

NED WARD, "THE BREWING POET"

which provided a very good market for his wares. "Sail with Ward, to ape and monkey climes" (Pope, *Dunciad*, i, 234) though used in no complimentary sense, refers to the great number of his works yearly sold into the plantations.

In 1699 was published *Hudibras Redivivus* which violently attacked the low church party and the Government and was written in the style of Butler's *Hudibras*. For this subversive activity, Ned Ward was indicted and ordered to stand twice in the pillory at the Royal Exchange and Charing Cross, where he received rough handling from the mob. "As thick as eggs at Ward in pillory" Pope remarks in the third book of the *Dunciad*. *Hudibras Redivivus* brought Ward notoriety and created a demand for further verses. These came in a procession, very popular at the time, but dreary reading now.

"Insinuating bawds," "repenting harlots," "the flesh and the devil," and a "chirrupful bottle or two" give a little life to the plodding verses which won fleeting fame in Queen Anne's reign. No whiffle of life remains in the causes, dead as the queen herself, which Ward championed; Tory against Whig, high church against low. The only remaining merriment for the reader of to-day is found on the few title pages which carry the author's own endorsement "A Merry Poem."

Of his works *The London Spy* alone remains vital to-day. This prose work is Ward's best and best known and casts a great light on London life in his day. Ward revelled in being a citizen of London, knew and loved the streets and taverns with the strange company to be found there. His description of this street and tavern life has left a vivid picture of the social life of the early eighteenth century. Ned Ward was a better Cockney than many a native son.

The customer is always right being as good a motto for the poet as the publican, Ward gave his ready made audience, superficially learned as he himself was, what it wanted. "Panegyrick is not my business" he says in *A Trip to Ireland* and indeed it was not. He aimed at popularity and danced to the bookseller's tune. Many of his catchpenny titles mirror their contents.

The earliest of Ned Ward's works in the Library is *The Miracles performed by Money*, 1692. His fairly venomous and