

REJECTED ADDRESSES

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Rejected addresses by James Smith & Horace Smith

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JAMES SMITH & HORACE SMITH

**REJECTED
ADDRESSES**



James and Horace Smith.

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REJECTED ADDRESSES

BY

JAMES AND HORACE SMITH

With an Introduction and Notes by
A. D. GODLEY

With a Frontispiece from a Drawing by
HARLOWE

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"I think the 'Rejected Addresses' by far the best thing of the kind since 'The Rolliad,' and wish *you* had published them. Tell the author 'I forgive him, were he twenty times over our satirist; and think his imitations not at all inferior to the famous ones of Hawkins Browne.'"¹

LORD BYRON TO MR MURRAY, *Oct. 19, 1812.*

"I like the volume of 'Rejected Addresses' better and better."

LORD BYRON TO MR MURRAY, *Oct. 23, 1812.*

"I take the 'Rejected Addresses' to be the very best imitations (and often of difficult originals) that ever were made; and considering their great extent and variety, to indicate a talent to which I do not know where to look for a parallel. Some few of them descend to the level of parodies; but by far the greater part are of a much higher description."

LORD JEFFREY (*in 1843*), *Note in Essays*, iv. 470.

[¹ Author of *The Pipe of Tobacco*.]

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INTRODUCTION

To the generality of readers James and Horace Smith are probably known as *homines unius libri*: nothing is popularly associated with their names but *Rejected Addresses*. And with regard to James it is true enough. As he himself sings:—

“For what little fame
Is annexed to my name
Is derived from *Rejected Addresses*: ”

but Horace, the younger brother (1779-1849), was a most versatile and prolific writer. He lived much in the literary circles of the first half of the nineteenth century, and found an additional stimulus to authorship in the society of authors. His biographer, Mr A. H. Beavan, enumerates some fifty volumes from his hand. He wrote fifteen or twenty novels, some of which, such as *The Tor Hill*, *Zillah*, *Gale Middleton*, had a considerable vogue in their day: the better-known *Brambletye House*—a romance intended, as its author tells us, for an imitation of Scott—has been republished more than once in the last fifty years, and even now is not wholly forgotten by the curious: and

his two volumes of serious poetry, if not as good as his parodies, did no harm to his reputation. But none of his work really survives, except part of *Rejected Addresses*, and perhaps the *Tin Trumpet*, a miscellany of lively anecdotes and shrewd remarks upon a large variety of subjects ethical, political and philosophical.

Horace Smith was essentially a many-sided man. "He writes poetry too" (said Shelley of him—quoted by Mr Beavan): "he writes poetry and pastoral dramas, and yet knows how to make money, and does make it, and is still generous." Few men are privileged to succeed both in literature and on the Stock Exchange. Horace Smith did so: the lighter Muses did his green unknowing youth engage: in his riper age he chose the walks of speculative finance, which he followed with such success, that before the age of forty he had realised a competence, and could afford to give up money-making for literature. Not that his pen had ever been idle; in fact it was while he was still among shares and stocks that Drury Lane Theatre was burnt down (1811), an event which gave the two Smiths the occasion of scoring their great triumph in the field of letters. From 1820 Horace gave most of his time to writing, especially poetry and fiction. His was, one may suppose, a happy life: