1696 Sam Briscoe, the publisher, hired Gildon and Tom Brown to assemble a volume of letters by Rochester and others entitled Familiar Letters Written by the Earl of Rochester. Brown's responsibility was the first volume, a wide variety of letters by Rochester, Otway, Algernon Sidney, Boileau, Mrs. Katherine Philips, Brown himself, and several others.¹³ Gildon did the second volume,¹⁴ which "The Bookseller

13. Boyce, p. 58.

14. Dettin was naive in thinking that "descendants of the Earl of Rochester chose him as a co-editor with Tom Brown of the Familiar Letters" (p. 13). Both did their jobs as publisher's hacks in this venture.

to the Reader" thus justifies: "The Extraordinary Success of the First Volume of my Lord Rochester's Letters, and the great Encouragement of several Persons of quality, (who had seen the Original Papers) to go on with the undertaking, have engaged me to present you with this Second Volume" In addition to a collection of love letters from Rochester to an unidentified Mrs. _____ Gildon's volume contains letters from H. Savile, George Etherege, the late Duke of Buckingham, anonymous letters to Congreve, Wycherley, and Dennis, a series of amorous letters from Lysander to Eugenia, several "case" letters like "A Letter to a Lady, that desired to marry a Courtier," and many "Letters by Several Eminent Hands." The letters to Congreve, Wycherley, and Dennis sound like Gildon's own, and the "case" letters and letters of love and gallantry sound like Gildon's The Post-boy rob'd volumes or Dunton's publications for the ladies. The Rochester letters are little more than ordinary and the Buckingham speeches are remarkable for neither content, form, nor style. As a whole the collection is far inferior to Brown's.¹⁵

Still another of Gildon's miscellanies, A New Collection of Poems on Several Occasions, appeared in 1701. Generally called "Gildon's Miscellany,"¹⁶ it was re-issued as A New Miscellany of Original Poems, On Several Occasions

15. I suspect that the publisher's device of binding the two volumes as one in 1697 was a way of making the buyer take an unwanted second volume.

16. Macdonald, p. 82.

in 1701 and as A New Collection of Original Poems on Several Occasions in 1715.¹⁷ The dedicatory epistle to Leonard Calvert decries "The little Judgment which Common Writers shew in their choice of Patrons." Since it is so difficult "to find out Gentlemen, whose acquaintance with Polite Learning render'em worthy this Distinction," he is alarmed by the influence exerted by ignorant men in high places. Therefore he is doubly pleased to dedicate this volume to Calvert, whose discrimination all admire. Clearly Gildon was acquiring the deft touch of the skilled literary sycophant.

Several well-known pieces made an early appearance in this miscellany. Dryden's A Fair Stranger was first printed here,¹⁸ as were Richard Steele's verses praising Congreve's The Way of the World.¹⁹ Also present are Sir Charles Sedley's excellent A Translation from Horace, Ode 8, lib. 2, his competent A Song on the King's Birth-Day,²⁰ and Dorset's witty lines on James's inexplicable passion for Katherine Sedley:

17. A. E. Case, A Bibliography of English Poetical Miscellanies, 1521-1750 (Oxford, 1935), p. 158. CARL, (II, 185) lists A New Miscellany of Original Poems, On Several Occasions as a re-issue having two variants, one with a dedication signed "Charles Gildon" and another omitting the name. Apparently these titles have sometimes confused scholars, as D. C. Taylor (William Congreve, London, 1931, p. 22) states that three months after Incognita, which appeared in 1692, "Congreve's first poems were published, in a Miscellany of Original Poems"; and J. C. Hodges (William Congreve The Man, New York, 1941, p. 38) makes the same error in stating that "Congreve had given to his friend Charles Gildon two songs and three Pindaric Odes for publication in A Miscellany of Original Poems."

18. Macdonald, p. 82.

19. Rae Blanchard, The Correspondence of Richard Steele (London, 1941), p. 474, n. 1.

20. V. De S. Pinto, Sir Charles Sedley (London, 1927), p. 232. Although Mr. Pinto states that Sedley contributed the translation "and several other pieces," the table of contents lists him as the author of only one other title, A Song on the King's Birth-Day, p. 88.

Sylvia, methinks you are unfit
 For your great Lord's embrace;
 For tho' we all allow you Wit,
 We can't a handsome Face.

Thou where's the Pleasure, where's the Good,
 Of spending Time and Cost?
 For if your Wit be'n't understood,
 Your Keeper's Bliss is lost.

An important piece first published here was George Granville's Essay on Unnatural Flights in Poetry, albeit in a version considerably shorter than the final one,²¹ and his The Progress of Beauty, from which Swift may have taken his title,²² also first appeared here.

Many other authors are represented. Nicholas Rowe contributed An Imitation of the 21st Ode of Horace, To Venus, The Fourth Epistle of Horace, and Epistle to Flavia. Henry St. John appears as poet in A Pindaric Ode, in Honour of Almahide and the Muses. The remaining identified authors are Mr. Stepney, Mr. Power, Mr. Allen, Mr. Walsey, Mrs. Sharton, Sir Robert Howard, Mr. Blomer (7 titles), Mr. Yalden, Sir Fleetwood Shepherd, and George Geffreys.

A few titles by now-well-known names appear without identification of authorship. Anne Finch wrote the anonymous The Spleen,²³ and the three succeeding titles "By the same Hand" are A Pastoral, between Menalcas and Damon, on the Appearance of the Angels to the Shepherds, upon our Saviour's

21. Elizabeth Handasyde, Granville the Polite (London, 1933), p. 64.

22. Harold Williams, ed., The Poems of Jonathan Swift (Oxford, 1937), I, 225.

23. Harold Williams, ed., Journal to Stella (Oxford, 1948), I, 282. Also H. G. Paul (John Dennis: His Life and Criticism, New York, 1911, p. 204) states that "Lady Winchelsea published her first poems in the Miscellanies of the critic's boon companion Gildon in 1701."

Birth-Day; An Epistle from Alexander to Hephaestion in his Sickness; and Death. John Philips' The Splendid Shilling, which appeared elsewhere the same year, is here the anonymous Imitation of Milton. Finally, Heraclitus is Matthew Prior's poem. The other unidentified poems vary in excellence, none being particularly noteworthy. Since Gildon had filled out an earlier miscellany with his own poems, perhaps some are his.

The miscellany is interesting as literary history. Any collection containing works by Howe, Sedley, Dorset, Henry St. John, Sir Robert Howard, George Granville, John Philips, Fleetwood Shepherd, Dryden, Prior, and Steele is likely to represent a fair cross-section of literary taste in 1701, especially since Gildon kept a sharp eye on his literary market. Hence a glance at the volume's forms and ideas may be of value. There are four imitations of Horace, three odes, seven songs, three epistles, two "Pindarick" odes, one pastoral, four translations, one epilogue, one Imitation of Milton, two satires, one letter, one pastoral elegy, one dialogue, three bits of Latin poetry, and one short mock-heroic. The prevailing verse form is the iambic pentameter couplet, which tends to be closer and more sententious than in Gildon's previous miscellanies. But there is also a fair amount of extremely regular blank verse, some of which attempts and occasionally achieves a Miltonic elevation. Certain ideas occur frequently enough to attract attention. The first is the notion of a golden age of love, morals, society, poetry, drama, and criticism in which all was once right and pure. Then there is a great deal of talk concerning the power of prologues, epilogues, and satire to restrain or improve the age. Finally, one is impressed by the amount of Horatian praise of retired, quiet country living devoted to rational and moderate pleasures. Thus Gildon's 1701 effort is better than his earlier ones because of its wider

variety, better quality, and forms and ideas more nearly representative of contemporary taste and thought.

Apparently Gildon now had some reputation as an editor of miscellanies, for Bernard Lintot employed him as editor for what was probably the publisher's earliest venture, Examen Miscellaneum.²⁴ Gildon missed few chances to write dedicatory epistles; and although undoubtedly he had an eye cocked at patronage, he also used them as convenient vehicles for his ideas. This to the Duke of Schonberg first states an argument which Gildon thereafter steadily urged at every opportunity: examples of virtue in poetry lead to emulation in great actions, and hence great men and wise rulers have always cherished poets; more particularly, "in All Ages of glory the Poet has been the peculiar Care of the Soldier."

The preface following the dedication also first states ideas which hence forward remained central in Gildon's literary and social criticism. After praising the Marquis of Normanby's Essay on Poetry, Gildon adds "a short consideration of the very nature of Poetry itself, which is Imitation." He argues that since poetry without imagery is poetry without soul, the test of the poems in this volume is imagery. Rhyme he attacks "in order to reform our vitiated Taste of Poetry, which often palates wretched Stuff dress'd up in Rhime, that it would Nauseate if depriv'd of the jingle; which once laid aside, the live Beauties of Poetry would be more our Study." He also attacks the philosophers and religious thinkers, especially those of the Catholic Church, for spreading the idea that fame

24. John Nichols, Literary Anecdotes of the Eighteenth Century (London, 1814), VIII, 293. Also Macdonald, p. 301, n.1. Gildon received five pounds, seven shillings, and sixpence (Nichols, VIII, 296) for his work. Nichols lists November 15, 1701, as the date of payment but elsewhere in the same volume (VIII, 293) mentions Lintot's employing Gildon in November of 1702, and the title-page reads 1702.

in this world is worthless. Such false teaching, he asserts, has caused the decay of public virtue and the growth of a mean private spirit. He believes that the love of glory prevalent in the ancient world was the driving force behind great deeds for the public good and attributes the present

Decay of Public Virtue, to the Doctrine of the Contempt of Glory, which some Divines derive from the Whimsical Hypocrisy of the Stoics, and Melancholy dreams of the primitive Monks, not from the Gospel. And the Reason that this doctrine finds so many Patrons is, that it indulges Self-Interest, and little Designs, brings into Disgrace that public Spirit, that is nourish'd by a Desire of public Praise, by doing public Actions to deserve it, and which directly opposes private Gain, and all the ignoble aims of Avarice.

Hence only when men "act not for Money, but the Love of the Public, Virtue and Poetry will flourish, and England have true Patriots, and Defence in itself."

Except for the obvious care bestowed upon his dedication and preface Gildon probably regarded this particular miscellany as a job to be done quickly, for the contents strongly suggest speedy accumulation. M. Dottin describes the volume as "a collection of modern verse translations from Anacreon and maxims from Greek writers,"²⁵ but a mere glance at the title page shows that the book was something more: Examem Miscellaneum Consisting of Verse and Prose. Of Verse, by the Most Honourable the Marquis of Normanby The Late Lord Rochester, With Mr. Waller, Mrs. Norton, Mr. Walseley. With Satires and Fables, and Translations from Anacreon. In Prose, above an Hundred Original Maxims, and Reflections. To which are added, Precepts, Maxims, and Reflections taken out of Theognis Phocides, Pythagorus, Solon, Simonides, Callimachus, Philemon, Alexis, Anaxandides, Antiphones, Apollodorus, Menander, Eubulus, Timocles, and several other Greek Poets. The

25. Dottin, p. 12.

first one hundred and seven pages are devoted to miscellaneous poetry, the next eighty-two pages to maxims, reflections, epigrams, proverbs, and short sayings, and the last twenty-seven pages to "above an Hundred Original Maxims and Reflections." The poetry section contains selections by the Marquis of Normandy, Mr. Walsley, the Earl of Rochester, Dr. King, Oldmixon, Mrs. Wharton, J. How, Edmund Waller, and probably Gildon. Several of the Poems by well known names had appeared in earlier Gildon miscellanies. As a whole the poems are short bits, competent and typical of the age, but little more. They include several odes, seven songs, a riddle, an "anacreontique," an epigram, two elegies, three satires, a fable, several occasional lyrics, and a "vision." M. Dottin states that Gildon was entrusted by the Duke of Buckinghamshire with his Essay on Poetry and published it in this miscellany,²⁶ but it does not appear in the 1702 copy. The "above an Hundred Original Maxims and Reflections" range wittily and entertainingly among such subjects as the use of wine, attitudes towards women, matrimony, lust, the ideal of moderation in all things, the characteristics of a happy marriage, the proper use of studies, virtuous action as the best indication of faith, and the transience of youthful joys. More than likely they were hastily gathered from a convenient handbook. As a whole the volume is certainly not distinguished for quality, and its only recommendation is that it probably brought Gildon some quick cash.

Still another editing chore came to Gildon from Sam Briscoe, Tom Brown's publisher. In 1704 appeared Miscellaneous Works, Written by His Grace, George, Late Duke of Buckingham. Collected in one Volume.²⁷ This

26. Dottin, p. 13.

27. Boyce, p. 202.

first, rare edition "Printed for and Sold by J. Nutt" was followed by "The Second Edition . . . Printed for S. Briscoe, and sold by J. Nutt, 1704."²⁸ Although the title-page of the second edition differs from that of the first in both printing and arrangement, the contents and the broken pagination of the two volumes are alike. Hugh Macdonald states that they were edited by Gildon,²⁹ but other scholars recognize Brown as editor.³⁰ If Gildon had some share in the volumes, perhaps he completed a first edition interrupted by Brown's death in June of 1704. Or perhaps Briscoe used him for work incidental to bringing out the second edition. Perhaps both possibilities are true, or perhaps Briscoe even employed Gildon to bring out all of both volumes but used Brown's name, which would command more interest than Gildon's. Since Brown had been working for Briscoe shortly before his death, the publisher may have had reasons to feel a proprietary interest in Brown's name in 1704 and 1705. Regardless of these conjectures, unless Brown had piled up enough material for two volumes of Buckingham materials—and considering his health and temperament this is unlikely—the 1705 volume bearing the same title cannot be his work because it is not a reprint or re-issue or

28. Macdonald, p. 302. This bibliographer also states that the second edition "which has a Memoir of Buckingham added, is often found in conjunction with the second volume." The Folger Library contains the first edition and the second edition, as well as the 1705 "Second Volume" which its catalogue card ascribes to Gildon. But the Folger copy of the second edition does not include the Buckingham memoir.

29. Macdonald, p. 302, no. 313 a, b.

30. CHEL, II, 419, lists these volumes among Buckingham's works as edited by Tom Brown and issued in two parts. CHEL, II, 573 includes them as two volumes among works edited by Tom Brown; this entry adds that they contain a memoir of Buckingham. CHEL, II, 186 includes the works among the miscellanies for 1704 but gives a first edition and a second edition, both edited by Tom Brown.

even a variation of the 1704 volumes, but is a book of completely different contents, the title-page of which reads The Second Volume of Miscellaneous Works, Written by George, Late Duke of Buckingham. "Collected and Prepar'd for the Press, by the Late ingenious Mr. Tho. Brown." Dated 1705, it was printed for Briccoe and sold by J. Nutt. Although the Folger catalogue card attributes this volume to Gildon there is no other evidence, and speculation about Gildon's share in the three volumes rests on little more than probability.

After 1705 Gildon turned his energies away from miscellanies until 1720. Then, blind and drudging with an amemusis, he turned out an odd volume titled Miscellanea Aurea: Or The Golden Medley.³¹ The dedication³²

31. This volume has been wrongly attributed to Thomas Killigrew the younger. Joseph Knight's error in D.N.B. was apparently the basis for Halkett and Laing's attribution, which in turn is only partly corrected in OREL (II, 195). The last part of the subtitle actually reads "with several other Epistolary Essays in Prose and Verse; by Mr. Milton, the Lady * _____, Mr. Philips, Mr. Killigrew, author and of line of the Chit Chat, and several others." Furthermore, the dedication indicates that its author is the compiler of the volume, and the dedication in the Columbia University Library copy is signed Charles Gildon (Phillip Cove, "Gildon's 'Fortunate Shipwreck' as Background for Gulliver's Travels," *RMS*, XVIII, 70). But the most convincing proof of Gildon's authorship is the reoccurrence within the volume of practically every one of his favorite ideas stated in virtually the same language used many times previously: the necessity of patrons; the false taste of an age which rewarded mere scribblers; the idea that the study of poetry leads to large minds, generous tempers, and great deeds; the insistence upon the mere smooth verifiers; the praise of Madam Dacier; the insistence upon religion and disdain of the deists; the spurning of vulgar taste in favor of the praise of the qualified few; the objection to the influence exercised by women in criticism; and the praise of Maecenas, Alexander, and Richelieu as great patrons of literature. Finally, the volume contains Gildon's own letters praising Milton and Sidney, undistinguished letters which Gildon had originally printed elsewhere. By 1720 only Gildon would include them in a miscellany. Finally, all the familiar tags of Gildon's style are present in the volume.

32. Phillip Cove (see no. 31) states that the dedication in the Columbia University copy is signed but that the British Museum one is not. The Harvard University copy is unsigned.

to the Duke of Buckinghamshire repeats Gildon's all-too-familiar praise of great statesmen wise enough to encourage the arts. Buckinghamshire he couples with Masconas and Richelieu because

As he is not inferior to either of them in all the just arts of Government, so he is infinitely superior to both in his Taste and Judgment in those Sciences which have polished mankind; because I am fully assured, that it has not been your Grace's Fault that there is not now an Establishment in this Nation more for their Promotion, than the World has seen since the Expiration of the Commonwealth of Athens.

Poor old blind Gildon never gave up the idea that some wise statesman would establish an academy in which those who stood for standards would live well and enjoy reputation and authority.

As the title admits, the volume is certainly a medley. It contains two interesting selections written by Gildon but perhaps not printed elsewhere,³³ a number of letters repeated from his earlier works,³⁴ a very few "Epistolary Essays in Prose and Verse; By Mr. Wilton, the Lady W _____, Mr. Phillips, Mr. Killigrew . . . and several others," and a letter by Gildon on his blindness. The two interesting selections mentioned deal with imaginary voyages. One is a thirty-eight page narrative letter titled "The Fortunate Shipwreck, or a Description of New Athens, being an Account of the Laws, Manners, Religion, and Customs of that Country; by Morris Williams, Gentl. who resided there above Twenty Years." In rather pleasant fashion it tells the story of a castaway who stumbles into "the most learned and Polite City in the World," New Athens, which retains the virtues of ancient Athens plus all the social and literary features for which Gildon had been plumping all his literary life. The other, A Voyage to the Mountains of the Moon under the Equator:

33. I have a strong suspicion that these came from some now-unknown work by Gildon.

34. His work with Dunton, the volumes of The Post-boy rob'd and The Post-Man Robb'd, and the other miscellanies account for these.

OF, Parnassus Reform'd. Being the Apotheosis of Sir Samuel Carth, is largely a didactic heavy statement of Gildon's literary tenets poorly disguised as narrative. Except for a few poems of very slight interest, the rest of the volume consists of letters which taken altogether constitute an almost complete review of Gildon's chief interests and ideas. Most of them had appeared in previous Gildon volumes³⁵ and are really epistolary essays. They exhibit much solid sense, considerable judicious observation of men and manners, and a more disciplined sense of form than most of his efforts.

The volume offers interesting asides. Despite the claims of the title page, almost the entire volume is Gildon's own work. The letter "Against Avarice" signed "J. Milton" is clearly Gildon's work, for it is a concentrate of his ideas couched in unmistakable Gildon style. But perhaps the most remarkable feature of the volume is a letter not elsewhere printed, Gildon's letter on his own blindness. Although of course a poor second to Milton's poem, it shows Gildon as more admirable than he generally appears. Addressed to Mrs. Manley's younger sister, Cornelia Markendale,³⁶ the letter dwells in manly, sprightly, and even occasionally facetious manner upon the compensations of blindness: sight "frequently misleads us to Partiality in our Favours by . . . smooth appearance and hypocritical Countenance"; the loss of sight delivers man from woman's "tyrannick Power of Beauty of the Body"; the blinded man can never view the decay of a mistress but will remember "that bloom of youth, and those enchanting Beauties that used to

35. Chiefly The Post-boy Rob'd and the Post-Man Robb'd Volumes.

36. Paul B. Anderson, "Mistress Manley's Biography," MP, XXXIII (1936), 276.

charm and conquer every Beholder"; and whereas the pleasures of the eye may distract, "Now I can collect my Thoughts, and give myself up to the Contemplations of Reason without Interruption." Self-pity and emotionalism have no place in the epistle, and one salutes the courage of the blind old hack. This miscellany was his last, and although it is a potpourri of old, convenient material, nevertheless it has considerable interest. One wonders if Gildon realized its quality when he dubbed it "The Golden Medley." Or, having seen about the worst the world could do to a hack, was he laughing sardonically at his own oft-disappointed hope of profit?

All these editing ventures constitute a sizable unit of Gildon's total literary efforts. Coming within the formative first decade of his literary career inevitably they had some influence upon his later work. What, then, did they contribute? Obviously they brought him bread and a reputation of a sort among publishers. They provided a means of getting much of his poetry and some of his letters, fiction, and criticism before the public in better company than they might have enjoyed otherwise. But most important, the problems of selection implicit in miscellany-making must have forced him to a consideration of criteria; and since over the years Gildon's bent became increasingly critical, one may well conclude that his miscellany work influenced the development of his criticism. Unfortunately, editing miscellanies also gave Gildon first-hand experience with most of the sorry dodges to which publishers and editors frequently resorted; he gained not only an insight into public taste but also the trick of pandering to many of humanity's lowest passions.