

AN UNRECORDED COPY OF CHATTERTON

and who claims that Chatterton was too young to have produced the Rowley poems "as from my intimacy with him I had it in my power to, and did observe the progress of his Genius from its Infancy to its fated Dissolution. His Abilities for his Age were beyond Conception great, but not equal to the Works of Rowley."

Although the whole volume is a monument of effort in a lost cause, its real importance lies in its preservation of so much Chatterton material. We are not nowadays concerned with the authenticity of Chatterton's forgeries, but with the genius that went to their production. Some very interesting early criticism of Chatterton is included in Catcott's additions to the volume which show that Chatterton's ability as a poet (and not merely as a penman) was appreciated widely in his own day.

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NED WARD "THE BREWING POET"

"THE PERT STYLE," remarks Pope in his *Art of Sinking in Poetry* in which he classifies the species of bad poets among his contemporaries, "does in a peculiar manner become the low in wit, as a pert air does the low in stature."

As an example of the "pert style" Pope names Edward Ward, the "brewing poet," to whom the Cambridge Bibliography of English Literature credits over ninety works, more than twenty of which Alexander Turnbull has collected in first editions. Most of Ward's poems were written anonymously and none of the volumes in the Alexander Turnbull Library has the author's name on the title page.

Edward Ward was born in Oxfordshire but went early to London where, from 1699 to his death in 1731, he kept a punch shop and tavern, a rendezvous for many kindred spirits who enjoyed his good humour, his good liquor, and his laudable sentiments, which were their own. Ward spent some years in the West Indies on which he based *A Trip to Jamaica*, and