

S. Jones

5. Oxford Terrace
Sizewell Road
Wormsley, Ssex Feb 20/61

My dear Mackay.

I have just heard a friend of mine is to be allotted for tomorrow (Thursday) at the "Reform Club"

I wish you would go and give your support to

R. M. Montgomery Esq.

He is an honorable gentlemanly man and, to use the quiff-ole Doctor's phrase, thoroughly clubbable

Yours very truly

Samuel Jones

Charles Mackay Esq. L.L.D.

P.S. I have sent a copy of this to the Reform Club

I have sent a copy of this to the Reform Club in case I should miss you in Southampton

LIVING LITTERATEURS.

No. I.—SAMUEL LOVER, AUTHOR OF "RORY O'MORE."

Allow us, Gentle Reader, to introduce you to our Gallery of Literary Lions; to invite your admiration of our sketches from life of the living literati. And first of our series commend we to your notice and acquaintance as fine a specimen of the clever Irishman as London can boast—a poet, novelist, musician, and painter—RORY O'MORE LOVER,—Esquire by courtesy, and one of "Nature's nobles" in fact.

Samuel Lover was born in Dublin, displayed in early life great quickness for study, and a love for music, poetry, and painting remarkable in a child; but his tastes were thwarted in these respects by his being destined by circumstances to attend to mercantile pursuits until the age of three-and-twenty, when the thralldom became intolerable, and he plunged into the arts. He soon began to exercise his pen, and the success of some legendary sketches, which appeared anonymously in a magazine, led to the publication of his first series of "Legends and Stories of Ireland," in which "The Gridiron" gave him no small reputation as a comic writer. A second series soon followed. The exhibition of a miniature in Somerset House at once brought him over to London to practise in that art; while in those of poetry and music, the appearance of "The Angel's Whisper" and "Rory O'More" obtained for him credit as a song writer. These songs were followed up in rapid succession by many others which have become popular; that grand test of popularity, viz. being sung and whistled and ground on organs through the streets, has been conceded to Mr. Lover's works as much as to those of any modern composer. Encouraged by his growing popularity, the offer of a handsome sum from Mr. Bentley tempted him to venture on the production of a three volume work, and the Irish romance of "Rory O'More" placed him on higher ground than he had yet occupied. This he afterwards dramatised for Power, whose imitable acting of it is yet fresh in our memories. Besides this drama he wrote two others for Power, as well as musical pieces for Madame Vestris at the Olympic, and for Balfe at the English Opera, in the last of which the present popular song of "Molly Bawn" first was heard. In literature, "Handy Andy" and "Treasure Trove" have followed up Mr. Lover's successes as a novelist, while nine dramatic works, and upwards of a hundred songs, bear testimony to his industry, if to nothing else.

The growing taste for lectures illustrated by music has been matter of general remark for some time past; and as one of Mr. Lover's passions is to represent Ireland as favourably as she deserves, and as he verily believes that the more Ireland is made known in all ways, and her claims to admiration laid before England, the better it will be for both countries, particularly his own—he has acknowledged the ambition of desiring to become instrumental to that desirable end, and ventured to hope that the public would be *willing* to receive him favourably as an expositor of Irish music and characters; but he was very doubtful whether a voice of such limited power and compass would pass muster. The point to be decided was, would a general audience receive *expression* instead of

voice—the *sense* rather than the *sound* of a song; and Mr. Lover has reason to rejoice that he made this curious experiment, since it has turned out so favourably.

1797-1868