

*A Calendar of American Poetry
in the Colonial Newspapers
and Magazines and in the
Major English Magazines
Through 1765*

Part One: Through 1739

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INTRODUCTION

NO ACCOUNT of American poetry of the colonial eighteenth century exists that is not shot through with the most glaring omissions and errors. Part of the reason for our ignorance of eighteenth-century American poetry is that most of it was published in newspapers and magazines—and since there has been no guide to this poetry, it has been effectually buried and lost in the mass of periodicals. The following calendar attempts to provide some control over the American poetry published in the colonial newspapers and magazines and in the major English magazines through 1765. For each poem, the following information is given: first, the date and place of publication (including volume and page references for magazines, and page and column references for the larger newspapers); second, the first line of the poem; third, the title (where the title is lacking

I have usually supplied one within brackets); fourth, the number of lines; fifth, the author or pseudonym; and sixth, a note on the poem, which includes reprintings, accounts of the author, or any other information that I thought might be of wide interest to the user.

ACKNOWLEDGEMENTS

MUCH OF THE RESEARCH for the calendar was done during the summer of 1965 with the assistance of Grant No. 3970 from the Penrose Fund of the American Philosophical Society. I have extensively used the newspapers of the Harvard and Yale libraries; the Boston Public Library and the New York Public Library; the Massachusetts Historical Society, the New York Historical Society, and the Pennsylvania Historical Society; the Library Company of Philadelphia; the Maryland State Library; the Research Department of Colonial Williamsburg, Inc.; the Henry E. Huntington Library; and the Library of Congress. The libraries at UCLA have been long-suffering in borrowing and buying microfilms and Microprint of newspapers for me. Mr. Edward M. Riley of Colonial Williamsburg, Inc., and Mr. William M. E. Rachel of the Virginia Historical Society have kindly answered my questions and kept my interests in mind. My friends Whitfield J. Bell of the American Philosophical Society, Richard Beale Davis of the University of Tennessee, and Roger E. Stoddard of the Houghton Library have taken an interest in the calendar and have been unfailingly helpful. I am indebted to Mr. James E. Mooney, Editor of the American Antiquarian Society, and to Mr. Klaus Gemming, the Society's designer, for providing what I think to be an excellent solution to a difficult format. Finally, I am especially pleased that the American Antiquarian Society is publishing the calendar; for more reading has been done in its great collections of colonial newspapers than in any

other library; and, without the massive bibliography of its former Librarian, Clarence S. Brigham, the undertaking would have been nearly impossible.

I NOTES ON METHODOLOGY

1. *Criteria for Inclusion*

a. English Magazines

In scanning the English magazines looking for American poetry, it was necessary to have strict criteria for inclusion in the calendar. If any one of the following four conditions existed, the poem is listed: 1, if it contains American subject matter (e.g., poems about British generals currently serving in America, or, like Generals Braddock and Wolfe, killed in America, or about American Indians, etc.); 2, if it is dated from America (including the West Indies and Canada); 3, if the pseudonym suggests American authorship; and 4, if I knew or suspected that it was by an American. Nevertheless, a number of poems by Americans that were published in the English magazines must be omitted from the list, for Americans not infrequently wrote on such subjects as riddles, love, weather, or English politics. I have not, of course, been able to identify such poems as American—unless, as in the cases of Benjamin Waller and Robert Bolling (both of Virginia), holograph copies existed of the author's poems.

b. American Periodicals

Over half of the poetry published in the colonial periodicals was reprinted—usually without acknowledgment—from English periodicals. Since my concern was with American poetry only (partially because including English poetry would more than double the size of the bibliography), I had to try to distinguish between the American and English poetry in the American newspapers and magazines. The tests were not so

rigorous as for the English magazines. Poetry with an English dateline or reprinted from English periodicals was excluded—unless it met the criteria sketched above for determining an ‘American’ poem. Familiar poems by English poets (Pope, Addison, Swift, Young, Milton, Shakespeare, etc.) were also excluded. I omitted too some poems that seemed to me to be simply filler and were uninteresting in any way that I could imagine and that I suspected (but did not positively know) were borrowed from some English publication. (The place in the newspaper where a poem is printed often indicates whether it is American: e.g., if it is published among the English news items, one may usually assume that it is from an English newspaper.) Despite my attempt to exclude English verse, probably twenty percent of the poetry is English.

On the other hand, a few English poems published in American periodicals that had no American references and did not meet any of the above-mentioned criteria, but which seemed of special interest to the student of American literature and culture, were deliberately included. Thus I have listed a couple of poems by the early eighteenth-century thresher poet, Stephen Duck, and by Isaac Watts. A number of poems reprinted without acknowledgment from English sources have been included, simply to identify such poetry as English. Poems written by people who later emigrated to America, as well as poems that served as models for American poetry, are also included.

2. *Omissions*

American poetry, reprinted from English newspapers and magazines, that appeared in the colonial newspapers and magazines was probably frequently omitted; for poems reprinted from English periodicals are omitted, unless they are obviously American, even though poetry by Americans in the English magazines would have a better chance of being reprinted in American newspapers than the normal English poem. Snippets

of poetry of less than five lines were omitted, unless such lines (e.g., no. 1151) seemed of special interest. Poems in foreign languages are also frequently excluded: I began the calendar purely for my own purposes, omitting foreign language poetry unless it was of particular interest or unless it was part of a literary exchange. German-language newspapers are not calendared. Surprisingly, more work has been done on the German-language newspapers than on those in English. The lack of a complete guide to Latin poetry will be more than compensated for by Leo Kaiser's forthcoming edition of the Latin poetry of colonial America. Finally, it is quite possible that, in scanning nearly all the extant newspapers of colonial America, I may have missed a few poems.

3. *Authorship*

a. Anonymous and Pseudonymous Verse

With some exceptions, eighteenth-century periodical poetry is anonymous or pseudonymous. It is almost always difficult and frequently impossible to identify the author. The use of initials, symbols, and pseudonyms was standard practice in Western literature from the Renaissance until well into the nineteenth century. Voltaire used at least 137 pseudonyms. Eighteenth-century writers assumed that their literary contemporaries would recognize their writings, and they generally believed that people who did not recognize their authorship did not deserve to know such information. Franklin used allonyms in several of his finest hoaxes and he expected his contemporaries to perceive his own pen behind the mock use of another's pseudonym. Moreover, such pseudonyms as 'Ruris Amator,' 'Philo-musae,' 'Martinus Scriblerus,' etc., frequently have a valuable literary function, indicating the author's attitude and *persona* in the poem. Sometimes the pseudonym will also indicate the genre of the work or will provide a reference to a source. Also, the use of a pseudonym could save an author from the charge of egotism in publishing his writings and

might save him from criticism if the writing is judged faulty. Robert Bolling's comment on a poetical opponent (in a manuscript volume containing a copy of no. 1873A) reflects several of these reasons for anonymity: 'John Clarke was very indiscrete both in publishing a very incorrect copy of Verses and also in blazoning his name and abod to he knew not whom.'

b. Methods of Attribution

In some rare cases, the author's name is signed. More often—including poems by Mather Byles, Rev. John Adams, Samuel Davies, Nathaniel Evans, Francis Hopkinson, Thomas Godfrey, Benjamin Young Prime, and Provost William Smith—I have been able to identify the author from later printings of the poems in books. A few authors, including Byles, Davies, and Joseph Green, have been identified from attributions in contemporary manuscript commonplace books. For some authors, including James Sterling, Joseph Shippen, and Byles, the identifications are the result of contemporary manuscript annotations on the periodicals. More frequently, the attribution is revealed by the hints of contemporary literary opponents; and often, the attribution is based on the dateline and the pseudonym itself. Thus a poem dated from Kent County, Maryland is almost positively by James Sterling; and one in a Maryland or Pennsylvania newspaper signed 'Philo-Musaeus' is very probably by Dr. Adam Thomson. Frequently the attributions made by previous scholars have provided the key to the identity of an author: Rufus Wilmot Griswold, Evert A. Duyckinck, Moses Coit Tyler, Lawrence C. Wroth, George Hastings, Lyon N. Richardson, and Richard Beale Davis are among the men who have done excellent work on some of the authors represented in the calendar.

c. Necessity for Attribution

Since the canon of practically no eighteenth-century American poet has been established with painstaking care, I have

hazarded a number of tentative attributions. In such cases the author's name (followed by a question mark) is given within brackets, and the reasons for the tentative attribution are presented in the note. It is important to try to construct the canon of the American poets, and I know that future scholars with special knowledge will be able to add to (and I hope, in some cases, to confirm) my suggestions. Because I have recently completed a detailed study of the colonial Maryland writers, I have been more successful in identifying Maryland poets than those of other colonies.

d. Facts Concerning the Author

For well-known authors who are found in the *DAB* (e.g., Benjamin Franklin), I have not given any biographical data. If an author is not in the *DAB* or if he is comparatively obscure, the most recent account of value is cited in the first entry mentioning him; later entries do not repeat this information. If there is no published account of the poet, his birth and death dates (if ascertainable) are given, and reference is made to some work mentioning him. If I know nothing of an author, I say so.

4. *Reprintings*

The Note includes any later reprintings of the poem in the newspapers or magazines, as well as reprintings in modern anthologies and scholarly books and articles. Frequently, a topical poem (for example, an elegy on the death of General James Wolfe) was reprinted several times. The first entry for a poem lists all the contemporary reprintings, calling attention to such differences in the reprinting as a fuller title or a different pseudonym, or a revision of the poem. A reprinted poem also has an entry in the proper chronological order, but only the date and place of publication, the first line of the poem, and the information that this is a reprint of an earlier item is noted—unless the reprint differs in some important way; if so, this information is also given.

II SOME SELECTIVE FINDINGS

1. *New Attributions for Known Poets*

All the major American poets of the mid-eighteenth century turn up in the calendar. The Rev. Mather Byles, for example, is represented by nineteen poems. Six are new attributions: of these, three are tentative (nos. 48, 92, and 296); one is based on Mather Byles' own manuscript notation in his file of the newspaper (no. 445); one is based on the near-contemporary attribution of Jeremy Belknap in a commonplace book (no. 160); and another is based on internal references (no. 156). Of the thirteen poems known to be by Byles from the fact that they are printed in his volume *Poems on Several Occasions*, (Boston, 1744), several were not located by C. Lennart Carlson when he edited a facsimile of Byles's *Poems* in 1940, and so the appearance of these items (although not new attributions) adds to our knowledge of his poetry.

The case of Byles's public nemesis, Joseph Green, is more interesting. Of the thirteen poems attributed to Green, nine are new additions to his canon. Three of these (nos. 969, 1187, 1255) are signed with the initials 'V.D.' (a pseudonym of Green). One of the other new poems (no. 976) is part of a controversy that 'V.D.' had with other Boston writers, and is signed 'J.G---ne.' (A contemporary has filled in the blanks with 'ree,' thus spelling out 'Greene.')

Two early poems tentatively attributed to Green are satiric attacks on Mather Byles (nos. 144 and 298) and a later poem may be a reply to a poem by Byles (no. 1777). Two others, a satire on masonry (no. 990) and a satire on paper money (no. 1921), if not by Green, are imitations of his well known and popular poetic satires on these subjects. Finally, the free verse travesty of James Otis' speech in 1763 (no. 1922) is an early Loyalist literary expression of the Revolutionary Period; it is probably by Samuel Waterhouse or Joseph Green; and if it was not by Green, it at least expressed his late attitudes and political beliefs and imi-

tated his early poetic burlesques of the speeches of Governor Jonathan Belcher. Another Boston poet—one whom Franklin praises in his *Autobiography*, Matthew Adams—has hitherto been known only as the author of a poem in James Franklin's *New England Courant* (no. 17). But, with the assistance of a key published in the last number of the 'Proteus Echo' essay-series, three more poems have been attributed to Adams (nos. 66, 83, and 87). There is also a suggested ascription (no. 933) to the Rev. Samuel Niles.

For John Maylem, there is, in addition to his one known newspaper poem (no. 1827A), a new poem which complements the information supplied in Lawrence C. Wroth's excellent article (see no. 1764), and a possible attribution (no. 1669A). The first publication of four anonymous poems that turn up in Benjamin Young Prime's *Patriot Muse* (London, 1764) is recorded (nos. 1274, 1529, 1807, and 1865A); and four new attributions to Prime are suggested (nos. 1283, 1859A, 1865B, 1866A). A series of poems by a Princeton alumnus (nos. 1548, 1575, 1596, 1597, and 1627) may also be by Prime.

A recent book claims that if Benjamin Franklin had died before 1750, he would be unknown in America today. But Franklin turns up more frequently in the calendar than any other person, and most entries are prior to 1750. Franklin's satire on the New England funeral elegy influenced critical American writing for the next several years. His coinage describing this 'new' and 'amazing' kind of poetry was used by at least six poets in the next two years—Franklin labeled it 'Kitelic' poetry, honoring, he said, the dead. References in other contemporary poems to the author of the elegy on Mrs. Mehitable Kitel make it possible to identify the author, whom Franklin referred to only as 'Dr. H----k.' Although the editors of the *Papers* of Benjamin Franklin, following George Horner, suggest that it was Dr. Edward Holyoke, the author was actually Dr. John Herrick of Salem and Beverly (see Nos. 25 and 47).

Franklin's later 'Busy-Body' essay series was satirized by three poems (nos. 105, 109, 111).

Eight poems are ascribed to Franklin, six of which are new attributions. Of these, one (no. 1959) glosses a passage in the *Autobiography* that has been frequently misunderstood; another (no. 390) contains a savage satire similar to one of his news-note hoaxes; three (nos. 25, 161, and 865) reinforce his prose writings and help to clinch a point made in his accompanying essays; and one (no. 195) is prefaced by an editorial disclaimer by Franklin—a trick that he employed to dissociate himself from his own irreligious or coarse writings. For one of the two poems known to be Franklin's (no. 610), his source in an English poem of several years earlier (see no. 349) is located, and attention is called to an imitation of his poem, published several years later (no. 850). For his other known poem (no. 839), an additional contemporary reprinting is noted. Also, the reprinting of a number of poems from Franklin's *Poor Richard* is recorded.

In the middle colonies, Joseph Breintnall is well known as a poet because of Franklin's praise for him in the *Autobiography*—but his poetry is difficult to locate, not turning up in Evans, Sabin, Wegelin, or any other standard bibliography. But three poems positively by Breintnall (nos. 111, 386, and 544) and three others very possibly by him (nos. 509, 528 and 529) are listed. Provost William Smith is listed as the author of fourteen, including eleven new attributions. Two poems (nos. 1069, 1091) are ascribed to him because of internal references, three (nos. 1068, 1076, 1129) are attributed to him because they are called 'American Fables,' and he is elsewhere identified as the 'Author of the American Fables.' Three others (nos. 1062, 1063, and 1064) are ascribed to him because they were submitted by 'T.P.,' who, at the same time, was sending other poems by Smith to the same newspaper; and four (nos. 1190, 1222, 1223, and 1682) are tentative attributions, suggested because Smith, as Provost of the Philadelphia Academy, was

the most logical author. The authorship of the two other poems (nos. 1347 and 1349) is revealed in the English reprintings. Although no new works by Nathaniel Evans have turned up, early printings are located of eight poems included in the volume published in 1772 by Provost William Smith. The first publication of five poems included in Thomas Godfrey's *Juvenile Poems* is recorded (nos. 1408, 1474, 1483, 1508 and 1894), and a new attribution of an interesting poem (no. 1667) is advanced. Joseph Shippen, another Pennsylvania poet, is represented in Griswold, Duyckinck, and Tyler as the author of two poems (nos. 1414 and 1740), but there are five other poems by him in the calendar (nos. 1416, 1417, 1418, 1419, and 1425) and reference is made to two more poems printed in the nineteenth century (see no. 1414).

In Maryland and Virginia, there are new poems by the Rev. Thomas Cradock, Rev. William Dawson, Rev. Samuel Davies, Charles Hansford, Richard Lewis, John Markland, and the Rev. James Sterling. In the Deep South, several poems are attributed to Charleston's Dr. Thomas Dale, including America's first extant prologue. I have also hazarded a guess concerning Dr. James Kirkpatrick's authorship. Like Dale, Kirkpatrick has been better known as a physician than as a poet. And seven poems published in England by Rowland Rugeley, who later emigrated to Charleston and published a volume of poetry in America, are located.

2. New Poets

Are there any new and important poets? Technically the answer is no, but pragmatically the answer is yes. I have already published an article on Richard Lewis that draws attention to his importance and significance in the history of American poetry (see no. 122). Lewis has certainly been known as an American poet—but he has been unappreciated, partially because his canon was unknown and his poetry unread. I have also published a pamphlet on John Markland of Virginia,

pointing out that this poet first defended Addison from Pope's 'Atticus' lines—and thus deserves a minor place in English literary history (see no. 266). An elusive Virginia poet, Benjamin Waller, whose few extant manuscripts testify to his extensive literary interests and poetic ability, turns up in the *Gentleman's Magazine*. A Virginia lawyer and planter, John Mercer (see no. 1381) is identified by the pseudonym 'The Author of the Little Book,' which was the politic circumlocution for the 'Dinwiddiana,' a manuscript volume of savage poetic satire on Governor Robert Dinwiddie and his adherents. The 'mysterious Mr. Gardner,' who dominated the prose of the *New England Courant* and who, in my opinion, was the chief influence upon the prose (both for content and style) of Benjamin Franklin, contributed one poem (no. 20), and his identity is resolved. The author of the 'Virginia Centinel' essay series is another minor poet (see nos. 1324 and 1367) whose prose is of considerable importance, but who hitherto has not been identified. Evidence gathered from various reprintings of the essay series in other newspapers (only one number of the 'Virginia Centinel' is extant in the *Virginia Gazette*), suggests that the author (but there may have been two authors) was the Rev. James Maury, of Albemarle County, Virginia.

Two Americans for whom a considerable body of poetry exists are, in effect, new poets. Dr. Adam Thomson, who lived in Maryland, Virginia, Pennsylvania and New York, is not mentioned by Griswold, Duyckinck, Tyler, or any other literary historian of America or in any account of early American poetry—even though in the late nineteenth century George Seilhamer in his *History of the American Theater Before the Revolution* (Philadelphia, 1888) credited him with the authorship of a prologue, and though the *Papers of Benjamin Franklin*, VIII, 340, have recently noted that he wrote an essay which provoked one of Franklin's brilliant defenses of America. Fifteen poems by Thomson have turned up, thus making him one of the more prolific American poets of the mid-

eighteenth-century. As a youth in Scotland, he wrote a play which was performed in Edinburgh; and in America too he was associated with the theater, writing the most popular prologue and epilogue of the day. Dr. Thomson's old Edinburgh school-fellow, Dr. Alexander Hamilton, in his critical essay on the literature of the *Maryland Gazette*, identified several of Thomson's poems, and others have been identified by the attacks of contemporary critics, by internal evidence, by references in Thomson's essays, and by the use of his usual pseudonym 'Philo-Musaeus.'

More prolific was Colonel Robert Bolling (1738-1775), a Virginia lawyer and planter. Although the *Virginia Gazette* is not extant for much of Bolling's productive literary life, yet he still is the most productive poet of mid-eighteenth-century America. Thirty-seven poems by him before the year 1766 are listed, and thirty-five of these are from English magazines (nos. 2031 and 2049 are the exceptions). Bolling dominated the poetry columns of the *Imperial Magazine* in 1762 and 1763, and he published frequently in the *London Magazine* and the *Universal Magazine*. Moreover, nearly all the attributions to Bolling are certain, for his own annotated file of the *Imperial Magazine* and four volumes of poetry in his holograph are extant. If a complete file of the *Virginia Gazette* existed, we would have many more of his poems. He is America's foremost satirical and occasional poet of the 1760's, replacing Joseph Green as America's primary practitioner of these dominant eighteenth-century genres. In any future evaluation of eighteenth-century American poetry, the works of Richard Lewis, Col. Robert Bolling and Dr. Adam Thomson will have major consideration.

3. Genres

a. Prologues and Epilogues

The prologues and epilogues of colonial America are an especially interesting group of poems and contain references both

to the opposition to the theater in early America and to the *translatio studii* (i.e., the future glory of America) theme. Fourteen prologues and nine epilogues are included. Of these twenty-three poems, the authors of sixteen are identified. Dr. Thomas Dale wrote four, Rev. James Sterling wrote three, Provost William Smith wrote five, Dr. Adam Thomson wrote three, and John Singleton wrote one. Smith's are the least interesting of the group—but they were among the most frequently reprinted. One pair of his prologues and epilogues was reprinted four times. Dr. Thomson's excellent prologue, beginning 'To this New World, from fam'd Britannia's Shore' was the most frequently recited colonial prologue. Hallam first used it at the opening of the Philadelphia theater in the spring of 1754, when it was printed (no. 1184) in the *Pennsylvania Gazette* and reprinted in the *Gentleman's Magazine* (no. 1199). Five years later, Hallam declaimed a slightly revised version at the opening of the theater on Cruger's Wharf in New York at the end of 1758 (no. 1542). And Thomson revised it once again for Hallam three years later, and it was subsequently printed in the *New York Mercury* for January 11, 1762 (no. 1847). The epilogue that Thomson wrote for the opening of the theater in Philadelphia in 1754 went through an even more drastic process of revision. After it was printed in the *Pennsylvania Gazette* of April 25, 1754 (no. 1185) and reprinted in the *Gentleman's Magazine* (no. 1200), it grew from 27 to 55 lines for its delivery in New York in 1758 (no. 1543), and finally in 1762, it was once again revised and enlarged, now becoming a 68-line poem (no. 1848).

b. Travesties of Speeches

Perhaps the most interesting poetic genre in colonial America is the travesty of public speeches. Some of these were written in free verse and the genre may even be an American creation, for I have not been able to locate any English examples of the free verse parody. Parodies of speeches, like [Joseph

Mitchell], *The Totness Address* (Dublin, 1727) were published in England, but the colonial American political scene afforded many opportunities for satirical paraphrases of speeches. So far as I know, these American poems are the earliest examples of satiric free verse in English poetry. The travesties of public speeches became common during the Revolutionary Period. I doubt that Walt Whitman's creation of free verse as a medium for elevated poetry owed anything to the free verse travesties of colonial and Revolutionary America—but it should be recognized that free verse existed in America over a century before Whitman wrote. Evidently Joseph Green created this genre with a series of burlesques of the speeches of Governor Jonathan Belcher in the early 1730s. None of these were published at the time, but manuscript copies of several of Green's free verse parodies (which seem to have circulated widely) survive. The earliest printed travesty of a speech is Benjamin Franklin's spoof of Sir William Gooch's speech (no. 839): Gooch's confused harangue seemed to blame the 'New-Light' revivalists for a fire that consumed the Virginia capitol building. Franklin's travesty immediately inspired a New York imitation (nos. 843 and 844), which uses the anapestic meter of Jonathan Swift (as in 'Mrs. Harris's Petition') rather than the free verse of Green and Franklin. Back in Virginia, an Anglican opponent (perhaps the Rev. John Robertson) of the Rev. Samuel Davies portrayed a speech by Davies (no. 1072A) before the General Court of Virginia, complaining of the repressive practices of the Established Church. In New York there appeared a hudibrastic satire of a speech asking for funds to prosecute the French and Indian War (no. 1572). Another New York parody, this time on a speech of Massachusetts' Governor Francis Bernard, satirized the egotistic claims of Boston and Massachusetts (no. 1808) in protecting all the colonies from destruction. I have already mentioned the 1763 travesty (no. 1922) of James Otis's speech, which is probably by Joseph Green or Samuel Waterhouse. And three travesties

(nos. 2035, 2060, and 2078), which anticipate the themes of the American Revolution, appeared in 1765, including Waterhouse's satire on 'Jemmy' Otis, 'Jemmibullero.'

c. *Ut Pictura Poesis*

The earliest American example of the *ut pictura poesis* genre is Mather Byles's poem praising Nathaniel Smibert, the artist who came to America with Bishop Berkeley. In 1753, a 'Dr. T.T.' wrote a poem 'On Seeing Mr. Wollaston's Pictures, at Annapolis' (no. 1125). John Wollaston, an itinerant British portrait painter, spent nearly a decade in America and had a major influence upon the development of eighteenth-century American art. Wollaston was probably the subject of a poem dated 'Philadelphia August 1753' (no. 1146), entitled 'To the Painter, on seeing the Picture of a Lady, which he lately drew.' Two years later, Francis Hopkinson praised Wollaston—and mentioned the young American artist Benjamin West—in his 'Verses inscribed to Mr. Wollaston' (no. 1486). A poem on Benjamin West himself is 'Upon seeing the Portrait of Miss **————**' [Anne Hollingsworth Wharton]. Although usually attributed to Joseph Shippen, the authorship is disputed, and the poem has also been ascribed to Francis Hopkinson and to William Hicks. The last poem specifically dealing with an American artist was, like the first, published in Boston, where Joseph Badger's painting of William Scott was mentioned in a minor literary war (no. 1956). In addition to the six poems that deal with specific American artists, there are seven more concerning art, three of which are in the 'Advice to a Painter' genre. One newspaper poem was illustrated: Joseph Green's (?) satire on masonry (no. 990) was printed under a scurrilous cartoon.

I will not catalogue any further the genres and subjects of poetry, but if one wants to find poems on music, or elegies on the death of General Braddock, or poems on the French and Indian War, or poems on the Great Awakening, or on the

Stamp Act or literary criticism or literary quarrels or satire—the subject and genre index furnishes a guide to such subjects.

NEWSPAPERS AND MAGAZINES EXAMINED:
ABBREVIATIONS

All of the magazines and most of the newspapers are available on microfilm. The greatest newspaper depositories are the American Antiquarian Society, the Massachusetts Historical Society, and the Library of Congress. All extant newspapers from colonial New York are available in photostatic copies at the New York Historical Society; and all extant newspapers from colonial Virginia are available in photostatic copies at the Research Department of Colonial Williamsburg, Inc. For full accounts of the publishing history of the various newspapers and for locations of individual copies, see the great bibliography by Clarence S. Brigham, *History and Bibliography of American Newspapers, 1690–1820*, 2 vols., Worcester, Mass., 1947 (abbreviated below as B). For the fullest discussion of the various early American magazines, see Lyon N. Richardson, *A History of Early American Magazines, 1741–1789*, New York, 1931 (abbreviated below as R).

ABBREVIATION	FULL NAME AND DATES	REFERENCE
<i>Am Chron</i>	<i>American Chronicle</i> (New York), 1762.	B, I, 607–608.
<i>Am Mag</i>	<i>American Magazine or a Monthly View</i> (Philadelphia) 1741.	R, pp. 363–4.
<i>Am Mag</i>	<i>American Magazine and Historical Chronicle</i> (Boston) 1743–46.	R, p. 364.
<i>Am Mag</i>	<i>American Magazine or Monthly Chronicle</i> (Phila.) 1757–58.	R, p. 365.
<i>AWM</i>	<i>American Weekly Mercury</i> (Phila.) 1719–49 <i>Annual Register</i> (London) 1758–65.	B, II, 890–891.

ABBREVIATION	FULL NAME AND DATES	REFERENCE
<i>BEP</i>	<i>Boston Evening Post</i> 1735-65.	B, I, 290-293.
<i>BG</i>	<i>Boston Gazette</i> 1719-65.	B, I, 297-303.
<i>BNL</i>	<i>Boston News Letter</i> 1704-65.	B, I, 327-331.
<i>BPB</i>	<i>Boston Post Boy</i> (<i>Boston Weekly Advertiser</i> in 1757-58) 1734-65	B, I, 335-339.
<i>BWA</i>	<i>Boston Weekly Advertiser</i> , 1757-58 (see <i>BPB</i>). <i>Boston Weekly Magazine</i> 1743.	R, p. 364.
<i>CC</i>	<i>Connecticut Courant</i> (Hartford) 1764-65.	B, I, 22-27.
<i>CG</i>	<i>Connecticut Gazette</i> (New Haven) 1755-65. <i>General Magazine</i> (Phila.) 1741.	B, I, 39-41. R, p. 364.
<i>Gent Mag</i>	<i>Gentleman's Magazine</i> (London), 1731-65.	
<i>GG</i>	<i>Georgia Gazette</i> (Savannah) 1763-65.	B, I, 125.
<i>HG</i>	<i>Halifax Gazette</i> (Nova Scotia: Mass. Hist. Soc. file) <i>Imperial Magazine</i> (London) 1761-63.	
<i>IA</i>	<i>Independent Advertiser</i> (Boston) 1748-49. <i>Instructor</i> (New York) 1755.	B, I, 307. B, I, 654.
<i>Lon Mag</i>	<i>London Magazine</i> 1732-65.	
<i>MG</i>	<i>Maryland Gazette</i> (Annapolis) 1727-34.	B, I, 218-219.
<i>MG</i>	<i>Maryland Gazette</i> (Annapolis) 1745-65.	B, I, 219-222.
<i>NCG</i>	<i>North Carolina Gazette</i> (New Bern), 1751-53.	B, II, 770.
<i>NCG</i>	<i>North Carolina Gazette</i> (Wilmington) 1764-65.	B, II, 782.
<i>New Am Mag</i>	<i>New American Magazine</i> (Woodbridge, N.J.) 1758-60	R, pp. 365-366.
<i>NEC</i>	<i>New England Courant</i> (Boston) 1721-27.	B, I, 322-323.
<i>NE Mag</i>	<i>New England Magazine</i> (Boston) 1758.	R, p. 366.

ABBREVIATION	FULL NAME AND DATES	REFERENCE
<i>NEWJ</i>	<i>New England Weekly Journal</i> (Boston) 1727-41.	B, I, 325-327.
<i>NHG</i>	<i>New Hampshire Gazette</i> (Portsmouth) 1756-64.	B, I, 471-477.
<i>NLG</i>	<i>New London Gazette</i> 1763-65.	B, I, 53-58.
<i>NLS</i>	<i>New London Summary</i> 1758-63.	B, I, 59-60.
<i>NM</i>	<i>Newport Mercury</i> 1758-65.	B, I, 997.
<i>No Car Mag</i>	<i>North Carolina Magazine</i> (New Bern) 1764-65.	R, p. 366.
<i>NYEP</i>	<i>New York Evening Post</i> 1744-51.	B, I, 629-630.
<i>NYG</i>	<i>New York Gazette</i> 1725-44.	B, I, 633.
<i>NYG</i>	<i>New York Gazette or Weekly Post</i> <i>Boy</i> 1747-65.	B, I, 635-638.
<i>NYM</i>	<i>New York Mercury</i> 1725-65.	B, I, 662-664.
<i>NYWJ</i>	<i>New York Weekly Journal</i> 1733-51.	B, I, 699-701.
<i>NYWPB</i>	<i>New York Weekly Post Boy</i> 1743-47 (for continuation, see <i>NYG</i> 1747-65)	B, I, 704.
<i>PG</i>	<i>Pennsylvania Gazette</i> 1728-65.	B, II, 933-937.
<i>PJ</i>	<i>Pennsylvania Journal</i> 1742-65.	B, II, 937-940.
<i>ProvG</i>	<i>Providence Gazette</i> 1762-65.	B, II, 1007-1111.
<i>PM</i>	<i>Portsmouth Mercury</i> 1765	B, I, 470-471.
<i>RIG</i>	<i>Rhode Island Gazette</i> 1732-33.	B, II, 1003.
<i>SCG</i>	<i>South Carolina Gazette</i> 1732-65 (all variations of this title published in the Charleston Lib. Soc. microfilm).	B, II, 1036-38, 1041-1042.
<i>Scot Mag</i>	<i>Scots Magazine</i> (Edinburgh) 1739-65.	
<i>Universal Mag</i>	<i>Universal Magazine</i> (London) 1747-65.	
<i>VG</i>	<i>Virginia Gazette</i> 1736-65.	B, II, 1158-61.
<i>WNTG</i>	<i>Weyman's New York Gazette</i> 1759-65.	B, I, 638-639.
<i>WR</i>	<i>Weekly Rehearsal</i> (Boston) 1731-35.	B, I, 349.

In addition to the above, several periodicals were examined that contained no poetry: the *Independent Reflector* (New York) 1752-53, B, I, 653; *John Englishman* (New York) 1755, B, I, 654; and *Occasional Reverberator* (New York) 1753, B, I, 674.

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