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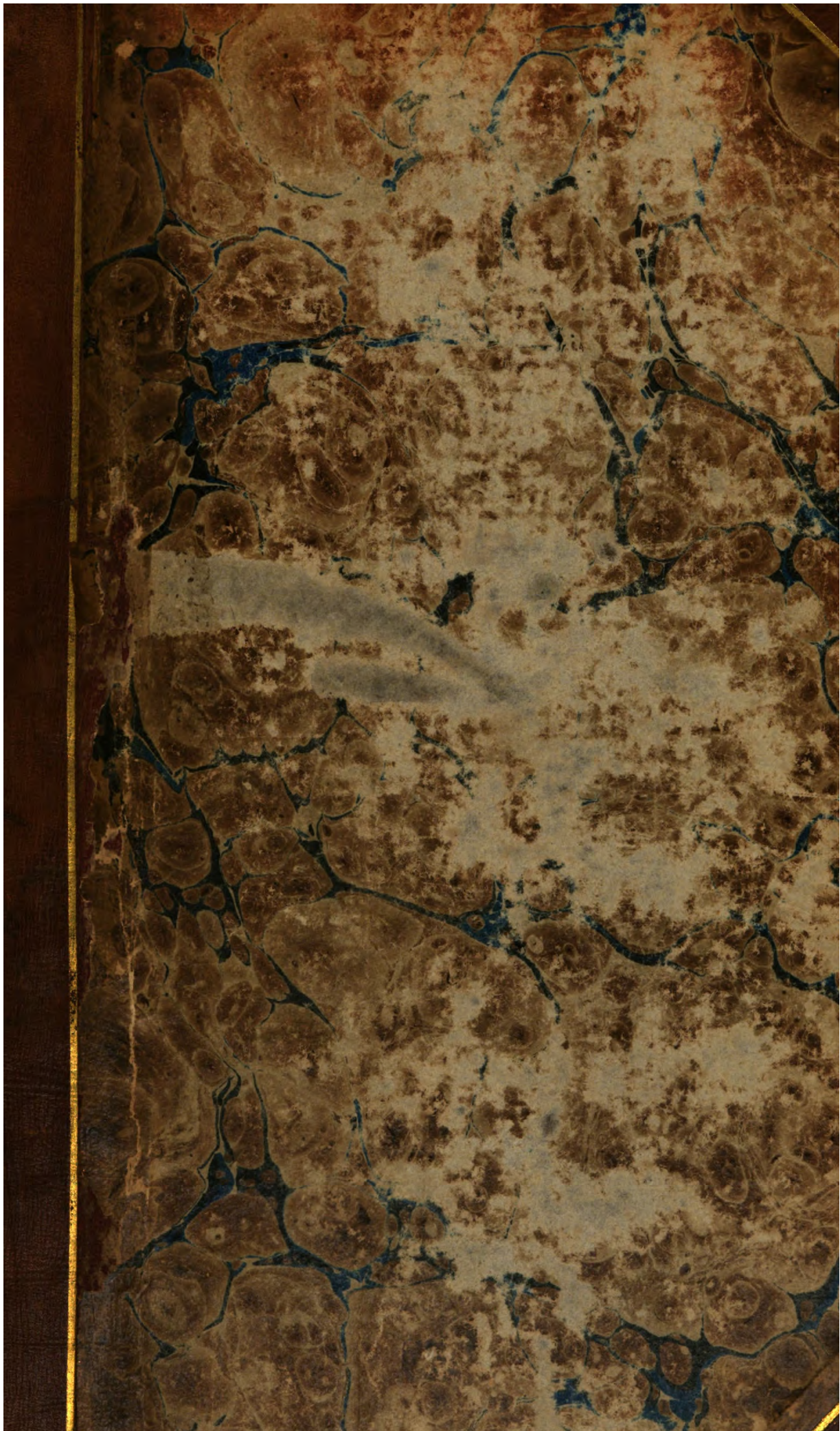
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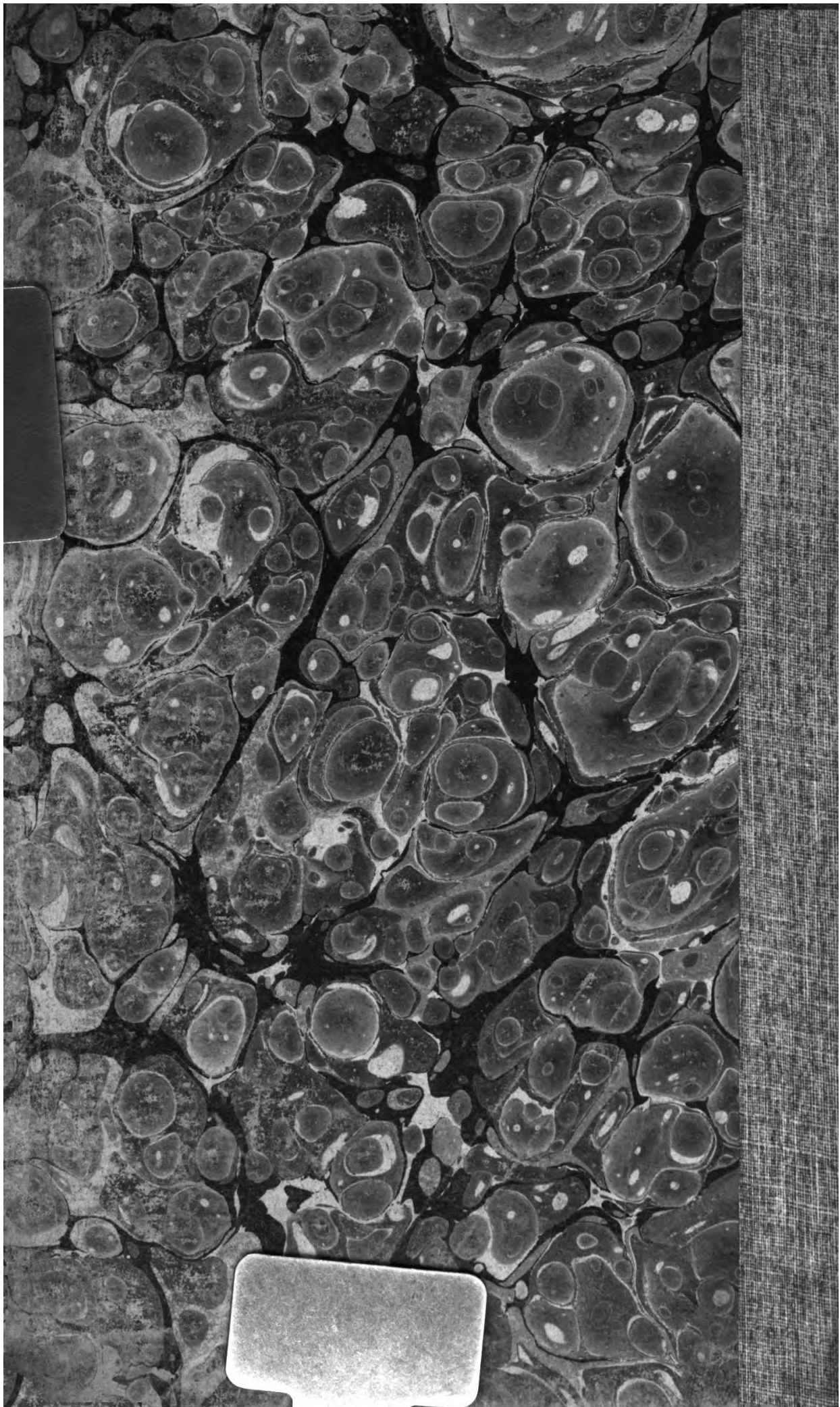
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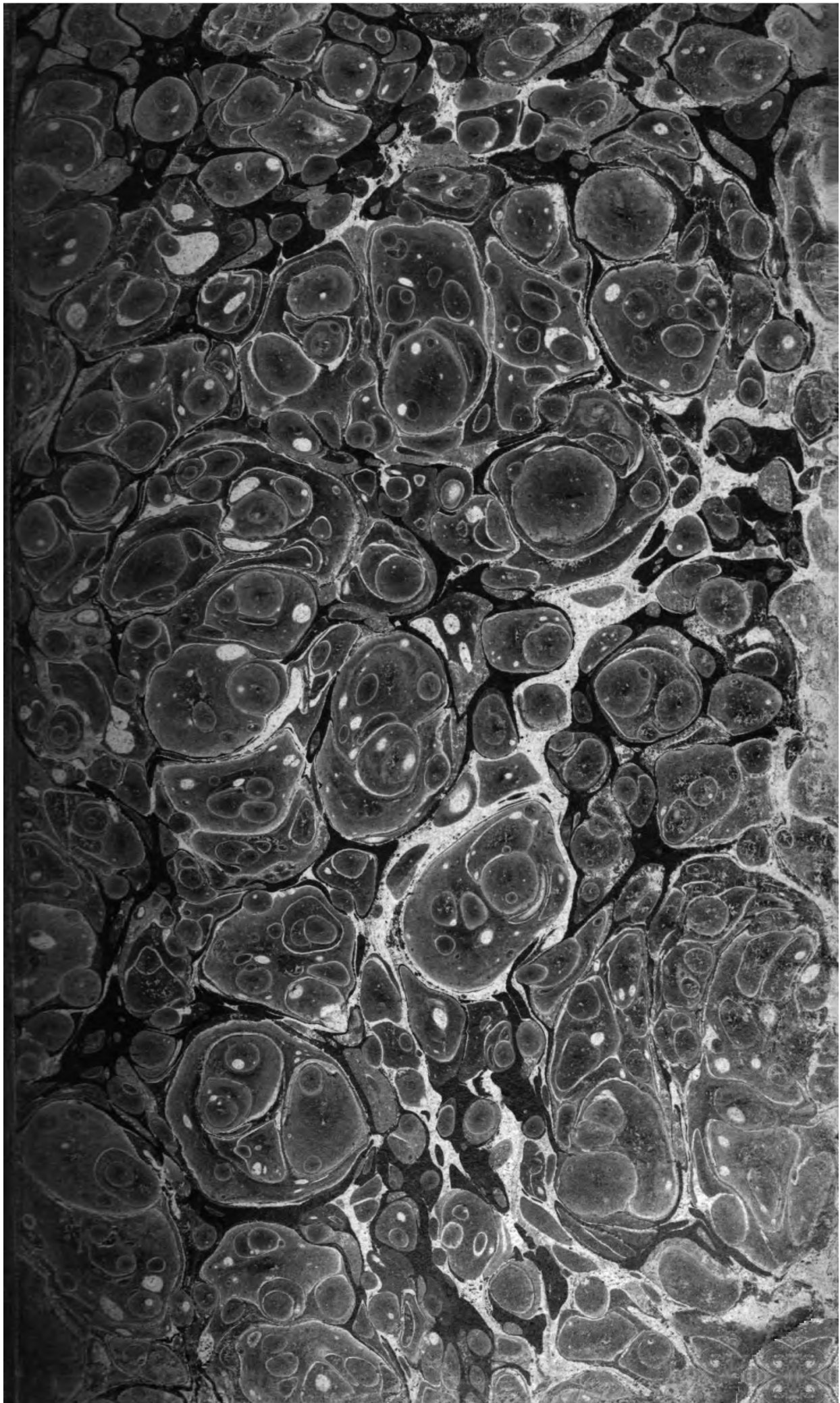
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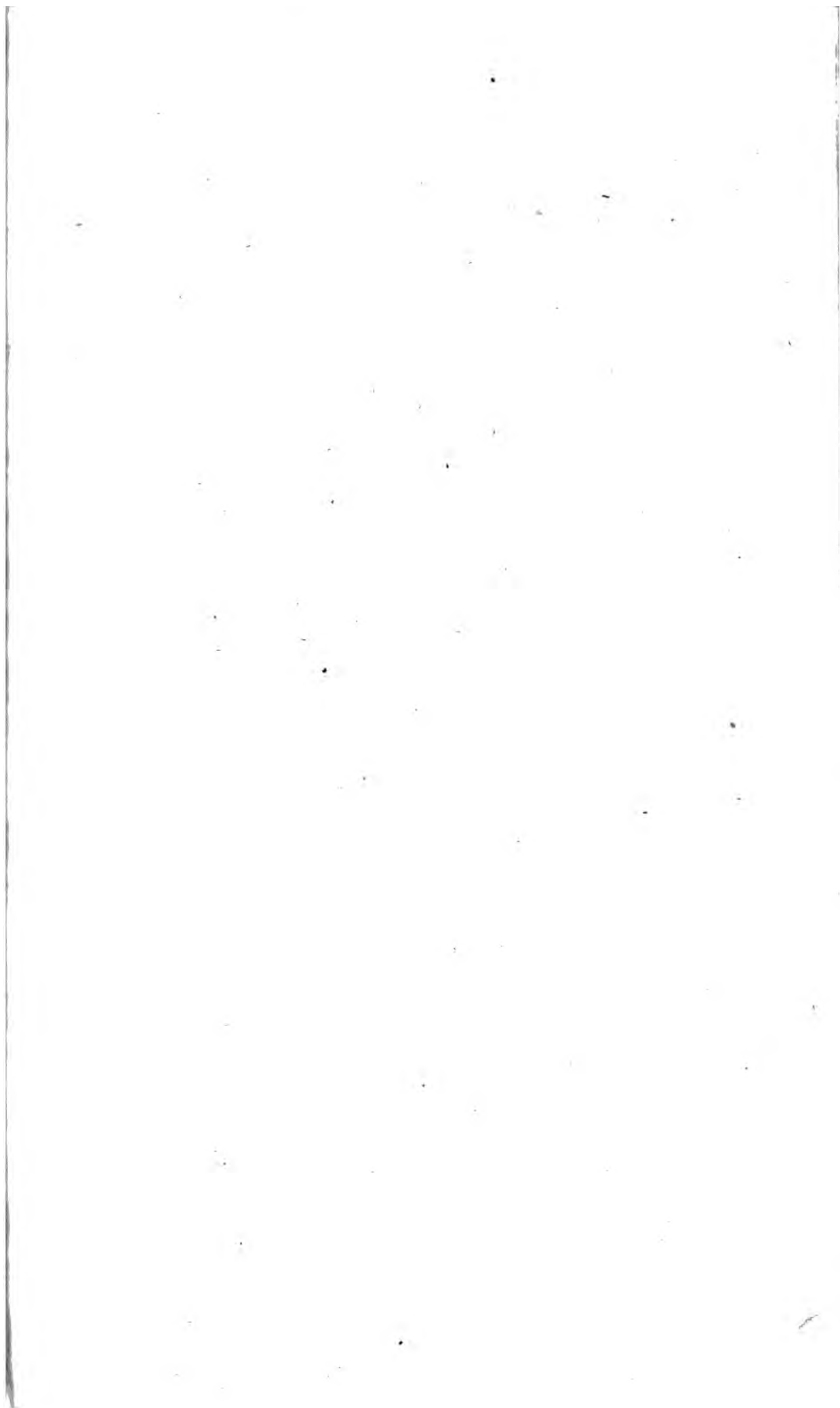
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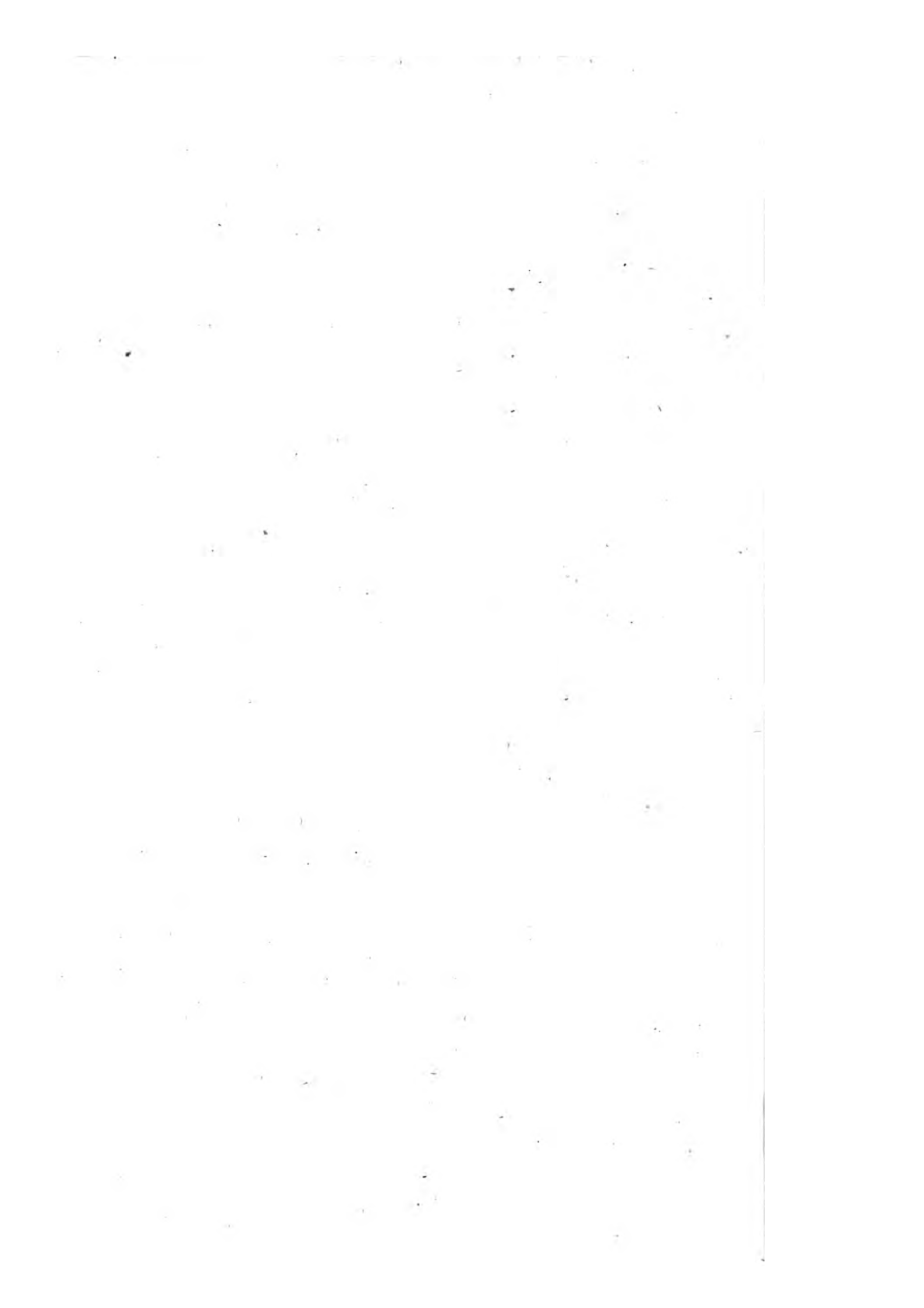
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THE  
POETICAL WORKS

OF THE LATE

THOMAS WARTON, B. D.

FELLOW OF TRINITY COLLEGE, OXFORD ;

AND

POET LAUREATE.

FIFTH EDITION, CORRECTED AND ENLARGED.

To which are now added

INSCRIPTIONUM ROMANARUM DELECTUS,

AND

*AN INAUGURAL SPEECH*

As Camden Professor of History, never before published.

TOGETHER WITH

MEMOIRS OF HIS LIFE AND WRITINGS ;

AND

NOTES,

CRITICAL AND EXPLANATORY.

---

BY RICHARD MANT, M. A.  
FELLOW OF ORIEL COLLEGE, OXFORD.

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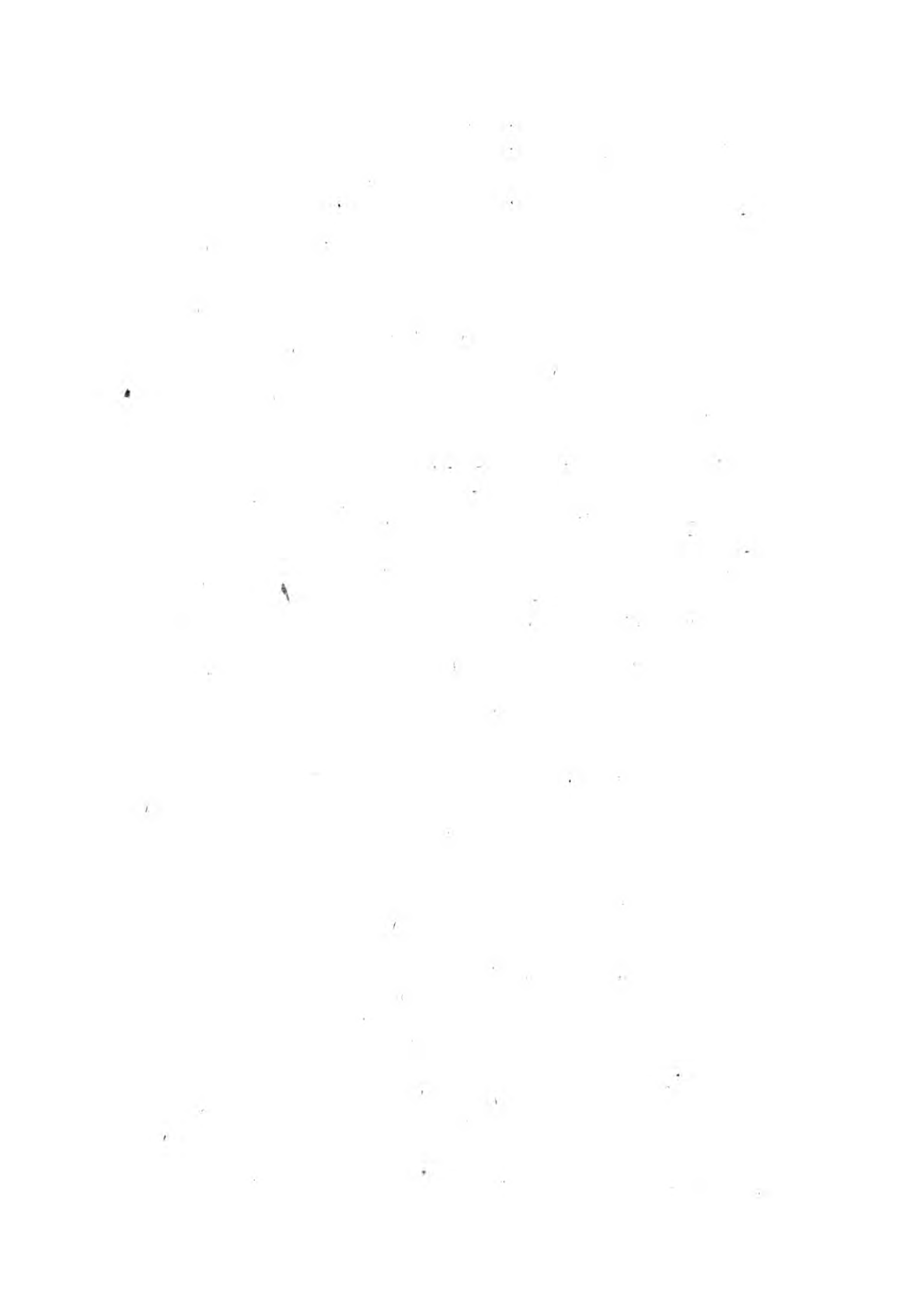
## CORRIGENDA.

### VOL. I.

- Page 46. note, line 4. read *Love of our Country*  
— 137. note, line 17. after shields add *Coriolanus, A. 1. sc. 4.*  
— 175. note, line 17. read *genitabilis*  
— 183. note, line 10. after Pindar add *Olymp. vi. 69.*

### VOL. II.

- Page 7. note, line 1. read *buxom*  
— last line but one, read vol. iii.  
— 8. note, line 13. after pinnatus insert lib. v.  
— 24. note, line 3. read *Ilissus*  
— 40. note, line 17. read *τοις*  
— 98. note, last line but two, read *μη τις*  
— 274. line 5. read *diffundit*  
— 350. line 4. read *Dindyma*



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# O D E XI.

ON THE

APPROACH OF SUMMER.

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*Te, dea, te fugiunt venti, te nubila cæli,  
Adventumque tuum ; tibi suaveis dædala tellus  
Summittit flores ; tibi rident æquora ponti ;  
Placatumque nitet diffuso lumine cælum.* LUCRET.

---

(Published in 1753.)

**H**ENCE, iron-scepter'd WINTER, haste  
To bleak Siberian waste !  
Haste to thy polar solitude ;  
Mid cataracts of ice,

V. 1. Hence, iron-scepter'd Winter, haste, &c.] Evidently with a view to the opening of *L'Allegro* and *Il Penseroso*. "Iron-scepter'd" is an epithet used by Crashaw, in his translation of Marino :

Three rigorous Virgins waiting still behind  
Assist the throne of th' iron-scepter'd King.

Page 26. edit. Philipps.

Warton also has "ebon-scepter'd Hecat" in the *Pleasures of Melancholy*, ver. 113. See Arcite's address to Mars, in Dryden's *Pal. and Arc.* B. iii.

Strong God of arms, whose iron sceptre sways  
The freezing north and Hyperborean seas,  
And Scythian Colds, and Thracia's Winter coast.

Whose torrents dumb are stretch'd in fragments  
rude, 5

From many an airy precipice,  
Where, ever beat by fleety show'rs,  
Thy gloomy Gothic castle tow'rs ;  
Amid whose howling iles and halls,  
Where no gay sun-beam paints the walls, 10  
On ebon throne thou lov'st to shroud  
Thy brows in many a murky cloud.

E'en now, before the vernal heat,  
Sullen I see thy train retreat :

V. 7. Where, ever beat by fleety show'rs,  
Thy gloomy Gothic castle tow'rs ;]

I think that "lowers" was the verb here used, as much more conformable to the strong imagery usual with our poet. This receives confirmation by comparing the following from the *Crusade* :

From each wild mountain's trackless crown  
In vain thy gloomy castles frown. Ver. 67.

Dryden speaks of "the lowering brow" of a mountain. *Pal. and Arc.* B. ii. But in one of the laureate Odes we have the very word, signifying the same idea :

And castle fair, that, stript of half its tow'rs,  
From some broad steep in shatter'd glory low'rs. *June 4, 1788.*

V. 10. Where no gay sun-beam paints the walls,] In *Ode to a Friend*, ver. 30. "The rainbow-painted tower." Akenfide uses the same figure,

Or paint with noontide beam the buds. *Od. I. xiv. 29.*

V. 13. E'en now, before the vernal heat,  
Sullen I see thy train retreat, &c.]

See a similar groupe in Lucretius, lib. v. ver. 736 *et seq.* where the different seasons are introduced with their respective attendants.

Thy ruthles hofst ftern EURUS guides, 15  
 That on a ravenous tiger rides,  
 Dim-figur'd on whose robe are fshown  
 Shipwrecks, and villages o'erthrown :  
 Grim AUSTER, dropping all with dew,  
 In mantle clad of watchet hue : 20  
 And COLD, like Zemblan favage feen,  
 Still threatening with his arrows keen ;  
 And next, in furry coat embofst  
 With icicles, his brother FROST.

WINTER farewell! thy forests hoar, 25  
 Thy frozen floods delight no more ;

V. 17. Dim-figur'd on whose robe are fshown

Shipwrecks, and villages o'erthrown :]

Camus in *Lycidas* is described in a mantle "Inwrought with  
 "figures dim." Ver. 105. The figures on the robe of Eurus are judi-  
 ciously varied from those in Chaucer's temple of Mars :

The town destroyed, ther was nothing laft ;

Yet faw I brent the *fbippes* hoppefteres. *C. T.* 2018.

V. 20. In mantle clad of watchet hue :] So Spenser :

All decked in a robe of watchet bew. *F. Q.* IV. xi. 27.

And again,

Their watchet mantles fring'd with filver round. III. iv. 40.

"Watchet" is derived from woad, with which cloth is died (fee  
 Upton's note on the latter passage) ; and means a pale blue.  
 Church, the other editor of the *Faerie Queene*, confiders it as fyno-  
 nymous with blue ; but they are thus distinguished by W. Browne :

As in the rainbowe's many-colour'd hewe,

Here fee we watchet deepened with a blewe.

*Brit Paft.* II. iii.



Farewell the fields, so bare and wild!  
 But come thou rose-cheek'd cherub mild,  
 Sweetest SUMMER! haste thee here,  
 Once more to crown the gladden'd year. 30  
 Thee APRIL blithe, as long of yore,  
 Bermudas' lawns he frolick'd o'er,  
 With muskie nectar-trickling wing,

V. 27. Farewell the fields, so bare and wild!] *Par. Lost* :  
 He scarce had said, when the *bare* earth, till then  
*Desert and bare*, unfightly, unadorn'd, &c. vii. 313.

V. 28. But come, thou rose-cheek'd cherub mild,] Shakspeare in  
*Otello* :

Patience, thou young and *rose-lip'd cherubim*.

We have "*rose-cheek'd Adonis*" in Shakspeare's *Venus and Adonis*,  
 "*rose-cheek'd virgin*" in Beaumont and Fletcher's *Sea-voyage*, and  
 "*rose-cheekt nymph*" in Browne's *Britannia's Past*. II. iii. But the  
 rose has been applied in composition to various parts of the body.

V. 32. Bermudas' lawns he frolick'd e'er,

— — — — —  
 To gather balm of choicest dews,]

The scene and employment were probably suggested by Ariel ;  
 ————In the deep nook, where once  
 Thou call'dst me up at midnight *to fetch dew*  
 From the still-vex'd *Bermudas*. *Temp.* Act i.

V. 33. With muskie nectar-trickling wing,] See *Comus*, ver.  
 988 :

There eternal summer dwells,  
 And west winds *with musky wing*  
 About the cedarn alleys fling  
 Nard and Cassia's *balmy smells*.

See also Drayton's fifty-third *Idea*, vol. iv. p. 1280 :

Where sweet myrrhe-breathing Zephyr in the spring  
 Gently distills his *nectar-dropping* showers.

(In the new world's first dawning spring,)  
 To gather balm of choicest dewes, 35  
 And patterns fair of various hues,  
 With which to paint, in changeful die,  
 The youthful earth's embroidery ;  
 To cull the essence of rich smells  
 In which to dip his new-born bells ; 40

Spenser thus describes Love :

Sweete Love, that doth his golden *wings* embaye  
 In blessed *nectar*. *F. Q.* III. xi. 2.

And in another place he speaks of Jupiter's "*nectar-deawed locks*."  
*VII.* vi. 30.

V. 34. In the new world's first-dawning spring,] Lucretius :  
*Multaque præterea novitas tum florida mundi*  
*Pabula dia tulit, miseris mortalibus ampla.* Ver. 941.

V. 35. —balm of choicest dewes,] *Par. Lost*, xi. 135. "with  
 "fresh *dewes* *imbalm'd* the earth."

V. 38. The youthful earth's embroidery ;] So in Browne's *Brit.*  
*Past* :

Walla by chance was in a meadow by,  
 Learning to fample *Earth's embroidery*. B. ii. S. 3.

Milton in *Par. Lost*, of the flowers, "*broider'd* the ground," iv.  
 702. And in *Lycidas*, but with a different application,

And every flower that sad *embroidery* wears. Ver. 148.

But both the idea and expression are in Chaucer,

*Embrouded* was he, as it were a *mede*. *C. T.* 89.

The metaphor is frequent in our poet.

V. 39. To cull the essence of rich smells] What Milton says,  
 speaking of the flowers, "their choicest bosom'd *smells*." *Par. Lost*,  
 ver. 127. But see in Drayton's *Muses Elysium, Nymphal* 2. vol. iv.  
 P. 1459 :

—————whose *rich smell*

The air about thee so shall swell, &c.

Thee, as he skim'd with pinions fleet,  
 He found an infant, smiling sweet ;  
 Where a tall citron's shade imbrown'd  
 The soft lap of the fragrant ground.  
 There on an amaranthine bed, 45  
 Thee with rare nectarine fruits he fed ;  
 Till soon beneath his forming care,  
 You bloom'd a goddess debonnair ;

V. 43. Where a tall citron's shade imbrown'd  
 The soft lap of the fragrant ground.]

*Par. Lost*, iv. 245 :

———where the unpierc'd *shade*  
*Imbrow'n'd* the noontide bowers.

On which see Thyer's note, Newton's edit. In *Par. Lost*, ix. 1041, we have "earth's freshest *softest lap*." But see Milton's *Song on May-Morning*, ver. 3. and Warton's note, where numerous instances might be added. The lap of the earth is the "*gremium matris*" "*Terræ*" of Lucretius, i. 251. taken from him by Virgil, *G.* ii. 325.

V. 45. There on an amaranthine bed,] *αμαραντινος* Gr. *amarantin*, Milton, *Par. Lost*, xi. 78. either generally unfading, or specifically made of the flowers of the amarant. See also *On the Marriage of the King*, "In sacred Eden's *amaranthine* grove."

V. 46. Thee with rare nectarine fruits he fed ;] We have "*nectarin fruits*" in *Par. Lost*, iv. 332. But compare the account given by Pindar of the manner in which the Hours and the Earth were to bring up Aristæus :

Ται δ', επιγουνιδιον  
 καταθηκαμεναι βρεφος αυταις,  
 ΝΕΚΤΑΡ ΕΝ ΧΕΙΛΕΣΣΙ και αμ-  
 βροσιαν σαξοισι. *Pyth.* ix. ver. 107.

V. 48. You bloom'd a goddess debonnair ;] For an obvious reason it should be *Thou bloom'dst*. See *L'Allegro*, ver. 24. "So

And then he gave the blessed isle  
 Aye to be sway'd beneath thy smile : 59  
 There plac'd thy green and grassy shrine,  
 With myrtle bower'd and jessamine :  
 And to thy care the task assign'd  
 With quickening hand, and nurture kind,  
 His roseate infant-births to rear, 55  
 Till Autumn's mellowing reign appear.

Haste thee, nymph! and hand in hand,  
 With thee lead a buxom band ;  
 Bring fantastick-footed Joy,  
 With Sport, that yellow-tressed boy : 60

“ buxum, blithe, and *debonnair*.” The word *debonnair* in the same sense is not uncommon in the *Faerie Queene*; see for instance II. vi. 28. III. xii. 14. V. ix. 20.

V. 51. There plac'd thy green and grassy shrine,] Dr. Jos. Warton's *Ode to Fancy* :

With *green and grassy* dells between.

V. 55. —infant-births—] Births, for the things born. Milton, *Par. Lost*, “ Produce prodigious *births*.” xi. 687.

V. 57. Haste thee, nymph! and hand in hand, &c.] *L'Allegro*, ver. 25 :

*Haste thee, nymph*, and bring with thee, &c.

V. 59. Bring fantastick-footed Joy,] *L'Allegro*, ver. 33 :

Come, and trip it, as you go,

On the light *fantastick toe*.

In a Greek Epigram, a Satyr is called *σκιτροποδης* and *ποδικροτος*. (*Analect. Brunck*. vol. ii. p. 238. epig. 413.)

V. 60. With Sport, that yellow-tressed boy:] We have the

Leisure, that through the balmy sky  
 Chafes a crimson butterfly.  
 Bring Health, that loves in early dawn  
 To meet the milk-maid on the lawn ;  
 Bring Pleasure, rural nymph, and Peace,       65  
 Meek, cottage-loving shepherds!  
 And that sweet stripling, Zephyr, bring,  
 Light, and for ever on the wing.  
 Bring the dear Muse, that loves to lean  
 On river-margins, mossy green.               70

“hoary *treffed* hind” in *Ode to a Friend*. Beaumont and Fletcher’s *Tragedy of Bonduca*, “*yellow-treffed* Hymen.” Shakspere speaks very finely of the *fiery-treffed*, as Milton does of the *golden-treffed* Sun, who is called by Pindar *χευσοκομας*. *Ξανθοκομος*, *ξανθοδριξ*, *πυρροδριξ*, and other similarly-compounded epithets, are not uncommon in the Greek poets.

V. 61. Leisure, that through the balmy sky  
 Chafes a crimson butterfly.]

The occupation of Cupid on many ancient gems. See Spence’s *Polymetis*, p. 71.

V. 67. And that sweet stripling, Zephyr, bring,  
 Light, and for ever on the wing.]

Lucretius characterises him by the epithet “*pinnatus*,” ver. 737. And Milton calls him “The frolick wind.” *L’Allegro*, 18.

V. 69. Bring the dear Muse, that loves to lean  
 On river-margins, mossy green.]

See Akenfide’s *Hymn to the Naiads* :

—————oft intent,

And *leaning* o’er Castalia’s *mossy* verge,

They mark the cadence of your confluent urns. Ver. 254.

Virgil, *Ecl.* vii. 45. “*Muscosi fontes*.”

But who is she, that bears thy train,  
 Pacing light the velvet plain ?  
 The pale pink binds her auburn hair,  
 Her tresses flow with pastoral air ;  
 'Tis May, the Grace—confest she stands 75  
 By branch of hawthorn in her hands :  
 Lo! near her trip the lightsome Dews,  
 Their wings all ting'd in iris-hues ;  
 With whom the pow'rs of Flora play,  
 And paint with pansies all the way. 80

V. 73. The pale pink—] Milton in *Lycidas* has "the white pink." Ver. 144. *Pale* is an epithet given by him and Shakspeare to the primrose.

V. 77. —the lightsome Dews,] In a picture of the attendants of Summer, of the same kind with this in the text, by Thomson, but of much less originality and picturesque beauty, they are called "the light-footed Dews." See *Summer*, ver. 120 and following.

V. 78. Their wings all ting'd in iris-hues ;] "*Iris* all hues ;" *Par. Lost*, iv. 698. But compare *Par. Lost*, xi. 244. and *Comus*, ver. 83. See also the description of the wings of Cupid in Spenser, *F. Q.* III. xi. 47. and of a butterfly in his *Muiopotmos*, St. 12. The various colours of the rainbow formed a favourite subject of allusion with the contemporaries of Spenser and Milton.

V. 79. With whom the pow'rs of Flora play,  
 And paint with pansies all the way.]

Perhaps with allusion to the groupe in Lucretius, before alluded to :

*Flora* quibus mater præspergens ante viã  
*Cuncta coloribus egregiis, et odoribus opplet.* Ver. 738.

Oft when thy season, sweetest Queen,  
 Has dress'd the groves in liv'ry green ;  
 When in each fair and fertile field  
 Beauty begins her bow'r to build ;  
 While Evening, veil'd in shadows brown, 85  
 Puts her matron-mantle on,

V. 81. Oft when thy season, sweetest Queen,  
 Has dress'd the groves in liv'ry green ;]  
 Dryden's *Pal. and Arcite*, B. ii.

For thee, sweet month, the *groves green liveries wear*.

This conceit, miserable as it is, has been adopted by almost all our best poets. Not to mention any others, instances might be readily produced from Shakspeare, Spenser, and Milton. In the following ludicrous passage from a poem, which contains much very noble imagery, I suspect an allusion to the dress of the fool in the old dramatic exhibitions :

Hawthorne had lost his *motley livery*,  
 The naked twigs were shivering all for cold, &c.

Sackville's *Induction to the Mirror of Magistrates*, St. 3.

V. 82. Has dress'd the groves—] From Milton's *Song on May Morning* :

Woods and *groves* are of thy *dressing*.

Let me ask, had not the author of this song "learned the art of  
 "doing little things with grace?"

V. 83. When in each fair and fertile field] *Grave of Arthur*,  
 ver. 63 :

And many a fair and fragrant clime.

And see *F. Q.* II. xii. 12 :

Yet well they seem to him that farre doth vew,  
 Both *faire and fruitfull*.

"*Fair*," as an epithet connected with *fruit*, is a favourite with Milton. In *Comus* too we have "the *gardens fair* of Hesperus," ver. 981. and in *Par. Lost*, the "*fair field* of Enna," iv. 268.

V. 85. While Evening, veil'd in shadows brown,  
 Puts her matron-mantle on,]

And mists in spreading steams convey  
 More fresh the fumes of new-shotn hay ;  
 Then, Goddess, guide my pilgrim feet  
 Contemplation hoar to meet, 90  
 As flow he winds in museful mood,  
 Near the rush'd marge of CHERWELL'S flood;  
 Or o'er old AVON'S magic edge,  
 Whence Shakespeare cull'd the spiky sedge,  
 All playful yet, in years unripe, 95  
 To frame a shrill and simple pipe.  
 There thro' the dusk but dimly seen,  
 Sweet ev'ning objects intervene :  
 His wattled cotes the shepherd plants,

Dryden's *Pal. and Arcite*, B. ii :

—The *brown shadows* of the friendly night.

But see below, note on ver. 185. and *Grave of Arthbur*, ver. 21. In Sackville's *Induction*, "the night with *mistie mantels* spred." St. 4. and 40. And in Milton's *Ode on the Passion*, night has her "thickest *mantle*." St. 5. And "her fable *mantle*" in the *Faerie Queene*, I. xi. 49, and elsewhere. In *Ode at Vale-royal Abbey*; "As " *Evening* slowly spreads his *mantle* hoar." Ver. 1. Evening is more properly personified as a female.

V. 89. Then, Goddess, guide my pilgrim feet

Contemplation hoar to meet, &c.]

"*Pilgrim* steps" is used by Milton, *Par. Regained*, iv. 427. Compare with this passage *Complaint of Cherwell*, St. 9. And for what follows about Shakespeare, see the *Monody*, ver. 13. In *Grave of Arthbur*, ver. 136. we have "*pilgrim* vows."

V. 99. His wattled cotes the shepherd plants,] *Comus*, ver. 344.

The folded flocks penn'd in their *wattled cotes*.

"Wattled" is hurdled, and so it is expressed in *Par. Lost*, iv. 185 :



Beneath her elm the milk-maid chants, 100  
 The woodman, speeding home, awhile  
 Rests him at a shady stile.  
 Nor wants there fragrance to dispense  
 Refreshment o'er my footed sense ;  
 Nor tangled woodbines balmy bloom, 105  
 Nor grafs besprent to breathe perfume :  
 Nor lurking wild-thyme's spicy sweet  
 To bathe in dew my roving feet :

Watching where shepherds pen their flocks at eve,  
 In *burdled cotes* amid the field secure.

The shepherd *planting* his hurdles is pleasing, as it represents an action.

V. 100. Beneath her elm the milk-maid chants.] “The *milk-maid chants* at her balmy pail” in *Triumph of Isis*, ver. 3. Beneath her elm, “*assuetâ sub ulmo*,” as Milton says in *Epitaphium Dæmonis*, ver. 15. The elm was a favourite tree with our poet, as has been elsewhere remarked.

V. 103. Nor wants there fragrance to dispense  
 Refreshment o'er my footed sense ;  
 Nor tangled woodbines balmy bloom,  
 Nor grafs besprent to breathe perfume :]

The phraseology of Milton :

—————Now gentle gales  
 Fanning their odoriferous wings *dispense*  
 Native *perfumes*, and whisper whence they stole  
 Those *balmy* spoils. *Par. Lost*, iv. 157.

The phrase “nor wants there” for nor is there wanted, is also Miltonic. “*Nor did there want* cornice or freeze.” *Par. Lost*, i. 715. But it is common with him. See our poet again, *Newmarket*, ver. 39. “*Nor wants there* hazel copse.”

V. 108. To bathe in dew my roving feet :] So in Spenser's *Muiopotmos*, St. 23 :

Nor wants there note of Philomel,  
 Nor found of distant-tinkling bell : 110  
 Nor lowings faint of herds remote,  
 Nor mastiff's bark from bosom'd cot :  
 Ruffle the breezes lightly borne  
 O'er deep embattled ears of corn :  
 Round ancient elm, with humming noise, 115  
 Full loud the chaffer-swarms rejoice.  
 Meantime, a thousand dies invest

Now sucking of the sap of herbs most meet,  
 Or of the *dew*, which yet on them doth lie,  
 Now in the same *bathting bis* tender feet.

See also Browne's *Brit. Past.*

And through the levell'd meadows gently threw  
 Their neatest *feet*, *wash'd with* refreshing *dew*. B. i. S. 5.

V. 110. Nor found of distant-tinkling bell :] So in *Ode to a Friend* :

The wether's *bell* from folds *remote*. Ver. 40.

Gray's *Elegy* :

And drowsy *tinklings* lull the *distant* folds.

Our poet's father in an imitation of the second Epode of Horace has "distant-bleating herds." See also *Pleasures of Melancholy*, ver. 183. "the *distant-tinkling* team."

V. 117. Meantime, a thousand dies invest

The ruby chambers of the West!]

In *Par. Lost*, iii. 10. it is said of light,

—as with a mantle didst *invest*

The rising world of waters.

And see vii. 371. of the sun,

————all the horizon round

*Invested* with bright rays.

Warton has employed the figure again below, ver. 264.

The ruby chambers of the West!  
 That all afloat the village tow'r  
 A mild reflected radiance pour, 120  
 While, with the level-streaming rays  
 Far seen its arched windows blaze :  
 And the tall grove's green top is dight  
 In ruffet tints, and gleams of light :  
 So that the gay scene by degrees 125  
 Bathes my blithe heart in ecstasies ;  
 And Fancy to my ravish'd sight  
 Pourtrays her kindred visions bright.

V. 118. The ruby chambers of the West!] *Comus*, ver. 101.  
 "Of his *chamber* in the East;" from the nineteenth *Psalms*.

V. 121. —the level-streaming rays] See note on *Pleasures of Melancholy*, ver. 31. *Arched* in the following line is one of Milton's words. *Il Penseroso*, ver. 133.

V. 123. And the tall grove's green top is dight  
 In ruffet tints, and gleams of light :]

"Dight" means decked, adorned; see *L'Allegro*, ver. 62. and *Il Penseroso*, ver. 159. Shakspeare in *Hamlet* describes "the morn in "ruffet mantle clad," and in *Par. Lost*, we have "a *gleam* of dawning "light." iii. 499. The mixture of tints in the text is not unlike that which Milton beautifully expresses in two words,

The field all iron cast a *gleaming brown*. *Par. Reg.* iii. 325.  
 And see *Comus*, ver. 225 :

And casts a *gleam* over this tufted *grove*.

V. 127. And Fancy to my ravish'd sight  
 Pourtrays her kindred visions bright.]

This is the "lively *portraiture*" of Milton. *Il Pens.* ver. 149. In *Par. Lost*, viii. 367. we have "the *vision bright*."

At length the parting light subdues  
 My soften'd soul to calmer views, 130  
 And fainter shapes of pensive joy,  
 As twilight dawns, my mind employ,  
 Till from the path I fondly stray  
 In musings lap'd, nor heed the way ;  
 Wandering thro' the landscape still, 135  
 Till Melancholy has her fill ;  
 And on each moss-wove border damp  
 The glow-worm hangs his fairy lamp.

But when the Sun, at noon-tide hour,  
 Sits throned in his highest tow'r ; 140

V. 134. In musings lap'd,] *Pleasures of Melancholy*, ver. 201.  
 "lap'd in Paradise." From Milton; *Comus*, 257. "lap it in Elysium."  
*L'Allegro*, ver. 136. "Lap me in soft Lydian airs."

V. 138. The glow-worm hangs his fairy lamp.] Because the  
 glow-worm is supposed to give light to the fairies on their revels.  
 See *Ode to a Friend*, ver. 65. Shakspeare makes Titania say in  
 the *Mids. Night's Dream*, Act iii.

The honey-bags steal from the humble bees,  
 And for night-tapers crop their waxen thighs,  
 And light them at the fiery glow-worm's eyes,  
 To have my love to bed, and to arise.

In Fletcher's *Faithful Shepherdes* the Satyr, a kind of fairy being,  
 is said to go

Through still silence of the night  
 Guided by the glow-worm's light. Act iv.

V. 139. But when the Sun, at noon-tide hour,  
 Sits throned in his highest tow'r ;]

Me, heart-rejoicing Goddeſs, lead  
 To the tann'd haycock in the mead :  
 To mix in rural mood among  
 The nymphs and ſwains, a buſy throng ;  
 Or, as the tepid odours breathe, 145  
 The ruſſet piles to lean beneath :  
 There as my liſtleſs limbs are thrown  
 On couch more ſoft than palace down ;  
 I liſten to the buſy ſound  
 Of mirth and toil that hums around ; 150  
 And ſee the team ſhrill-tinkling paſs,  
 Alternate o'er the furrow'd graſs.

But ever, after ſummer-ſhow'r,  
 When the bright ſun's returning pow'r,

*Par. Loſt*, iv. 30 :

————— the full-blazing *ſun*,  
 Which now *ſat high in his meridian tower*.

Imitated alſo by our poet in *Pleasures of Melancholy*, ver. 109 :  
 Rejoices in his bright *meridian tower*.

V. 142. To the tann'd haycock in the mead :] *L'Allegro*, ver.  
 90.

V. 149. I liſten to the buſy ſound  
 Of mirth and toil that hums around ;]

Shakſpere's *Henry V* :

The *bum* of either army ſilly *ſounds*.

But the text is from Milton's "*buſy bum* of men." *L'Allegro*, 118 :  
 as is the epithet in the next line but one from ver. 64. "the *fur-*  
 "*row'd* land."

V. 154. When the bright ſun's returning pow'r,

With laughing beam has chas'd the storm, 155  
 And cheer'd reviving Nature's form ;  
 By sweet-brier hedges, bath'd in dew,  
 Let me my wholesome path pursue ;  
 There issuing forth the frequent snail  
 Wears the dank way with slimy trail, 160  
 While, as I walk, from pearled bush  
 The sunny-sparkling drop I brush ;

With laughing beam has chas'd the storm,  
 And cheer'd reviving Nature's form ;]

*Par. Reg.* iv. 432 :

And now the *sun* with more effectual *beams*  
 Had *cheer'd* the face of earth.

The morning had before "*chas'd* the clouds." One of the expressions in the text reminds me of the most glorious description of morning I have ever met with.

The besy larke, the messager of day,  
 Saleweth in hir songe the morwe gray,  
 And firy Phebus riseth up so bright,  
 That *all the orient laugheth* of the sight,  
 And with his stremes drieth in the greves (groves)  
 The silver dropes hanging on the leves.

Chaucer's *C. T.* ver. 1493.

"The *laughing Sun*" in *Pleasures of Melancholy*, ver. 163.

V. 157. By sweet-brier hedges, bath'd in dew,  
 Let me my wholesome path pursue ; &c.]

Thomson's *Spring*, ver. 103 :

—Let me wander o'er the *dewy* fields,  
 Where freshness breathes, and *dash the* trembling drops  
 From the bent bush, as thro' the verdant maze  
 Of *sweet-brier hedges* I pursue my walk, &c.

V. 162. The funny-sparkling drop I brush ;] Gray's *Elegy* :  
*Brushing* with hasty step the dews away.

In ver. 262. we have "*silver-sparkling* lustre."

And all the landscape fair I view  
 Clad in robe of fresher hue :  
 And so loud the black-bird sings,                   165  
 That far and near the valley rings.  
 From shelter deep of shaggy rock  
 The shepherd drives his joyful flock ;  
 From bowering beech the mower blithe  
 With new-born vigour grasps the scythe ;       170  
 While o'er the smooth unbounded meads  
 His last faint gleam the rainbow spreads.

V. 169. From bowering beech the mower blithe  
           With new-born vigour grasps the scythe ;]

*L'Allegro*, ver. 65 :

And the milk-maid singeth *blithe*,  
 And the *mower* whets his scythe.

Warton's descriptions apply rather to the eye than to the ear.

V. 172. His last faint gleam the rainbow spreads.] This circumstance is noticed in a pleasing manner in a copy of verses of the *Carmina Quadragesimalia*, as well as one or two others, which have just passed :

Aureus abrupto curvamine desuper arcus  
   Fulget, et *incipiti lumine* tingit agros ;  
 Plurimus annosâ decussus ab arbore *limax*,  
   In *putri* lentum *tramite* fulcat iter ;  
 Splendidus *accendit* per dumos *lampada vermis*,  
   Roscida dum tremulâ femita luce micat.

Vol. ii. p. 14. edit. 1748.

See above ver. 159. and 138. The tremulous light of the glow-worm, noticed in the last passage referred to, is beautifully represented in *Ode to a Friend*, ver. 65. by the epithet "glimmering."

But ever against restless heat,  
 Bear me to the rock-arch'd seat,  
 O'er whose dim mouth an ivy'd oak                   175  
 Hangs nodding from the low-brow'd rock ;  
 Haunted by that chaste nymph alone,  
 Whose waters cleave the smoothed stone ;  
 Which, as they gush upon the ground,  
 Still scatter misty dewes around :                   180  
 A rustic, wild, grotesque alcove,  
 Its side with mantling woodbines wove ;

V. 175. O'er whose dim mouth an ivy'd oak  
 Hangs nodding from the low-brow'd rock ;]

See Horace, *Od.* III. xiii :

Fies nobilium tu quoque fontium,  
 Me dicente cavis impositam ilicem  
 Saxis, unde loquaces  
 Lymphæ defiliunt tuæ.

"The *low-brow'd rock*" is from *L'Allegro*, ver. 8. "High-brow'd"  
 is an epithet given to rocks by Drayton and W. Browne.

V. 181. A rustic, wild, grotesque alcove,] *Par. Lost*, iv. 133 :

—————Paradise  
 Now nearer, crowns with her inclosure green,  
 As with a rural mound, the champain head  
 Of a steep wilderness, whose hairy *sides*,  
 With thicket overgrown, *grotesque* and *wild*,  
 Access denied.

V. 182. Its sides with mantling woodbines wove ;] *Comus*, ver.  
 543 :

————— a bank  
 With ivy canopied, and *interwove*  
 With flaunting *boney-suckle*.



Cool as the cave where Clio dwells,  
 Whence Helicon's fresh fountain wells ;  
 Or noon-tide grot where Sylvan sleeps 185  
 In hoar Lycæum's piny steeps.

V. 183. Cool as the cave where Clio dwells,] The Corycian cave, on mount Parnassus, in the neighbourhood of Delphi, sacred to the Muses, who are thence called Corycides.

V. 184. Whence Helicon's fresh fountain wells ;] So in the *Faerie Queene* :

—With green boughs decking a gloomy glade,  
 About the *fountaine* like a girlonde made,  
 Whose bubbling wave did ever *freshly well*. I. vii. 4.

See also Theocritus, *Idyll.* ε'. ver. 31 ; which I add with reference to the whole passage in the text :

Μη σπευδ' ε γαρ τοι περι θαλπειαι' αδιον αση  
 Ταδ' υπο των κοτινον και ταλσεια ταυτα καθιξας.  
 Ψυχρον υδωρ τηρει καταλειβεται.

And again where he describes a cave of the Nymphs, *Id.* ζ'. ver. 135.

Πολλαι δ' αμμιν υπερθε κατα κρατος δονεοντο  
 Αιγειροι πτελεαι τε' το δ' εγλυθεν ιερον υδωρ  
 Νυμφαν εξ αντροιο κατειβομενον κελαρυσδε.

But Warton does not notice the fall of water as pleasing to the ear : a circumstance which Theocritus does here (*κελαρυσδε*) ; and more particularly in the first *Idyll.*

'Αδιον, ω ποιμαν, το τεον μελος, η το καταχες  
 Την' απο τας πετρας καταλειβεται υψοθεν υδωρ.

Milton in his retreat would have "the water *murmuring*." *Il Pensf.* ver. 144.

V. 185. Or noon-tide grot, where Sylvan sleeps  
 In hoar Lycæum's piny steeps.]

*Par. Lost*, iv. 707 :

—————In shadier bower,  
 More sacred or sequester'd tho' but feign'd,

Me, Goddess, in such cavern lay,  
 While all without is scorch'd in day ;  
 Sore sighs the weary swain, beneath  
 His with'ring hawthorn on the heath ; 190  
 The drooping hedger wishes eve,  
 In vain, of labour short reprieve!

Pan or *Sylvanus* never *slept* ; nor *Nymph*  
 Nor *Faunus* *baunted*.

See also *Il Penseroso*, ver. 133 :

To arched walks of twilight groves,  
 And shadows brown that *Sylvan* loves,  
 Of *pine* or monumental *oak*,  
 Where the rude ax with heaved stroke  
 Was never heard the *Nymphs* to daunt,  
 Or fright them from their hallow'd *haunt*.  
 There in close covert by some brook, &c.

Compare also *Par. Reg.* ii. 291.

Lycæum was a mountain in Arcadia, sacred to Pan and his attendants. It is thus noticed, together with another mountain, by Virgil, who gives some of the characteristics which are mentioned by our poet :

*Pinifer illum etiam folâ sub rupe jacentem*  
*Mænalus, et gelidi fleverunt saxa Lycæi. Ecl. x. 14.*

The epithet "piny" occurs again in the *Crusade*, ver. 32. We have "noon-tide bow'rs" in *Par. Lost*, iv. 246. The allusion in the text is to a classical superstition, thus noticed by Theocritus :

Ου θεμις, ω ποιμαν, το μεσαμερινον, ου θεμις αμμιν  
 Συρισθεν' τον Πανα δεδοκαμες' η γαρ απ' αγρας  
 Τανικα κεκρακως αμπαυεται. *Idyll. α'. ver. 15.*

And it is with a similar allusion, connected with other particulars, that Milton thus marks out the time of noon in his pastoral elegy on Charles Deodate :

*Cum Pan æsculeâ somnum capit abditus umbrâ,*  
*Et repetunt sub aquis sibi nota sedilia nymphæ,*  
*Pastoresque latent, stertit sub sepe colonus. Epit. Dam. ver. 52.*

Meantime, on Afric's glowing sands,  
 Smote with keen heat, the trav'ler stands :  
 Low sinks his heart, while round his eye 195  
 Measures the scenes that boundless lie,  
 Ne'er yet by foot of mortal worn,  
 Where Thirst, wan pilgrim, walks forlorn.  
 How does he wish some cooling wave  
 To flake his lips, or limbs to lave ! 200

V. 195. —while round his eye  
 Measures the scenes that boundless lie,]

*L'Allegro*, ver. 69 :

Strait mine eye hath caught new pleasures  
 Whilst the landskip round it measures.

Collins says in his *Ode to Liberty* :

Beyond the *measure* vast of thought ;  
 recollecting perhaps a passage of sublime piety in *Par. Lost* :  
 Great are thy works, Jehovah, infinite

Thy power, what *thought* can *measure* thee? vii. 602.

The reader may see this word nobly used also by Spenser, in his  
*Visions of Bellay*, St. 7. Fairfax, in his translation of Tasso, xv. 30.  
 and Akenfide in the *Pleasures of Imagination*, i. 198.

V. 197. Ne'er yet by foot of mortal worn,] *Lucretius*, iv. 1.  
 Avia Pieridum peragro loca, nullius ante  
 Trita solo.

V. 200. To flake his lips,] To “flake” means here to slacken,  
 to relax, to refresh by washing ; it is used much in the same sense,  
 which is not a common one, by Akenfide :

—From your shelving feats  
 And groves of poplar plenteous cups ye bring  
 To *flake* his veins. *Hymn to Naiads*, ver. 194.

Sir J. Davies uses the neutral verb for to grow slack :

But when the body's strongest sinews *flake*.

*On the Immortality of the Soul*. Sect. 3.

And thinks, in every whisper low,  
He hears a burfing fountain flow.

Or bear me to yon antique wood,  
Dim temple of fage Solitude !  
There within a nook moft dark, 205  
Where none my mufing mood may mark,  
Let me in many a whisper'd rite  
The Genius old of Greece invite,  
With that fair wreath my brows to bind,  
Which for his chofen imps he twin'd, 210

V. 201. And thinks, in every whisper low,  
He hears a burfing fountain flow.]

A very natural and pathetic thought ; and fuch as I find in a moft beautiful fonnet of the late Mr. Ruffell of New College : the fubject is the folitary confinement of Philoctetes at Lemnos :

Hope fill was his : in each low breeze, that figh'd  
Through his rude grot, he heard a coming oar,  
In each white cloud a coming fail he fpied ;  
Nor feldom liften'd to the fancied roar  
Of Œta's torrents, or the hoarfer tide  
That parts fam'd Trachis from th' Euboic fhor.

There are no better fonnets in the Englifh language than Ruffell's. One or two of them are eminently beautiful, as are the "*Maniac*" and the "*Farewell*."

V. 210. —his chofen imps—] "Imp" with our earlier writers means fimplly a child, from the Saxon *impan*, to graft. Children are called imps, not, as I imagine, from their imitating all they fee and hear, as is fuggelted in Newton's Milton, *Par. Loft*, ix. 89, note, but from their being grafts from the parent flock. This notion receives confirmation from a paffage in Beaumont and Fletcher's

Well nurtur'd in Pierian lore,  
 On clear Iliffus' laureate shore.—  
 Till high on waving nest reclin'd,  
 The raven wakes my tranced mind!

Or to the forest-fringed vale, 215  
 Where widow'd turtles love to wail,  
 Where cowslips, clad in mantle meek,  
 Nod their tall heads to breezes weak :

*Tragedy of Bonduca*, where a boy is addressed by the appellation  
 "Thou royal graft." Act v.

V. 212. On clear Ilyffus' laureate shore.] So in *Pleasures of Me-  
 lancholy*, ver. 255 :

Tho' through the blissful scene *Iliffus* roll  
 His sage-inspiring flood, whose winding marge  
 The thick-wove *laurel* shades.

And *Newmarket*, ver. 190 :

The *laureate* alleys of *Iliffus* spring.

It is with propriety called "clear Iliffus;" Plato distinguishes it  
 by the epithet *διαφανς*, transparent, *Phædr.* vol. x. p. 284. ed.  
 Bipont.

V. 217. Where cowslips——

Nod their tall heads to breezes weak :]

Browne describes a dale,

Where tufty daisies *nod at every gale.* *Brit. Past.* I. v.

In Shakspeare, *Midf. N. Dr.* Act ii. we have

The *oxlip*, and the *nodding* violet.

The appropriate beauty of the epithet "tall," given by Shakspeare  
 to the cowslip in relation to the diminutive size of the fairies, is  
 here lost :

The *cowslips tall* her pensioners be. *Midf. N. Dr.* ii.

Ibid. —clad in mantle meek,] "Meek" generally signifies a  
 quality of the mind, but here is used for soft, delicate. In

In the midst, with sedges gray  
 Crown'd, a scant riv'let winds its way, 220  
 And trembling thro' the weedy wreaths,  
 Around an oozy freshness breathes.  
 O'er the solitary green,  
 Nor cot, nor loitering hind is seen :  
 Nor aught alarms the mute repose, 225  
 Save that by fits an heifer lows :  
 A scene might tempt some peaceful Sage  
 To rear him a lone hermitage ;  
 Fit place his penfive eld might chuse  
 On virtue's holy lore to muse. 230

Yet still the sultry noon t' appease,  
 Some more romantic scene might please ;

Browne's *Britannia's Pastorals* "the meeker ground" and "the meekened valleys" occur in an obvious sense. I. iv. and II. i. The epithet is used with the same meaning as in the text, in a simple and pleasing elegy on an infant, which I quote somewhat at large from our poet's father :

Bring then meek daisies, and the primrose pale,  
 The snow-clad lily of the velvet vale,  
 The purple violet's bell empearl'd with dew,  
 Cropt at cold evening, fit on graves to strew :  
 Be here no gaudy pink, or pansy gay,  
 No rose, the pride of Venus and of May,  
 No full carnation, deck'd with thousand dies, &c.

*Poems*, p. 24.

V. 229. —eld—] Old age, a common word with Spenser, and used by Milton, *On a fair Infant*, ver. 13. In *Il Pens.* ver. 168. we find "the peaceful hermitage."

Or fairy bank, or magic lawn,  
 By Spenser's lavish pencil drawn :  
 Or bow'r in Vallombrosa's shade, 235  
 By legendary pens pourtray'd.  
 Haste, let me shroud from painful light,  
 On that hoar hill's aerial height,  
 In solemn state, where waving wide,  
 Thick pines with darkening umbrage hide 240  
 The rugged vaults, and riven tow'rs  
 Of that proud castle's painted bow'rs,

V. 235. Or bow'r in Vallombrosa's shade,] *Par. Lost*, i, 302 :  
 Thick as autumnal leaves that strow the brooks  
 In Vallombrosa, where th' Etrurian shades  
 High over-arch'd *imbow'r*.

V. 238. On that hoar hill's aerial height,] *L'Allegro*, ver. 55 :  
 From the side of some *boar bill*  
 Through the *big* wood echoing shrill.

See *Crusade*, ver. 49, and note ; and above, ver. 186. "*boar Ly-*  
 "*cæum*." Milton also in *Arcades*, ver. 98. has "*Cyllene boar*."  
 Our poet again in *Ode for June 4*, 1786. "*Ætna's boar romantic*  
 "*pile*." Ver. 35.

V. 240. Thick pines with darkening umbrage hide  
 The rugged vaults, &c.]

See *Ode to a Friend*, ver. 13 :

The tufted *pin*es, whose *umbrage* tall  
 Darkens the long-deserted hall.

And *First of April*, ver. 14 :

— the rough castle's *rifled tower*.

"Rifled" is the participle used by Milton in *Comus*, ver. 518 :  
 And *rifled* rocks, whose entrance leads to hell.

V. 242. Of that proud castle's painted bow'rs,] "*Bowers*," i. e.

Whence HARDYKNUTE, a baron bold,  
 In Scotland's martial days of old,  
 Descended from the stately feast, 245  
 Begirt with many a warrior guest,  
 To quell the pride of Norway's king,  
 With quiv'ring lance and twanging string.  
 As thro' the caverns dim I wind,  
 Might I that holy legend find, 250  
 By fairies spelt in mystic rhymes,  
 To teach enquiring later times,

chambers ; see note on *Triumph of Isis*, ver. 223. The allusion is to the ballad of Hardyknute :

My zoungeft fon fall here remain  
 To guard thefe stately *towris*,  
 And fhut the filver bolt that keips  
 Sae faft zour *painted bowris*.

See *The Union*, page 164. edit. 3d. There are some curious circumstances relating to this ballad, which after having for some time deceived the literary world, and been considered as an ancient fragment, was discovered to be the composition of Mrs.—Halkett, aunt to Sir Peter Halkett, who was killed in America with Gen. Braddock in 1755. See Warton's *Obs. on Spenser*, vol. i. p. 156, and note. The reader may find a second part to it in the first volume of Pinkerton's *Select Scottish Ballads*.

V. 248. With quivering lance—] Gray's *Bard* :

To arms, cried Mortimer, and couch'd his *quivering lance*.

V. 251. By fairies spelt—] The Saxon substantive *spel*, according to Lye, signifies an history, a narrative, a fable, &c ; and the verb *spellian*, to relate, to fable, to teach, &c ; significations which are not noticed in Johnson's Dictionary. By referring to these, the meaning of the word in the text will appear.



What open force, or secret guile,  
Dash'd into dust the solemn pile.

But when mild Morn in saffron stole 255  
First issues from her eastern goal,  
Let not my due feet fail to climb  
Some breezy summit's brow sublime,  
Whence Nature's universal face  
Illumin'd smiles with new-born grace; 260  
The misty streams that wind below  
With silver-sparkling lustre glow ;

V. 253. What open force, or secret guile,] Milton, *Par. Lost*,  
ii. 41:

Whether of *open* war or covert *guile*.

V. 255. —Morn in saffron stole] *Ἥως κροκοπέπλος*. Il. θ. 1.  
"croceum linquens *Aurora* cubile." Virg. *Æn.* iv.

V. 256. First issues from her eastern goal,] Milton of the Sun,  
Pacing tow'rds the other *goal*  
Of his chamber in the *East*. *Comus*, ver. 100.

V. 257. Let not my due feet fail to climb] *Il Pens.* ver. 155 :  
But *let my due feet never fail*, &c.

V. 259. Whence Nature's universal face] Milton, of the earth:  
Brought forth the tender grass, whose verdure clad  
Her *universal face* with pleasant green. *Par. Lost*. vii. 315.  
See also iii. 48:

A *universal* blank of *Nature's* works.

In *Lycidas*, " *universal nature*."

V. 261. The misty streams that wind below  
With silver-sparkling lustre glow ;]  
Compare *Grave of Arthur*, ver. 105. There is a strong resemblance

The groves and castled cliffs appear  
 Invested all in radiance clear ;  
 O! every village charm beneath! 265  
 The smoke that mounts in azure wreath!  
 O beauteous, rural interchange!  
 The simple spire, and elmy grange!

between this passage and the following from Mason, who says of the *morn*,

Bids *silver lustre* grace yon *sparkling* tide,  
 That *winding* warbles down the mountain's side.  
*Elfrida*, Ode 1.

V. 265. O! every village charm beneath!

The smoke that mounts in azure wreath!]

See *Ode to a Friend*, ver. 9. In the following passage from Ph. Fletcher, which our poet probably had in his eye, there is great elegance :

But see the *smoke*, mounting in village nigh,  
 With folded *wreaths* steals through the quiet air.  
*Purple Island*, IV. xxxiii.

In pictures from nature by different hands the same circumstances must be introduced ; and there is accordingly no reason perhaps to suppose that Mason imitated our poet in the following passage :

Each scatter'd *village*, and each holy *spire*  
 That deck'd the distance of the sylvan scene,  
 Are sunk in sudden gloom : The plodding hind,  
 That homeward hies, kens not the cheering site  
 Of his calm cabin, which a moment past  
 Stream'd from its roof *an azure curl of smoke*  
 Beneath the sheltering coppice.

*English Garden*, B. ii. ver. 398.

V. 268. —elmy grange!] Grange, from the Latin *Grangia*, a repository of corn, thence a farm-house, or country-seat, usually in a solitary situation. Thus in *Otello* :

CONTENT, indulging blifsful hours,  
Whistles o'er the fragrant flow'rs, 270  
And cattle, rouz'd to pafure new,  
Shake jocund from their fides the dew.

'Tis thou, alone, O SUMMER mild,  
Canft bid me carol wood-notes wild :

What tell'ft thou me of robbing? This is Venice,  
My houfe is not a *grange*.

The word is ftill retained in fome counties.

V. 271. And cattle, rouz'd to pafure new,  
Shake jocund from their fides the dew.]

Fletcher's *Purple Ifland*, VI. lxxvii :

To-morrow fhall ye feaft in *paftures new*,  
And with the rifing fun banquet on pearled *dew*.

"Paftures new" in *Lycidas*, ver. 193. Virgil, describing a proper  
fituation for a bee-hive, fays it fhould be, where

———— neque oves hædique petulci  
Floribus infultent, aut errans *bucula* campo  
*Decutiat rorem, et furgentes atterat herbas.* *Georg.* iv. 10.

Shakfpeare, I believe, but I know not where, fpeaks of fomething  
fhaken like dew-drops from a lion's mane.

V. 273. 'Tis thou, alone, O Summer mild,  
Canft bid me carol wood-notes wild :]

*L'Allegro*, ver. 134. "Warble his native *wood-notes wild*." Different  
poets have expreffed their fondnefs for different times and fea-  
fons, as more favourable than others to poetical infpiration. Mil-  
ton preferred the Spring, and Thomfon the Autumn. William  
Browne calls "gray-eyed Aurora the Mufes friend;" and Milton,  
though he fometimes describes himfelf as compofing in the morn-  
ing, yet feems more generally to have been indulged with "the  
"nightly vifitations of his celeftial patronefs." Dr. Johnson ob-  
ferves of Gray in his life of him, that "he had a notion, not very

Whene'er I view thy genial scenes ;                    275  
 Thy waving woods, embroider'd greens ;  
 What fires within my bosom wake,  
 How glows my mind the reed to take !  
 What charms like thine the muse can call,  
 With whom 'tis youth and laughter all ;                    280  
 With whom each field's a paradise,  
 And all the globe a bow'r of blifs !

" peculiar, that he could not write but at certain times, or at happy  
 " moments : a fantastic foppery, to which my kindness for a man  
 " of learning and virtue wishes him to have been superior." But  
 with deference to such an opinion, where, we may ask, is the man,  
 so thoroughly master of the powers of his mind, as not to feel that  
 it is subject to the influence of external circumstances ? And fur-  
 ther, we may ask, is not this one instance amongst many of that  
 spirit of prejudice, to which it is pretty generally acknowledged,  
 and most heartily to be regretted, that a man even of Dr. Johnson's  
 learning and virtue was not superior ?

V. 281. With whom each field's a paradise,  
                   And all the globe a bow'r of blifs !]

The former line alludes to Milton, *Par. Lost*, iv. and the latter to  
 Spenser, *F. Q.* II. xii. Gray says with equal truth and beauty of  
 a person, recovering from illness,

The meanest flow'ret of the vale,  
 The simplest note that swells the gale,  
 The common fun, the air, the skies  
 To him are opening *Paradise*. *Fragm. on Vicissitude*.

But see Drayton's *Muses Elysium*, which was certainly Warton's  
 original :

The poet's *paradise* this is,  
 To which but few can come ;  
 The Muses only *bow'r of blifs*,  
 Their dear *Elysium*. Vol. iv. p. 1448.

With thee conversing, all the day,  
 I meditate my lightsome lay.  
 These pedant cloisters let me leave, 285  
 To breathe my votive song at eve,  
 In valleys, where mild whispers use  
 Of shade and stream, to court the muse;  
 While wand'ring o'er the brook's dim verge,  
 I hear the stock-dove's dying dirge. 290

But when life's busier scene is o'er,  
 And Age shall give the tresses hoar,  
 I'd fly soft Luxury's marble dome,  
 And make an humble thatch my home,  
 Which sloping hills around inclose, 295  
 Where many a beech and brown oak grows;  
 Beneath whose dark and branching bow'rs  
 Its tides a far-fam'd river pours:  
 By Nature's beauties taught to please,

V. 84. I meditate my lightsome lay.] "To meditate my rural  
 "minstrelsy;" *Comus*, ver. 547. "meditate the Muse;" *Lycid.* ver.  
 66. "Musam meditaris," *Virg. Ecl.* i. 2.

V. 287. In valleys, where mild whispers use  
 Of shade and stream, to court the muse;]  
*Lycidas*, ver. 136:

*Ye valleys low, where the mild whispers use  
 Of shades, and wanton winds, and gushing brooks.*

V. 295. Which sloping hills around inclose,] *Par. Lost*, iv. 260:  
 ——— meanwhile murm'ring waters fall  
 Down the *slope hills*.

Sweet Tusculane of rural ease! 300  
 Still grot of Peace! in lowly shed  
 Who loves to rest her gentle head.  
 For not the scenes of Attic art  
 Can comfort care, or sooth the heart:  
 Nor burning cheek, nor wakeful eye, 305  
 For gold and Tyrian purple fly.

Thither, kind Heav'n, in pity lent,  
 Send me a little, and content;

V. 300. —Tusculane—] *Tusculanum*, or *Ager Tusculanus*, the country about Tusculum, where Cicero had a villa, to which he used to retire from the labours of the bar, to relax his mind in the company of a few select friends, and to pursue his philosophical researches. Here also Horace had a farm given him by Mæcenas; and it is the description which he gives of his farm, that our poet seems to have had in his eye in the passage before us:

*Continui montes nisi dissocientur opacâ  
 Valle - - - - - quid, si quercus et ilex  
 Multâ fruge pecus, multâ dominum juvet umbrâ?  
 Fons etiam rivo dare nomen idoneus - - - -  
 Hæ latebræ dulces, etiam, si credis, amœnæ,  
 Incolumem tibi me præstant Septembribus horis. Epist. I. xvi.*

V. 305. Nor burning cheek, nor wakeful eye,  
 For gold and Tyrian purple fly.]

*Lucretius*, ii. 34:

*Nec calidæ potius decedunt corpore febres,  
 Textilibus si in picturis ostroque rubenti  
 Jactaris, quam si plebeia in veste cubandu'ft.*

V. 307. Thither, kind Heav'n, in pity lent,  
 Send me a little, and content;  
 The faithful friend, &c.]

I am tempted to transcribe the following lines from Lord Surrey,

The faithful friend, and cheerful night,  
 The social scene of dear delight : 310  
 The conscience pure, the temper gay,  
 The musing eve, and idle day.  
 Give me beneath cool shades to sit,  
 Rapt with the charms of classic wit :  
 To catch the bold heroic flame, 315  
 That built immortal Græcia's fame.  
 Nor let me fail, meantime, to raise  
 The solemn song to Britain's praise :

not only because they bear a spirit of great general resemblance to those in the text, but more particularly because they possess so much more ease and smoothness than most readers may expect in a poet of the beginning of the sixteenth century :

Martiall, the thinges that doe attayne  
 The happy life, be these I fynde ;  
 The riches left not got with payne,  
 The fruitfull grounde, the quiet mynde,  
 The egall friend, no grudge, no stryfe,  
 No change of rule or governaunce,  
 Without disease the healthfull lyfe,  
 The household of continuaunce.  
 The meane dyet, no delicate fare,  
 True wisdom joynde with simplenesse,  
 The night discharged of all care,  
 Where wine the wit may not oppresse.  
 The faithfull wyfe without debate,  
 Such slepe as may beguyle the night ;  
 Contented with thine owne estate,  
 Ne wish for death, ne feare his might.

But Surrey's poetry in general is extremely sweet.

V. 317. Nor let me fail, meantime, to raise  
 The solemn song to Britain's praise :

To spurn the shepherd's simple reeds,  
 And paint heroic ancient deeds : 320  
 To chant fam'd ARTHUR's magic tale,

To spurn the shepherd's simple reeds, &c.]

See quotation from William Browne's *Shepherd's Pipe* in note to *Triumph of Isis*, ver. 19. I know not whether we are to understand from these lines that our poet had any such subject, as those alluded to, in hand : but in the preface to *the Union*, in which this poem first appeared, it is said that from this " the public may be enabled " to form some judgment beforehand of a poem of a nobler and " more important nature, which the author is now preparing." It was in this way that Milton intimated his design of celebrating the British worthies :

Si quando indigenas revocabo in carmina reges,  
 Arturumque etiam sub terris bella moventem ;  
 Aut dicam invictæ sociali fœdere mensæ  
 Magnanimos heroes, et, O! modo spiritus adfit,  
 Frangam Saxonicos Britonum sub Marte Colonos.

*Mansus*, ver. 80.

And again :

Ipse ego Dardanias Rutupina per æquora puppes  
 Dicam ; et Pandrafidos regnum vetus Inogeniæ,  
 Brennumque, Arviragumque duces, priscaumque Belinum,  
 Et tandem Armoricos Britonum sub lege Colonos ;  
 Tum gravidam Arturo, fatali fraude, Iögernen,  
 Mendaces vultus, assumptaque Gorlois arma,  
 Merlini dolus. O mihi tum si vita superfit,  
 Tu procul annoſa pendebis fistula pinu

*Multum oblita mihi*, &c. *Epitaph. Damonis*, ver. 162.

Milton's youthful imagination was so completely filled with the old legendary stories of Britain, that he seems not to have had much regard for the heroic and authenticated acts of our comparatively modern forefathers. Edward the Black Prince, so great a favourite with our poet, is, I believe, never mentioned by Milton.

V. 321. To chant fam'd ARTHUR's magic tale,] See *Grave of Arthur*.



And EDWARD, stern in fable mail ;  
 Or wand'ring BRUTUS' lawless doom,  
 Or brave BONDUCA, scourge of Rome.

O ever to sweet Poesy 325  
 Let me live true votary !  
 She shall lead me by the hand,  
 Queen of sweet smiles, and solace bland !  
 She from her precious stores shall shed  
 Ambrosial flow'rets o'er my head : 330

V. 323. Or wand'ring BRUTUS' lawless doom,] Brutus, according to Geoffrey of Monmouth, was son of Sylvius, grandson of Ascanius, and great grandson of Æneas. Having accidentally killed his father in the chace, he was banished by his kindred from Italy into Greece ; where he delivered his countrymen the Trojans from the bondage of Pandrusus ; and having made a treaty with him, and married his daughter Innogen, left Greece with the Trojans in a fleet of 324 sail, in search of a new country ; and after wandering about some time, in the course of which he met with Corineus in Tuscany, with whom he joined forces, at length arrived at Totness in Devonshire. Cornwall by lot fell to Corineus ; and Brutus himself reigned over the island, the name of which he changed from Albion to Britain, 24 years, when he died and was buried in a city built by himself, called Troja nova, afterwards Trinovantum, on that which is now the site of London. This fable of the descent of the Britons from the Trojans appears to have been believed in England and Scotland, in Edward the First's time, about 1301. See *Hist. of Eng. Poet.* vol. i. p. 128. note.

V. 324. Or brave BONDUCA, scourge of Rome.] Boadicea. The first scene of Beaumont and Fletcher's *Tragedy* of that name is extremely animated.

V. 330. Ambrosial flow'rets—] *Par. Lost*, ii. 245 :  
 Ambrosial odours and *ambrosial flowers*.

She, from my tender youthful cheek,  
 Can wipe, with lenient finger meek,  
 The secret and unpitied tear,  
 Which still I drop in darknes drear.  
 She shall be my blooming bride;  
 With her, as years successive glide,  
 I'll hold divinest dalliance,  
 For ever held in holy trance.

335

V. 337. I'll hold divinest dalliance,] See note on *Triumph of Isis*, ver. 98.

V. 338. For ever held in holy trance.] *Monody at Avon* :

An *holy trance* my charmed spirit wings. Ver. 17.

Where see note. *Il Pens.* ver. 41 :

There *held in holy passion* still.

Our poet again in the *Pleasures of Melancholy*, ver. 4 :

On which, in calmest meditation *held*.

## O D E XII.

## THE CRUSADE.

(Published in 1777.)

## ADVERTISEMENT.

KING RICHARD the first, celebrated for his achievements in the Crusades, was no less distinguished for his patronage of the Provencial minstrels, and his own compositions in their species of poetry. Returning from one of his expeditions in the holy land, in disguise, he was imprisoned in a castle of Leopold duke of Austria. His favourite minstrel, Blondel de Nefle, having traversed all Germany in search of his master, at length came to a castle, in which he found there was only one prisoner, and whose name was unknown. Suspecting that he had made the desired discovery, he seated himself under a window of the prisoner's apartment; and began a song, or ode, which the King and himself had formerly composed together. When the prisoner, who was King Richard, heard the song, he knew that Blondel must be the singer: and when Blondel paused about the middle, the King began the remainder, and completed it. The following ode is supposed to be this joint composition of the Minstrel and King Richard. W.

**B**OUND for holy Palestine,  
Nimbly we brush'd the level brine,

V. 2. Nimbly we brush'd the level brine,] Mr. Headley quotes from Spenser:

————— and that Ferryman

With his stiff oars did *brush* the sea so strong.

*Faerie Queene*, II. xii. 10.

All in azure steel array'd ;  
O'er the wave our weapons play'd,

See also Fairfax's *Taffo* :

Some spread their sails, with bended oars some sweep  
The waters smooth, and *brush* the buxom wave. XV. xii.

It is exactly the same with Virgil's expression,

—torquent spumas et cœrula verrunt. *Æn.* iii. 208.

To whom it came from Lucretius ; though by him applied to the winds alone,

—validi verrentes æquora venti. Ver. 267. et alibi.

It is thus used by Dryden, in *the Flower and the Leaf* :

Seas would be pools without the *brushing* air

To curl the waves.

I may add that Milton uses the same metaphor with a still different application :

————— the air,

*Brush'd* with the hiss of rustling wings. *Par. Lost*, i. 768.

Compare *Ode to a Friend*, ver. 67. and Warton's note on Milton's *Arcades*, ver. 50.

V. 4. O'er the wave our weapons play'd,

And made the dancing billows glow :]

In William Browne's *Inner Temple Masque* :

The Greeks, which on *the dauncinge billows* say'd. Sc. 1.

In his *Britannia's Pastorals* he gives an image somewhat like that in the text :

Now great Hyperion left his golden throne,

That on the *dauncing waves* in glory shone. II. i.

Although the idea is common, I think it not amiss to add the following from Chatterton, because the subject of the poem is Richard the First's Crusade :

Rycharde of Lyon's harte to fyghte is gon,

Uponne the brede sea doe the banners gleme. *Ecl.* ii. St. 1.

And to notice that Chatterton has described in another place of the same poem a sail *dancing* upon the sea. Between this very beautiful poem of Chatterton and the Ode before us, the subject of both which is the same crusade, there will be found several minute

And made the dancing billows glow ; 5  
 High upon the trophied prow,  
 Many a warrior-minstrel swung  
 His founding harp, and boldly sung :  
 “ Syrian virgins, wail and weep,  
 “ English Richard ploughs the deep ! 10

resemblances, which I shall mention as they occur, and which I believe will not be supposed merely imaginary.

V. 6. High upon the trophied prow,  
 Many a warrior-minstrel swung  
 His founding harp,—]

Chatterton with less propriety introduces the music of the “ flug-  
 “ horn,” an instrument not unlike a hautboy. Compare Mason,  
 in one of his Odes in Caractacus :

Hail thou harp of Phrygian frame !  
 In years of yore that Camber bore  
 From Troy’s sepulchral flame ;  
 With ancient Brute to Britain’s shore  
 The mighty minstrel came.  
 Sublime upon the burnish’d prow, &c.

And it was thus that in the days of Grecian chivalry Orpheus de-  
 lighted the Argonauts :

Τοισι δὲ φορμιζων, &c. *Apollon. Argon.* i. 469.

But between the manners of the early ages of ancient Greece and  
 those of the early ages of modern Europe, there prevailed a pretty  
 general resemblance. The same spirit of adventure and magnifi-  
 cent hospitality, and the same fondness for music and fabulous or  
 legendary tales, characterised each of them ; and the heroes Or-  
 pheus and Demodocus seldom failed of counterparts in the warrior  
 minstrels, who attended the military enterprises and gorgeous festi-  
 vals of modern chivalry.

V. 9. Syrian virgins, wail and weep,  
 English Richard ploughs the deep !  
 Tremble, watchmen, as ye spy, &c.] The dramatic form

“ Tremble, watchmen, as ye spy,  
 “ From distant towers, with anxious eye,  
 “ The radiant range of shield and lance  
 “ Down Damafcus’ hills advance :

given to these sentiments makes them much more animated than they are in Chatterton’s *Eclogue* :

The Sarafen lookes owte : he doethe feere  
 That Englonde’s brondeous fonnes do cotte the waie ;  
 Lyke honted bockes they reineth here and there. St. 3.

But see the ground-work of both in Taffo :

This while the wary *watchman* looked over,  
 From top of *Sion’s tow’r*, the hills and dales,  
 And saw the dust the fields and pastures cover, &c.

*Fairfax*, III. ix.

Mr. Headley refers to this extract from Taffo. Compare also Gray’s *Progress of Poesy*, II. i.

Till *down* the eastern *cliffs afar*

Hyperion’s *march* they spy and glittering shafts of *war*.

In may be noticed, by the way, that although the word Hyperion has been used by many of our poets from Spenser and Shakspeare to the present time, no one perhaps, except Akenfide, has given the penultima its proper quantity. See *Hymn to the Naiads*, ver. 46. But Akenfide’s imagery and phraseology are, in a singular degree, classical. Milton would doubtless have said Hyperion.

V. 9. Syrian virgins, wail and weep, &c.] See the account given by Gibbon of Richard’s exploits in Palestine: vol. vi. p. 104, &c. 4to. The account, though full of Gibbon’s usual ampullation and sesquipedality, gives a pretty good idea of the terror struck by Richard into the Syrians, which cannot be gained by a perusal of the cool and philosophic Hume. But see likewise Warton’s *Hist. of Eng.* P. i. 168.

V. 10. English Richard ploughs the deep !] And below, ver. 26:

*English Richard* in the van.

In Drayton’s *Battle of Agincourt*, Henry V. is repeatedly called “English Henry.” Vol. i. p. 27, 33, 35.

“ From Sion’s turrets as afar 15  
 “ Ye ken the march of Europe’s war !  
 “ Saladin, thou paynim king,  
 “ From Albion’s isle revenge we bring !  
 “ On Acon’s spiry citadel,  
 “ Though to the gale thy banners fwell, 20

V. 16. —the march of Europe’s war !] “ War” is once, and I believe but once, used by Milton to signify forces :

On their imbattel’d ranks the waves return,  
 And overwhelm their *war*. *Par. Lost*, xii. 213.

Where it seems to express the same as “ imbattel’d ranks” in the preceding line. In the following it means instruments of war, and comprehends the whole of what is mentioned in detail in the two next lines :

———— bring forth all my *war*,  
 My bow and thunder; my almighty arms  
 Gird on, and sword upon thy puissant thigh. vi. 712.

In the text it evidently means forces; as in *Ode for New Year*, 1786. ver. 30. it means the instruments of war. Shakspere uses “ battle” for forces.

*Hof.* What may the King’s whole *battle* reach unto?  
*Vern.* To thirty thousand.

*First Part of Hen. IV.* Act iv. and elsewhere.

V. 17. Saladin, thou paynim king,] “ Paynim” used by Spenser and Milton for Pagan. Mr. John Warton told me that it originally stood “ thou savage king,” but was altered at the judicious suggestion of Glover, that Saladin’s character was distinguished by humanity.

V. 19. Acon] A capital city and fortress of Syria, called in the book of Judges Accho; and thence Ake, Akka, Acon, and, from being in possession of the knights of St. John of Jerusalem, St. John d’Acre. Its Greek name was Ptolemais, from its being rebuilt under one of the Ptolemies, kings of Egypt. In 1104 it was taken possession of by Baldwin and the Christians; in 1187

“ Piçtur’d with the filver moon ;  
 “ England fhall end thy glory foon !  
 “ In vain, to break our firm array,  
 “ Thy brazen drums hoarfe difcord bray :  
 “ Thofe founds our rifing fury fan :                    25  
 “ Englifh Richard in the van,  
 “ On to victory we go,  
 “ A vaunting infidel the foe.”  
     Blondel led the tuneful band,  
 And fwept the wire with glowing hand.            30

taken from them by Saladin, who loſt it, after an obſtinate defence, to our Richard I. in 1191. A century afterwards, the Saracens retook it, and kept it till its reduction by the Turks in 1517. It has lately witneſſed the exploits of a Hero, who unites the intrepidity of Richard with the humanity of Saladin. I can give no account of its “ ſpiry citadel.”

V. 21. Piçtur’d with the filver moon ;] The Turkiſh crescent, noticed alſo by Chatterton :

    The walynge *none* doth fade before hys ſonne. St. 7.

V. 24. Thy brazen drums hoarfe difcord bray :] See Shakſpere, in *Hamlet* :

    The kettle-*drum* and trumpet thus *bray* out  
     The triumph of his pledge. Act i.

And Milton :

    ——Arms on armour clafhing *bray’d*  
     Horrible *diſcord*. *Paradiſe Loſt*, vi. 209.

Ibid. Thy brazen drums—] They are thus ſpoken of by Gibbon : “ In the diſorder of his troops after the ſurrender of Acre, “ Saladin remained on the field with ſeventeen guards, without “ lowering his ſtandard, or ſuſpending the *ſound of his brazen kettle-drum*.” vi. 105. 4to.



Cyprus, from her rocky mound,  
 And Crete, with piny verdure crown'd,  
 Far along the smiling main  
 Echoed the prophetic strain.

    Soon we kiss'd the sacred earth 35  
 That gave a murder'd Saviour birth ;  
 Then, with ardour fresh endu'd,  
 Thus the solemn song renew'd.

    “ Lo, the toilfome voyage past,  
 “ Heaven's favour'd hills appear at last ! 40  
 “ Object of our holy vow,  
 “ We tread the Tyrian valleys now.  
 “ From Carmel's almond-shaded steep  
 “ We feel the cheering fragrance creep :

V. 33. Far along the smiling main,] See Æschylus,

——— *ποντιων τε κυματων*  
*ανηριθμον γελασμα. Prom. 89.*

And Stanley's note on the passage : Refertur ad levem sonum undarum, ventis agitatarum, qui etiam aliquantulum crispant maris dorsum quasi amabili quadam *γελασιζ*. The explanation is ingenious, and, in that particular passage, required perhaps by the expression *ανηριθμον γελασμα* : in general however, as in the text, the sea is said to smile, only from the bright dazzling appearance which it exhibits in the sun. Potter has translated the above passage from the Prometheus, with his usual spirit,

——— *ye waves,*  
 That o'er th' interminable ocean wreathe  
 Your crisped smiles.

V. 44. —the cheering fragrance—] *Par. Lost*, iv. 165 :  
*Cheer'd with the grateful smell old Ocean smiles.*

“ O'er Engaddi's shrubs of balm  
 “ Waves the date-empurpled palm,

45

Compare Johnson's translation of Pope's *Messiah* :

*Et juga Carmeli recreant fragrantia cœlum.*

“ Cœlum recreare” is a strange combination. The original line is no bad specimen of the bathos,

And Carmel's flowery top *perfumes* the skies.

V. 45. O'er Engaddi's shrubs of balm  
 Waves the date-empurpled palm ;  
 See Lebanon's aspiring head  
 Wide his immortal umbrage spread !]

“ I was exalted like a *cedar in Libanus*, and like a *palm-tree* in “ *Engaddi*,” says the author of *Ecclesiasticus*, xxiv. 13. “ The righteous shall flourish like a *palm-tree*, and shall spread abroad like “ a *cedar in Libanus*.” *Pf.* xcii. 11. Warton has seized the distinguishing properties of the cedar of Libanus ; namely, its lofty head, its spreading branches, and its longevity. I know not that Carmel has been celebrated, more than the surrounding country, for its almonds ; but it is in Scripture generally introduced as the type of beauty and fertility, as Lebanon is of strength and honour. There is more poetical imagery and more propriety and dignity of expression in these lines, than in those of Pope's *Messiah*, where the same objects are introduced. See ver. 25, &c.

V. 46. —the date-empurpled palm,] The word “ impurpled” occurs several times in Spenser, from whom, as Mr. Thyer observes, it came to Milton. Note to *Par. Lost*, iii. 364. I do not remember that it is used in composition except by Akenfide ;

From Nysa's *wine-empurpled* cliff. *Hymn to Naiads*, ver. 291.

Pindar however gives an epithet to the spring, which may, literally, and with beauty, be rendered “ flower-empurpled :”

—ὡς ἑ φοινικανθεμου προς ακμα. *Pyth.* iv. ver. 114.

And in one of his fragments we have “ rose impurpled meadows,” φοινικροδιαι λειμωνες. edit. Heyne, vol. iii. p. 31. The date is the fruit of the palm-tree.

“ See Lebanon’s aspiring head  
 “ Wide his immortal umbrage spread !  
 “ Hail Calvary, thou mountain hoar,  
 “ Wet with our Redeemer’s gore ! 50  
 “ Ye trampled tombs, ye fanes forlorn,  
 “ Ye stones, by tears of pilgrims worn ;  
 “ Your ravish’d honours to restore,  
 “ Fearless we climb this hostile shore !  
 “ And thou, the sepulchre of God ! 55  
 “ By mocking pagans rudely trod,

V. 49. Hail Calvary, thou mountain hoar,] So in Spenser’s *Colin Clout’s come home again* :

Under the foot of Mole, that *mountain boar*.

And Drayton’s *Muses Elysium* ; *Nymphal* 2. vol. iv. p. 1455 :

In dingles deep and *mountains boar*.

See *Ode on Approach of Summer*, ver. 238.

V. 52. Ye stones, by tears of pilgrims worn ;] Mr. Headley refers to Pope’s *Eloisa* :

Ye rugged *rocks*, which holy knees have *worn*. Ver. 19.

But see also G. Fletcher’s *Christ’s Victory* :

And *wear* his altar *stones* out with their pliant knee. I. xxiii.  
 Precisely the same idea with that in the text occurs in a Greek epigram :

Αι, αι, πετρον εκεινον, ον εκ εκολαψε σιδηρος,

Αλλ’ ετακη πυκνοις δακρυσι τεγφομενος. *Anthol.* III. xxxii. 4.

This alludes to a custom, which prevailed amongst the ancients, of forming in monumental stones cavities, through which the survivors offered their tears, sighs, and lamentations, and sometimes perfumes and libations, to the Manes of their deceased friends. “ This stone,” says the author of the lines above, “ is not hollowed “ by the steel of the workman, but is worn away by my moist “ tears, continually dropping on it.” See *Inscriptionum &c. Delectus*, ver. 26. note.

" Bereft of every awful rite,  
 " And quench'd thy lamps that beam'd so bright;  
 " For thee, from Britain's distant coast,  
 " Lo, Richard leads his faithful host !                   60  
 " Aloft in his heroic hand,  
 " Blazing, like the beacon's brand,  
 " O'er the far-affrighted fields,  
 " Resistless Kaliburn he wields.  
 " Proud Saracen, pollute no more                   65  
 " The shrines by martyrs built of yore !  
 " From each wild mountain's trackless crown  
 " In vain thy gloomy castles frown :

V. 61. Aloft in his heroic hand,  
 Blazing, like the beacon's brand,]

Compare Chatterton's *Eclogue* :

Kyng Rycharde, lyche a lyoncel of warre,  
 Inne sheenyng goulde, lyke feerie gronfers dyghte,  
*Shaketh aloft bys bonde, and seene afarre.* St. 5.

V. 64. —Kaliburn—] Kaliburn is the sword of King Arthur; which, as the monkish historians say, came into the possession of Richard the First; and was given by that monarch, in the crusades, to Tancred King of Sicily, as a royal present of inestimable value, about the year 1190. See the following Ode. W. Somewhat of the reputed value of the sword may be learnt from this, that it was presented in return for several vessels of gold and silver, horses, bales of silk; four great ships, and fifteen gallies, given by Tancred. *Hist. of Eng. P.* vol. i. p. 121.

Ibid. Resistless Kaliburn he wields.] Milton, of the sword of Michael,

Was given him temper'd so, that neither keen  
 Nor solid might *resist* that edge. *Par. Lost*, vi. 322.

“ Thy battering engines, huge and high,  
 “ In vain our steel-clad steeds defy ;                   70  
 “ And, rolling in terrific state,  
 “ On giant-wheels harsh thunders grate.  
 “ When eve has hush’d the buzzing camp,  
 “ Amid the moon-light vapours damp,  
 “ Thy necromantic forms, in vain,                   75  
 “ Haunt us on the tented plain :  
 “ We bid those spectre-shapes avaunt,  
 “ Ashtaroth, and Termagaunt !  
 “ With many a demon, pale of hue,  
 “ Doom’d to drink the bitter dew                   80

V. 72. On giant-wheels harsh thunders grate.] *Par. Lost*, ii. 881 :

—————on their hinges *grate*

*Harsh thunder.*

These gigantic moving castles, which were actually used in the crusades, are, in the spirit of romantic poetry, made by Tasso instruments of enchantment, and adapted to the operations of infernal spirits.

V. 73. When eve has hush’d the buzzing camp,] Shakspeare’s Chorus in *Henry V* :

From camp to camp thro’ the foul womb of night  
 The hum of either army stilly sounds.

V. 78. Ashtaroth, and Termagaunt !] Ashtaroth is mentioned by Milton as a general name of the Syrian deities : *Par. Lost*, i. 422. And Termagaunt is the name given in the old romances to the God of the Saracens. See Percy’s *Reliques*, vol. i. p. 74.

V. 79. With many a demon, pale of hue,  
 Doom’d to drink the bitter dew

" That drops from Macon's footy tree,  
 " Mid the dread grove of ebony.  
 " Nor magic charms, nor fiends of hell,  
 " The christian's holy courage quell.  
     " Salem, in ancient majesty  
 " Arise, and lift thee to the sky !

85

That drops from Macon's footy tree,  
 Mid the dread grove of ebony.]

I could wish to account satisfactorily for the meaning of these lines, which in all probability involve some Mahometan superstitions detailed in the romance writers of the middle ages. Macon is Mahomet. *Macone, Ital.* Macon, Fairfax's *Tasso*. It may be somewhat to the purpose to observe, that a part of the punishment denounced on the wicked by the Koran is, that they should dwell under the shade of a black smoke, drink filthy water, and eat of the fruit of the tree of *AL'ZAKKUM*; a thorny tree, which grows in Tehâma, and bears fruit like an almond, but extremely bitter. See Sale's *Al Koran*, chap. xiv, xxxvii, and lvi. pages 206, 367, 435. 4to. The punishment inflicted on the devils for contriving the fall of man should however be noticed, according to Milton :

—————they fondly thinking to allay  
 Their appetite with gust, instead of fruit  
 Chew'd bitter ashes. *Par. Lost*, x. 564.

And again,

—————writh'd their jaws  
 With *foot* and cinders fill'd. 568.

I may add, that the gloomy objects introduced into the opening of *L'Allegro* are represented " under *ebon* shades." What follows in the text, " Nor magic charms," &c. may have some allusion to *Tasso's* enchanted forest.

V. 85. Salem, in ancient majesty  
 Arise, and lift thee to the sky !]

Pope's *Messiah* :

*Rise*, crown'd with light, imperial *Salem*, rise,  
 Exalt thy towery head, and *lift* thy eyes.

“ Soon on thy battlements divine  
 “ Shall wave the badge of Constantine.  
 “ Ye Barons, to the sun unfold  
 “ Our Cross with crimson wove and gold!” 90

V. 88. —the badge of Constantine.] The labarum, as it is properly denominated; an ensign marked with the cross, assumed by Constantine as an emblem of his conversion to Christianity, and borne on the helmets, shields, and banners of his soldiers; and thence adopted by his successors in the empire, and, in course of time, by the different princes of Europe, who together with their subjects universally wore it when engaged in a crusade.

V. 89. Ye Barons, to the sun unfold

Our Cross with crimson wove and gold !]

Chatterton gives the general image, without the particular circumstances of beauty :

The banner glesters on the beme of daie. St. 3.

See also St. 7. “the *cross* reles hie,” reles for waves. Compare *Triumph of Isis*, ver. 138.

V. 90. Our Cross with crimson wove and gold !] We should in strictness read, “with *purple* wove and gold.” See Prudentius’s description of the military insignia of the troops of Constantine :

Christus *purpureum*, gemmanti textus in *auro*,  
 Signabat labarum ; clypeorum insignia Christus  
 Scripserat ; ardebat fummis *crux* addita cristis.

*Cont. Symm. i. 487.*

See also Fairfax’s *Tasso*, xviii. 99 :

And on the walls the *purple Cross* dispred.

In the original it is *la santa croce*.

## ODE XIII.

## THE GRAVE OF KING ARTHUR.

(Published in 1777.)

## ADVERTISEMENT.

KING HENRY the Second, having undertaken an expedition into Ireland, to suppress a rebellion raised by Roderick King of Connaught, commonly called O'Connor Dun, or *the brown monarch of Ireland*, was entertained, in his passage through Wales, with the songs of the Welsh Bards. The subject of their poetry was King Arthur, whose history had been so disguised by fabulous inventions, that the place of his burial was in general scarcely known or remembered. But in one of these Welsh poems sung before Henry, it was recited, that King Arthur, after the battle of Camlan in Cornwall, was interred at Glastonbury Abbey, before the high altar, yet without any external mark or memorial. Afterwards Henry visited the abbey, and commanded the spot, described by the Bard, to be opened: when digging near twenty feet deep, they found the body, deposited under a large stone, inscribed with Arthur's name. This is the ground-work of the following Ode: but, for the better accommodation of the story to our present purpose, it is told with some slight variations from the Chronicle of Glastonbury. The castle of Cilgarran, where this discovery is supposed to have been made, now a romantic ruin, stands on a rock descending to the river Teivi in Pembrokeshire; and was built by Roger Montgomery, who led the van of the Normans at Hastings. W.

To this account of the subject of the following Ode, given by the Author, I have only to add, that it may also be found in Camden's *Britannia*, vol. i. p. 80. edit. 1722. and that some particulars are mentioned in Selden's notes on Drayton's *Poly-olbion*, vol. ii. p. 722. See also in *Poly-olbion*, Song 6. vol. ii. p. 774. the skeleton, which is here filled up.



**S**TATELY the feast, and high the cheer:  
 Girt with many an armed peer,  
 And canopied with golden pall,  
 Amid CILGARRAN'S castle hall,

V. 1. Stately the feast, and high the cheer :  
 Girt with many an armed peer, &c.]

Compare the opening of Dryden's Ode :

'Twas at the royal feast, for Persia won  
 By Philip's warlike son ;  
 Aloft in awful state  
 The god-like hero fate  
 On his imperial throne :  
 His valiant peers were plac'd around, &c.

This Ode of Warton's commences in a very spirited manner ; and the description of the festival is highly to be admired.

Ibid. Stately the feast,] Stately, conducted with state, pomp, magnificence. The application of this epithet to a ceremony is unusual, but it is so applied by Fairfax :

He celebrates a *stately* funerall. *Tass.* x. 57. See also our poet's *Ode on Summer* :

Descended from the *stately* feast,  
 Begirt with many a warrior-guest. Ver. 245.

Ver. 2. Girt with many an armed peer,] Gray's *Bard* :  
 - *Girt with many* a baron bold.

Milton in *Par. Lost*, i. 580 : of Arthur,  
 Begirt with British and Armoric knights.

V. 3. And canopied with golden pall,] Milton in *Comus*, ver. 544. "with ivy *canopied*."

Sublime in formidable state;  
 And warlike splendour, Henry fate;  
 Prepar'd to stain the briny flood  
 Of Shannon's lakes with rebel blood.

    Illumining the vaulted roof,  
 A thousand torches flam'd aloof:                     10  
 From massy cups, with golden gleam  
 Sparkled the red metheglin's stream:

V. 5. Sublime in formidable state,] Dryden's *Palamon and Arcite*, B. iii :

    And passing through th' obsequious guards he fate  
 Conspicuous on a throne, *sublime in state*.

In *Ode for the New Year*, 1787, ver. 28. "No more in formidable  
 "state." But see *Par. Lost*, ii. ver. 1 :

    High on a throne of royal state - - -

-----

    Satan exalted fate.

V. 9. Illumining the vaulted roof,  
 A thousand torches flam'd aloof:]

*Par. Lost*, i. 664 :

    Millions of *flaming* swords, drawn from the thighs  
 Of mighty cherubim; the sudden blaze  
 Far round *illumin'd* hell.

In *Pleasures of Melancholy*, ver. 77. "th' *illumin'd* roof." In *Ode for June 4*, 1789. "Th' *illumin'd* mountain." Ver. 9. In *Ode on Summer*, ver. 260. "Nature's universal face *illumin'd*."

V. 11. From massy cups, with golden gleam  
 Sparkled the red metheglin's stream:]

See *Par. Lost*, v. 633 :

    -----*rubied* nectar flows

    In pearl, in diamond, and *massy gold*.

But the "golden gleam" in the text proceeds not from the cups, but from the liquor; as in Proverbs xxiii. 31. "Look not thou

To grace the gorgeous festival,  
 Along the lofty-window'd hall,  
 The storied tapestry was hung : 15  
 With minstrelsy the rafters rung

“ upon the wine when it is *red*, when it giveth his colour in the  
 “ cup.” See also *Progress of Discontent*, ver. 66 :

O'er well-rang'd hives the bees shall swarm ;  
 From which ere long *with golden gleam*  
*Metheglin's* luscious juice shall stream.

V. 12. —metheglin—] Mead. “ It is remarkable,” says our poet in the first dissertation prefixed to his History of English Poetry, “ that mead, the northern liquor of the Goths, who seem “ to have stamped it with the character of a poetical drink, was “ no less celebrated among the Welsh.—It seems to have been “ served up only at high festivals.”

V. 15. The storied tapestry] “ *Tap'stry* halls,” *Comus*, ver. 323. on which see Warton's note.

V. 16. —rafters—] Those readers, who are accustomed only to ideas of modern grandeur and magnificence, will not be struck with the propriety of this term. But the Normans did not in general ceil their edifices with stone. Warton has noticed this again, *Sonnet* viii. ver. 1 :

Where Venta's *Norman* castle still uprears  
 Its *rafter'd* hall.

But there is a still farther propriety in the use of the term. For after that stone ceilings were generally introduced into our ecclesiastical architecture, the halls of buildings designed to be inhabited were still left not ceiled, whilst large wooden canopies, curiously carved, were made to depend from the roofs, as (that I may mention no more instances) in Westminster-hall, in the hall of the Temple, London, of the Archbishop's Palace at Lambeth, and of Christ Church and some other colleges in Oxford. Sometimes also the rafters were left intirely plain and unadorned, as in the

Of harps, that with reflected light  
 From the proud gallery glitter'd bright :  
 While gifted bards, a rival throng,  
 (From distant Mona, nurse of song, 20  
 From Teivi, fring'd with umbrage brown,

hall at Winchester College. By which means a more free egress was given to the effluvia of the meat. It is thus that our poet in *Newmarket*, ver. 43. speaks of "the rafter'd hall" of a Gothic mansion-house.

V. 17. Of harps, that with reflected light  
 From the proud gallery glitter'd bright:]

Compare Mason's beautiful description of the ancient Bards of Britain :

Rob'd in their flowing vests of innocent white,  
 Descend, with *harps that glitter* to the moon,  
 Hymning immortal strains. *Caractacus*, Sc. i.

But Milton notices the harps of the angels as pleasing the eye together with the ear :

Then crown'd again their *golden harps* they took,  
 Harps ever tun'd, that *glit'ring* by their side  
 Like quivers hung. *Par. Lost*, iii. 365.

V. 19. —gifted bards,] In *Triumph of Isis*, ver. 168. "Thy *gifted* "sons." Collins in his *Ode on the poetical Character* calls Spenser "that *gifted bard*."

V. 20. From distant Mona, nurse of song,] The isle of Anglesea, which he calls with propriety *nurse of song*, as being the residence of our "old Bards the famous Druids."

V. 21. From Teivi, fring'd with umbrage brown, &c.] See the Advertisement prefixed. Mr. Headley refers to *Par. Lost*, ix. 1084 :

—————O might I here  
 In *solitude* live savage, in some glade  
 Obscur'd, where highest woods *impenetrable*

From Elvy's vale, and Cader's crown,  
 From many a shaggy precipice  
 That shades Ierne's hoarse abyfs,

To star or *sunlight* spread their *umbrage* broad  
 And *brown* as evening.

And to Thomson's *Summer*, ver. 458 :

Thrice happy he that on the *sunless* side

Of a romantic *mountain*, forest-crown'd, &c.

Milton has "shadows *brown*" in *Il Pens.* ver. 134. And Dryden in *Palamon and Arcite*, B. ii. ver. 27. "the *brown* shadows of the "friendly night." The whole of this passage is in the delightful and romantic stile of Virgil's catalogue,

Quique altum Præneſte viri, &c. *Æn.* vii. ver. 682.

V. 22. From Elvy's vale,] The Elvy is a small river, which rising in Denbighshire, and flowing through a beautiful and rich valley, falls into the Clwyd in Flintshire, not far from St. Afaph, to which, in the language of the country, it gives the name of Lhan-Elwy, or the Church on the Elwy.

Ibid. Cader's crown,] Kader is the name of several mountains in Wales, so called either from their resemblance to a chair (Kadair) ; or because they have been fortified places, or were considered as naturally impregnable, the British word Kader signifying a fort or bulwark. See Camden's *Brit.* ii. 710. edit. 1722. I suppose the most noted of these mountains, Kader Idris, or the giant's chair, in Merionethshire, to be here meant.

V. 23. —shaggy precipice] Milton has "the *shaggy* hill," *Par. Lost*, iv. 224. and "their *shaggy* tops," vi. 645. Compare also *Comus*, ver. 429. and Pope's *Eloisa*, ver. 20. "The *shaggy* top "of Mona high" occurs in *Lycidas*, ver. 54. Warton again in *Ode on Summer*, ver. 167. "*shaggy* rock."

V. 24. —Ierne's hoarse abyfs,] The Irish channel, the tempestuousness of which is properly pointed out by the epithet "hoarse." Ierne is a name, supposed to be given to Ireland by Claudian.

And many a sunless solitude 25  
 Of Radnor's inmost mountains rude,  
 To crown the banquet's solemn close,  
 Themes of British glory chose ;  
 And to the strings of various chime  
 Attemper'd thus the fabling rime. 30

V. 29. And to the strings of various chime  
 Attemper'd thus the fabling rime.]

*Par. Regained*, ii. 363 :

——— Harmonious airs were heard  
 Of *chiming strings*.

And *Par. Lost*, xi. 558 :

——— the sound  
 Of instruments, that made melodious *chime*,  
 Was heard, of *harp* and organ ; and who mov'd  
 Their stops and chords was seen.

See also *Hymn on the Nativity*, St. ix :

Divinely-warbled voice  
 Answering the *stringed* noise.

We have the same expressions in *Verses on Sir J. Reynolds's Window* :

Long have I lov'd to catch the simple *chime*  
 Of minstrel *harps*, and spell *the fabling rime*. Ver. 9.

The verb "to fable" was one of our poet's favourite words.

V. 30. Attemper'd thus the fabling rime.] Spenser, *F. Q. II.*  
 xii. 71 :

The joyous birds shrouded in chearfull shade  
 Their notes unto the voice *attempred* sweet.

But see note on *Lycidas*, ver. 32. It should not be omitted, that, according to Warton's first Dissertation, *History of English Poetry*, the Minstrels "flourished more and longer in Wales, than in the southern parts of Britain, and that the beautiful romantic fiction concerning King Arthur often occurs in the ancient Welsh "Bards." P. 66.

“ O'er Cornwall's cliffs the tempest roar'd,  
 “ High the screaming sea-mew soar'd ;  
 “ On Tintagel's topmost tower  
 “ Darksome fell the sleety shower ;  
 “ Round the rough castle shrilly fung        35  
 “ The whirling blast, and wildly flung  
 “ On each tall rampart's thundering side  
 “ The surges of the tumbling tide :  
 “ When Arthur rang'd his red-cross ranks  
 “ On conscious Camlan's crimson'd banks :    40

V. 33. —Tintagel—] Tintagel or Tintadgel castle, where King Arthur is said to have been born, and to have chiefly resided. Some of its huge fragments still remain, on a rocky peninsula cape, of a prodigious declivity towards the sea, and almost inaccessible from the land side, on the northern coasts of Cornwall. W.

V. 36. The whirling blast—] Spenser, *F. 2.* II. xii. 20:  
 The circled waters rapt with *whirling* sway.

Ibid. —wildly flung, &c.] Drayton thus describes the Higre, the roaring and violence of the waters at the coming in of the tide :

Shut up in narrower bounds the Higre *wildly* raves,  
 The billows 'gainst the banks when fiercely it doth *fling*.

*Poly-olbion*, S. 7. v. ii. p. 783.

This use of the word “*fling*” is not common. Milton twice applies it to the winds, but with intent to convey an idea of a gentle motion. See *Par. Lost*, viii. 517. and *Comus*, ver. 990.

V. 39. When Arthur rang'd his red-cross ranks] The epithet “red-cross” is meant to intimate that Arthur was a Christian.

V. 40. —Camlan—] On the north coast of Cornwall, not far from Tintagel; called by Camden the River Alan, Camb-

" By Mordred's faithless guile decreed  
 " Beneath a Saxon spear to bleed !  
 " Yet in vain a paynim foe  
 " Arm'd with fate the mighty blow ;  
 " For when he fell, an elfin queen, 45  
 " All in secret, and unseen,  
 " O'er the fainting hero threw  
 " Her mantle of ambrosial blue ;

alan, and Camel. " At the head of the river, continues Camden,  
 " is seated Camelford, a little village, formerly called Kamblan in  
 " the opinion of Leland, who tells us that Arthur, the English  
 " Hector, was slain here. For (as he adds) pieces of armour,  
 " rings, and brass trappings for horses, are sometimes dug up  
 " here by the countrymen ; and after so many ages the tradition  
 " of a bloody victory in this place is still preserved. There are  
 " also extant some verses of a middle-age poet, about Camel's  
 " running with blood after the battle of Arthur against Mor-  
 " dred, &c." *Britan.* i. 23. Mordred was Arthur's nephew.

V. 45. For when he fell, an elfin queen,] The name by which  
 she is known in the old romances is Morgain le fay, or the faery.  
 (See Selden on *Poly-olb.* vol. ii. p. 723. or *Hist. of Eng. Poetry*,  
 Diff. i. p. 66. or *Obs. on Spenser*, vol. i. p. 63.) Elfin means gene-  
 rally fairy ; see the history of " the *Elfyn kynde*" in *Faerie Queene*,  
 II. x. 70, &c. Our poet has Fancy's " *elfin age*," *Ode to Upton*,  
 ver. 4. " Old Uther's *elfin tale*," *Ode for June 4, 1787*, ver. 23.  
 " *elfin sculptors*," *To Sir J. Reynolds*, ver. 21. where see the  
 note.

V. 48. —————threw

Her mantle of ambrosial blue ;]

*Par. Lost*, iv. 609 : Of the moon,

And o'er the dark *ber* silver mantle *ibrew*.

The spirit in *Comus* wears " pure *ambrosial* weeds." Ver. 16.



“ And bade her spirits bear him far,  
 “ In Merlin’s agate-axled car, 50  
 “ To her green isle’s enamell’d steep,  
 “ Far in the navel of the deep.  
 “ O’er his wounds she sprinkled dew  
 “ From flowers that in Arabia grew :

V. 49. And bade her spirits bear him far,  
 In Merlin’s agate-axled car,]

In *Pleasures of Melancholy*, ver. 8. we have “ Cynthia’s silver-axled  
 “ car.” Sabrina’s chariot in *Comus*, ver. 893. is “ thickset with  
 “ agate.”

Ibid. And bade her spirits bear him far, &c.] There is a strange  
 coincidence between these traditions concerning Arthur, and what  
 Homer says of Sarpedon, that after his death Apollo washed his  
 wounds in the stream, and anointed them with ambrosia, and  
 clothed him in an ambrosial garment, (χερσεν τ’ αμβροσιν, περι δ’  
 αμβροτα ειματα εσσε) and committed him to the care of Sleep and  
 Death, to be conveyed by them to Lycia, where his friends per-  
 formed the funeral rites, and raised a sepulchre to his memory.  
 See *Il.* xvi. 667, &c.

V. 51. To her green isle’s enamell’d steep] Browne’s *Britannia’s*  
*Pastorals* :

That cuts the *greene* turffs of th’ *enamell’d* plaine.

B. i. S. iv.

V. 52. —in the navel of the deep,] *Comus*, ver. 520 :

Within the *navel* of this hideous wood.

Where see Warton’s note. In English poetry the expression oc-  
 curs as early as in Drayton, who speaks of {“ the *navel* of England.”  
*Poly-olb.* S. 23. vol. iii. p. 1109. And in Sylvester’s *Du Bartas* :

Sith then the earth’s and water’s blended ball

Is center, heart, and *navel* of this All. Week i. Day 3.

V. 53. O’er his wounds she sprinkled dew  
 From flowers that in Arabia grew :]

“ On a rich enchanted bed  
 “ She pillow’d his majestic head ;  
 “ O’er his brow, with whispers bland,

55

*Comus*, ver. 911 :

Thus I *sprinkle* on thy breast  
 Drops that from my fountain pure, &c.

Virgil says, describing a lustration,

*Spargens rore levi.* *Æn.* vi. 230.

But see *Comus*, ver. 996 and following. In which it may be noticed, that what is now “Elysian dew” was, according to the original various readings preserved in Warton’s edition of Milton, “*Sabæan dew.*” Sabe is a part of Arabia Felix.

V. 55. On a rich enchanted bed  
 She pillow’d his majestic head ;]

The word *pillow’d* is from Milton’s *Hymn on the Nativity*, but has not that air of burlesque and familiarity, which, as Warton remarks, is thrown over the original :

As when the Sun in *bed*,  
 Curtain’d with cloudy red,

*Pillows* his chin upon an orient wave. St. xxvi.

In *Comus*, ver. 355. “her *unpillow’d bead.*” See Mason’s *English Garden* :

Thy hand shall lift him from the dreary couch,  
*Pillow’ing his bead* with swelling hillocks green. ii. 141.

V. 57. O’er his brow, with whispers bland,  
 Thrice the wav’d, &c.]

Three is well known to be a number supposed to possess peculiar efficacy, and much used in superstitious rites, of which it would be easy to supply instances. The “whispers bland” are the magical incantation. See however *Tasso*, xiii. 6. Fairfax’s translation : the words in the parenthesis are not in the original :

He in the circle set one foot unshod,  
 And *whisper’d* dreadful charms in gaffly wise,  
*Three times (for witchcraft loveth numbers odd)*  
 Toward the east he gaped, westward *thrice*,

“ Thrice she wav’d an opiate wand ;  
 “ And to soft music’s airy found,  
 “ Her magic curtains clos’d around. 60  
 “ There, renew’d the vital spring,  
 “ Again he reigns a mighty king ;  
 “ And many a fair and fragrant clime,  
 “ Blooming in immortal prime,

He stroke the earth *thrice with his charmed rod,*  
 Wherewith dead bones he makes from grave to rise,  
 And *thrice* the ground with naked foot he smote.

V. 58. Thrice she wav’d an opiate wand ;] *Par. Lost*, xi. 132 :  
 Charm’d with Arcadian pipe, the pass’ral reed  
 Of Hermes, or his *opiate rod*.

In the *Monody at Avon*,

As at the *waving* of some magic *wand*. Ver. 16.

*Comus*, ver. 659 : “ If I but *wave* this *wand*.”

V. 59. And to soft music’s airy found,] *Tempest*, Act i :

Where should this music be, i’ *tb’ air*, or earth ?

It *sounds* no more.

This is no mortal business, nor no *found*

That the earth owes : I hear it now above me.

*Comus*, ver. 555 : “ A *soft* and solemn-breathing *found*.”

V. 64. Blooming in immortal prime,

By gales of Eden ever fann’d,]

“ Immortal prime” is eternal summer ; see *Ode for New Year*, 1786, ver. 4. and note. The phraseology in the text is in part from Milton’s description of Eden,

—————gentle *gales*

*Fanning* their odoriferous wings dispense

Native perfumes. *Par. Lost*, iv. 156.

Gray speaks of “ *Gales* from *blooming Eden*.” *Bard*, iii. 3.

“ By gales of Eden ever fann’d, 65  
 “ Owns the monarch’s high command :  
 “ Thence to Britain shall return,  
 “ (If right prophetic rolls I learn)  
 “ Borne on Victory’s spreading plume,  
 “ His ancient sceptre to resume ; 70  
 “ Once more, in old heroic pride,  
 “ His barbed courser to bestride ;  
 “ His knightly table to restore,  
 “ And brave the tournaments of yore.”  
 They ceas’d : when on the tuneful stage 75  
 Advanc’d a bard, of aspect fage ;

V. 69. Borne on Victory’s spreading plume,] So Shakspeare in *Richard III.* Act v :

When I should mount on *wings of victory.*

Pindar expresses the frequent victories of a hero in the following strange manner: *πρῶτα δὲ προῶθεν πτερὰ δεξιάτο νικᾶν. Pyth. ix. ver. 220.* In *Par. Lost*, Victory is “ eagle-wing’d.” vi. 763. But Victory was generally represented with wings by the ancient poets, statuaries, and medallists.

V. 73. His knightly table to restore,] This was the express purpose for which our old romantic history supposes that Arthur will return from Fairy-land to Britain :

He is a king ycrown’d in Faerie,  
 With scepter and sword ; and with his regally  
 Shall resort as lord and soveraigne  
 Out of Fairie and reigne in Britaine,  
 And repaire again the old round table.

Lydgate’s *Fall of Princes*, B. viii. c. 24.

See *Obs. on Spenser*, vol. i. p. 65. Selden on the *Poly-olb.* S. 3. vol. ii. p. 723.

His silver tresses, thin besprent,  
 To age a graceful reverence lent ;  
 His beard, all white as spangles frore  
 That clothe Plinlimmon's forests hoar, 80  
 Down to his harp descending flow'd ;  
 With Time's faint rose his features glow'd ;  
 His eyes diffus'd a soften'd fire,  
 And thus he wak'd the warbling wire.

“ Listen, Henry, to my read ! 85  
 “ Not from fairy realms I lead

V. 77. His silver tresses, thin besprent,  
 His beard all white as spangles frore,  
 That clothe Plinlimmon's forests hoar,]

Spenser, of a hermit :

With snowy lockes adown his shoulders shed,  
 As hoary frost with spangles doth attire

The mossy branches of an oke halfe ded. *F. Q. I. x. 48.*

And in the *Shepherd's Calendar*, by a strong metaphor,

My head besprent with hoary frost I find. *December.*

“ Besprent” is sprinkled, and “ frore” frosty.

V. 83. His eyes diffus'd a soften'd fire,] Pope's *Eloisa* :

*Thy eyes diffus'd* a reconciling ray. *Ver. 145.*

From Dryden's character of a good Parson,

*His eyes diffus'd* a venerable grace.

V. 85. Listen, Henry, to my read !] Many of the old English ballads, &c. begin with calling the attention of the audience in much the same manner. Thus Chaucer opens his *Rime of Sir Thopas* :

*Listeneth*, Lordinges, in good entent. *C. T. 13642.*

To “ read,” to aread, in the sense of to advise, to instruct, &c. and

“ Bright-rob’d Tradition, to relate  
 “ In forged colours Arthur’s fate ;  
 “ Though much of old romantic lore  
 “ On the high theme I keep in store : 90

“ read,” advice, information, &c. are very common among our older poets.

V. 86. Not from fairy realms I lead, &c.] Compare Spenser’s *Colin Clout’s come home again* :

Hear then, quoth he, the tenor of my tale,  
 In fort as I it to that shepherd told,  
 No leafing new, nor grandame’s fable stale,  
 But ancient truth, confirm’d by credence old.

Where “ leafing” is lies, fiction, falsehood. As in the 5th Psalm, “ Thou shalt destroy them that speak leafing ;” *τους λαλεοντας το ψευδος*, according to the Septuagint. And the word is “ lies” in the earlier translation of the Bible, both in the 5th and in the 4th Psalm, where “ leafing” now occurs.

V. 89. — old romantic lore] “ Lore” is learning. “ Roman-  
 tic lore” is the same with “ tales of legendary *lore*” in *Verses to Sir J. Reynolds*, ver. 81 ; and “ the dulcet *lore*, which Fancy fabled in  
 “ her elfin age,” *Ode to Upton*, ver. 3 ; that is, stories from ro-  
 mances, legends, and fables. And thus we have *On the Marriage  
 of the King*, ver. 41 :

Here Poesy, from awful days of yore,  
 Has pour’d her genuine gifts of raptur’d *lore*.

In the general sense of *learning*, not confined to this species, but determined by the epithets with which it is connected, it occurs in *Verses on the Death of George II.* ver. 17 :

Thy tongue well tutor’d in historic *lore*.

And in *Sonnet* iv. ver. 7. of the Druids,  
 Taught mid thy massy maze their mystic *lore*.

*Ode on Summer*, ver. 211 :

Well nurtur’d in Pierian *lore*.

See below note on ver. 137.

“ But boastful Fiction should be dumb,  
 “ Where Truth the strain might best become.  
 “ If thine ear may still be won  
 “ With songs of Uther’s glorious son,  
 “ Henry, I a tale unfold, 95  
 “ Never yet in rime enroll’d,  
 “ Nor sung nor harp’d in hall or bower;  
 “ Which in my youth’s full early flower,

V. 94. —[Uther’s glorious son,] Arthur was the son of Uther Pendragon, by Iogerne wife of Gorlois, prince of Cornwall. Milton calls him “ *Uther’s Son,*” *Par. Lost*, i. 580.

V. 95. Henry, I a tale unfold,  
 Never yet in rime enroll’d,  
 Nor sung nor harp’d in hall or bower ;]

*Comus*, ver. 43 :

And listen why, for I will tell you now  
 What *never yet was heard in tale or song,*  
 From old or modern bard *in ball or bower.*

That is literally in hall or chamber. The two words are often thus joined in the old metrical romances. See Warton’s note on the above. I have before remarked that our poet frequently uses the word “ bower” in its old sense of chamber. See note on *Triumph of Isis*, ver. 223 : see also *Par. Lost*, xii. 522 :

—————laws which none shall find  
 Left them *inroll’d.*

By which is meant, committed to writing. The expression is generally retained, as well as the word volume, although the practice, from which both are derived, is superseded. I may add that the two ideas conveyed in the text, and expressed also by Milton by the words “ in tale or song,” are thus distinctly signified in *Samson Agonistes* :

—————acts inroll’d  
 In copious legend, or sweet lyric *song.* Ver. 1736.

" A minstrel, sprung of Cornish line,  
 " Who spoke of kings from old Lochrine,      100  
 " Taught me to chaunt, one vernal dawn,  
 " Deep in a cliff-encircled lawn,  
 " What time the glistening vapours fled  
 " From cloud-envelop'd Clyder's head ;  
 " And on its sides the torrents gray      105  
 " Shone to the morning's orient ray.  
     " When Arthur bow'd his haughty crest,  
 " No princess, veil'd in azure vest,

V. 99. A minstrel, sprung of Cornish line,  
 Who spoke of kings from old Lochrine,]

*Comus*, ver. 922 :

Virgin, daughter of *Lochrine*,  
 Sprung of old Anchifes' line.

There is a propriety in bringing the information from Cornwall, the native country of Arthur, and, as such, peculiarly interested in his history.

V. 104. —Clyder—] Or Glyder, a mountain in Caernarvonshire. W.

V. 105. And on its sides the torrents gray  
 Shone to the morning's orient ray.]

Perhaps with a view to *Samson Agonistes* :

Wherever fountain or fresh current flow'd  
 Against the eastern ray, translucent, pure  
 With touch ethereal of heav'n's fiery rod. Ver. 547.

*Orient* is a favourite word with Milton: "*Orient* beam" occurs several times, and "*fair morn orient* in heaven" in *Par. Lost*, vi. 524.

V. 107. When Arthur bow'd his haughty crest,] *Par. Lost*, ix. 524:



“ Snatch’d him, by Merlin’s potent spell,  
 “ In groves of golden blifs to dwell;                    110  
 “ Where, crown’d with wreaths of mifletoe,  
 “ Slaughter’d kings in glory go :  
 “ But when he fell, with winged fpeed,  
 “ His champions, on a milk-white fteed,  
 “ From the battle’s hurricane,                                115  
 “ Bore him to Jofeph’s towered fane,

—————Oft he *bow’d*

*His turret creft, and fleek enamell’d neck.*

In vi. 191. “ The *proud creft* of Satan.” In *Faerie Queene*, II. viii. 33. Arthur’s “ *baughtie creft*.”

V. 109. —Merlin’s potent fpell,] *Potent* is a word which feems to bear an appropriate emphasis. The rod of Mofes, when employed as the instrument by which the plagues are brought on Egypt, is by Milton twice called “ *potent*.” *Par. Loft*, i. 338. and xii. 211. And in the *Tempeft*, Ariel calls Prospero his “ *potent* mafter,” and Prospero fpeaks of his “ *potent* art.” In the original various readings of *Comus*, Comus is faid to “ excel his mother at “ her *potent* art,” ver. 63. And ver. 255. of Circe and the Sirens, “ culling their *potent* herbs.”

V. 113. —with winged fpeed,] Milton in *Samfon Agoniftes*, ver. 1283. “ with *winged* expedition.”

V. 116. Bore him to Jofeph’s towered fane,  
                   In the fair vale of Avalon :]

Glaftonbury Abbey, faid to be founded by Jofeph of Arimathea, in a fpot anciently called the ifland, or valley, of Avalonia. W. Jofeph has the credit of being the earlieft preacher of the Gofpel in England : but his church was a very different ftructure from that which in the courfe of time arofe upon its ruins, both in point of dimensions and materials. It is defcribed as fixty feet long by

“ In the fair vale of Avalon :  
 “ There, with chaunted orison,  
 “ And the long blaze of tapers clear,  
 “ The stoled fathers met the bier ;

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twenty-six broad, and was made of wooden rods interwoven or wattled. See Staveley's *History of Churches*, p. 42. After having passed through several changes, and been of course the scene of various miracles, of which traditions at least still continue, it was converted by the celebrated Abp. Dunstan into a monastery for Benedictines, who became possessed of immense power and wealth, and so remained till the dissolution under Henry the Eighth.

V. 116. —Joseph's towered fane,] Drayton in *Poly-olbion* speaks of Ely's *tow' red phane.*" Song 21. vol. iii. p. 1056.

V. 120. The stoled fathers—] The epithet is used by G. Fletcher, in *Christ's Victory* :

After them flew the prophets, brightly *stol'd*  
 In shining lawn, and wimpled manifold,  
 Striking their ivory harps, all strung with chords of gold. iv. 14.  
 But our poet still had Milton in his eye,  
 In vain with timbrell'd anthems dark  
 The fable-*stoled* sorcerers bear his worshipt ark.

*Hymn on the Nativity*, St. xxiv.

Spenser in his *Ruines of Rome*, St. 32. describes the Romans as "the people *gownded* long" (*Gens togata*) ; which word is retained by Dryden, but not in its appropriate signification ; and Milton in *Par. Reg.* i. 257. has "the *vested* priest." With regard however to the expression in the text, Warton remarks on *Il Penseroso*, ver. 35. where the *stole* is made part of the dress of Melancholy, that "Here is a character and propriety in the use of *stole*, which "in the poetical phraseology of the present day is not only perpetually misapplied, but misrepresented. It was a veil, which "covered the head and shoulders, and, as Mr. Bowle observes, "was worn only by such of the Roman Matrons, as were dis-

“ Through the dim iles, in order dread  
 “ Of martial woe, the chief they led,  
 “ And deep intomb’d in holy ground,  
 “ Before the altar’s solemn bound.  
 “ Around no dusky banners wave, 125  
 “ No mouldering trophies mark the grave :  
 “ Away the ruthless Dane has torn  
 “ Each trace that Time’s slow touch had worn;

“tinguished for the strictness of their modesty.” But if this remark be correct, what becomes of the passages quoted above, in which the word “stole” occurs, so misapplied? The truth however is, with deference to such authority, that though there may be in one view a character and propriety in the use of *stole* in *Il Penseroso*, there is in another view no misapplication, nor misrepresentation, in the use of it in the other passages. For though the Latins may have given, as indeed they did give, this appropriate sense to their “stola,” the Greeks, from whom they derived it, gave no such sense to their *στολη*. The primitive *σελλω* signified simply to clothe, and its derivative *στολη* simply clothing. Xenophon uses it for the long Persian robe. “*Latini vero*” (says Scapula, the only lexicographer I can at present refer to) “*stola specialius utuntur pro veste muliebri.*” It may be added, as not altogether foreign from the purpose, that the officer, who in our version is called “he that was over the vestry” when ordered by Jehu to bring forth vestments for the worshippers of Baal, is called in the Septuagint *ὁ στολιστής*. *2 Kings* x. 22. The “stole” was one of the habits formerly worn by ecclesiastics. See Du Fresne, Gloss. M. Lat. “stola.” Qu. Has our poet abided by his own rule, where he gives a “stole” to Isis (*Triumph of Isis*, ver. 12.), to Cherwell (*Complaint of Cherwell*, ver. 15.), and to the morning (*Ode on Summer*, ver. 255.)? The word also occurs, and certainly not used appropriately, in *Verses to Sir J. Reynolds*, ver. 55. “The *stole* in casual foldings taught to flow.”

“ And long, o’er the neglected stone,  
 “ Oblivion’s veil its shade has thrown :      130  
 “ The faded tomb, with honour due,  
 “ ’Tis thine, O Henry, to renew !  
 “ Thither, when Conquest has restor’d  
 “ Yon recreant isle, and sheath’d the sword,  
 “ When Peace with palm has crown’d thy brows,  
 “ Hasten thee, to pay thy pilgrim vows.      136  
 “ There, observant of my lore,  
 “ The pavement’s hallow’d depth explore ;  
 “ And thrice a fathom underneath  
 “ Dive into the vaults of death.      140  
 “ There shall thine eye, with wild amaze,  
 “ On his gigantic stature gaze ;

V. 137. There, observant of my lore,] “ Lore” occurred in ver. 89. in the sense of learning; here it is to be understood differently, as signifying advice, instruction. And so it is used by Milton, *Par. Lost*, ix. 1127 :

For understanding rul’d not, and the sense  
 Heard not her *lore* ;

paid not attention to her counsels. This sense of the word is less common. But it occurs in our poet’s *Verses on the Birth of the Prince of Wales*, ver. 45. “ Her rigid *lore*.” And in *Ode on Summer*, ver. 230. “ Virtue’s holy *lore*.” In *Verses on the Death of George II.* ver. 87. “ Lo, this her genuine *lore*,” it may be best explained to signify doctrine.

V. 141. There shall thine eye, with wild amaze,  
 On his gigantic stature gaze, &c.]

Mr. Headley quotes the following from Virgil’s 1st *Georgic* :

Scilicet et tempus veniet, cum finibus illis  
 Agricola, incurvo terram molitus aratro,

“ There shalt thou find the monarch laid,  
 “ All in warrior-weeds array'd ;

Exesa inveniet scabrâ robigine pila,  
 Aut gravibus rastris *galeas* pulfabit inanes,  
*Grandiaque effossis mirabitur ossa sepulchris.* Ver. 493.

“ Amaze” is used as a substantive by Milton, *Par. Lost*, vi. 646.  
 And we have “ wild amazement” in *Comus*, ver. 356.

V. 144. All in warrior-weeds array'd ;] By “ warrior-weeds” is evidently meant the armour of Arthur, but the expression is very questionable. The word “ weed” is used by the early English poets to signify the dress of a woman, a pilgrim, a palmer, a shepherd, a hermit, a religious, a person in distress, and the like *peaceable* characters, in contradistinction to that of a warrior. To prove this, almost innumerable instances might be brought from Chaucer, Lydgate, Spenser, Shakspere, B. Jonson, Beaumont and Fletcher, Fairfax, Hall, Drayton, Wm. Browne, Ph. Fletcher, G. Fletcher, Milton, &c. not to mention its repeated occurrence in such senses in ancient ballads. When the word is used with relation to a warrior, it denotes exclusively the robe worn by the ancient knights over their armour. So Fairfax, describing a shadow made to represent Clorinda, completely accoutred,

Like her it was in *Armour* and in *Weed*. vii. 99.

And again, speaking of Emiren,

His body *arm'd*, and clad in purple *weed*. xix. 62.

In both which passages a clear distinction is made between the “ weed,” or robe, and the armour, as is evident from the original of the latter,

Le membra *armato*, e con purpureo *ammanto*.

So likewise Spenser, enumerating the various parts of the Red-cross Knight's accoutrements,

—————His forlorne *weed*,  
 His mightie *armour* missing most at need,  
 His silver shield now idle maisterlesse,  
 His poynant speare. *F. 2. I. vii. 19.*

- “ Wearing in death his helmet-crown,                    145  
 “ And weapons huge of old renown.  
 “ Martial prince, ’tis thine to fave  
 “ From dark oblivion Arthur’s grave !  
 “ So may thy ships securely stem  
 “ The western frith : thy diadem                            150  
 “ Shine victorious in the van,  
 “ Nor heed the flings of Ulster’s clan :  
 “ Thy Norman pike-men win their way  
 “ Up the dun rocks of Harald’s bay :

Against this weight of authority, I know of only one passage in which the word is applied generally to the dress of a knight : it occurs in the *Faerie Queene*, from which poem alone I could bring at least thirty passages, where the signification of the word is decidedly opposite :

For she (sc. Britomart) had vow’d, she sayd, not to forgo  
 Those *warlike weedes*, till she revenge had wrought  
 Of a late wrong upon a mortal foe.    V. vi. 23.

It is curious, though I imagine nothing can be founded upon it, that even here one of the copies reads “ deedes.” Perhaps it ought to be noticed, that Collins in his *Ode to Liberty*, ver. 110. has “ *warlike weedes*.” But on such a question no modern can be satisfactory authority. The word, as relating to dress, is at present retained amongst us, only to signify the deep mourning of a widow.

V. 148. From dark oblivion Arthur’s grave !] See above, ver. 130. *Par. Lost*, vi. 380 :

Nameless in *dark oblivion* let them dwell.

Milton uses “ *dark oblivion*” also, in the 88th *Psalms*; and “ *oblivia nigra*,” *ad Patrem*, ver. 118.

V. 154. —Harald’s bay;] The bay of Dublin. Harald, or

“ And from the steeps of rough Kildare 155

“ Thy prancing hoofs the falcon scare :

“ So may thy bow’s unerring yew

“ Its shafts in Roderick’s heart imbrew.”

Amid the pealing symphony

The spiced goblets mantled high ; 160

With passions new the song impress’d

The listening king’s impatient breast :

Flash the keen lightnings from his eyes ;

He scorns awhile his bold emprise ;

Harfager, The Fair-haired, king of Norway, is said, in the life of Gryffudh ap Conan, prince of North Wales, to have conquered Ireland, and to have founded Dublin. W.

V. 157. So may thy bow’s unerring yew

Its shafts in Roderic’s heart imbrew.]

Henry is supposed to have succeeded in this enterprise, chiefly by the use of the long bow, with which the Irish were entirely unacquainted. W.

V. 160. The spiced goblets mantled high ;] Gray’s *Descent of Odin* :

*Mantling* in the goblet see

The pure beverage of the bee.

V. 163. Flash the keen lightnings from his eyes ;] See Fairfax’s *Tasso* :

While thus he spoke, the lightning beams did flash

Out of his eyes of majesty and state. viii. 81.

But compare the following from a very fine, but short, poem by Mr. Bedingfield in Doddsley’s Collection, intitled *The Education of Achilles* :

The stern-brow’d boy in mute attention stood

To hear the sage relate each great emprise ;

Then strode along the cave in haughtier mood,

E'en now he seems, with eager pace, 165  
 The consecrated floor to trace,  
 And ope, from its tremendous gloom,  
 The treasure of the wondrous tomb :

Whilst varying passions in his bosom rise,  
 And lightning beams flash from his glowing eyes.  
*E'en now* he scorns the prey the deserts yield,  
*E'en now*, as hope the future scene supplies,  
 He shakes the terror of his heav'n-form'd shield,  
 And braves th' indignant flood, and thunders o'er the field.

Vol. iii. p. 145.

V. 164. —his bold emprise ;] “ Emprise,” an old word for enterprise : Milton has used it in *Comus*, ver. 610 :

I love thy courage yet and *bold emprise*.

And in *Par. Lost*, xi. 642 :

Giants of mighty bone, and *bold emprise*.

Spenser also, as noticed by Newton, on the former passage ;

—————whose warlike name

Is far renown'd thro' many a *bold emprise*. *F. Q.* II. iii. 35.

V. 168. The treasure of the wondrous tomb, &c.] Drayton thus enumerates the accoutrements of Arthur :

With Arthur they begin, their most renowned knight,  
 The richness of his arms their well-made worthy wore,  
 The temper of his sword, the try'd Escalabour,  
 The bigness and the length of Rone his noble spear,  
 With Pridwin his great shield, &c.

*Poly-olb.* Song 4. vol. ii. p. 733.

Where *Escalabour* is the same with *Kaliburn* in the last ode, ver. 64. In Percy's *Reliques* the sword of Arthur is called *Excalibâr*, and *Excalàbour*. Vol. iii. p. 13 and 27. Spenser describes the arms of Arthur in *F. Q.* I. vii. 29, &c. and in II. viii. 20. thus speaks of his sword :

For that same Knightes owne sword this is, of yore  
 Which Merlin made by his almighty art



E'en now he burns in thought to rear,  
 From its dark bed, the ponderous spear, 170  
 Rough with the gore of Pictish kings :  
 E'en now fond hope his fancy wings,  
 To poise the monarch's maffy blade,  
 Of magic-temper'd metal made ;  
 And drag to day the dinted shield 175  
 That felt the storm of Camlan's field.  
 O'er the sepulchre profound  
 E'en now, with arching sculpture crown'd,

For that his nourling, when he knighthood swore,  
 Therewith to doen his foes eternall smart :  
 The metal first he mixd with Medæwart, &c.

And in VI. vi. 30. he calls it "the *tempred* steele." The name of the sword in Spenser is "Morddure."

V. 175. —the dinted shield] Mr. Headley refers to Tickell's *Ode to Lord Sunderland* :

He offer'd here his *dinted* shield,  
 The dread of Gauls in Creffy's field. St. 2.

"Dint," in the most common modern use of the word, means an impression, a mark made by a blow or stroke, which is substituting the effect for the cause; as in Chaucer and in other early writers it means the blow or stroke itself. Such is its signification in the almost numberless places, where it occurs in Spenser, with the exception of three or four, where it means an impression. We seem to retain its original signification when we say by dint of arms, and the like.

V. 177. O'er the sepulchre profound  
 E'en now, with arching sculpture crown'd,  
 He plans the chauntry's choral shrine,]

Was tomb-architecture arrived at such a pitch in the reign of Henry II. as to justify this language? The chauntry and tomb

He plans the chauntry's choral shrine,  
The daily dirge, and rites divine.

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of Bishop Edington in Winchester Cathedral, of later date by a century, have none of the "arching sculpture" imagined in the text.

## XIV.

## ODE FOR MUSIC.

As performed at the Theatre in OXFORD, on the 2d of July, 1751,  
being the Anniversary appointed by the late Lord CREW,  
Bishop of Durham, for the Commemoration of Benefactors to  
the Univerfity.

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*Quique sacerdotes casti, dum vita manebat ;  
Quique pii vates, & Phœbo digna locuti ;  
Inventas aut qui vitam excoluere per artes ;  
Quique sui memores alios fecere merendo ;  
Omnibus bis—* VIRGIL.

---

## I.

*Recitat.* } **W**HERE shall the Muse, that on the  
*Accomp.* } sacred shell,  
Of men in arts and arms renown'd,  
The solemn strain delights to swell ;  
Oh ! where shall Clio choose a race,  
Whom Fame with every laurel, every grace,  
Like those of Albion's envied isle, has  
crown'd? • 6

*Chorus.* Daughter and mistress of the sea,  
All-honoured Albion hail !  
Where'er thy Commerce spreads the swell-  
ing fail,

Ne'er shall she find a land like thee,      10  
 So brave, so learned, and so free ;  
 All-honour'd Albion hail !

II.

*Recit.* But in this princely land of all that's good  
 and great,

Would Clio seek the most distinguish'd feat,  
 Most blest, where all is so sublimely blest,      15  
 That with superior grace o'erlooks the rest,  
 Like a rich gem in circling gold enshrin'd ;

*Air I.* Where Isis' waters wind  
 Along the sweetest shore,  
 That ever felt fair Culture's hands,      20  
 Or Spring's embroider'd mantle wore,  
 Lo ! where majestic OXFORD stands ;

*Chorus.* Virtue's awful throne !  
 Wisdom's immortal source !

*Recit.* Thee well her best belov'd may boasting  
 Albion own,      25  
 Whence each fair purpose of ingenuous praise,  
 All that in thought or deed divine is deem'd,

V. 17. Like a rich gem in circling gold enshrin'd ;] *Comus*,  
 ver. 21 :

—————Sea-girt isles,  
 That like to rich and various gems inlay  
 The unadorned bosom of the deep.

In one unbounded tide, one unremitted course,  
 From age to age has still successive stream'd;  
 Where Learning and where Liberty have  
 nurs'd,

For those that in their ranks have shone the  
 first, 31

Their most luxuriant growth of ever-blooming  
 bays.

III.

*Recitative* } In ancient days, when She, the Queen  
*Accomp.* }            endu'd

With more than female fortitude,  
 Bonduca led her painted ranks to fight; 35  
 Oft times, in adamantine arms array'd,  
 Pallas descended from the realms of light,  
 Imperial Britoness! thy kindred aid.  
 As once, all-glowing from the well-fought  
 day,

The Goddess fought a cooling stream,  
 By chance, inviting with their glassy gleam,  
 Fair Isis' waters flow'd not far away.

Eager she view'd the wave,  
 On the cool bank she bar'd her breast,  
 To the soft gale her locks ambrosial gave; 45  
 And thus the wat'ry nymph address'd.

*Air II.* " Hear, gentle nymph, whoe'er thou art,  
 " Thy sweet refreshing stores impart :

“ A goddess from thy mossy brink  
 “ Asks of thy crystal stream to drink : 50  
 “ Lo ! Pallas asks the friendly gift ;  
 “ Thy coral-crowned tresses lift,  
 “ Rise from the wave, propitious pow’r,  
 “ O listen from thy pearly bow’r.”

IV.

*Recit.* Her accents Isis’ calm attention caught,  
 As lonesome, in her secret cell, 56  
 In ever-varying hues, as mimic fancy taught,  
 She rang’d the many-tinctur’d shell :

Then from her work arose the Nais mild ;

*Air III.* She rose, and sweetly smil’d  
 With many a lovely look, 61  
 That whisper’d soft consent :

*Recit.* She smil’d, and gave the goddess in her flood  
 To dip her casque, tho’ dy’d in recent blood ;  
 While Pallas, as the boon she took, 65  
 Thus pour’d the grateful sentiment.

*Air IV.* “ For this, thy flood the fairest name  
 “ Of all Britannia’s streams shall glide,  
 “ Best fav’rite of the sons of fame,  
 “ Of every tuneful breast the pride : 70  
 “ For on thy borders, bounteous queen,  
 “ Where now the cowslip paints the green  
 “ With unregarded grace,

“ Her wanton herds where nature feeds,  
 “ As lonesome o’er the breezy reeds 75  
     “ She bends her silent pace ;  
 “ Lo! there, to wisdom’s Goddess dear,  
 “ A far-fam’d City shall her turrets rear,  
*Recit.* “ There all her force shall Pallas prove;  
     “ Of classic leaf with every crown, 80  
     “ Each olive, meed of old renown,  
     “ Each ancient wreath, which Athens wove,  
     “ I’ll bid her blooming bow’rs abound ;  
     “ And Oxford’s sacred seats shall tow’r  
     “ To thee, mild Nais of the flood, 85  
     “ The trophy of my gratitude !  
     “ The temple of my pow’r !”

V.

*Recit.* Nor was the pious promise vain ;  
     Soon illustrious Alfred came,  
 And pitch’d fair Wisdom’s tent on Isis’ plenteous  
     plain. 90  
     Alfred, on thee shall all the Muses wait,  
*Air V.* } Alfred, majestic name,  
*& Chorus.* } Of all our praise the spring !  
     Thee all thy sons shall sing, 94  
     Deck’d with the martial and the civic wreath:  
     In notes most awful shall the trumpet breathe  
 To thee, GREAT ROMULUS of Learning’s richest  
     state.

VI.

*Recit.* Nor Alfred's bounteous hand alone,  
 Oxford, thy rising temples own :  
 Soon many a fage munificent, 100  
 The prince, the prelate, laurel-crowned crowd,  
 Their ample bounty lent  
 To build the beauteous monument,  
 That Pallas vow'd.

*Recit.* } And now she lifts her head sublime,  
*Accomp.* } Majestic in the mofs of time; 106  
 Nor wants there Græcia's better part,  
 'Mid the proud piles of ancient art,  
 Whose fretted spires, with ruder hand,  
 Wainflet and Wickham bravely plann'd; 110  
 Nor decent Doric to dispense  
 New charms 'mid old magnificence ;  
 And here and there soft Corinth weaves  
 Her dædal coronet of leaves ;

*Duet.* While, as with rival pride, their tow'rs in-  
 vade the sky, 115  
 Radcliffe and Bodley seem to vie,  
 Which shall deserve the foremost place,  
 Or Gothic strength, or Attic grace.

VII.

*Recit.* O Isis ! ever will I chant thy praise :  
 Not that thy sons have struck the golden lyre



With hands most skilful ; have their brows  
entwin'd

With every fairest flower of Helicon,  
The sweetest swans of all th' harmonious choir ;  
And bade the musing mind

Of every science pierce the pathless ways, 125  
And from the rest the wreath of wisdom won ;

*Air VI.* But that thy sons have dar'd to feel  
For Freedom's cause a sacred zeal ;  
With British breast, and patriot pride,  
Have still Corruption's cup defy'd ; 130  
In dangerous days untaught to fear,  
Have held the name of honour dear.

. VIII.

*Recit.* But chief on this illustrious day,  
The Muse her loudest Pæans loves to pay.  
Erewhile she strove with accents weak 135  
In vain to build the lofty rhyme ;  
At length, by better days of bounty cheer'd,  
She dares unfold her wing.

*Air VII.* Hail hour of transport most sublime !  
In which, the man rever'd, 140  
Immortal CREW commands to sing,  
And gives the pipe to breathe, the string to speak.

IX.

*Chorus.* Blest prelate, hail !  
Most pious patron, most triumphant theme !

From whose auspicious hand 145  
 On Isis' tow'rs new beauties beam,  
 New praise her NURSING FATHERS gain ;  
 Immortal CREW !  
 Blest prelate, hail !

*Recit.* E'en now fir'd fancy sees thee lead 150  
 To Fame's high-seated fane  
 The shouting band !  
 O'er every hallow'd head

Fame's choicest wreaths she sees thee spread ;  
 Alfred superior smiles the solemn scene to view ;

*Air VIII.* And bids the Goddess lift

Her loudest trumpet to proclaim,  
 O CREW, thy consecrated gift,  
 And echo with his own in social strains thy name.

[ *Chorus repeated.* ]

O D E XV,

ON

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1785.

I.

AMID the thunder of the war,  
True glory guides no echoing car;  
Nor bids the sword her bays bequeath,  
Nor stains with blood her brightest wreath;  
No plumed hosts her tranquil triumphs own; 5  
Nor spoils of murder'd multitudes she brings,  
To swell the state of her distinguish'd kings,  
And deck her chosen throne.  
On that fair throne, to Britain dear,  
With the flow'ring olive twin'd 10  
High she hangs the hero's spear,  
And there with all the palms of peace combin'd,  
Her unpolluted hands the milder trophy rear.  
To kings like these, her genuine theme,  
The Muse a blameless homage pays; 15  
To GEORGE of kings like these supreme

She wishes honour'd length of days,  
Nor prostitutes the tribute of her lays.

II.

'Tis his to bid neglected genius glow,  
And teach the regal bounty how to flow. 20  
His tutelary sceptre's sway  
The vindicated arts obey,  
And hail their patron king ;  
'Tis his to judgment's steady line  
Their flights fantastic to confine, 25  
And yet expand their wing ;  
The fleeting forms of fashion to restrain,  
And bind capricious Taste in Truth's eternal  
chain.

Sculpture, licentious now no more,  
From Greece her great example takes, 30  
With Nature's warmth the marble wakes,  
And spurns the toys of modern lore :  
In native beauty simply plann'd,  
Corinth, thy tufted shafts ascend ;  
The Graces guide the painter's hand, 35  
His magic mimicry to blend.

III.

While such the gifts his reign bestows,  
Amid the proud display,  
Those gems around the throne he throws,  
That shed a softer ray : 40

While from the summits of sublime renown  
 He wafts his favour's universal gale,

With those sweet flow'rs he binds a crown,  
 That bloom in Virtue's humble vale :

With rich munificence the nuptial tie 45

Unbroken he combines,

Conspicuous in a nation's eye

The sacred pattern shines.

Fair Science to reform, reward, and raise,

To spread the lustre of domestic praise, 50

To foster Emulation's holy flame,

To build society's majestic frame,

Mankind to polish, and to teach,

Be this the monarch's aim ;

Above Ambition's giant-reach

The monarch's meed to claim. 56

## O D E XVI.

FOR

THE NEW YEAR, 1786.

I.

“ DEAR to Jove, a genial isle  
 “ Crowns the broad Atlantic wave ;

V. 1. Dear to Jove, a genial isle, &c.] This very fine and poetical allusion is to Homer and Pindar : see *Odyss.* iv. 565 :

Τη περ ῥήϊστη βιοτῆ πειλεὶ ἀνδρωποισιν·  
 Οὐ νιφετῶ, ἔτ' ἀρ' χειμῶν πολλοῦ, ἔτε ποτ' ὀμβρῶς,  
 Ἀλλ' αἰεὶ Ζεφυροῖο λιγυπνεϊότητας ἀήτας  
 Ωκεανὸς ἀνῆσιν, ἀναψυχεῖν ἀνδρωπῆς.

Ὁ δὲ τοπὸς (says the Scholiast) ἐν ταῖς καλεσμέναις μακαρῶν νήσοις. But see more particularly Pindar's 2d Olympic Ode, to which our poet alluded before in his *Verses on the Death of George the Second*, ver. 25 :

— ἐνθα μακαρῶν  
 νασσὸν ὠκεανίδες  
 αὐραὶ περιπνευσίν' ἀν-  
 δεμα δὲ χρυσεὸ φλεγεί,  
 τὰ μὲν χερσοθεν' ἀπ' ἀ-  
 γλαῶν δένδρων,  
 ὕδωρ δ' ἀλλὰ φερβεῖ·  
 ὄρμοισι τῶν χεραῶν ἀνα-  
 πλεκόντι καὶ γεφανοῖς' &c. Ver. 128.

There is a curious circumstance connected with this idea of Great Britain being the happy or fortunate island. Drayton in his *Polyolbion*, Song 1. vol. ii. p. 656. calls it “ this island fortunate ;” on which there is the following note by Selden : “ When Pope Clement VI.

“ The seasons there in mild assemblage smile,  
 “ And vernal blossoms clothe the fruitful prime :

“ granted the fortunate isles to Lewis Earl of Clermont, by that  
 “ general name, meaning only the seven Canaries, and purposing  
 “ their Christian conversion, the English Ambassadors at Rome  
 “ seriously doubted but their own country had been comprised in  
 “ the donation. \* \* \* Britain's excellence in earth and air, (whence  
 “ the Macares, and particularly Crete among the Greeks had their  
 “ title) together with the Pope's exactions in taxing, collating,  
 “ and providing of benefices, gave cause of this jealous conjec-  
 “ ture ; seconded in the conceit of them which derive Albion  
 “ from *αλβιος* ; whereto the author in his title and this verse al-  
 “ ludes.” P. 651.

V. 2. —the broad Atlantic wave ;] *ευρα ιωτα θαλασσης*. Hom.  
*Iliad*. Goldsmith, in his *Traveller*, with great propriety describes  
 Holland as a country,

Where the *broad* ocean leans against the land.

V. 3. The seasons there in mild assemblage smile,  
 And vernal blossoms clothe the fruitful prime:]

Fletcher in the *Faithful Shepherdess*, Act iv. says,

On this bower may ever dwell

Spring and Summer,

thus bringing together the two seasons, as does Milton in *Comus*,  
 ver. 985, 8. In *Paradise Lost*, as was fabled to be the case in the  
 golden age, eternal spring prevails, but it is such a spring that the  
 trees are “loaden with blossoms and fruits at once of golden hue.”  
*Par. Lost*, iv. 148. And this is the idea meant to be conveyed by  
 the text: There the seasons smile in mild assemblage, and the  
 land is at the same time clothed with the blossoms of spring and  
 the fruits of summer (prime, perfection). This interpretation is  
 agreeable to what Warton says in his note on *Comus*, ver. 289.  
 Though I think two of the passages, in which he interprets prime  
 by perfection, will not bear him out. I mean *Par. Lost*, v. 295.  
 and xi. 245. Spenser uses *prime* for spring, in contradistinction to  
 summer; *Shepherd's Calendar*, February:

“ There, in many a fragrant cave, 5  
 “ Dwell the Spirits of the brave,  
 “ And braid with amaranth their brows sublime.”  
 So feign’d the Grecian bards, of yore ;  
 And veil’d in Fable’s fancy-woven vest  
     A visionary shore, 10  
 That faintly gleam’d on their prophetic eye  
 Through the dark volume of futurity:  
 Nor knew that in the bright attire they dress’d  
     Albion, the green-hair’d heroine of the West ;  
 Ere yet she claim’d old Ocean’s high command, 15  
 And snatch’d the trident from the Tyrant’s hand.

With flowering blossoms to furnish the *prime*,  
 And scarlet berries in *summer* time.

**Prime**, printems, *Fr.* primavera, *Ital.*

V. 7. And braid with amaranth their brows sublime.] In *Par. Lost*, the angels wear “ crowns inwove with *amarant* and gold.” iii. 352.

V. 12. Through the dark volume of futurity:] Compare the following, where Spenser addresses the Muse :

Thou doest ennoble, with immortal name,  
 The warlike worthies from antiquitye,

In thy great *volume* of Eternitye. *F. Q.* III. iii. 4.

V. 16. And snatch’d the trident from the Tyrant’s hand.] Drayton in *Poly-olbion* uses the same figure, where he says of a river, that he  
 ——— is so great in entering of the main,

As he would make a shew for empery to stand,

And wrest the three-forkt mace from out grim Neptune’s hand.

Song 11. vol. iii. p. 861.

Where, by the way, may be the authority for Milton’s “ earth  
 “ shaking Neptune’s mace.” *Comus*, ver. 869.



## II.

Vainly flow'd the mystic rhyme?  
 Mark the deeds from age to age,  
 That fill her trophy-pictur'd page :  
 And see, with all its strength, untam'd by time,  
 Still glows her valour's veteran rage.  
 O'er Calpe's cliffs, and steepy tow'rs,  
 When stream'd the red sulphureous showers,  
 And Death's own hand the dread artillery threw;  
 While far along the midnight main 25  
 Its glaring arch the flaming volley drew ;  
 How triumph'd Elliott's patient train,  
 Baffling their vain confederate foes ;  
 And met th' unwonted fight's terrific form ;  
 And hurling back the burning war, arose 30  
 Superior to the fiery storm !

## III.

Is there an ocean that forgets to roll  
 Beneath the torpid pole,

V. 22. O'er Calpe's cliffs,—] Gibraltar.

V. 26. Its glaring arch the flaming volley drew ;] See *Par. Lost*, vi. 212 :

—————Over head the dismal hiss  
 Of fiery darts in *flaming volleys* flew,  
 And flying vaulted either host with fire.

In i. 170. we have " the *sulphurous* hail, shot after us in storm."

V. 30. —the burning war,] See note on *Crusade*, ver. 16.

Nor to the brooding tempest heaves?  
 Her hardy keel the stubborn billow cleaves. 35  
 The rugged Neptune of the wint'ry brine  
 In vain his adamantine breast-plate wears:  
 To search coy Nature's guarded mine,  
 She bursts the barriers of th' indignant ice;  
 O'er sunless bays the beam of Science bears: 40  
 And rousing far around the polar sleep,  
 Where Drake's bold ensigns fear'd to sweep,

V. 36. The rugged Neptune of the wint'ry brine] The deity supposed to preside over those particular seas. Pindar speaks of the Isthmian Neptune, meaning him who was supposed to preside over the seas bordering on the Isthmus of Corinth:

τῶν ὀλίγων Κορινθίων, Ἰθμίου  
 προσδύρον Ποσειδάωνος. *Olymp.* xiii. ver. 4.

V. 37. —his adamantine breast-plate—] Horace celebrates Mars "*tunicâ tectum adamantinâ.*" *Od.* I. vii. 13. In *Par. Lost* the warrior angels wear "*adamantin coats,*" and Satan is "*armed in adamant.*" vi. 542. 110.

V. 39. She bursts the barriers of th' indignant ice;] Virgil, *Georg.* ii. 479:

—quâ vi maria alta tumescant  
*Obicibus ruptis.*

"Indignant," disdaining to be broken up; as Virgil describes the sea, "*indignatum magnis stridoribus æquor.*" *Georg.* ii. 162. And Milton after him, "*th' indignant waves.*" *Par. Lost*, x. 311. In *Ode for June 4, 1790.* ver. 12. "*Indignant Darwent.*"

V. 40. O'er sunless bays the beam of Science bears:] There is an awkwardness in this line, which might easily have been avoided. The bays are "sunless" in a literal sense, but "the beam of science" is figurative.

She sees new nations flock to some fell sacrifice.

She speeds, at George's sage command,  
Society from deep to deep, 45

And zone to zone she binds ;  
From shore to shore, o'er every land,  
The golden chain of commerce winds.

IV.

Meantime her patriot-cares explore

Her own rich woof's exhaustless store ; 50

Her native fleece new fervour feels,

And wakens all its whirling wheels,

And mocks the rainbow's radiant die ;

More wide the labours of the loom she spreads,

In firmer bands domestic commerce weds, 55

And calls her Sister-isle to share the tie :

Nor heeds the violence that broke

From filial realms her old parental yoke !

V.

Her cities, throng'd with many an Attic dome,

V. 48. The golden chain of commerce winds.] So Thomson :  
———generous *Commerce* binds

The round of nations in a *golden chain*. *Sum.* 138.

V. 52. —its whirling wheels,] See Milton, in *the Passion*,  
St. vi :

See, see the chariot and those rushing *wheels*,

That *whirl'd* the prophet up at Chebar flood.

In Sylvester's *Du Bartas*,

“ In full career stopping thy *whirling wheel*.”

Ask not the banner'd bastion, massy proof; 60  
 Firm as the castle's feudal roof,  
 Stands the Briton's social home.—

V. 60. ———bastion, massy proof;] The epithet "massy" is applied with great propriety to the Norman architecture. So of William the Conqueror's castle at Windsor, *Ode for the New Year*, 1788. ver. 1 :

Rude was the pile and *massy proof*.

And of the Norman cathedrals in general, *Ode for June 4, 1788*. ver. 50 :

And many a fane he rear'd, that still sublime  
 In *massy* pomp has mock'd the stealth of time.

So also of Edward the Third's castle at Windsor, though of later date; *Verses on the Birth of the Prince of Wales*, ver. 27 :

Meantime, thy royal piles that rise elate  
 With many an antique tower, in *massy* state.

And generally of the old buildings in Oxford, *Triumph of Isis*, ver. 151 :

Ye *massy* piles of old munificence.

It has perhaps less propriety when used to denote a Gothic building, though it is of such an one that Milton appears to have used it. *Il Pens.* ver. 157 :

And love the high embowed roof  
 With antic pillars *massy proof*.

And so it is used by our poet; *To Sir J. Reynolds*, ver. 18 :

———the vaulted dome,  
 Where the tall shafts, that mount in *massy* pride,  
 Their mingling branches shoot from side to side.

And *Ode at Vale-royal Abbey*, ver. 64 :

And rang'd the cluster'd column, *massy proof*.

In the same Ode, ver. 26. "the *massy* tower" would have been suitably expressive of the low, heavy, Saxon or Norman tower. I am not objecting to the use of the word in these latter instances, but mean to remark on its greater propriety, as a discriminative

Hear, Gaul, of England's liberty the lot !  
 Right, Order, Law, protect her simplest plain ;  
 Nor scorn to guard the shepherd's nightly fold, 65  
     And watch around the forest cot.  
     With conscious certainty, the swain  
     Gives to the ground his trusted grain,  
 With eager hope the reddening harvest eyes ;  
     And claims the ripe autumnal gold,           70  
 The meed of toil, of industry the prize.  
 For ours the King, who boasts a parent's praise,  
     Whose hand the people's sceptre sways ;  
 Ours is the Senate, not a specious name,  
 Whose active plans pervade the civil frame : 75  
 Where bold debate its noblest war displays,  
 And, in the kindling strife, unlocks the tide  
 Of manliest eloquence, and rolls the torrent wide.

## VI.

Hence then, each vain complaint, away,  
 Each captious doubt, and cautious fear !   80

epithet, in the former. It is nevertheless not misapplied, when the poet says "*massy* cups," (*Grave of Arthur*, ver. 11.) and "the monarch's *massy* blade;" (ibid. ver. 173.) for he thereby intimates that the individuals, of which he speaks, are among the greatest of their kind. For the sense of "*massy* proof" see *Ode at Vale-royal*, note to ver. 64.

V. 79. Hence then, each vain complaint, away,  
     Each captious doubt, and cautious fear !]

Compare Milton :

*Este procul vigiles curæ, procul este querelæ,*

Nor blast the new-born year,  
That anxious waits the spring's flow-shooting ray:  
Nor deem that Albion's honours cease to bloom.

With candid glance, th' impartial Muse,  
Invok'd on this auspicious morn, 85  
The present scans, the distant scene pursues,  
And breaks Opinion's speculative gloom:  
Interpreter of ages yet unborn,  
Full right she spells the characters of Fate,  
That Albion still shall keep her wonted state! 90  
Still in eternal story shine,  
Of Victory the sea-beat shrine;  
The source of every splendid art,  
Of old, of future worlds the universal mart. 94

Invidiæque acies transverso tortilis hirquo,  
Sæva nec anguiferos extende calumnia rictus.

*Ad Patrem, ver. 105.*

V. 89. Full right she spells the characters of Fate,] *Par. Reg.*  
iv. 382:

———if I read ought in heaven,  
Or heaven write ought of *fate*, by what the stars  
Voluminous, or single *characters*,  
In their conjunction met give me to *spell*, &c.

V. 90. That Albion still shall keep her wonted state!] *Il Pens.*  
ver. 37:

Come, but *keep thy wonted state*.

V. 94. Of old, of future worlds the universal mart.] See  
Isaiah's description of Tyre; "She is a *mart* of nations." xxiii. 3.

## O D E XVII.

FOR

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1786.

I.

**W**HEN Freedom nurs'd her native fire  
 In ancient Greece, and rul'd the lyre ;  
 Her bards, disdainful, from the tyrant's brow  
 The tinsel gifts of flattery tore ;  
 But paid to guiltless power their willing vow: 5  
 And to the throne of virtuous kings,  
 Tempering the tone of their vindictive strings,  
 From truth's unprostituted store,  
 The fragrant wreath of gratulation bore.

V. 9. The fragrant wreath of gratulation bore.] This metaphor, as descriptive of the Greek lyric poetry, has an appropriate beauty. Pindar not unfrequently speaks of "weaving a song," and the like. See *Olymp.* i. ver. 162 :

———εμε δε στεφανωσαι  
 κεινον ἱππικῶ νομῶ  
 Αἰολῆϊδι μολπᾶ  
 χρε' ἀεποιῶσα δε ξεινον  
 μητιν' ἀμφοτερα  
 παλων τε ἰδριν αλλον, η δου-  
 ραμιν κυριωτερον,

II.

'Twas thus Alcæus smote the manly chord ; 10  
 And Pindar on the Persian Lord  
 His notes of indignation hurl'd,  
 And spurn'd the minstrel slaves of eastern sway,

των γε νυν, κλυταισι δαιδα-  
 λωσμεν ὕμνων πτυχαις.

And we have also the *fragrant* wreath :

—εμῶν δ' ὕμνων ἀεξ' εὐτερπες ἀνθος. *Olymp.* vi.

"Gratulate" and "gratulation" are Miltonic words. See Warton again in *Triumph of Isis*, ver. 33 : "To power your songs of "gratulation pay."

V. 10. 'Twas thus Alcæus smote the manly chord ;] So Aken-  
 side in his fine *Ode on Lyric Poetry* :

The Lesbian patriot *smites the sounding chord*.

B. I. *Od.* xiii. ver. 24.

More classically than Warton. See Horace, *Od.* II. xiii. 26.

Et te *sonantem* plenius aureo,  
 Alcæe, plectro dura navis, &c.

And Ovid, *Epist.*

Nec plus Alcæus, confors patriæque lyræque,  
 Laudis habet, quamvis grandius ille *sonet*.

But it was the object of our poet to distinguish Alcæus for his free  
 spirit. Alcæus is called by Horace in the same periphrastic man-  
 ner as by Akenfide, Lesbios Civis. *Od.* I. xxxii. 5.

V. 11. And Pindar on the Persian Lord

His notes of indignation hurl'd,]

By a kindred figure, Pindar calls his poetry "arrows:"

—πολλα μοι ὑπ' ἀγκω-  
 νος ὠκεα βελη  
 ενδον εντι φαρετρας  
 φωναντα συνετοισιν. *Olymp.* ii. ver. 149.

The poetry of Alcæus is called by Horace "*minaces Camænxæ*."  
*Od.* IV. ix. 7.



From trembling Thebes extorting conscious  
shame ;

But o'er the diadem, by Freedom's flame 15  
Illum'd, the banner of renown unfurl'd :

Thus to his Hiero decreed,  
'Mongst the bold chieftains of the Pythian game,  
The brightest verdure of Castalia's bay ;

And gave an ampler meed 20  
Of Pisan palms, than in the field of Fame

Were wont to crown the car's victorious speed :  
And hail'd his scepter'd champion's patriot zeal,  
Who mix'd the monarch's with the people's weal ;

From civil plans who claim'd applause, 25  
And train'd obedient realms to Spartan laws.

III.

And he, sweet master of the Doric oar,  
Theocritus, forsook awhile

V. 14. From trembling Thebes extorting conscious shame ;] By his allusions to the victories gained by the Greeks in the Persian war, when the Thebans, and most of the other Bœotians, disgracefully deserted the common cause of Greece, and sided with the invader of their country.

V. 17. Thus to his Hiero decreed, &c.] See *Verses on the Death of George II.* 24. note. The allusion here is particularly to the 1st *Pythian*, 118. and following verses :

—πολιν — θεομα-  
τω συν ελευθερια  
Ἰλλιδος γαθμας ἱερῶν  
εν ἱεροῖς εκτισσε.

The graces of his pastoral isle,  
 The lowing vale, the bleating cote, 30  
 The clusters on the sunny steep,  
 And Pan's own umbrage, dark and deep,  
 The caverns hung with ivy-twine,  
 The cliffs that wav'd with oak and pine,  
 And Etna's hoar romantic pile : 35

V. 29. —his pastoral isle,] Sicily.

V. 32. And Pan's own umbrage, dark and deep,] Such as is called by Theocritus himself, βαθος ἰλας μυριον. (*Idyll.* viii. ver. 49.) But compare Akenfide's *Hymn to the Naiads*, ver. 72 :

————— Pan  
 Commands his Dryads over your abodes  
 To spread their *deepest umbrage*.

The same combination of epithets as in the text occurs in Drayton's *Poly-olbion*, S. 9. vol. iii. p. 828 :

—The hanging woods, and valleys *dark and deep*.

And in Dr. Joseph Warton's translation of the *Georgics* :

Or where the ilex forest, *dark and deep*,  
 Sheds holy horror o'er the hanging steep. i. 410.

And in Milton, but with a different application,

The rising world of waters, *dark and deep*. *Par. Lost*, iii. 11.

V. 33. The caverns hung with ivy-twine,] "Twine" in composition is common in Spenser : see, for instance, *Shepherd's Calendar*, *August* :

And over them spread a goodly wild vine,  
 Entrailed with a wanton *ivy-twine*.

Milton uses it in *Comus*, ver. 105 :

Braid your locks with rosy-*twine*.

Our poet has it again in *The Hamlet*, ver. 37 :

Or quaintly *braid* the cowflip-*twine*.

And caught the bold Homeric note,  
 In stately sounds exalting high  
 The reign of bounteous Ptolemy :  
 Like the plenty-teeming tide  
 Of his own Nile's redundant flood, 40  
 O'er the cheer'd nations, far and wide,  
 Diffusing opulence and public good ;  
 While in the richly-warbled lays  
 Was blended Berenice's name,  
 Pattern fair of female fame, 45

V. 36. And caught the bold Homeric note,  
 In stately sounds exalting high  
 The reign of bounteous Ptolemy :]

See the 17th *Idyllium* of Theocritus, intitled *εγκωμιον εις Πτολεμειον*. It is called "the Homeric note" from the subject being more elevated than those of Theocritus in general, for it is like his other poems in the Doric dialect. The Ptolemy celebrated by him was the second of that name, king of Egypt, furnamed Philadelphus, son of him furnamed Lagus.

V. 43. While in the richly-warbled lays] Milton has a similar compound epithet, *On the Nativity*, St. ix. "divinely-warbled voice." And our poet in the *Pleasures of Melancholy*, ver. 157. "wildly-warbled song."

V. 44. Was blended Berenice's name,  
 Pattern fair of female fame, &c.]

Theocritus, *ut supr.* ver. 34 :

Οία δ' εν πιυταισι περιλειτα Βερενικα  
 Επρεπε δηλυτεραις, &c.

The Berenice here intended was the wife of Ptolemy Lagus, and mother of Philadelphus, the patron of Theocritus. Our poet has judiciously avoided mentioning her relation to him.

Softening with domestic life  
 Imperial splendor's dazzling rays,  
 The queen, the mother, and the wife!

IV.

To deck with honour due this festal day,  
 O for a strain from these sublimer bards! 50  
 Who free to grant, yet fearless to refuse  
 Their awful suffrage, with impartial aim  
 Invok'd the jealous panegyric Muse;  
 Nor, but to genuine worth's feverer claim,  
 Their proud distinction deign'd to pay, 55  
 Stern arbiters of glory's bright awards!  
 For peerless bards like these alone,  
 The bards of Greece might best adorn,  
 With seemly song, the Monarch's natal morn;  
 Who, thron'd in the magnificence of peace, 60  
 Rivals their richest regal theme:  
 Who rules a people like their own,  
 In arms, in polish'd arts supreme;  
 Who bids his Britain vie with Greece. 64

V. 64. Who bids his Britain vie with Greece.] From his brother's *Ode to Fancy*: *O bid Britannia rival Greece.*

## O D E XVIII.

FOR

THE NEW YEAR, 1787.

## I.

**I**N rough magnificence array'd,  
 When ancient Chivalry display'd  
 The pomp of her heroic games ;  
 And crested chiefs, and tiffued dames,  
 Affembled, at the clarion's call, 5  
 In some proud castle's high-arch'd hall,  
 To grace romantic glory's genial rites :  
 Affociate of the gorgeous festival,  
 The Minstrel struck his kindred string,  
 And told of many a steel-clad king, 10  
 Who to the turney train'd his hardy knights ;  
 Or bore the radiant red-cross shield  
 Mid the bold peers of Salem's field ;  
 Who travers'd pagan climes to quell  
 The wisard foe's terrific spell ;

V. 8. Affociate of the gorgeous festival,] "Affociate" the substantive is no uncommon word with Milton ; who also in *Comus* has "the gorgeous feast," ver. 777. *On the Birth of the Prince of Wales*, ver. 8. "its gorgeous festivals of yore." *Grave of Artbur*, ver. 13. "the gorgeous festival."

In rude affrays untaught to fear  
The Saracen's gigantic spear.

The listening champions felt the fabling rhyme  
With fairy trappings fraught, and shook their  
plumes sublime.

II.

Such were the themes of regal praise 20

Dear to the Bard of elder days ;

The songs, to savage virtue dear,

That won of yore the public ear !

Ere Polity, sedate and sage,

Had quench'd the fires of feudal rage, 25

Had stemm'd the torrent of eternal strife,

And charm'd to rest an unrelenting age.—

No more, in formidable state,

The castle shuts its thundering gate ;

New colours suit the scenes of soften'd life ; 30

No more, bestriding barbed steeds,

V. 19. —and shook their plumes sublime.] Lucret. i. 629.

Hic armata manus——

Ludunt, in numerumque exsultant sanguine læti,

Terrificas capitum quatientes numine cristas.

V. 31. No more, bestriding barbed steeds,] Shakspeare, contrasting the occupations of war and peace :

And now, instead of mounting *barbed steeds*,

To fright the souls of fearful adversaries, &c.

Grave of Arthur, ver. 72 :

Once more in old heroic pride

His *barbed courser to bestride*.

Adventurous Valour idly bleeds :  
 And now the Bard in alter'd tones  
 A theme of worthier triumph owns ;  
 By social imagery beguil'd, 35  
 He moulds his harp to manners mild ;  
 Nor longer weaves the wreath of war alone,  
 Nor hails the hostile forms that grac'd the Gothic  
 throne.

III.

And now he tunes his plaufive lay  
 To Kings, who plant the civic bay ; 40  
 Who choose the patriot soveraign's part,  
 Diffusing commerce, peace, and art ;  
 Who spread the virtuous pattern wide,  
 And triumph in a nation's pride ;  
 Who seek coy Science in her cloister'd nook, 45  
 Where Thames, yet rural, rolls an artless tide ;  
 Who love to view the vale divine,

" *Barbed steeds,*" *On the Birth of the Prince of Wales*, ver. 4.  
*Barbes*, whence the adjective "barbed," were trappings of iron  
 and leather, which covered in a great measure the head and  
 shoulders of the horse.

V. 32. Adventurous Valour] In *Verses on the Birth of the Prince  
 of Wales*, we have "*Adventurous Valour's Gothic trophies*," ver. 80.  
 And Milton thus combines the ideas in *Samson Agonistes*, ver. 1740.  
 "To matchless *valor* and *adventures* high."

V. 47. Who love to view the vale divine,] Nuneham, near  
 Oxford, the seat of the Earl of Harcourt.

Where revel Nature and the Nine,  
 And clustering towers the tufted grove o'erlook;  
 To Kings, who rule a filial land, 50  
 Who claim a People's vows and pray'rs,  
 Should Treason arm the weakest hand!  
 To these his heart-felt praise he bears,  
 And with new rapture hastes to greet  
 This festal morn, that longs to meet, 55  
 With luckiest auspices, the laughing spring;  
 And opes her glad career, with blessings on her  
 wing!

V. 48. Where revel Nature and the Nine,] Milton says "Nature here wanton'd as in her prime." *Par. Lost*, iv. 294.

V. 52. Should Treason arm the weakest hand!] Alluding to the attempt just made on his Majesty's life by an unhappy maniac.



ODE XIX.

ON

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1787.

I.

THE noblest Bards of Albion's choir  
 Have struck of old this festal lyre.  
 Ere Science, struggling oft in vain,  
 Had dar'd to break her Gothic chain,  
 Victorious Edward gave the vernal bough 5  
 Of Britain's bay to bloom on Chaucer's brow :  
 Fir'd with the gift, he chang'd to sounds sublime  
 His Norman minstrelsy's discordant chime ;

V. 8. His Norman minstrelsy's discordant chime ;] Warton uses the word " minstrelsy" in its proper sense of instrumental music in the *Grave of Arthur*, ver. 16 :

With *minstrelsy* the rafters rung  
 Of harps.

And figuratively, as in the text, *On the Marriage of the King*, ver. 47 :

Here Spenser tun'd his mystic *minstrelsy*.

It is one of his favourite Milton's words,

To meditate my rural *minstrelsy*. *Comus*, 547.

In tones majestic hence he told  
 The banquet of Cambuscan bold ;      10  
 And oft he sung (howe'er the rhyme  
 Has moulder'd to the touch of time)  
 His martial master's knightly board,  
 And Arthur's ancient rites restor'd ;  
 The prince in sable steel that sternly frown'd,  
 And Gallia's captive king, and Creffy's wreath  
 renown'd.      16

V. 9. In tones majestic hence he told  
 The banquet of Cambuscan bold ; ]

*Il Penseroso*, ver. 109 :

Or call up him that left half-told  
 The story of *Cambuscan bold*.

Our poet adopts Milton's pronunciation of the word, perhaps not altogether judiciously, as the meaning of the last syllable "*Can*," or *Kban*, the title of "this Tartre King," is thus obscured. And as the whole passage in the text is an allusion to Chaucer, and not to Milton, the accentuation of Chaucer, which, throughout *the Squires Tale*, is repeatedly and uniformly *Càmbuscàn*, should have been preserved. The part of the tale now extant is for the most part descriptive of a banquet given by Cambuscan to his nobles, in the midst of which a stranger rides into the hall, bringing certain enchanted presents from his master, "the King of Arabia" and of Inde," to Cambuscan and his daughter Canace.

V. 13. His martial master's knightly board,  
 And Arthur's ancient rites restor'd ; ]

The institution of the garter, supposed to be intended for a revival of Arthur's round table. In *Verses on the Birth of the Prince of Wales*, it is called "Arthur's board," ver. 79. And in *Grave of Arthur*, we have "his knightly table to restore," ver. 73. In *Sonnet viii.* ver. 6. "Old Arthur's board."

V. 15. The prince in sable steel that sternly frown'd,] In *Ode on*

## II.

Won from the shepherd's simple meed,  
The whispers wild of Mulla's reed,

*Summer*, ver. 322. he is called "Edward, stern in sable mail." See *Verses on the Birth of the Prince of Wales*, ver. 36. note. In this stanza there is a little poetical embellishment; for though Chaucer received more than one grant from Edward III. and was employed under him in some important stations, there appears no ground to suppose that this patronage was in reward for his poetical talents, or that he ever exerted those talents to celebrate his royal patron in return. Many unauthorized particulars have been asserted concerning the life of our English Homer: and some ingenious antiquarian may perhaps hereafter discover, upon equally good authority, that the grant of a pitcher of wine daily from Edward III. or that of a pipe of wine annually from Richard II. were conferred on him as Poet-laureat.

V. 17. Won from the shepherd's simple meed,  
The whispers wild of Mulla's reed,  
Sage Spenser wak'd his lofty lay, &c.]

See the introduction to the *Faerie Queene* :

Lo! I the man whose muse whylome did make,  
As time her taught, in lowly *shepherds* weeds,  
Am now enforst a farre unfitter taske  
For trumpets stern to change mine oaten reeds.

It is well known that Spenser in the *Faerie Queene* designed to celebrate Queen Elizabeth, from whom he had received a grant of a pension, which by the interference of Lord Burleigh is said to have been soon stopped, an event most pathetically and indignantly commemorated by him in *Mother Hubbard's Tale*, and the *Tears of the Muses*. He afterwards obtained a grant of 3000 acres of land in Ireland, in the county of Cork, in which county he resided for some years at Kincolman; the river Mulla, so frequently and so beautifully celebrated by him, running through his grounds. It was on his passage from Ireland that poetry sustained so irreparable a loss in the accident which deprived him of nearly all the six last

Sage Spenser wak'd his lofty lay  
 To grace Eliza's golden fway : 20  
 O'er the proud theme new lustre to diffuse,  
 He chose the gorgeous allegoric Muse,  
 And call'd to life old Uther's elfin tale,  
 And rov'd thro' many a necromantic vale,  
 Pourtraying chiefs that knew to tame 25  
 The goblin's ire, the dragon's flame,  
 To pierce the dark enchanted hall,  
 Where Virtue fate in lonely thrall.

books of the *Faerie Queene*. A curious circumstance in literary biography is that Spenser was candidate for a fellowship in Pembroke Hall, Cambridge, against Andrews, the celebrated Bishop of Winchester, who succeeded; upon which Spenser left the University to seek his fortune elsewhere.

V. 17. Sage Spenser] "Spenser" (says our poet in note on *Il Pens.* ver. 116.) "sings in sage and solemn tunes with respect to his "morality and the dignity of his stanza." And therefore we have "Spenser's moral lay" in *Ode to Upton*, ver. 2.

V. 23. —Uther—] The father of Arthur.

V. 24. And rov'd thro' many a necromantic vale,] Valleys filled with enchantment. In the *Crusade*, ver. 75. we have "necromantic forms." In *Comus*, ver. 649. "Boldly assault the necromancer's hall:" it formerly stood "the necromantic hall," according to the original various readings.

V. 27. To pierce the dark enchanted hall,  
 Where Virtue fate in lonely thrall.]

See the verse cited above from *Comus*, and Warton's note upon it. See also ver. 814; where, when the brothers have broken into "the hall" of *Comus*, the spirit exclaims,

What, have you let the false *inchanter* scape? &c.

From fabling Fancy's inmost store  
 A rich romantic robe he bore ; 30  
 A veil with visionary trappings hung,  
 And o'er his virgin-queen the fairy texture flung.

## III.

At length the matchless Dryden came,  
 To light the Muses' clearer flame ;

We cannot free the lady that *sits* here  
 In stony fetters fix'd and motionless.

And above, ver. 58) :

*Virtue* may be assail'd, but never hurt,  
 Surpris'd by unjust force, but not *intbrall'd*.

In the *Faerie Queene*, III. xii. Britomart delivers Amoret from the  
 "enchanted chamber," where she was confined by Busyrane : but  
 I doubt whether *Comus* was not more in our poet's eye.

V. 32. And o'er his virgin-queen the fairy texture flung.] This  
 and the three preceding lines possess very great elegance. The  
 poet had before touched on the idea in his *Verses on the Marriage of  
 the King*, where he says, addressing the Queen,

Here Spenser tun'd his mystic minstrelsy,

And dress'd in *fairy robes* a queen like thee. Ver. 47.

Compare also *History of English Poetry*, III. xcvi. "The latter,  
 "as true learning began to dawn, with a view of supporting for  
 "a while the expiring credit of giants and magicians, were com-  
 "pelled to palliate those monstrous incredibilities, by a bold  
 "attempt to unravel *the mystic web*, which had been *wove by fairy  
 "bands*, and by shewing that truth was hid under the *gorgeous veil  
 "of Gothic invention.*"

V. 33. At length the matchless Dryden came,] The severity of  
 the censure conveyed in this stanza is amply justified by a mere  
 reference to the contents of the first volume of Dryden's poems,  
 where are seen following each other, "Heroick Stanzas, on the  
 "Death of Oliver Cromwell," "Astræa redux, a Poem on the happy

To lofty numbers grace to lend, 35  
 And strength with melody to blend;  
 To triumph in the bold career of song,  
 And roll th' unwearied energy along.  
 Does the mean incense of promiscuous praise,  
 Does servile fear, disgrace his regal bays? 40  
 I spurn his panegyric strings,  
 His partial homage, tun'd to kings!  
 Be mine, to catch his manlier chord,  
 That paints th' impassion'd Persian lord,

“Restoration and Return of his sacred Majesty, Charles II.”  
 “A Panegyric on the Coronation of King Charles II.” It is not necessary to bring particular instances of the fulsome panegyric promiscuously heaped on the hypocritical usurper, and on the base and contemptible king who succeeded him. The propriety of the praise also here conferred on Dryden cannot surely but be evident to any one, who will give attention to the poems here referred to; Alexander's Feast, Palamon and Arcite, and Sigismonda and Guiscardo; and to these let me add The Flower and the Leaf, and Theodore and Honoria. Can any one read these, compare them with the poems of any other Englishman, and say that Dryden is not “matchless” in rhyme?

V. 43. ———his manlier chord,] *Ode, June 4, 1786. ver. 10:*  
 'Twas thus Alcæus smote the *manly chord*.

V. 44. That paints th' impassion'd Persian lord,  
 By glory fir'd, to pity su'd,  
 Rouz'd to revenge, by love subdu'd;]

Inferior to the following, from his brother's *Ode to Fancy*, which he seems to have copied:

O'er all our listening passions reign,  
 O'erwhelm our souls with joy and pain,

By glory fir'd, to pity fu'd, 45  
 Rouz'd to revenge, by love subdu'd ;  
 And still, with transport new, the strains to  
 trace,  
 That chant the Theban pair, and Tancred's deadly  
 vafe.

IV.

Had these blest Bards been call'd, to pay  
 The vows of this auspicious day, 50  
 Each had confess'd a fairer throne,  
 A mightier soveraign than his own !  
 Chaucer had made his hero-monarch yield  
 The martial fame of Cressy's well-fought field  
 To peaceful prowess, and the conquests calm, 55  
 That braid the sceptre with the patriot's palm :

With terror shake, with *pity* move,  
 Rouze with *revenge*, or melt with *love*.

V. 44. —Persian Lord,] It should be Grecian Lord; unless Alexander is called Persian Lord, for Lord or Conqueror of the Persians. In *Ode for June 4*, 1786. ver. 11. we have "the Persian Lord" in a very different sense.

V. 55. To peaceful prowess, and the conquests calm,  
 That braid the sceptre with the patriot's palm :]

On the Birth of the Prince of Wales :

Be thine domestic glory's radiant *calm*,  
 Be thine the *sceptre* wreath'd with many a *palm*,  
 Be thine the throne with *peaceful* emblems hung,  
 The silver lyre to milder conquest strung. Ver. 65.

His chaplets of fantastic bloom,  
 His colourings, warm from Fiction's loom,  
 Spenser had cast in scorn away,  
 And deck'd with truth alone the lay; 60  
 All real here, the Bard had seen  
 The glories of his pictur'd Queen!  
 The tuneful Dryden had not flatter'd here,  
 His lyre had blameless been, his tribute all fin-  
 cere! 64



## ODE XX.

FOR

THE NEW YEAR, 1788.

## I.

**R**UDE was the pile, and massy proof,  
 That first uprear'd its haughty roof  
 On Windsor's brow sublime, in warlike state :  
 The Norman tyrant's jealous hand  
 The giant fabric proudly plann'd : 5  
 With recent victory elate,  
 " On this majestic steep," he cried,  
 " A regal fortrefs, threatening wide,  
 " Shall spread my terrors to the distant hills ;  
 " Its formidable shade shall throw 10  
 " Far o'er the broad expanse below,

V. 1. —massy proof,] For the meaning of this phrase, see *Ode at Vale-royal*, ver. 64. note.

V. 4. The Norman tyrant—] William the First, by whom a castle was first erected at Windsor, in order to serve as a defence of his newly-acquired power. The mutual jealousy of kings and barons, and the general restless spirit of the feudal times, have furnished our country with some of its grandest and most interesting features.

V. 10. Its formidable shade shall throw  
 Far o'er the broad expanse below,]

“ Where winds yon mighty flood, and  
 amply fills  
 “ With flowery verdure, or with golden  
 grain,  
 “ The fairest fields that deck my new domain!  
 “ And London’s towers, that reach the watch-  
 man’s eye, 15  
 “ Shall see with conscious awe my bulwark  
 climb the sky.”

II.

Unchang’d, through many a hardy race,  
 Stood the rough dome in fullen grace ;  
 Still on its angry front defiance frown’d :  
 Though monarchs kept their state within, 20  
 Still murmur’d with the martial din  
 The gloomy gateway’s arch profound ;  
 And armed forms, in airy rows,  
 Bent o’er the battlements their bows,

Spenser : ——— It was a still  
 And calmy bay, on th’ one side sheltered  
 With the *brode shadow* of an hoarie hill. *F. Q. II. xii. 30.*

V. 19. Still on its angry front defiance frown’d:] *Par. Lost,*  
 iv. 873 :

Stand firm, for on his look *defiance lours.*

And xii. 73 :

————to God his *toꝝr* intends

Siege and *defiance.*

And *Samson Agonistes*, ver. 1073 :

His habit carries peace, his *brow defiance.*

And blood-stain'd banners crown'd its hostile  
head; 25

And oft its hoary ramparts wore  
The rugged scars of conflict sore;  
What time, pavilion'd on the neighbouring mead,  
Th' indignant Barons rang'd in bright array  
Their feudal bands, to curb despotic sway; 30

V. 28. What time, pavilion'd on the neighbouring mead,] The word "pavilion'd" is used by Milton, *Par. Lost*, xi. 215:

The field, *pavilion'd* with his guardians bright.

And by Collins, *Ode to Liberty*, ver. 105:

Amidst the bright *pavilion'd* plains.

In each of which instances it means furnished with tents. In the text it means residing in tents, and so it is used by a fine metaphor in Dr. Warton's translation of the *Georgics*, i. 394:

Great Jove himself, whom dreadful darkness shrouds,  
*Pavilion'd* in the thickness of the clouds, &c.

Mediâ nimborum in nocte: the phrase was manifestly suggested by that sublime passage in the 18th Psalm, "He made darkness his secret place; his *pavilion* round about him with dark water and thick clouds to cover him."

V. 29. Th' indignant Barons rang'd in bright array, &c.] The signing of Magna Charta, on Runnymede; thus noticed by West in his institution of the Garter: (see Doddsley's *Collect.* vol. ii. p. 163.)

While round her valiant squadrons stood,  
And bade her awful tongue demand,  
From vanquish'd John's reluctant hand,  
The deed of freedom purchas'd with their blood.

Warton has improved upon West for a reason, which I have somewhere met with, that the barons according to him do not only demand, but obtain.

And leagu'd a Briton's birthright to restore,  
From John's reluctant grasp the roll of freedom  
bore.

## III.

When lo, the king, that wreath'd his shield  
With lilies pluck'd on Creffy's field,

V. 33. When lo, the king, that wreath'd his shield  
With lilies pluck'd on Creffy's field,

Heav'd from its base the mould'ring Norman frame ! &c.]

Edward the Third, the magnificent founder of Windsor Castle on its present grand scale, though not in the detail of particulars ; as it has undergone various alterations under the 7th and 8th Henries, Elisabeth, and Charles II. This last-mentioned Monarch, with a taste as despicable as his manners and morals, took away the original windows, and substituted in their stead others destitute of beauty and propriety, the plan of which he brought with him from France. It is said that his present Majesty, with his accustomed regard to the Arts, is about to reinstate the windows, as far as may be, agreeably to the original plan. Let me add, as it gives me an opportunity of mentioning with honour a name, which I must always regard with sentiments of the warmest gratitude and veneration, that Edward III. acted in the building of Windsor Castle by the advice of William of Wykeham, allowedly one of the most skilful architects of his day ; and whose skill in that art, independently of his labours at Windsor, would be sufficiently evidenced by his Cathedral, which he new modelled, and by his two Colleges, built upon his plan and under his inspection, much as one of them has been injured both within and without by later alterations : and let me add farther, with indulgence to the feelings of a Wykehamist, that the College in the neighbourhood of Windsor alluded to below, and its sister at Cambridge, were founded in imitation and almost with the statutes of Wykeham's Colleges, and by the recommendation and under the observation of William of Waynflete, one of Wykeham's scholars,

Heav'd from its base the mould'ring Norman  
frame!— 35

New glory cloth'd th' exulting steep,  
The portals tower'd with ampler sweep;  
And Valour's soften'd Genius came,  
Here held his pomp, and trail'd the pall  
Of triumph through the trophied hall; 40  
And War was clad awhile in gorgeous weeds;  
Amid the martial pageantries,

and afterwards his school-master at Winchester; who further showed an honourable emulation of his predecessor, by the foundation of his own magnificent College in Oxford, where another had been, and a third was in a short time to be, founded by two other scholars of Wykeham. So that besides the undivided glory which he may claim from the munificent foundation of Winchester and New Colleges, William of Wykeham may be regarded as having some share in the foundation of Magdalen, All Souls', and Corpus Christi Colleges, in Oxford; of Eton College; and of King's College, in Cambridge.

V. 39. Here held his pomp, and trail'd the pall  
Of triumph through the trophied hall; &c.]

*L'Allegro*, ver. 119 :

Where throngs of knights and barons bold  
*In weeds* of peace high *triumphs bold*,  
With store of ladies, whose bright eyes  
Rain *influence*, and *judge the prize*  
Of wit and arms, &c.  
And *pomp* and feast and revelry  
With mask and antique *pageantry*.

The epithet "trophied," probably coined by our poet, frequently occurs in his poems.

While Beauty's glance adjudg'd the prize,  
 And beam'd sweet influence on heroic deeds.  
 Nor long, ere Henry's holy zeal, to breathe 45  
 A milder charm upon the scenes beneath,  
 Rear'd in the watery glade his classic shrine,  
 And call'd his stripling-quire, to woo the willing  
 Nine.

IV.

To this imperial seat to lend  
 Its pride supreme, and nobly blend 50  
 British magnificence with Attic art ;  
 Proud Castle, to thy banner'd bowers,  
 Lo ! Picture bids her glowing powers  
 Their bold historic groups impart :

V. 44. —sweet influence] “ Canst thou bind the *sweet influ-*  
*ences of Pleiades ?*” *Job xxxviii. 31.* Adopted by Milton in *Par.*  
*Lost, vii. 373 :*

————— the gray  
 Dawn, and the *Pleiades* before him danc'd,  
 Shedding *sweet influence.*

V. 45. Nor long ere Henry's holy zeal, &c.] Henry the VIth.  
 founder of Eton College. See Gray's *Ode :*

Ye distant spires, ye antique tow'rs,  
 That crown *the watery glade,*  
 Where grateful Science still adores  
 Her *Henry's holy shade,* &c.

V. 53. Lo ! Picture bids her glowing powers  
 Their bold historic groups impart :]

The walls of Windsor Castle, which have been long disgraced by  
 the daubs of Verrio, are now adorned by the cartoons of Raphael,

She bids th' illuminated pane,  
 Along thy lofty-vaulted fane,

55

perhaps the most exalted production of the graphic art. Their history, if I am rightly informed of it, is curious. They were designed as patterns for tapestry to be worked from them for Leo X. and were for that purpose sent to Bruffels: but the Bruffellers not being able to procure the recompense of their labours, detained the cartoons, which by some means or other thence came into the possession of Rubens. Rubens offered them for sale to the then King of Spain; and, on his refusal, to our Charles I. who could not let pass such an opportunity of enriching his country, and accordingly purchased the cartoons for 10,000*l.* Upon his death, they were sold together with his other effects; and though several foreign potentates would have given a considerable sum for them, it being known that *my Lord Protector* desired to have them, they were knocked down to him for 300*l.* He being in want of money, pawned them to the Dutch for 40,000*l.* with whom they continued, till they were again brought back to England with William the III*d.*; and having been successively deposited in Hampton-Court, and Buckingham-House, are now (it is to be hoped) fixed in Windsor Castle, than which they cannot meet with a nobler, nor consequently a fitter, abode. It is said that they have been cut down from their original size; but I am told that Mr. Holloway, who is at present engaged in making engravings from them, is of opinion, after an accurate examination, that it is not the case, unless perhaps a very small piece may have been taken from one of them, I believe, the Charge to Peter.

V. 55. She bids th' illuminated pane, &c.] See *Verses on Sir J. Reynolds's Window*, &c. ver. 32. The allusion is to the painted window at the east end of St. George's Chapel, representing our Saviour's Resurrection, painted by Jervais, and his pupil Forrest, after a design of Mr. West.

V. 56. Along thy lofty-vaulted fane,] *Grave of Arthur*, ver. 14. "Along the lofty-window'd hall." But there is perhaps not per-

Shed the dim blaze of radiance richly clear.—

Still may such arts of Peace engage

Their Patron's care ! But should the rage

Of war to battle rouse the new-born year, 60

Britain arise, and wake the slumbering fire,

Vindictive dart thy quick-rekindling ire !

Or, arm'd to strike, in mercy spare the foe ;

And lift thy thundering hand, and then withhold

the blow !

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fect propriety here in the epithet "lofty-vaulted:" the roof of St. George's Chapel is of the obtuse-angled arch of Henry VII.



## ODE XXI.

ON

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1788.

I.

**W**HAT native Genius taught the Britons bold  
 To guard their sea-girt cliffs of old?  
 'Twas Liberty: she taught disdain  
 Of death, of Rome's imperial chain.  
 She bade the Druid harp to battle found,      5  
 In tones prophetic thro' the gloom profound  
 Of forests hoar, with holy foliage hung;  
 From grove to grove the pealing prelude rung;  
 Belinus call'd his painted tribes around,  
 And, rough with many a veteran scar,      10  
 Swept the pale legions with the scythed car,

V. 9. Belinus—] Caffivellaunus, Caffibellaunus, or, as he is called by the old English Historians, Caffibelinus. The Britons united under him, and resisted the second invasion of Cæsar, fifty-four years before Christ.

V. 11. Swept the pale legions with the scythed car,] See Lucretius, iii. 642 :

——— permista cæde calenteis  
*Falciferos memorant currus abscindere membra.*

While baffled Cæsar fled to gain  
 An easier triumph on Pharfalia's plain ;  
 And left the stubborn isle to stand elate 14  
 Amidst a conquer'd world, in lone majestic state!

II.

A kindred spirit soon to Britain's shore  
 The sons of Saxon Elva bore ;  
 Fraught with th' unconquerable soul,  
 Who died, to drain the warrior-bowl, 19  
 In that bright Hall, where Odin's Gothic throne  
 With the broad blaze of brandish'd falchions shone;

Drayton in *Poly-olb.* and Beaumont and Fletcher in the *Tragedy of Bonduca*, speak of "the armed cars" of the Britons; less specifically, but with the same intent. Milton has "the hooked chariot," *On the Nativity*, St. iv. The following passage from Drayton's *Poly-olbion* on this subject has great spirit.

They poured from the cliffs their shafts like show'rs of hail  
 Upon his (sc. Cæsar's) helmed head, to tell him as he came  
 That they, from all the world, yet feared not his name.  
 Which their undaunted spirits soon made that conqueror feel,  
 Oft venturing their bare breasts 'gainst his oft-bloody'd steel,  
 And in their chariots charg'd, which they with wondrous skill  
 Could turn in their swift'st course upon the steepest hill,  
 And wheel about his troops, &c. Song 7. vol. ii. p. 800.

And in the next page is a similar assertion to that which concludes this stanza :

Thou such hard entrance here to Cæsar didst allow,  
 To whom, thyself except, the western world did bow.

V. 13. —on Pharfalia's plain ;] In Theffaly, where Cæsar gained his decisive victory over Pompey.

V. 20. —————where Odin's Gothic throne  
 With the broad blaze of brandish'd falchions shone ;] The

Where the long roofs rebounded to the din  
 Of spectre chiefs, who feasted far within :  
 Yet, not intent on deathful deeds alone,  
     They felt the fires of social zeal,                   25  
 The peaceful wisdom of the public weal ;  
     Though nurs'd in arms and hardy strife,  
 They knew to frame the plans of temper'd life ;  
 The king's, the people's, balanc'd claims to found  
 On one eternal base, indissolubly bound.           30

## III.

Sudden, to shake the Saxons mild domain,  
     Rush'd in rude swarms the robber Dane,  
 From frozen wastes, and caverns wild,  
 To genial England's scenes beguil'd ;

general image, rather than the particular phraseology, is from Milton. *Par. Lost*, i. 663 :

He spake ; and to confirm his words out flew  
 Millions of flaming swords drawn from the thighs  
 Of mighty cherubim ; the sudden blaze  
 Far round illumin'd hell.

V. 23. —[spectre chiefs,] Dryden uses "horseman-ghost." *Theod. and Hon.* Our poet in the *Crusade* has "spectre-shapes ;" but he was partial to this kind of composition ; see above, ver. 19. "the warrior-bowl." *Crusade*, ver. 7. "warrior-minstrel." *Ode on Summer*, ver. 246. "warrior-guest." *Ode for June 4, 1787*, ver. 53. "hero-monarch."

V. 32. Rush'd in rude swarms the robber Dane,] Drayton of "the *Danish* Spoilers :

When hither from the east they came in mighty swarms,  
 And all the country swam with blood of Saxons shed.

*Poly-olb.* Song 1. vol. ii. p. 669.

And in his clamorous van exulting came 35  
 The demons foul of Famine and of Flame :  
 Witness the sheep-clad summits, roughly crown'd  
 With many a frowning foss and airy mound,  
 Which yet his desultory march proclaim !—  
 Nor ceas'd the tide of gore to flow, 40  
 Till Alfred's laws allur'd th' intestine foe ;  
 And Harold calm'd his headlong rage  
 To brave achievement, and to counsel sage ;  
 For oft in savage breasts the buried seeds  
 Of brooding virtue live, and freedom's fairest  
 deeds ! 45

IV.

But see, triumphant o'er the southern wave,  
 The Norman sweeps !—Tho' first he gave  
 New grace to Britain's naked plain,  
 With Arts and Manners in his train ;

V. 46. But see, triumphant o'er the southern wave,  
 The Norman sweeps !—]

Shakspeare, *Third Part of Henry VI.*

And lo, where George of Clarence *sweeps* along,  
 Of force enough to bid his brother battle. Act v.

In *Ode for New Year*, 1786. ver. 42 :

Where Drake's bold ensigns fear'd to *sweep*.

V. 47. ——— Tho' first he gave  
 New grace to Britain's native plain, &c.]

See this point insisted on by our author in the second Dissertation  
 prefixed to his *History of English Poetry*, p. 117.

And many a fane he rear'd, that still sublime 50  
 In maffy pomp has mock'd the stealth of time;  
 And caſtle fair, that, ſtript of half its tow'rs,  
 From ſome broad ſteep in ſhatter'd glory low'rs:  
 Yet brought he ſlavery from a ſofter clime;  
     Each eve, the curfew's notes ſevere 55  
 (That now but ſoothes the muſing poet's ear)  
     At the new tyrant's ſtern command,  
 Warn'd to unwelcome reſt a wakeful land;  
 While proud Oppreſſion o'er the raviſh'd field  
 High rais'd his armed hand, and ſhook the feudal  
     ſhield. 60

## V.

Stoop'd then that Freedom to deſpotic ſway,  
     For which, in many a fierce affray,  
     The Britons bold, the Saxons bled,  
     His Daniſh javelins Leſwin led  
 O'er Haſtings' plain, to ſtay the Norman yoke? 65  
 She felt, but to reſiſt, the fudden ſtroke:  
 The tyrant-baron graſp'd the patriot ſteel,  
 And taught the tyrant-king its force to feel;  
 And quick revenge the regal bondage broke.  
     And ſtill, unchang'd and uncontroll'd, 75

V. 64. His Daniſh javelins Leſwin led] Leſwin, or more properly Leofwin, brother of Harold, killed fighting by his ſide at the battle of Haſtings.

Its rescued rights shall the dread empire hold ;  
For lo, revering Britain's cause,  
A King new lustre lends to native laws,  
The sacred Sovereign of this festal day  
On Albion's old renown reflects a kindred ray ! 75

ODE XXII.

FOR

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1789.

I.

AS when the demon of the Summer storm  
 Walks forth the noontide landscape to deform,  
 Dark grows the vale, and dark the distant grove,  
 And thick the bolts of angry Jove  
 Athwart the wat'ry welkin glide, 5  
 And streams th' aerial torrent far and wide :  
 If by short fits the struggling ray  
 Should dart a momentary day,  
 Th' illumin'd mountain glows awhile,  
 By faint degrees the radiant glance 10  
 Purples th' horizon's pale expanse,

V. 10. —————the radiant glance  
 Purples th' horizon's pale expanse,]

*Par. Lost*, vii. 29:

———when morn

*Purples* the east.

And Dryden's *Palamon and Arcite*, B. i.

Aurora had but newly chas'd the night,

And *purpled* o'er the sky with blushing light.

And gilds the gloom with hafty smile :  
 Ah ! fickle smile, too swiftly past !  
 Again refounds the sweeping blast,  
 With hoarser din the demon howls ;      15  
 Again the blackening concave scowls ;  
 Sudden the shades of the meridian night  
 Yield to the triumph of rekindling light ;  
 The reddening sun regains his golden sway,  
 And nature stands reveal'd in all her bright array.

II.

Such was the changeful conflict, that possess'd  
 With trembling tumult every British breast,  
 When Albion, towering in the van sublime  
     Of Glory's march, from clime to clime  
     Envied, belov'd, rever'd, renown'd.      25  
 Her brows with every blissful chaplet bound,  
     When, in her mid career of state,  
     She felt her monarch's awful fate !  
 Till Mercy from th' Almighty throne

Our poet again in *Pleasures of Melancholy*, ver. 257 :

—————the roseate morn

Pour all her splendors on th' *empurpled* scene.

V. 29. Till Mercy from th' Almighty throne  
     Look'd down on man, and waving wide  
     Her wreath, that, in the rainbow dyed, &c.]

There is an obvious propriety in making Mercy the affessor of  
 "the Almighty throne." In Milton's *Hymn on the Nativity*, St. xv.  
 she is represented "wearing the glories of the rainbow, and thron'd



Look'd down on man, and waving wide 30  
 Her wreath, that, in the rainbow dyed,  
 With hues of soften'd lustre shone,  
 And bending from her sapphire cloud  
 O'er regal grief benignant bow'd ;  
 To transport turn'd a people's fears, 35  
 And stay'd a people's tide of tears :  
 Bade this blest dawn with beams auspicious  
 spring,  
 With hope serene, with healing on its wing ;  
 And gave a Sovereign o'er a grateful land  
 Again with vigorous grasp to stretch the scepter'd hand. 40

“ in celestial sheen.” And in G. Fletcher's *Christ's Victory*, i. 53, it is said of her,

About her head a Cyprus *wreath* she wore.

The action is the same with that of Peace in Milton's *Hymn*, St. iii. who is described as “ *waving wide* her myrtle-wand.”

V. 33. —her sapphire cloud] *Par. Lost*, vi. 758 :

Whereon a *saphir* throne, inlaid with pure  
 Amber, and colours of the showery arch.

And 772. “ in *saphir* thron'd ;” and *At a solemn Music*, ver. 7.  
 “ the *saphir*-colour'd throne.”

V. 38. —with healing on its wing ;] Repeated from *Ode for New Year*, 1787. ver. 57. “ with blessings on her wing.” It is derived from the prophet Malachi ; “ Unto you that fear my name shall the Sun of Righteousness arise *with healing in his wings.*” iv. 2.

V. 40. —the scepter'd hand.] Gray's *Progress of Poesy*, I. ii :

III.

O favour'd king, what rapture more refin'd,  
 What mightier joy can fill the human mind,  
 Than what the monarch's conscious bosom feels,  
 At whose dread throne a nation kneels,  
 And hails its father, friend, and lord, 45  
 To life's career, to patriot sway restor'd;  
 And bids the loud responsive voice  
 Of union all around rejoice?  
 For thus to thee when Britons bow,  
 Warm and spontaneous from the heart, 50  
 As late their tears, their transports start,  
 And nature dictates duty's vow.  
 To thee, recall'd to sacred health,  
 Did the proud city's lavish wealth,  
 Did crowded streets alone display 55  
 The long-drawn blaze, the festal ray?  
 Meek poverty her scanty cottage grac'd,  
 And flung her gleam across the lonely waste!

Perching on the *scepter'd band*

Of Jove.

Σκηπτυχος βασιλευς, Homer; whence Milton's "*scepter'd king*."  
*Par. Lost*. ii. 43. Though the word had been introduced before  
 him. Warton has used it repeatedly.

V. 56. The long-drawn blaze,] *Grave of Arthur*, ver. 119:  
 And the *long blaze* of tapers clear.

Virgil, *Æn.* xi. ver. 143:

Funereas rapuere faces. *Lucet via longo*  
*Ordine flammarum*, et late discriminat agros.

Th' exulting isle in one wide triumph strove,  
One social sacrifice of reverential love! 60

## IV.

Such pure unprompted praise do kingdoms pay,  
Such willing zeal, to thrones of lawless sway?  
Ah! how unlike the vain, the venal lore,  
To Latian rulers dealt of yore,  
O'er guilty pomp and hated power 65  
When stream'd the sparkling panegyric  
shower;  
And slaves, to sovereigns unendear'd,  
Their pageant trophies coldly rear'd!  
For are the charities, that blend  
Monarch with man, to tyrants known? 70  
The tender ties, that to the throne  
A mild domestic glory lend,  
Of wedded love the league sincere,  
The virtuous consort's faithful tear?  
Nor this the verse, that flattery brings, 75  
Nor here I strike a Syren's strings;  
Here kindling with her country's warmth,  
the Muse  
Her Country's proud triumphant theme pur-  
sues;  
E'en needless here the tribute of her lay!  
Albion the garland gives on this distinguish'd day.

ODE XXIII.

FOR

HIS MAJESTY'S BIRTH-DAY,

JUNE 4th, 1790.

I.

WITHIN what fountain's craggy cell  
 Delights the Goddess Health to dwell,  
 Where from the rigid roof distills  
 Her richest stream in steely rills?  
 What mineral gems intwine her humid locks?  
 Lo! sparkling high from potent springs  
 To Britain's sons her cup she brings!—  
 Romantic Matlock! are thy tufted rocks,

V. 1. Within what fountain's craggy cell, &c.] Compare Aken-  
 side's *Hymn to the Naiads*, ver. 216. Having celebrated the connec-  
 tion between them and Hygeia, the Goddess of Health, he pro-  
 ceeds, speaking of Apollo,

—to your deep mansions he descends,  
 Your gates of humid rock, your dim arcades  
 He entereth, where impurpled veins of ore  
 Gleam on the *roof*, where thro' the *rigid* mine  
 Your *trickling rills* insinuate: there the god  
 From your indulgent hands the steaming bowl  
 Wafts to his pale-eyed suppliants, &c.

Thy fring'd declivities, the dim retreat  
 Where the coy nymph has fix'd her favourite  
     feat, 10  
 And hears, reclin'd along the thundering shore,  
 Indignant Darwent's desultory tide  
     His rugged channel rudely chide,  
 Darwent, whose shaggy wreath is stain'd with  
     Danish gore?—

## II.

Or does she dress her Naiad cave 15  
 With coral spoils from Neptune's wave,  
 And hold short revels with the train  
 Of Nymphs that tread the neighbouring  
     main,

V. 13. His rugged channel rudely chide,] Shakspeare, *First Part of Henry IV.* Act iii:

———the sea

That *chides* the banks of England, Wales, or Scotland.

V. 14. Darwent, whose shaggy wreath is stain'd with Danish gore?] The town of Derby is celebrated for having been the lurking place of the plundering Danes, till the celebrated Queen or Lady of the Mercians (Merciorum Domina) Ethelfleda, daughter of Alfred, Sister of Edward the elder, and widow of Ethelred, Prince of Mercia, took it by surprise, and put all the Danes found there to the sword about the year 915. Pope in *Windsor Forest* notices a victory gained over the Danes in Kent on the banks of the Darent, one of Thames's tributary streams, about a century later:

And silent Darent *stain'd with Danish blood.* Ver. 348.

See *Verfes on the Marriage of the King*, ver. 11. note.

And from the cliffs of Avon's cavern'd side  
 Temper the balmy beverage pure,        20  
 That, fraught with drops of precious cure,  
 Brings back to trembling hope the drooping  
     bride,  
 That in the virgin's cheek renews the rose,  
 And wraps the eye of pain in quick repose?  
 While oft she climbs the mountain's shelving  
     steeps,    25  
 And calls her votaries wan to catch the gale,  
     That breathes o'er Ashton's elmy vale,  
 And from the Cambrian hills the billowy Severn  
     sweeps!—

V. 19. And from the cliffs of Avon's cavern'd side

    Temper the balmy beverage pure,  
     That, fraught with drops of precious cure, &c.]

St. Vincent's rocks, through which the Avon discharges itself into the Bristol Channel. See *Comus*, ver. 911 :

    Thus I sprinkle on thy breast  
     Drops that from my fountain pure  
     I have kept of precious cure.

The allusion is beautiful and appropriate, for the words are put by Milton into the mouth of Sabrina.

V. 25. While oft she climbs the mountain's shelving steeps, &c.] Compare the following from Drayton; *Poly-olbion*, Song 7. vol. ii. p. 783 :

    High matters call our muse, inviting her to see  
     As well the lower lands as those where lately she  
     The *Cambrian mountains climb*, and, looking from aloft,  
     Survey'd coy Severn's course.

V. 28. —the billowy Severn—] Milton, of the Severn :

## III.

Or broods the Nymph with watchful wing  
 O'er ancient Badon's mystic spring, 30  
 And speeds from its sulphureous source  
 The steamy torrent's secret course,  
 And fans th' eternal sparks of hidden fire,  
 In deep unfathom'd beds below  
 By Bladud's magic taught to glow, 35  
 Bladud, high theme of Fancy's Gothic lyre?—

May thy *billows* roll ashore  
 The beryl and the golden ore. *Comus*, ver. 932.

V. 30. O'er ancient Badon's mystic spring,] One of the old British names of Bath was *Caer Badon*, the city of Baths. *Baden* in Swabia has its name from the same cause.

V. 35. By Bladud's magic taught to glow,  
 Bladud, high theme of Fancy's Gothic lyre?]

“The finding of these springs,” says Camden, “is by our fabulous traditions referred to a British King called *Bleyden Doyth*, i. e. *Bleyden the Soothsayer*; with what show of truth I leave others to determine. However, Pliny assures us that this Art Magic was in such wonderful esteem among the Britains, that even the Persians seemed to have derived it from hence; but as to these baths I dare not attribute their original to that art.” *Britan.* vol. i. p. 88. edit. 1722. Bladud is reported to have reigned in Britain somewhat after the time of Solomon. Spenser attributes the phenomenon of these waters to Bladud's magic:

Whose footsteps Bladud following, in artes  
 Exceld at Athens all the learned preace,  
 From whence he brought them to these salvage partes,  
 And with sweete science mollifide their stubborne hartes.  
 Enfample of his wondrous faculty  
 Behold the boyling bathes at Cairbadon,  
 Which seeth with secret fire eternally, &c. *F. 2.* II. x. 25, 6.

Or opes the healing power her chofen fount  
 In the rich veins of Malvern's ample mount,  
 From whose tall ridge the noontide wanderer  
     views  
 Pomona's purple realm, in April's pride, 40

And Drayton, having mentioned the medicinal virtue of these baths, adds, that

—————some who little knew  
 (Yet felt the great effects continually it wrought)  
 Afcrib'd it to that skill, which Bladud hither brought,  
 As by that learned King the baths should be begun.

*Poly-olb.* Song 3. vol. ii. p. 709.

One of the traditions concerning Bladud is, that he "brought from Athens with him four Philosophers, and instituted by them a university at Stamford in Lincolnshire." (See Selden's notes on the *Poly-olb.* vol. ii. p. 811.) I cannot here refrain from adding, that this work of Drayton, though frequently tedious and necessarily heavy from the nature of its metre, occasionally presents very poetical passages: but its great merit is, that, together with the notes of Selden which accompany it, it is an inexhaustible and rich treasury of old British history and tradition.

V. 38. —————Malvern's ample mount,  
 From whose tall ridge the noontide wanderer views  
 Pomona's purple realm, &c.]

See again Drayton's *Poly-olbion* :

Whilst Malvern, king of hills, fair Severn overlooks,  
 And how the fertil fields of Hereford do lye,  
 And from his many heads with many an amorous eye  
 Beholds his goodly site, how towards the pleafant rife  
 Abounding in excefs the vale of Eufham lies, &c.

Song 7. vol. ii. p. 785.

"Upon these hills," says Selden, in his note upon the above, "is the supposed vision of Piers Plowman, done, as is thought, by



Its blaze of bloom expanding wide,  
 And waving groves array'd in Flora's fairest  
 hues?—

## IV.

Haunts she the scene, where Nature low'rs  
 O'er Buxton's heath in lingering show'rs?—  
 Or loves she more, with fandal fleet 45  
 In matin dance the nymphs to meet,  
 That on the flowery marge of Chelder play?  
 Who, boastful of the stately train,  
 That deign'd to grace his simple plain,  
 Late with new pride along his reedy way 50  
 Bore to Sabrina wreaths of brighter hue,  
 And mark'd his pastoral urn with emblems  
 new.—

Howe'er these streams ambrosial may detain  
 Thy steps, O genial health, yet not alone  
 Thy gifts the Naiad sisters own; 55  
 Thine, too the briny flood, and Ocean's hoar  
 domain.

“ Robert Langland, a Shropshire man, in a kind of English me-  
 “ ter; which, for discovery of the infecting corruptions of those  
 “ times, I prefer before many more serious invectives, as well for  
 “ invention as judgement. But I have read that the Author's  
 “ name was John Malverne, a fellow of Oriel College in Oxford,  
 “ who finished it 16 Ed. III.” P. 794. Langland also was a  
 fellow of Oriel College; of which College another celebrated  
 satirist, Alexander Barclay, was a member in the 15th century.

## V.

And lo, amid the watery roar  
 In Thetis' car she skims the shore,  
 Where Portland's brows, imbattled high  
 With rocks, in rugged majesty 60  
 Frown o'er the billows, and the storm restrain,  
 She beckons Britain's scepter'd pair  
 Her treasures of the deep to share!—  
 Hail then, on this glad morn, the mighty main!

V. 57. In Thetis' car she skims the shore,] William Browne in his *Britannia's Pastorals* introduces Thetis in "her carre" making a progress through the ocean:

—See in haste she sweepes  
 Along the Celtic shores, &c. B. ii. S. 1.

V. 59. Where Portland's brows, imbattled high  
 With rocks, in rugged majesty  
 Frown o'er the billows,—]

The isle of Portland. Their Majesties were at this time at Weymouth. Some of the circumstances in the description occur in Drayton:

Where Portland from her top doth overpeer the main,  
 Her *rugged front* impal'd on every part with *rocks*.

*Poly-olb.* Song 2. vol. ii. p. 686.

And in Song 1. p. 657. Guernsey is represented "crown'd with "rough-embattled rocks." See also Song 10. vol. iii. p. 843. where a vale is said to be inclosed "with *high-embattled hills*."

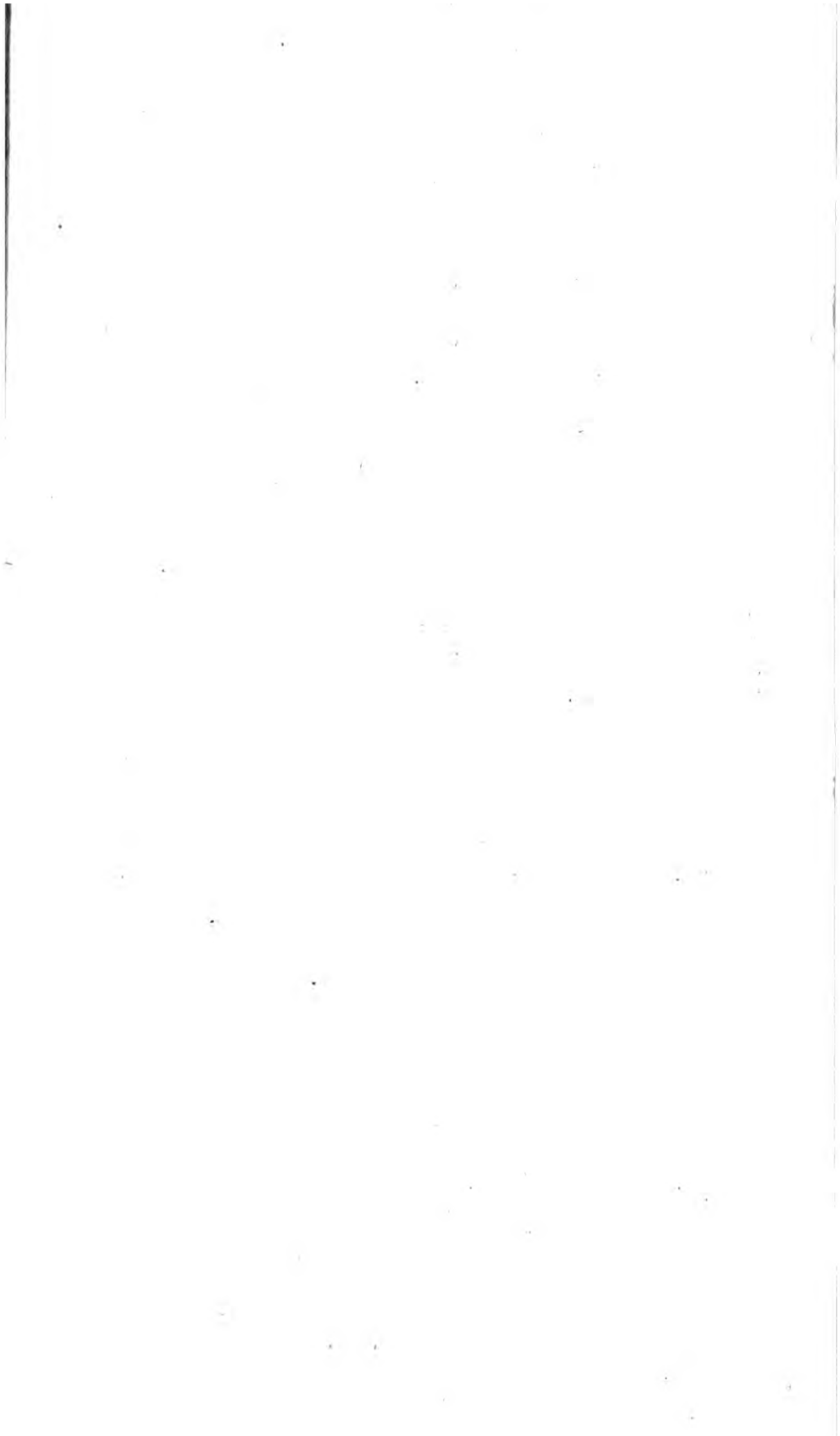
V. 64. —the mighty main!] And in *Ode for New Year, 1788*, ver. 12. of the Thames, "where winds yon *migbty flood*." Drayton uses "*migbty Neptune*" speaking of the sea, not Neptune personified, in *Poly-olb.* Song 26. vol. iii. p. 1178. and elsewhere. Which I the rather mention, because our poet seems to have had his eye upon Drayton several times in the course of this Ode.

Which lends the boon divine of lengthen'd  
days 65

To those who wear the noblest regal bays :  
That mighty main, which on its conscious tide  
Their boundless commerce pours on every  
clime,

Their dauntless banner bears sublime ;  
And wafts their pomp of war, and spreads their  
thunder wide ! 70

**SONNETS.**



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## SONNET I.

WRITTEN AT WINSLADE IN HAMPSHIRE.

(Written about the year 1750. Published in Dodfley's Collection 1775.)

WINSLADE, thy beech-capt hills, with wav-  
ing grain  
Mantled, thy chequer'd views of wood and lawn,

V. 1. Winflade, thy beech-capt hills,] And below, ver. 9. "thy  
"flopes of *beech* and corn." Our poet is here describing the country  
around the place of his nativity; and it is perhaps from the cir-  
cumstance of his native country so much abounding in beech-wood,  
that he has so often introduced that tree into his poetry. *Elegy on  
the Death of Prince of Wales*, ver. 18 :

Where Contemplation fate on Clifden's *beech*-clad hill.

*The Hamlet*, ver. 9 :

The sheaf to bind, the *beech* to fell,  
That nodding shades a craggy dell.

*Suicide*, ver. 1 :

Beneath the *beech*, whose branches bare,  
Smit with the lightning's livid glare,  
O'erhang the craggy road, &c.

*Ode to a Friend*, which by the way is descriptive of the same scenery  
as the text; ver. 15 :

The veteran *beech*, that on the plain  
Collects at eve the playful train.

*Newmarket*, ver. 39 :

Nor wants there hazle copse, or *beecheen* lawn,  
To cheer with sun or shade the bounding fawn.

Whilom could charm, or when the gradual dawn  
 'Gan the gray mist with orient purple stain,  
 Or Evening glimmer'd o'er the folded train : 5  
 Her fairest landskips whence my Muse has drawn,  
 Too free with servile courtly phrase to fawn,  
 Too weak to try the buskin's stately strain :  
 Yet now no more thy slopes of beech and corn,  
 Nor views invite, since He far distant strays, 10  
 With whom I trac'd their sweets at eve and  
     morn,  
 From Albion far, to cull Hesperian bays ;  
 In this alone they please, howe'er forlorn,  
 That still they can recal those happier days.

*Ode on Approach of Summer*, ver. 169 :

From bowering *beech* the mower blithe  
 With new-born vigour grasps his scythe.

*Ibid.* ver. 296 :

He wishes for "an humble thatch,"  
 Which sloping hills around inclose,  
 Where many a *beech* and brown oak grows.

In one of his Latin poems, in *Horto script.* he describes the same scenery as in the text,

Colles oppositos, aprica rura,  
 Latè undantibus obfitos aristas,  
 Tectosque aeriis superne *fagis*.

V. 10. —He far distant strays, &c.] His brother Dr. Jos. Warton. See note first on *Ode to a Friend*.

S O N N E T II.

ON BATHING.

(This and the following Sonnets were published in 1777.)

WHEN late the trees were stript by winter  
 pale,  
 Young Health, a dryad-maid in vesture green,  
 Or like the forest's silver-quiver'd queen,  
 On airy uplands met the piercing gale ;  
 And, ere its earliest echo shook the vale, 5  
 Watching the hunter's joyous horn was seen.

V. 2. Young Health, a dryad-maid in vesture green,] Dr. War-  
 ton in *Stanzas after Illness* :

The *Dryad Health* frequents this hallow'd grove ;  
 O where may I the lovely Virgin meet ?

And in the *Entusiast* :

Ye green-rob'd *Dryads*.

V. 3. —the forest's silver-quiver'd queen.] Diana is called in  
*Comus*, ver. 442. “ fair silver-shafted *Queen*.” And it is said of her  
 in ver. 446. “ and she was *queen o' th' woods*.” See also ver. 422.  
 “ a *quiver'd Nymph*.”

V. 4. On airy uplands met the piercing gale ;] Gray's *Elegy* :  
 To meet the sun upon the *upland lawn*.

A modern poet has said finely, when speaking of Claudius, the  
 Roman Emperor,

Whose eagle *meets the morn* on Ganges' stream.

V. 5. And, ere its earliest echo shook the vale,  
 Watching the hunter's joyous horn was seen.] Milton in



But since, gay-thron'd in fiery chariot sheen,  
 Summer has smote each daisy-dappled dale ;  
 She to the cave retires, high-arch'd beneath  
 The fount that laves proud Isis' towery brim: 10

*Arcades*, ver. 56 :

And *early*, ere the odorous breath of morn  
 Awakes the slumbering leaves, or tassel'd *born*  
*Shakes* the high thicket.

In *L'Allegro*, ver. 56. the horn "*echoes* shrill."

V. 7. —in fiery chariot sheen,] Shakspeare speaks of the Sun's "*fiery car*." "*Sheen*" is used for shining repeatedly by Spenser ; with Milton it is generally, if not always, a substantive.

V. 8. —daisy-dappled dale ;] "*Dappled*" occurs again in this sense in *First of April*, ver. 100. "*the dappled slope*." I do not recollect its being so used any where else in English poetry. In Ph. Fletcher's *Purple Island*, occurs the nearest resemblance, III. i :

The morning fresh, *dappling* her horse with roses.

In Drayton's *Muses' Elysium*, vol. iv. 1446 :

There *daisies damask* every place.

But various expressions have been used to signify the same : Spenser has "*diapred*." G. Fletcher and Milton have after Drayton "*damask'd*." Drayton is however very various, for he has in the same sense, "*mottled*," "*speckled*," and "*chequer'd* ;" which last seems to be the most common term in the vocabulary of modern poetry. Chaucer furnishes another instance of variety :

The grene mede, *ypowdrid with daisy*.

*Cuck. and Nigbtिंगale*, ver. 63.

It may be added, that the same thing is meant by the epithet "*embroider'd*." See *Ode on Summer*, ver. 38. Our poet has given a curious note on the etymology and meaning of "*diaper*" in *Hist. of Eng. Poet.* i. 176. n.

V. 10. —proud Isis' towery brim :] *Comus*, ver. 119. on which see Warton's note :

By dimpled brook and fountain *brim*.

And now, all glad the temperate air to breathe,  
 While cooling drops distil from arches dim,  
 Binding her dewy locks with feggy wreath,  
 She fits amid the quire of Naiads trim.

V. 14. —Naiads trim.] The more ancient significations of “trim” are nearly lost in that which is now most commonly given to it. In the present case it means adorned, as in Fletcher’s *Faithful Shepherdess*,

————— I will make thee *trim*

With flowers and garlands, that were meant for him. Act iii.  
 Or rather beautiful; as in the *Faerie Queene*,  
 Which she did more augment with modest grace  
 And comely carriage of her countenance *trim*. VI. ix. 9.

## SONNET III.

WRITTEN IN A BLANK LEAF OF DUGDALE'S  
MONASTICON.

DEEM not, devoid of elegance, the Sage,  
By Fancy's genuine feelings unbeguil'd,  
Of painful pedantry the poring child ;  
Who turns, of these proud domes, th' historic page,  
Now sunk by Time, and Henry's fiercer rage. 5  
Think'st thou the warbling Muses never smil'd  
On his lone hours ? Ingenuous views engage  
His thoughts, on themes, unclassic falsely stil'd,  
Intent. While cloister'd Piety displays  
Her mouldering roll, the piercing eye explores 10  
New manners, and the pomp of elder days,  
Whence culls the pensive bard his pictur'd stores.  
Nor rough, nor barren, are the winding ways  
Of hoar Antiquity, but strown with flowers.

V. 5. Henry's fiercer rage.] Dissolution of the monasteries under Henry VIII.

V. 13. Nor rough, nor barren, are the winding ways  
Of hoar Antiquity, but strown with flowers.]

In *Epistle from Thomas Hearn*, ver. 16 :

The Muses at thy call would crowding come  
To deck *Antiquity with flow'rets* gay.

And in his *Enquiry on Rowley*, p. 104. " By his example or encouragement, many of the senior scholars were easily tempted to  
" *strew the thorny paths of arithmetic with flowers.*"

## SONNET IV.

WRITTEN AT STONEHENGE.

THOU noblest monument of Albion's isle !  
Whether by Merlin's aid from Scythia's shore,

V. 1. Thou noblest monument of Albion's isle !] Drayton files Stonehenge, or, as he writes it, Stonendge, the "first wonder of the land." *Poly-olbion*, Song 3. vol. ii. p. 705. And again, p. 706. "first wonder of the isle."

V. 2. Whether by Merlin's aid, &c.] One of the Bardish traditions about Stonehenge. W. Of which Drayton takes notice in the following manner :

—Stonendge that to tell the British Princes slain  
By those false Saxons' fraud here ever shall remain.

III. ii. 708.

On which see Selden's note, p. 717 ; where they are said to have been brought by the same means, and in memory of the same event, from Ireland, having been previously transported thither from Scythia. "The tradition is," says Camden, "that Ambrosius Aurelianus, or Uther his brother, erected it by the help of Merlin the Mathematician, in memory of the Britains there slain by treachery in a conference with the Saxons. Others relate that the Britains built this as a magnificent monument for the same Ambrosius, in the place where he was slain by the enemy." *Brit.* i. 122, 123. ed. 1722. And it is on this hypothesis that the name is thus accounted for : "The true Saxon name seems to be Stanhengest, and so it is written in the Monasticon, out of a manuscript of good authority, from the memorable slaughter that Hengist the Saxon here made of the Britains. For though it is not very probable that they were erected by Ambrosius in me-

To Amber's fatal plain Pendragon bore,  
 Huge frame of giant-hands, the mighty pile, 4  
 T' entomb his Britons slain by Hengist's guile :  
 Or Druid priests, sprinkled with human gore,  
 Taught mid thy maffy maze their myftic lore :  
 Or Danish chiefs, enrich'd with favage spoil,  
 To Victory's idol vaft, an unhewn fhine,  
 Rear'd the rude heap : or, in thy hallow'd round,  
 Repofe the kings of Brutus' genuine line ; 11

“ mory of the Britains ; yet without doubt that treacherous flaugh-  
 “ ter was made at or near this place. If this etymology may be  
 “ allowed, then that other received derivation from the hanging of  
 “ the ftones, may be as far from the truth as that of the vulgar  
 “ Ston-edge, from ftones fet on edge.” P. 125. But fee alfo p. 123,  
 124. where the various opinions, noticed in this Sonnet, refpefting  
 the origin of Stonehenge, together with fome others, are enumerated  
 and difcuffed. It may ftrike the reader as remarkable that our  
 poet in this Sonnet dwells moft on the firft tradition. The fact is,  
 that he believed that to be the true one. His reafons for this be-  
 lief may be feen in a note, too long to be tranfcribed, *Hift. of Eng.  
 Poet.* vol. i. p. 53.

V. 3. To Amber's fatal plain—] In the tranflation of a copy of  
 Latin verfes, p. 123. Camden calls the fite of Stonehenge “ *Amber's*  
 “ *plains* ;” and in p. 125. explains the neighbouring village of Am-  
 bresbury, or (as it is now pronounced and written) Amesbury, to  
 mean “ Ambrofe's town,” called by Matthew of Weftminfter,  
 Pagus Ambri.

Ibid. —Pendragon—] Uther Pen-dragon, father of Arthur ; fo  
 called from a dragon which he bore on his helmet. See Selden on  
 the *Poly-olbion*, vol. ii. p. 744. and Camden, vol. i. p. 23.

V. 11. —Brutus—] The traditional great grandfon of Æneas,

Or here those kings in solemn state were crown'd:  
Studious to trace thy wondrous origine,  
We muse on many an ancient tale renown'd.

and founder of an empire in Britain, to which island he gave its name from his own. See note to *Ode on Summer*, ver. 323.

## SONNET V.

WRITTEN AFTER SEEING WILTON-HOUSE.

FROM Pembroke's princely dome, where mi-  
mic Art

Decks with a magic hand the dazzling bow'rs,  
Its living hues where the warm pencil pours,  
And breathing forms from the rude marble start,  
How to life's humbler scene can I depart!   5  
My breast all glowing from those gorgeous tow'rs,

Written after seeing Wilton-House.] Mr. J. Warton remarked to me, that the same turn of thought prevails in this Sonnet, and in some verses by his grandfather, written after seeing Windsor Castle. My readers probably will not be displeas'd by a perusal of the whole, as they possess something of the hereditary imagery of our poet's family :

From beauteous Windsor's high and stony'd halls,  
Where Edward's chiefs start from the glowing walls,  
To my low cott from ivory beds of state  
Pleas'd I return unenvious of the great.  
So the bee ranges o'er the vary'd scenes  
Of corn, of heaths, of fallows and of greens,  
Pervades the thicket, soars above the hill,  
Or murmurs to the meadow's murmuring rill ;  
Now haunts old hollow'd oaks' deserted cells,  
Now seeks the low vale-lily's silver bells ;  
Sips the warm fragrance of the green-house bowers,  
And tastes the myrtle and the citron flowers,  
At length returning to the wonted comb,  
Prefers to all his little straw-built home. P. 105.

In my low cell how cheat the sullen hours !  
 Vain the complaint : for FANCY can impart  
 (To Fate superior, and to Fortune's doom)  
 Whate'er adorns the stately-ftoried hall :      10  
 She, mid the dungeon's folitary gloom,  
 Can drefs the Graces in their Attic pall :  
 Bid the green landkip's vernal beauty bloom ;  
 And in bright trophies clothe the twilight wall.

V. 12. Can drefs the Graces in their Attic pall :] Mr. Headley on this paffage remarks, that the Graces were in the antique never represented as drest, always naked. But he was under a trifling miftake, as they were not always, though generally, naked. See Spence's *Polymetis*, p. 72, and 73. where the following is quoted from Seneca : Num dicam, quare tres Gratia, et quare Sorores fint, et quare manibus implexis ; quare ridentes, juvenes, et virgines ; *folutaque ac pellucida veftes ? De Benef. Lib. I. cap. iii.*



## SONNET VI.

TO MR. GRAY.

NOT that her blooms are mark'd with beauty's  
hue,

My rustic Muse her votive chaplet brings ;  
Unseen, unheard, O GRAY, to thee she sings!—  
While slowly-pacing thro' the churchyard dew,  
At curfeu-time, beneath the dark-green yew,  
Thy pensive genius strikes the moral strings ;  
Or borne sublime on Inspiration's wings,  
Hears Cambria's bards devote the dreadful clue  
Of Edward's race, with murders foul defil'd ;  
Can aught my pipe to reach thine ear essay ?  
No, bard divine ! For many a care beguil'd  
By the sweet magic of thy soothing lay,  
For many a raptur'd thought, and vision wild,  
To thee this strain of gratitude I pay.

## S O N N E T VII.

**W**HILE fummer-suns o'er the gay prospect  
 play'd,  
 Through Surry's verdant scenes, where Epsom  
 spreads  
 Mid intermingling elms her flowery meads,  
 And Hascombe's hill, in towering groves array'd,  
 Rear'd its romantic steep, with mind serene,  
 I journey'd blithe. Full pensive I return'd;  
 For now my breast with hopeless passion burn'd,  
 Wet with hoar mists appear'd the gaudy scene,  
 Which late in careless indolence I pass'd;  
 And Autumn all around those hues had cast  
 Where past delight my recent grief might trace.  
 Sad change, that Nature a congenial gloom  
 Should wear, when most, my cheerless mood to  
 chase,  
 I wish'd her green attire, and wonted bloom!

## SONNET VIII.

ON KING ARTHUR'S ROUND TABLE,

AT WINCHESTER.

**W**HERE Venta's Norman castle still uprears  
 Its rafter'd hall, that o'er the grassy fofs,  
 And scatter'd flinty fragments clad in mofs,  
 On yonder steep in naked state appears;  
 High-hung remains, the pride of warlike years,  
 Old Arthur's Board: on the capacious round  
 Some British pen has sketch'd the names re-  
                     nown'd,  
 In marks obscure, of his immortal peers.  
 Though join'd by magic skill, with many a rime,  
 The Druid frame, unhonour'd, falls a prey 10

V. 3. And scatter'd flinty fragments clad in mofs,] On the south side of the King's house. I was much disappointed a little time since, when I paid a visit to the King's house, lately converted into barracks, at being able to discover scarcely any traces of those vast masses of ruin which had often astonished and delighted me when a boy; and at finding, instead of the craggy hill, on which they stood, a spacious and level area, capable of parading 3000 men. Surely it is but reasonable to regret, that, in the conduct of modern improvements, regard is not always had to the monuments of ancient art, which, independently of other considerations to recommend them, are peculiarly valuable as the best, and as it were the living, historians of ancient manners.

To the slow vengeance of the wifard Time,  
 And fade the British characters away ;  
 Yet Spenser's page, that chants in verse sublime  
 Those Chiefs, shall live, unconscious of decay.

V. 11. —the wifard Time,] Collins in his *Ode to Liberty* has used the same expression, as Mr. Headley observes :

Beyond the measure vast of thought,  
 The works *the wizard Time* has wrought. Ver. 65.

V. 13. Yet Spenser's page, &c.] The same sentiment in Ovid's *Elegy on Tibullus*, ver. 25 :

Aspice Mæoniden, a quo ceu fonte perenni  
 Vatum Pieriis ora rigantur aquis ;  
 Hunc quoque summa dies nigro submerfit Averno,  
 Effugiunt avidos carmina sola rogos.  
 Durat opus vatum ; Trojani fama laboris,  
 Tardaue nocturno tela retexta dolo.

SONNET IX.

TO THE RIVER LODON.

AH! what a weary race my feet have run,  
 Since first I trod thy banks with alders crown'd,  
 And thought my way was all thro' fairy ground,  
 Beneath thy azure sky, and golden sun :  
 Where first my Muse to lisp her notes begun! 5  
 While pensive Memory traces back the round,  
 Which fills the varied interval between ;  
 Much pleasure, more of sorrow, marks the scene.  
 Sweet native stream ! those skies and suns so  
     pure  
 No more return, to cheer my evening road ! 10  
 Yet still one joy remains, that not obscure,  
 Nor useless, all my vacant days have flow'd,

The River Lodon.] Near Basingstoke, Warton's native country.

V. 1. Ah ! what a weary race my feet have run, &c.] Compare *Faerie Queene*, introduction to B. vi. St. 1.

The waies through which my *weary* steps I guyde  
 In this delightfull *land of Faëry*,  
 Are so exceeding spacious and wyde, &c.

V. 2. —thy banks with alders crown'd,] Pope's *Windsor Forest*,  
 ver. 342 :

The Loddon flow, *with verdant alders crown'd.*

From youth's gay dawn to manhood's prime  
 mature ;  
 Nor with the Muse's laurel unbestow'd.<sup>a</sup>

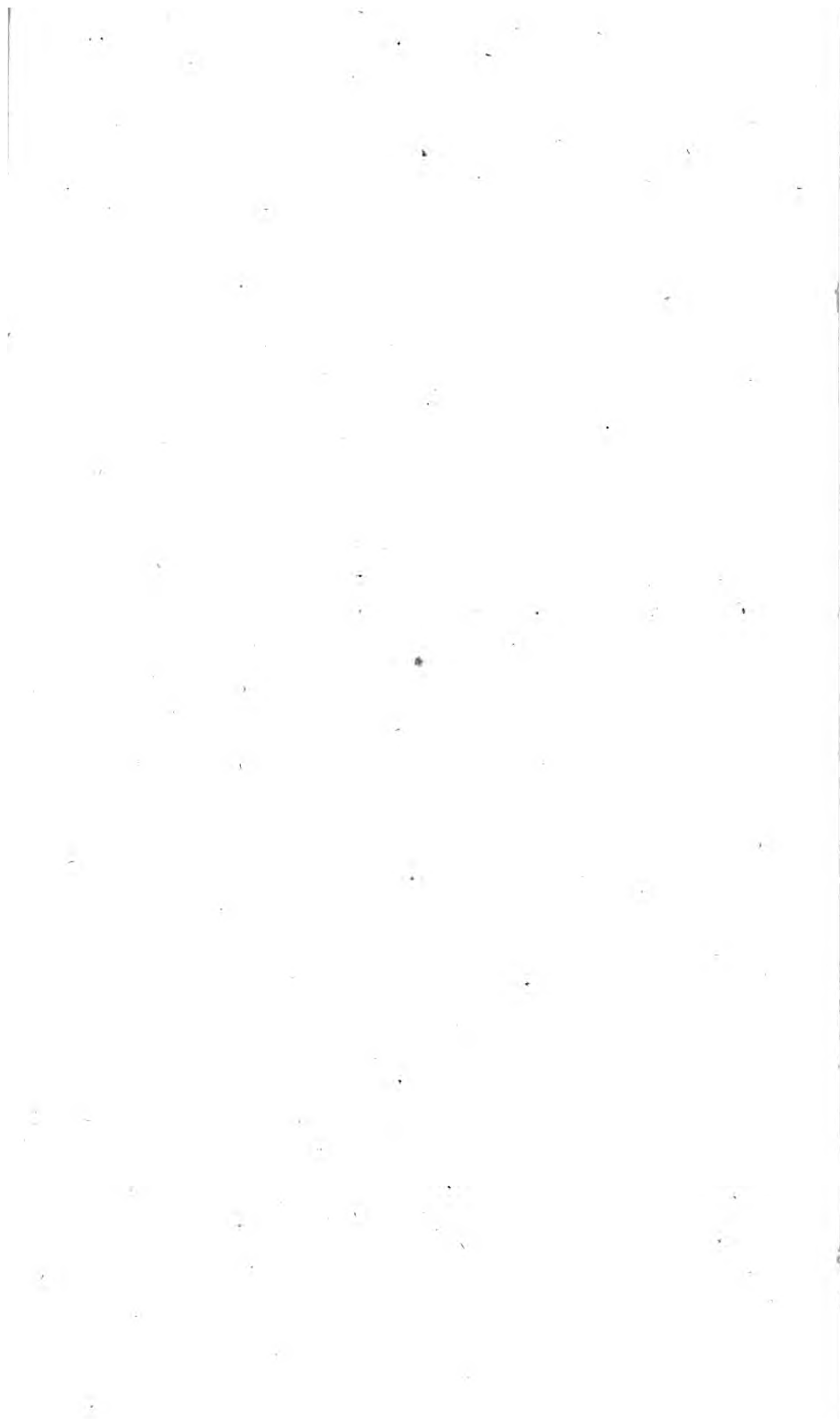
V. 14. Nor with the Muse's laurel unbestow'd.] Horace, *Od.* I.  
 xxxi. 20 :

Frui paratis et valido mihi,  
 Latœ, dones ; et precor integrâ  
 Cum mente, *nec turpem senectam*  
 . Degere, *nec citbarâ caren em.*

<sup>a</sup> The following Sonnet was first published in the London Chronicle for 1777 : I know not with what signature, as I have not seen it there. It was reprinted in the Gentleman's Magazine that year, and ascribed to Warton, but, I imagine, without any reason. It seems to have been addressed to him on the publication of his poems, which happened about that time. It has been observed that the first line is borrowed from Sir Walter Raleigh's ' Vision of ' the Faerie Queene.' Methought I saw the grave, where Laura lay, &c.

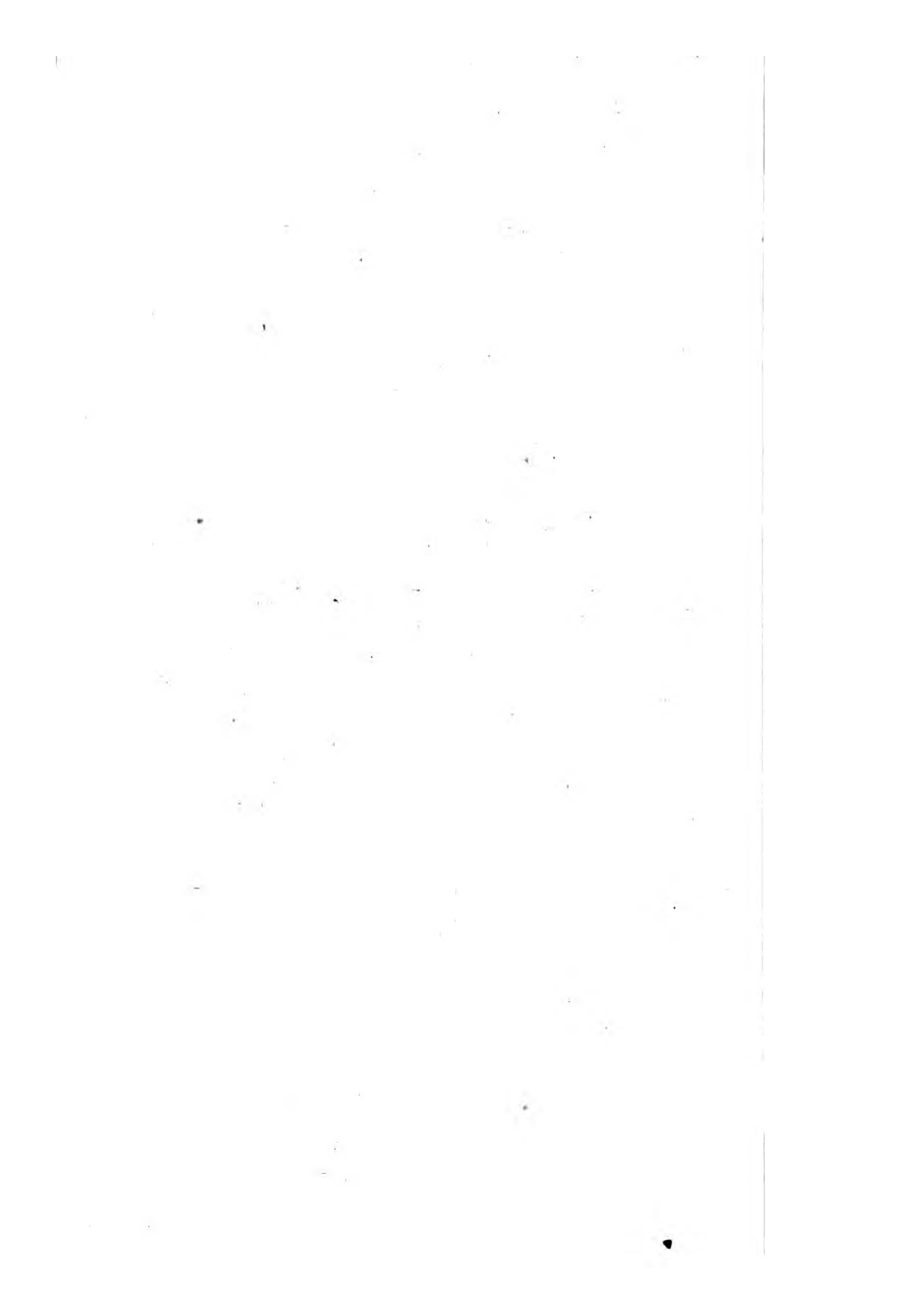
Methought I saw the grave, where tuneful Gray,  
 Mantled in black oblivion, calmly slept ;  
 O'er the damp turf in deepest sorrow lay  
 The Muse, and her immortal minion wept.  
 In vain from \*Harewood's tangled alleys wild  
 Devonia's virgins breath'd the choral song ;  
 In vain from \*Mona's precipices wild  
 Hoar Mador's harp its thrilling echo rung.  
 When, sudden stealing o'er the welkin wide,  
 New magic strains were heard from Isis' verge ;  
 The mourning maid forgot her funeral dirge,  
 And smiling sweet, as erst, with conscious pride,  
 Press'd from her auburn hair the nightly dew,  
 And trimm'd her wreath of hyacinth anew.

\* The scenes of Mason's *Elfrida* and *Caractacus*.



**HUMOROUS PIECES.**





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NEW MARKET,

A SATIRE.

(Published in 1751.)

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Πουλυπρονος ἰππεια

Ὡς ἐμολες αιανη

Ταδε γα.

SOPHOCL. Elect. 508.

---

HIS country's hope, when now the blooming  
Heir  
Has lost the Parent's or the Guardian's care ;  
Fond to possess, yet eager to destroy,  
Of each vain youth, say, what's the darling joy ?  
Of each rash frolic what the source and end, 5  
His sole and first ambition what ?——to spend.

Some 'Squires, to Gallia's cooks devoted dupes,  
Whole manors melt in sauce, or drown in soups :

V. 8. Whole manors melt in sauce, or drown in soups :] See a  
poem by our poet's father, entitled *The Glutton* :

Fat pamper'd Porus, eating for renown,  
*In soups and sauces melts his manors down.* P. 177.

Young says in the same stile, *Sat.* i.

He builds himself a name, and to be great  
*Sinks in a quarry an immense estate.*

Another doats on fiddlers, till he fees  
 His hills no longer crown'd with tow'ring trees ;  
 Convinc'd too late that modern strains can move,  
 Like those of ancient Greece, th' obedient grove:  
 In headless statues rich, and useless urns,  
 Marmoreo from the classic tour returns.—  
 But would ye learn, ye leisure-loving 'Squires, 15  
 How best ye may disgrace your prudent fires ;  
 How soonest soar to fashionable flame,  
 Be damn'd at once to ruin—and to fame ;  
 By hands of grooms ambitious to be crown'd,  
 O greatly dare to tread Olympic ground ! 20

What dreams of conquest flush'd Hilario's breast,  
 When the good Knight at last retir'd to rest !  
 Behold the Youth with new-felt rapture mark  
 Each pleasing prospect of the spacious park :  
 That park, where beauties undisguis'd engage, 25  
 Those beauties less the work of art than age ;  
 In simple state where genuine nature wears  
 Her venerable dress of ancient years ;  
 Where all the charms of chance with order meet  
 The rude, the gay, the graceful, and the great.  
 Here aged oaks uprear their branches hoar, 31

V. 31. Here aged oaks uprear their branches hoar,  
 And form dark groves, which Druids might adore;]

And form dark groves, which Druids might adore;  
With meeting boughs, and deepening to the view,  
Here shoots the broad umbrageous avenue :

I have elsewhere remarked our poet's fondness for the elm, the pine, and the beech : to these trees we may add the oak ; which he has frequently introduced into his poetry, and always with becoming dignity. In the passages immediately following, it is exhibited in its religious character. *Verses on the King's Marriage*, ver. 43. Of Poetry,

Mid *oaken* bowers, with holy verdure wreath'd,  
In Druid-songs her solemn spirit breath'd.

*Pleasures of Melancholy*, ver. 310. Of a Druid,

To the close shelter of his *oaken* bower.

In the following, where its religious character does not appear, an idea of grandeur and solemnity is connected with it. *Ode on the First of April*, ver. 55 :

Where, in venerable rows,  
Widely-waving *oaks* inclose  
The moat of yonder antique hall,  
Swarm the rooks with clamorous call.

*Ode to a Friend*, ver. 71 :

The forest *oaks*, that, pale and lone,  
Nod to the blast with hoarser tone.

*Ode on Approach of Summer*, ver. 175. Of a cave,

O'er whose dim mouth an ivy'd *oak*  
Hangs nodding from the low-brow'd rock.

In the following it is connected with the beech, but distinguished from it by an epithet, which marks its superior solemnity. *Ode on Summer*, ver. 296 :

Where many a beech and brown *oak* grows ;  
Beneath whose dark and branching bowers, &c.

The latter words should perhaps be understood of the oak exclusively. The two following passages exhibit it in a more romantic view. *Ode for June 4, 1786*. ver. 34 :

Here various trees compose a chequer'd scene, 35  
 Glowing in gay diversities of green :  
 There the full stream thro' intermingling glades  
 Shines a broad lake, or falls in deep cascades.  
 Nor wants there hazle copse, or beechen lawn,  
 To cheer with sun or shade the bounding fawn.

And see the good old feat, whose Gothic  
     tow'rs 41  
 Awful emerge from yonder tufted bow'rs ;  
 Whose rafter'd hall the crowding tenants fed,  
 And dealt to age and want their daily bread ;  
 Where crested Knights with peerless Damsels  
     join'd, 45  
 At high and solemn festivals have din'd ;  
 Presenting oft fair Virtue's shining task,

The cliffs that wav'd with *oak* and pine.

*Ode to a Friend*, ver. 3 :

When morn's pale rays but faintly peep  
 O'er yonder *oak*-crown'd airy steep.

But in general it may be remarked that our poet has shown his discrimination by introducing the beech, when in foliage, or the elm, into cheerful scenes; the pine into the gloomy, and the oak into the solemn.

V. 32. And form dark groves, which Druids might adore ;]  
*Pope's Rape of the Lock*, Cant. ii. ver. 7 :

On her white breast a sparkling Cross she wore,  
 Which Jews might kiss, and Infidels adore.

In mystic pageantries, and moral mask.  
 But vain all ancient praise, or boast of birth,  
 Vain all the palms of old heroic worth !      50  
 At once a bankrupt and a prosp'rous heir,  
 Hilario bets,—park, house, dissolve in air.  
 With antique armour hung, his trophied rooms  
 Descend to Gamesters, Prostitutes, and Grooms.  
 He sees his steel-clad Sires, and Mothers mild,      55  
 Who bravely shook the lance, or sweetly smil'd,  
 All the fair series of the whisker'd race,  
 Whose pictur'd forms the stately gallery grace ;  
 Debas'd, abus'd, the price of ill-got gold,  
 To deck some tavern vile, at auctions fold.      60  
 The parish wonders at the unopening door,  
 The chimnies blaze, the tables groan, no more.  
 Thick weeds around th' untrodden courts arise,  
 And all the social scene in silence lies.  
 Himself, the loss politely to repair,      65  
 Turns Atheist, Fiddler, Highwayman, or Play'r :  
 At length, the scorn, the shame of man and God,  
 Is doom'd to rub the steeds that once he rode.

Ye rival youths, your golden hopes how vain,  
 Your dreams of thousands on the lifted plain !      70

V. 48. In mystic pageantries, and moral mask.] *Il Penseroso*,  
 ver. 128 :

With *mask* and antique *pageantry*.

Not more fantaftic Sancho's airy courfe,  
 When madly mounted on the magic horfe,  
 He pierc'd heav'n's opening fpheres with dazzled  
     eyes,  
 And feem'd to foar in vifionary fkies.  
 Nor lefs, I ween, precarious is the meed      75  
 Of young adventurers on the Mufe's fteed ;  
 For Poets have, like you, their deftin'd round,  
 And ours is but a race on claffic ground.

Long time, the child of patrimonial eafe,  
 Hippolitus had carv'd firloins in peace ;      80  
 Had quaff'd fecure, unvex'd by toil or wife,  
 The mild October of a private life :  
 Long liv'd with calm domeftic conquelts  
     crown'd,  
 And kill'd his game on fafe paternal ground :  
 And, deaf to Honour's or Ambition's call,      85  
 With rural fpoils adorn'd his hoary hall.  
 As bland he puff'd the pipe o'er weekly news,  
 His bofom kindles with fublimer views.  
 Lo there, thy triumphs, Taaffe, thy palms, Port-  
     more !  
 Tempt him to ftake his lands and treafur'd ftore.

V. 72. —the magic horfe,] Clavileno. See Don Quixote, B. ii.  
 Chap. 41. W.

Like a new bruiser on Broughtonic sand, 91  
 Amid the lifts our Hero takes his stand;  
 Suck'd by the sharper, to the Peer a prey,  
 He rolls his eyes, that witness huge dismay;  
 When lo! the chance of one inglorious heat 95  
 Strips him of genial cheer and snug retreat.  
 How awkward now he bears disgrace and dirt,  
 Nor knows the poor's last refuge, to be pert!—  
 The shiftless beggar bears of ills the worst,  
 At once with dulness and with hunger curst. 100  
 And feels the tasteless breast equestrian fires?  
 And dwells such mighty rage in graver 'Squires?

In all attempts, but for their country, bold,  
 Britain, thy CONSCRIPT COUNSELLORS behold;  
 (For some, perhaps, by fortune favour'd yet, 105  
 May gain a borough, from a lucky bet,)

V. 94. He rolls his eyes, that witness huge dismay;] *Par. Lost*,  
 i. 55:

—round he throws his baleful eyes,  
 That witness'd huge affliction and dismay.

V. 101. And feels the tasteless breast equestrian fires?  
 And dwells such mighty rage in graver 'Squires?]

Virgil, *Æn.* i.

—*Tantæne animis cœlestibus iræ?*

And see *Rape of the Lock*, I. ii.

In tasks so bold can little men engage?  
 And in soft bosoms dwells such mighty rage?



Smit with the love of the laconic boot,  
 The cap, and wig succinct, the filken fuit,  
 Mere modern Phaetons, usurp the rein,  
 And scour in rival race the tempting plain. 110  
 See, side by side, his Jockey and Sir John  
 Discuss th' important point—of six to one.  
 For oh! the boasted privilege how dear,  
 How great the pride, to gain a Jockey's ear!—  
 See, like a routed host, with headlong pace, 115  
 Thy members pour amid the mingling race!  
 All ask, what crowds the tumult could produce—  
 Is Bedlam or the Commons all broke loose?  
 Their way nor reason guides, nor caution checks,  
 Proud on a high-bred thing to risque their  
 necks.— 120

Thy fages hear, amid th' admiring croud,  
 Adjudge the stakes, most eloquently loud:  
 With critic skill o'er dubious bets preside,  
 The low dispute, or kindle, or decide:  
 All empty wisdom, and judicious prate, 125  
 Of distanc'd horses gravely fix the fate:  
 And with paternal care unwearied watch  
 O'er the nice conduct of a daring match.

V. 118. Is Bedlam or the Commons all broke loose?] From  
 Pope's *Prologue to his Satires*:

The dog-star rages:—nay, 'tis past a doubt,  
 All Bedlam or Parnassus is broke out.

Meantime, no more the mimic patriots rise,  
 To guard Britannia's honour, warm and wise: 130  
 No more in senates dare assert her laws,  
 Nor pour the bold debate in Freedom's cause:  
 Neglect the counsels of a sinking land,  
 And know no rostrum, but Newmarket's stand.

Is this the band of civil Chiefs design'd 135  
 On England's weal to fix the pondering mind?  
 Who, while their country's rights are set to sale,  
 Quit Europe's balance for the Jockey's scale.  
 O say, when least their sapient schemes are crost,  
 Or when a nation or a match is lost? 140  
 Who Dams and Sires with more exactness trace,  
 Than of their country's Kings the sacred race:  
 Think London journeys are the worst of ills;  
 Subscribe to articles, instead of bills:  
 Strangers to all our annalists relate, 145  
 Theirs are the memoirs of the equestrian state:  
 Who, lost to Albion's past and present views,  
 HEBER, thy chronicles alone peruse.

Go on, brave youths, till in some future age  
 Whips shall become the senatorial badge; 150

V. 148. Heber,] Author of an Historical List of the Running  
 Horses, &c. W.

Till England see her thronging senators  
 Meet all at Westminster, in boots and spurs;  
 See the whole House, with mutual frenzy mad,  
 Her patriots all in leathern breeches clad:  
 Of bets, not taxes, learnedly debate, 155  
 And guide with equal reins a steed or state.

How would a virtuous Houhnhym neigh disdain,  
 To see his brethren brook th' imperious rein;

V. 157. How would a virtuous Houhnhym, &c.] See *Gulliver's Travels*; Voyage to the *Houhnhym*s. W. It is to be regretted that this work should ever be noticed and applauded for its wit and ingenuity, without the most decided reprobation of the spirit, which prevails in it. Swift has himself avowed his motive in the composition. "I have ever hated all Nations, Professions, and  
 " Communities; and all my love is towards Individuals: for instance, I hate the Tribe of Lawyers, but I love Counsellor Such-a-one, and Judge Such-a-one: 'tis so with Physicians, (I will not speak of my own Trade) Soldiers, English, Scotch, French, and the rest. But principally I hate and detest that animal called Man\*, although I heartily love John, Peter, Thomas, and so forth. This is the system upon which I have governed myself many years, (but do not tell) and so I shall go on till I have done with them. I have got materials towards a Treatise, proving the falsity of that definition *Animal rationale*, and to shew that it should be only *rationis capax*. Upon this great foundation of Misanthropy (though not in Timon's manner) the whole building of my Travels is erected; and I never will have peace till all honest men are of my opinion, &c. (Letter to Pope. Warton's Pope, ix. 53.)

\* A sentiment, says Dr. Warton, that dishonours him, as a Man, a Christian, and a Philosopher.

Bear slavery's wanton whip, or galling goad, 159  
 Smoke thro' the glebe, or trace the destin'd road;  
 And, robb'd of manhood by the murderous knife,  
 Sustain each sordid toil of servile life.

Yet oh! what rage would touch his generous  
 mind,

To see his sons of more than human kind;  
 A kind, with each exalted virtue blest, 165  
 Each gentler feeling of the liberal breast,  
 Afford diversion to that monster base,  
 That meanest spawn of man's half-monkey race;  
 In whom pride, avarice, ignorance, conspire,  
 That hated animal, a Yahoo 'Squire. 170

How are the THERONS of these modern days  
 Chang'd from those Chiefs who toil'd for Grecian  
 bays;

Who, fir'd with genuine glory's sacred lust,  
 Whirl'd the swift axle through the Pythian dust!  
 Theirs was the Pisan olive's blooming spray, 175  
 Theirs was the Theban bard's recording lay.  
 What though the Grooms of Greece ne'er took  
 the odds?

They won no bets,—but then they soar'd to  
 Gods;

V. 171. —Therons —] See *Verses on the Death of George II.* note  
 to ver. 25.

And more an Hiero's palm, a Pindar's ode, 179  
Than all th' united plates of GEORGE bestow'd.

Greece! how I kindle at thy magic name,  
Feel all thy warmth, and catch the kindred flame.  
Thy scenes sublime and awful visions rise  
In ancient pride before my musing eyes.  
Here Sparta's sons in mute attention hang, 185  
While just Lycurgus pours the mild harangue ;  
There Xerxes' hosts, all pale with deadly fear,  
Shrink at her fated Hero's flashing spear.  
Here hung with many a lyre of silver string,  
The laureate alleys of Iliffus spring ; 190  
And lo, where rapt in beauty's heavenly dream  
Hoar Plato walks his oliv'd Academe.—

V. 179. And more an Hiero's palm, a Pindar's ode,  
Than all th' united plates of George bestow'd.]

See what Horace says on the same subject, *Od.* IV. ii. 17 :

Sive quos Elea domum reducit  
Palma *cælestes*, pugilemve equumve  
Dicit, et *centum potiore signis*  
*Munere donat.*

V. 188. Shrink at her fated Hero's flashing spear.] Leonidas,  
who voluntarily sacrificed his life at Thermopylæ to secure Greece  
from the invasion of Xerxes. Akenfide, addressing Greece, says,  
that the Persian Tyrant

—at the *lightning* of her lifted *spear*  
Crouch'd like a slave. *Pleasures of Imagination*, i. 585.

V. 192. Hoar Plato walks his oliv'd Academe.] From *Par. Reg.*  
iv. 244 :

Yet ah! no more the land of arts and arms  
 Delights with wisdom, or with virtue warms.  
 Lo! the stern Turk, with more than Vandal rage,  
 Has blasted all the wreaths of ancient age: 196  
 No more her groves by Fancy's feet are trod,  
 Each Attic grace has left the lov'd abode.  
 Fall'n is fair Greece! by Luxury's pleasing bane  
 Seduc'd, she drags a barbarous foreign chain. 200

Britannia, watch! O trim thy withering bays,  
 Remember thou hast rivall'd Græcia's praise,  
 Great Nurse of works divine! Yet oh! beware  
 Lest thou the fate of Greece, my country, share.

See there the *olive* grove of *Academe*,  
*Plato's* retirement.

The word "oliv'd," perhaps coined by our poet, is used by him  
 again in the *Triumph of Isis*, ver. 77:

Green as of old each *oliv'd* portal smiles.

V. 193. Yet ah! no more, &c.] Drayton in his *Elegy to Mr.*  
*George Sandys*:

That famous Greece, where learning flourish'd most,  
 Hath of her Muses long since left to boast;  
 Th' unletter'd Turk and rude Barbarian trades  
 Where Homer sang his lofty Iliads. Vol. iv. p. 1237.

V. 201. Britannia, watch! &c.] See Dr. Joseph Warton's *Ode*  
*to Liberty*:

*Britannia, watch!* remember peerless Rome,  
 Her high-tower'd head dash'd meanly to the ground;  
 Remember freedom's guardian, *Græcia's* doom,  
 Whom weeping the despotic Turk has bound.

Recall thy wonted worth with conscious pride,  
Thou too hast seen a Solon in a Hyde ;      206  
Hast bade thine Edwards and thine Henries rear  
With Spartan fortitude the British spear ;  
Alike hast seen thy fons deserve the meed  
Or of the moral or the martial deed.      210

## PROLOGUE

ON THE

OLD WINCHESTER PLAYHOUSE,

OVER THE BUTCHER'S SHAMBLES.

WHOE'ER our stage examines, must excuse  
 The wondrous shifts of the dramatic Muse;  
 Then kindly listen, while the Prologue rambles  
 From wit to beef, from Shakespeare to the  
 shambles!

Divided only by one flight of stairs,  
 The Monarch fwaggers, and the Butcher fwears!  
 Quick the transition when the curtain drops,  
 From meek Monimia's moans to mutton-chops!  
 While for Lothario's loss Lavinia cries,  
 Old Women scold, and Dealers d—n your eyes!  
 Here Juliet listens to the gentle lark,  
 There in harsh chorus hungry bull-dogs bark.  
 Cleavers and scymitars give blow for blow,  
 And Heroes bleed above, and Sheep below!  
 While tragic thunders shake the pit and box,  
 Rebblows to the roar the staggering ox.  
 Cow-horns and trumpets mix their martial tones,  
 Kidneys and Kings, mouthing and marrow-bones.



Suet and figs, blank verse and blood abound,  
 And form a tragi-comedy around.  
 With weeping lovers, dying calves complain,  
 Confusion reigns—chaos is come again!  
 Hither your steelyards, Butchers, bring, to weigh  
 The pound of flesh, Anthonio's bond must pay!  
 Hither your knives, ye Christians, clad in blue,  
 Bring to be whetted by the ruthless Jew!  
 Hard is our lot, who, seldom doom'd to eat,  
 Cast a sheep's-eye on this forbidden meat—  
 Gaze on sirloins, which, ah! we cannot carve,  
 And in the midst of legs of mutton—starve!  
 But would you to our house in crouds repair,  
 Ye gen'rous Captains, and ye blooming Fair,  
 The fate of Tantalus we should not fear,  
 Nor pine for a repast that is so near.  
 Monarchs no more would supperless remain,  
 Nor pregnant Queens for cutlets long in vain.

## A PANEGYRIC

ON

OXFORD ALE.

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— *Mea nec Falernæ*  
*Temperant vites, neque Formiani*  
*Pocula colles.*

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HOR.

(Written in 1748. Published in 1750.)

**B**ALM of my cares, sweet solace of my toils,  
 Hail, JUICE benignant! O'er the costly cups  
 Of riot-stirring wine, unwholesome draught,

V. 1. Balm of my cares, sweet solace of my toils,  
 Hail, Juice benignant!—]

Though the following poem is a burlesque, we may suspect that our poet was sometimes serious in it; at least, whatever may be the kind of language he makes use of, his fondness for Ale and Tobacco, the subjects of his Muse, was by no means feigned. He really considered them as furnishing a "divine repast." It is a circumstance worthy of remark, as connected with the manners of our ancestors, that Spenser calls Tobacco seriously "divine:"

Or whether it *divine Tobacco* were. *F. 2. III. v. 32.*

And in the next stanza denominates it "that soveraign weede." Sir Walter Raleigh, the friend of the poet, had just discovered Virginia, and introduced Tobacco into England; and at that time so lofty an epithet, whilst it implied a compliment to Sir Walter, from the rarity of the plant carried with it nothing ludicrous.

Let Pride's loose sons prolong the wasteful night;  
 My sober evening let the tankard bless,           5  
 With toast embrown'd, and fragrant nutmeg  
                   fraught,  
 While the rich draught with oft-repeated whiffs  
 Tobacco mild improves.    Divine repast !  
 Where no crude surfeit, or intemperate joys  
 Of lawless Bacchus reign ; but o'er my soul   10  
 A calm Lethean creeps ; in drowsy trance  
 Each thought subsides, and sweet oblivion wraps  
 My peaceful brain, as if the leaden rod  
 Of magic Morpheus o'er mine eyes had shed  
 Its opiate influence.    What tho' fore ills       15  
 Oppress, dire want of chill-dispelling coals  
 Or cheerful candle (save the make-weight's gleam  
 Haply remaining) heart-rejoicing ALE  
 Cheers the sad scene, and every want supplies.

V. 9. Where no crude surfeit, or intemperate joys  
           Of lawless Bacchus reign ;]

*Comus*, ver. 479 :

And a perpetual feast of nectar'd sweets,  
           Where no crude surfeit reigns.

V. 17. —(save the make-weight's gleam] Philips's *Splendid  
 Shilling* :

Me lonely sitting, nor the glimmering light  
           Of *makeweight* candle, nor the joyous talk  
           Of loving friend delights.

Meantime, not mindless of the daily task 20  
 Of Tutor sage, upon the learned leaves  
 Of deep SMIGLECIUS much I meditate ;  
 While ALE inspires, and lends its kindred aid,  
 The thought-perplexing labour to pursue,  
 Sweet Helicon of Logic ! But if friends 25  
 Congenial call me from the toilsome page,  
 To Pot-house I repair, the sacred haunt,  
 Where, ALE, thy votaries in full resort  
 Hold rites nocturnal. In capacious chair  
 Of monumental oak and antique mould, 30  
 That long has stood the rage of conquering years  
 Inviolate, (nor in more ample chair  
 Smokes rosy Justice, when th' important cause,  
 Whether of hen-roost, or of mirthful rape,  
 In all the majesty of paunch he tries) 35  
 Studious of ease, and provident, I place  
 My gladsome limbs ; while in repeated round  
 Returns replenish'd the successive cup,

V. 22. —Smiglecius] A celebrated Logician, who lived at the latter end of the 16th and beginning of the 17th century.

V. 30. Of monumental oak and antique mould,] *Il Penseroso*, ver. 135 :

Of pine or *monumental oak*.

V. 35. In all the majesty of paunch he tries] Johnson's description of Wolfey is open to such a construction :

In full-blown majesty see Wolfey stand.

*Vanity of Human Wishes.*

And the brisk fire conspires to genial joy :  
 While haply, to relieve the ling'ring hours 40  
 In innocent delight, amusive Putt  
 On smooth joint-stool in emblematic play  
 The vain vicissitudes of fortune shews.  
 Nor reckoning, name tremendous, me disturbs,  
 Nor, call'd for, chills my breast with sudden fear ;  
 While on the wonted door, expressive mark, 46  
 The frequent penny stands describ'd to view,  
 In snowy characters and graceful row.—

Hail, TICKING ! surest guardian of distress !  
 Beneath thy shelter, pennylefs I quaff 50

V. 50. —pennylefs—] In the *Companion to the Guide, &c.* our author thus humorously comments on his own poem: “ In this neighbourhood, adjoining to the east end of Carfax Church, are to be found the imperfect traces of a place, properly dedicated to the Muses, and described in our statutes by the familiar but forbidding denomination of *Pennylefs Bench*. History and Tradition report, that many eminent poets have been *Benchers* here. To this *seat* of the Muses we are most probably indebted for that celebrated poem, *The Splendid Skilling* of Philips ; and that the author of the *Panegyric on Oxford Ale* was no stranger to this inspiring *bench*, may be fairly concluded from these verses, where he addresses the God or Goddess of *Ticking* ;

“ Beneath thy shelter, *pennylefs* I quaff  
 “ The cheerful cup.”

Ibid. ————— I quaff  
 The cheerful cup, nor hear with hopeles heart  
 New oysters cry'd;—]

The cheerful cup, nor hear with hopeless heart  
 New oysters cry'd;—tho' much the Poet's friend,  
 Ne'er yet attempted in poetic strain,  
 Accept this tribute of poetic praise!

Nor Proctor thrice with vocal heel alarms 55  
 Our joys secure, nor deigns the lowly roof  
 Of Pot-house snug to visit: wiser he  
 The splendid tavern haunts, or coffee-house  
 Of JAMES or JUGGINS, where the grateful breath  
 Of loath'd tobacco ne'er diffus'd its balm; 60  
 But the lewd spendthrift, falsely deem'd polite,  
 While steams around the fragrant Indian bowl,  
 Oft damns the vulgar sons of humbler ALE:  
 In vain—the Proctor's voice arrests their joys;  
 Just fate of wanton pride and loose excess! 65

Nor less by day delightful is thy draught,  
 All-pow'rful ALE! whose sorrow-soothing sweets  
 Oft I repeat in vacant afternoon,  
 When tatter'd stockings ask my mending hand  
 Not unexperienc'd; while the tedious toil 70

*Splendid Skilling:*

———He nor hears with pain  
 New oysters cried, nor sighs for cheerful ale.

V. 55. —vocal heel] *Splendid Skilling:*  
 With *vocal heel* thrice thundering at my gate.

Slides unregarded. Let the tender swain  
 Each morn regale on nerve-relaxing tea,  
 Companion meet of languor-loving nymph :  
 Be mine each morn with eager appetite  
 And hunger undiffembled, to repair 75  
 To friendly buttery; there on smoaking crust  
 And foaming ALE to banquet unrestrain'd,  
 Material breakfast ! Thus in ancient days  
 Our ancestors robust with liberal cups  
 Usher'd the morn, unlike the squeamish sons 80  
 Of modern times : nor ever had the might  
 Of Britons brave decay'd, had thus they fed,  
 With British ALE improving British worth.

With ALE irriguous, undismay'd I hear  
 The frequent dun ascend my lofty dome 85  
 Importunate : whether the plaintive voice  
 Of Laundress shrill awake my startled ear ;  
 Or Barber spruce with supple look intrude ;  
 Or Taylor with obsequious bow advance ;  
 Or Groom invade me with defying front 90  
 And stern demeanour, whose emaciate steeds  
 (Whene'er or Phoebus shone with kindlier beams,  
 Or luckier chance the borrow'd boots supply'd)  
 Had panted oft beneath my goring steel.  
 In vain they plead or threat : all-pow'rful ALE  
 Excuses new supplies, and each descends 96

With joyless pace, and debt-despairing looks :  
 E'en SPACEY with indignant brow retires,  
 Fiercest of duns! and conquer'd quits the field.

Why did the Gods such various blessings pour  
 On hapless mortals, from their grateful hands  
 So soon the short-liv'd bounty to recall?—  
 Thus while, improvident of future ill,  
 I quaff the luscious tankard uncontroll'd,  
 And thoughtless riot in unlicens'd blifs; 105  
 Sudden (dire fate of all things excellent!)  
 Th' unpitying Burfar's cross-affixing hand  
 Blasts all my joys, and stops my glad career.  
 Nor now the friendly Pot-house longer yields  
 A sure retreat, when night o'er shades the skies; 110  
 Nor SHEPPARD, barbarous matron, longer gives  
 The wonted trust, and WINTER ticks no more.

Thus ADAM, exil'd from the beauteous scenes  
 Of Eden, griev'd, no more in fragrant bow'r  
 On fruits divine to feast, fresh shade and vale  
 No more to visit, or vine-mantled grot; 115  
 But, all forlorn, the dreary wilderness  
 And unrejoicing solitudes to trace:  
 Thus too the matchless bard, whose lay resounds



The **SPLENDID SHILLING's** praise, in nightly  
gloom 120

Of lonesome garret, pin'd for cheerful **ALE**;  
Whose steps in verse Miltonic I pursue,  
Mean follower : like him with honest love  
Of **ALE** divine inspir'd, and love of song.  
But long may bounteous Heav'n with watchful  
care 125

Avert his hapless lot ! Enough for me  
That burning with congenial flame I dar'd  
His guiding steps at distance to pursue,  
And sing his favorite theme in kindred strains.

EPISTLE,

FROM

THOMAS HEARN, ANTIQUARY,

TO THE AUTHOR OF

THE COMPANION TO THE OXFORD GUIDE, &c.

FRIEND of the moss-grown spire and crumbling arch,  
Who wont'ft at eve to pace the long-loft bounds  
Of lonesome Ofeney ! What malignant fiend  
Thy cloister-loving mind from ancient lore

Thomas Hearn.] This laborious and useful antiquarian is introduced into the *Companion*, &c. in a situation of no great dignity, and certainly not treated with the respect he deserves.

The Companion to the Guide, &c.] As this little publication is now very rarely met with, I may be excused for adding the following specimen of its humour. “ The *Schools* of this University  
“ are also more numerous than is commonly supposed ; among  
“ which we must reckon three spacious and superb edifices, situated  
“ to the southward of the High-Street, 100 feet long by 30 in  
“ breadth, vulgarly called *Tennis-Courts*, where *Exercise* is regularly performed both morning and afternoon. Add to these  
“ certain schools, familiarly denominated *Billiard Tables*, where  
“ the *Laws of Motion* are exemplified, and which may be considered  
“ as a necessary supplement to our courses of Experimental Philosophy. Nor must we omit the many *Nine-pin* and *Skittle*

Hath base seduc'd? urg'd thy apostate pen 5  
 To trench deep wounds on Antiquaries sage,  
 And drag the venerable fathers forth,  
 Victims to laughter? Cruel as the mandate  
 Of mitred priests, who Baskett late enjoin'd  
 To throw aside the reverend letters black, 10  
 And print fast-prayers in modern type!— At this  
 Leland, and Willis, Dugdale, Tanner, Wood,  
 Illustrious names! with Camden, Aubrey, Lloyd,  
 Scald their old cheeks with tears! For once they  
 hop'd  
 To seal thee for their own! and fondly deem'd 15  
 The Muses, at thy call, would crowding come  
 To deck Antiquity with flow'rets gay.

“ *Alleys*, open and dry, for the instruction of scholars in geometri-  
 “ cal knowledge, and particularly for proving the *centripetal*  
 “ principle.

“ Other *Schools*, and places of Academical discipline, not ge-  
 “ nerally known as such, may be mentioned. The *Peripatetics* exe-  
 “ cute the Courses proper to their system upon the *Parade*.  
 “ *Navigation* is learnt on the *Isis*; *Gunnery* on the adjacent hills;  
 “ *Horsemanship* on *Port-Meadow*, *Bullington-Green*, the *Henley*,  
 “ *Wycombe*, *Woodstock*, *Abingdon*, and *Banbury* roads. The *Axis in*  
 “ *Peritrochio* is admirably illustrated by a *Scheme* in a *Phaeton*.  
 “ The doctrine of the *Screw* is practically explained most even-  
 “ ings in the private rooms, together with the *Motion of Fluids*.”  
 P. 11, 12.

V. 12. Leland, and Willis, &c.] Names of celebrated anti-  
 quarians.

But now may curses every search attend  
 That seems inviting! May'ft thou pore in vain  
 For dubious door-ways! May revengeful moths  
 Thy ledgers eat! May chronologic spouts 21  
 Retain no cypher legible! May crypts  
 Lurk undiscern'd! Nor may'ft thou spell the  
     names

Of faints in storied windows! Nor the dates  
 Of bells discover! Nor the genuine site 25  
 Of Abbots' pantries! And may Godstowe veil,  
 Deep from thy eyes profane, her Gothic charms!

V. 26. —Godstowe—] Near Oxford; celebrated in the history  
 of fair Rosamond.

THE  
PROGRESS OF DISCONTENT.

(Written at Oxford in the year 1746.)

WHEN now mature in classic knowledge,  
 The joyful youth is sent to college,  
 His father comes, a vicar plain,  
 At Oxford bred—in Anna's reign,  
 And thus, in form of humble suitor, 5  
 Bowing accosts a reverend tutor :  
 “ Sir, I'm a Glo'stershire divine,  
 “ And this my eldest son of nine ;  
 “ My wife's ambition and my own  
 “ Was that this child should wear a gown : 10  
 “ I'll warrant that his good behaviour  
 “ Will justify your future favour ;

The Progress of Discontent.] This Poem took its rise from an Epigram, which our poet wrote as Scholar of Trinity College ; and which meeting with the approbation of the President, Dr. Huddesford, Warton at his request paraphrased in English. The English poem was first published in the Student, in the year 1750, and afterwards much altered and improved. The original Latin sketch will be found at the end of this volume, among his Latin poems. “ At the hazard of an imputation of partiality to the author (says Dr. Warton in his edition of Pope, vol. ii. p. 302.) I venture to say that I prefer a poem called *The Progress of Discontent*, to any imitation of Swift that has ever yet appeared.”

“ And, for his parts, to tell the truth,  
 “ My fon’s a very forward youth ;  
 “ Has Horace all by heart—you’d wonder— 15  
 “ And mouths out Homer’s Greek like thunder.  
 “ If you’d examine—and admit him,  
 “ A scholarship would nicely fit him ;  
 “ That he succeeds ’tis ten to one ;  
 “ Your vote and interest, Sir !” —’Tis done. 20

Our pupil’s hopes, tho’ twice defeated,  
 Are with a scholarship completed :  
 A scholarship but half maintains,  
 And college-rules are heavy chains :  
 In garret dark he smokes and puns, 25  
 A prey to discipline and duns ;  
 And now, intent on new designs,  
 Sighs for a fellowship—and fines.

When nine full tedious winters past,  
 That utmost wish is crown’d at last : 30  
 But the rich prize no sooner got,  
 Again he quarrels with his lot :

V. 29. When nine full tedious winters past,] The scholars of Trinity are superannuated, if they do not succeed to fellowships in nine years after their election to scholarships.

“ These fellowships are pretty things,  
 “ We live indeed like petty kings :  
 “ But who can bear to waste his whole age 35  
 “ Amid the dulness of a college,  
 ‘ Debarr’d the common joys of life, }  
 “ And that prime bliss—a loving wife !  
 “ O ! what’s a table richly spread,  
 “ Without a woman at its head ! 40  
 “ Would some snug benefice but fall,  
 “ Ye feasts, ye dinners ! farewell all !  
 “ To offices I’d bid adieu,  
 “ Of Dean, Vice Præf.—of Burfar too ;  
 “ Come joys, that rural quiet yields, 45  
 “ Come, tythes, and house, and fruitful fields !”

Too fond of freedom and of ease  
 A Patron’s vanity to please,  
 Long time he watches, and by stealth,  
 Each frail Incumbent’s doubtful health ; 50  
 At length, and in his fortieth year,  
 A living drops—two hundred clear !  
 With breast elate beyond expression,  
 He hurries down to take possession,  
 With rapture views the sweet retreat— 55  
 “ What a convenient house ! how neat !  
 “ For fuel here’s sufficient wood :

“ Pray God the cellars may be good !  
 “ The garden—that must be new plann’d—  
 “ Shall these old-fashion’d yew-trees stand ? 60  
 “ O’er yonder vacant plot shall rise  
 “ The flow’ry shrub of thousand dies :—  
 “ Yon wall, that feels the southern ray,  
 “ Shall blush with ruddy fruitage gay :  
 “ While thick beneath its aspect warm 65  
 “ O’er well-rang’d hives the bees shall swarm,  
 “ From which, ere long, of golden gleam  
 “ Metheglin’s luscious juice shall stream :  
 “ This awkward hut, o’ergrown with ivy,  
 “ We’ll alter to a modern privy : 70  
 “ Up yon green slope, of hazels trim,  
 “ An avenue so cool and dim  
 “ Shall to an harbour, at the end,  
 “ In spite of gout, entice a friend.  
 “ My predecessor lov’d devotion— 75  
 “ But of a garden had no notion.”

Continuing this fantastic farce on,  
 He now commences country parson.  
 To make his character entire,  
 He weds—a Cousin of the ’Squire; 80  
 Not over weighty in the purse,  
 But many Doctors have done worse :



And tho' she boasts no charms divine,  
Yet she can carve and make birch wine.

Thus fixt, content he taps his barrel, 85  
Exhorts his neighbours not to quarrel ;  
Finds his Church-wardens have discerning  
Both in good liquor and good learning ;  
With tythes his barns replete he fees,  
And chuckles o'er his surplice fees ; 90  
Studies to find out latent dues,  
And regulates the state of pews ;  
Rides a fleek mare with purple housing,  
To share the monthly club's carousing ;  
Of Oxford pranks facetious tells, 95  
And—but on Sundays—hears no bells ;  
Sends presents of his choicest fruit,  
And prunes himself each sapless shoot ;  
Plants colliflow'rs, and boasts to rear  
The earliest melons of the year ; 100  
Thinks alteration charming work is,  
Keeps Bantam cocks, and feeds his turkies ;

V. 93. Rides a fleek mare with purple housing,  
To share the monthly club's carousing ;]

These two lines were not in the original copy. They were added, as Mr. John Warton informed me, by his father, whose practice they describe, whilst he was Curate of Winflade.

Builds in his copse a fav'rite bench,  
And stores the pond with carp and tench.—

But ah! too soon his thoughtless breast 105  
By cares domestic is oppress'd ;  
And a third Butcher's bill, and brewing,  
Threaten inevitable ruin :  
For children fresh expences yet,  
And Dicky now for school is fit. 110  
“ Why did I sell my college life  
“ (He cries) for benefice and wife ?  
“ Return, ye days, when endless pleasure  
“ I found in reading, or in leisure !  
“ When calm around the common room 115  
“ I puff'd my daily pipe's perfume !  
“ Rode for a stomach, and inspected,  
“ At annual bottlings, corks selected :  
“ And din'd untax'd, untroubled, under  
“ The portrait of our pious Founder ! 120  
“ When impositions were supply'd  
“ To light my pipe—or sooth my pride—  
“ No cares were then for forward peas,  
“ A yearly-longing wife to please ;  
“ My thoughts no christ'ning dinners cost, 125  
“ No children cry'd for butter'd toast ;  
“ And ev'ry night I went to bed,  
“ Without a Modus in my head !”

Oh ! trifling head, and fickle heart !  
Chagrin'd at whatfoe'er thou art ; 130  
A dupe to follies yet untry'd,  
And sick of pleasures, scarce enjoy'd !  
Each prize possess'd, thy transport ceases,  
And in pursuit alone it pleases.

THE  
 PHAETON,  
 AND THE  
 ONE-HORSE CHAIR.

AT BLAGRAVE'S once upon a time,  
 There stood a PHAETON sublime :  
 Unfullied by the dusty road  
 Its wheels with recent crimson glow'd ;  
 Its sides display'd a dazzling hue, 5  
 Its harness tight, its lining new :  
 No scheme-enamour'd youth, I ween,  
 Survey'd the gaily-deck'd machine,  
 But fondly long'd to seize the reins,  
 And whirl o'er Campsfield's tempting plains. 10  
 Meantime it chanc'd, that hard at hand  
 A ONE-HORSE CHAIR had took its stand :  
 When thus our vehicle begun  
 To sneer the luckless Chaise and One.

V. 1. At Blagrove's—] Blagrove, well known at Oxford for letting out carriages, 1763. W.

V. 10. Campsfield] In the road to Blenheim. W.

V. 14. —Chaise and One.] A ludicrous term, made use of in Pope's Imitation of Horace :

Discharge their garrets, move their beds, and run  
 (They know not whither) in a *Chaise and one*. *Epist.* I. i. 158.

“ How could my Master place me here 15  
 “ Within thy vulgar atmosphere ?  
 “ From classic ground pray shift thy station,  
 “ Thou scorn of Oxford education !—  
 “ Your homely make, believe me, man,  
 “ Is quite upon the Gothic plan ; 20  
 “ And you, and all your clumsy kind,  
 “ For lowest purposes design’d :  
 “ Fit only, with a one-ey’d mare,  
 “ To drag, for benefit of air,  
 “ The country parson’s pregnant wife, 25  
 “ Thou friend of dull domestic life !  
 “ Or, with his maid and aunt, to school  
 “ To carry Dicky on a stool :  
 “ Or, haply, to some christening gay  
 “ A brace of godmothers convey.— 30  
 “ Or, when blest Saturday prepares  
 “ For London tradesmen rest from cares,  
 “ ’Tis thine to make them happy one day,  
 “ Companion of their genial Sunday !  
 “ ’Tis thine, o’er turnpikes newly made, 35  
 “ When timely show’rs the dust have laid,  
 “ To bear some alderman serene  
 “ To fragrant Hampstead’s sylvan scene.  
 “ Nor higher scarce thy merit rises  
 “ Among the polish’d fons of Isis. 40  
 “ Hir’d for a solitary crown,

" Canst thou to schemes invite the gown ?  
 " Go, tempt some prig, pretending taste,  
 " With hat new cock'd, and newly lac'd,  
 " O'er mutton-chops, and scanty wine, 45  
 " At humble Dorchester to dine !  
 " Meantime remember, lifeless drone !  
 " I carry Bucks and Bloods alone.  
 " And oh ! whene'er the weather's friendly,  
 " What inn at Abingdon or Henley, 50  
 " But still my vast importance feels,  
 " And gladly greets my entering wheels !  
 " And think, obedient to the thong,  
 " How yon gay street we smoke along :  
 " While all with envious wonder view 55  
 " The corner turn'd so quick and true."

To check an upstart's empty pride,  
 Thus sage the ONE-HORSE CHAIR reply'd.

" Pray, when the consequence is weigh'd,  
 " What's all your spirit and parade ? 60  
 " From mirth to grief what sad transitions,  
 " To broken bones and impositions !  
 " Or if no bones are broke, what's worse,  
 " Your schemes make work for GLASS and  
 NOURSE.—

“ On us pray spare your keen reproaches, 65  
 “ From One-Horse Chairs men rife to Coaches ;  
 “ If calm Discretion’s steadfast hand  
 “ With cautious skill the reins command.  
 “ From me fair Health’s fresh fountain springs,  
 “ O’er me soft Snugness spreads her wings : 70  
 “ And Innocence reflects her ray  
 “ To gild my calm sequester’d way :  
 “ E’en kings might quit their state to share  
 “ Contentment and a One-Horse Chair.—  
 “ What though, o’er yonder echoing street 75  
 “ Your rapid wheels resound so sweet ;  
 “ Shall Isis’ sons thus vainly prize  
 “ A RATTLE of a larger size ?”

BLAGRAVE, who during the dispute  
 Stood in a corner, snug and mute, 80  
 Surpris’d, no doubt, in lofty verse  
 To hear his Carriages converse,  
 With solemn face, o’er Oxford ale,  
 To me disclos’d this wondrous tale :  
 I strait dispatch’d it to the Muse, 85  
 Who brush’d it up for Jackson’s news,  
 And, what has oft been penn’d in prose,  
 Added this moral at the close.

“ Things may be useful, tho’ obscure ;

- “ The pace that’s flow is often fure : 90  
“ When empty pageantries we prize,  
“ We raise but dust to blind our eyes.  
“ The GOLDEN MEAN can best bestow  
“ Safety for unsubstantial show.” 94



O D E

TO A

GRIZZLE WIG.

By a Gentleman who had just left off his BOB.

ALL hail, ye CURLS, that, rang'd in reverend  
row,

With snowy pomp my conscious shoulders hide!  
That fall beneath in venerable flow,  
And crown my brows above with feathery pride!

High on your fummit, Wisdom's mimick'd air  
Sits thron'd, with Pedantry her solemn fire, 6  
And in her net of awe-diffusing hair  
Entangles fools, and bids the croud admire.

O'er every lock, that floats in full display,  
Sage Ignorance her gloom scholastic throws; 10  
And stamps o'er all my visage, once so gay,  
Unmeaning Gravity's serene repose.

Can thus large Wigs our reverence engage?  
Have Barbers thus the pow'r to blind our eyes?

Is science thus conferr'd on every sage,           15  
By Baylifs, Blenkinfop, and lofty Wife?

But thou, farewell, my BOB! whose thin-wove  
    thatch  
Was stor'd with quips and cranks, and wanton  
    wiles,  
That love to live within the one-curl'd Scratch,  
With fun, and all the family of smiles.           20

Safe in thy privilege, near Isis' brook,  
Whole afternoons at Wolvercote I quaff'd;  
At eve my careles round in High-street took,  
And call'd at JOLLY's for the casual draught.

No more the wherry feels my stroke so true;  
At skittles, in a Grizzle, can I play?           26  
Woodstock, farewell! and Wallingford, adieu!  
Where many a scheme reliev'd the lingering day.

Such were the joys that once Hilario crown'd,  
Ere grave Preferment came my peace to rob:  
Such are the less ambitious pleasures found   31  
Beneath the Liceat of an humble BOB.

THE  
CASTLE BARBER'S SOLILOQUY.

WRITTEN IN THE LATE WAR.

I Who with such success—alas! till  
 The war came on—have shav'd the Castle;  
 Who by the nose, with hand unshaken,  
 The boldest heroes oft have taken;  
 In humble strain am doom'd to mourn      5  
 My fortune chang'd, and state forlorn!  
 My soap scarce ventures into froth,  
 My razors rust in idle sloth!  
 WISDOM! to you my verse appeals;  
 You share the griefs your Barber feels:      10  
 Scarce comes a student once a whole age,  
 To stock your desolated college.

V. 9. Wisdom!] The Governor of Oxford Castle. W. See *Companion to the Guide, &c.* p. 20. “ Besides these curious particulars, observable in the principal streets, there are many others in the remote parts of the town, which equally deserve illustration. Science diffuses its benign influence over the suburbs of Oxford; in which stands a famous *College*, founded as early as the Conquest, where *Wisdom* may be truly said to preside. The *Students* of this house are always *resident*, and are lectured in *Ethics* alone, on the subjects of *Temperance*, *Humility*, *Patience*, and other virtues proper to Students of this class. Before the College-gates is the place, where the first process is performed on bodies intended for the *Anatomical lectures*.”

Our trade how ill an army suits!  
 This comes of picking up recruits.  
 Loft is the Robber's occupation; 15  
 No robbing thrives—but of the nation :  
 For hardy necks no rope is twisted,  
 And e'en the hangman's self is lifted. —  
 Thy Publishers, O mighty JACKSON !  
 With scarce a scanty coat their backs on, 20  
 Warning to youth no longer teach,  
 Nor live upon a dying speech.  
 In caffock clad, for want of breeches,  
 No more the Castle-Chaplain preaches.  
 Oh! were our troops but safely landed, 25  
 And every regiment disbanded !  
 They'd make, I trust, a new campaign  
 On Henley's hill, or Campsfield's plain :  
 Destin'd at home, in peaceful state,  
 By me fresh-shav'd, to meet their fate ! 30

Regard, ye Justices of Peace !  
 The CASTLE-BARBER's piteous case :  
 And kindly make some snug addition,  
 To better his distress condition.  
 Not that I mean, by such expressions, 35  
 To shave your Worships at the sessions ;  
 Or would, with vain presumption big,  
 Aspire to comb the Judge's wig :—

Far less ambitious thoughts are mine,  
 Far humbler hopes my views confine.— 40  
 Then think not that I ask amiss;  
 My small request is only this,  
 That I, by leave of LEIGH or PARDO,  
 May, with the CASTLE—shave BOCARDO.

Thus, as at Jesus oft I've heard, 45  
 Rough servitors in Wales prefer'd,  
 The JONESES, MORGANS, and AP-RICES,  
 Keep fiddles with their BENEFICES.

V. 44. Bocardo.] The name of a prison in Oxford.

THE  
OXFORD NEWSMAN'S VERSES.

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FOR THE YEAR 1760.

THINK of the PALMS, my Masters dear !  
That crown this memorable year !  
Come fill the glafs, my hearts of gold,  
To BRITAIN'S Heroes brisk and bold ;  
While into rhyme I strive to turn all  
The fam'd events of many a JOURNAL. 5

FRANCE feeds her fons on meagre foup,  
'Twas hence they loft their Guadaloup :  
What tho' they drefs fo fine and ja'nty ?  
They could not keep Marigalante. 10  
Their forts in Afric could not repel  
The thunder of undaunted Keppel :  
Brave Commodore ! how we adore ye  
For giving us fuccefs at Goree.  
Ticonderago, and Niagara, 15  
Make each true Briton fing O rare a !  
I trust the taking of Crown-Point  
Has put French courage out of joint.

Can we forget the timely check  
 WOLFE gave the scoundrels at Quebec?— 20  
 That name has stopp'd my glad career,—  
 Your faithful Newfman drops a tear!—

But other triumphs still remain,  
 And rouse to glee my rhymes again.

On Minden's plains, ye meek Mounfeers ! 25  
 Remember Kingsley's grenadiers.  
 You vainly thought to ballarag us  
 With your fine squadron off Cape Lagos ;  
 But when Boscawen came, La Clue  
 Sheer'd off, and look'd confounded blue. 30  
 Conflans, all cowardice and puff,  
 Hop'd to demolish hardy Duff ;  
 But soon unlook'd-for guns o'eraw'd him,  
 HAWKE darted forth, and nobly claw'd him.  
 And now their vaunted FORMIDABLE 35  
 Lies captive to a British cable.  
 Would you demand the glorious cause  
 Whence Britain every trophy draws?

V. 20. —Quebec?] Before this place fell the brave Wolfe ;  
 yet with the satisfaction of first hearing that his troops were vic-  
 torious. The other places here enumerated were conquests of the  
 preceding year. W.

V. 29. —La Clue] The French Admiral. W.

V. 31. Conflans,] Another French Admiral. W.

You need not puzzle long your wit;—  
 FAME, from her trumpet, answers—PITT. 40

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FOR THE YEAR 1767.

DISMAL the news, which JACKSON'S yearly  
 Bard

Each circling Christmas brings,—“ The times  
 are hard !”

There was a time when Granby's grenadiers  
 Trimm'd the lac'd jackets of the French Moun-  
 feers ;

When every week produc'd some lucky hit, 3  
 And all our paragraphs were plann'd by Pitt.

We Newsmen drank—as England's Heroes  
 fought,

While every victory procur'd—a pot.

Abroad, we conquer'd France, and humbled Spain;

At home, rich harvests crown'd the laughing plain,

Then ran in numbers free the Newsmen's verses,

Blithe were our hearts, and full our leathern purses.

But now, no more the stream of plenty flows,

No more new conquests warm the Newsmen's  
 nose.

Our shatter'd cottages admit the rain, 15

Our infants stretch their hands for bread in vain.



All hope is fled, our families are undone ;  
 Provisions all are carry'd up to London ;  
 Our copious granaries Distillers thin,  
 Who raise our bread—but do not cheapen gin.  
 Th' effects of exportation still we rue ;      21  
 I wish th' Exporters were exported too !  
 In every Pot-house is unpaid our score ;  
 And generous Captain JOLLY ticks no more !

Yet still in store some happiness remains,      25  
 Some triumphs that may grace these annual  
     strains.

Misfortunes past no longer I repeat—  
 GEORGE has declar'd—that we again shall eat.  
 Sweet Willhelminy, spite of wind and tide,  
 Of Denmark's monarch shines the blooming bride :  
 She's gone ! but there's another in her stead,      31  
 For of a Princess Charlotte's brought to bed :—  
 Oh, cou'd I but have had one single sup,  
 One single sniff, at Charlotte's caudle-cup !—  
 I hear—God bless it—'tis a charming Girl,      35  
 So here's her health in half a pint of Purl.  
 But much I fear, this rhyme-exhausted song  
 Has kept you from your Christmas cheer too long.  
 Our poor endeavours view with gracious eye,  
 And bake these lines beneath a CHRISTMAS-PIE !

FOR THE YEAR 1768.

STILL shall the Newfman's annual rhymes  
 Complain of taxes and the times?  
 Each year our COPIES shall we make on  
 The price of butter, bread, and bacon?  
 Forbid it, all ye pow'rs of verse! 5  
 A happier subject I rehearse.  
 Farewell distress, and gloomy cares!  
 A merrier theme my Muse prepares.  
 For lo! to save us, on a sudden,  
 In shape of porter, beef, and pudding, 10  
 Though late, ELECTIONEERING comes!—  
 Strike up, ye trumpets, and ye drums!  
 At length we change our wonted note,  
 And feast, all winter, on a vote.  
 Sure, canvassing was never hotter! 15  
 But whether Harcourt, Nares, or Cotter,  
 At this grand crisis will succeed,  
 We Freemen have not yet decreed.—  
 Methinks, with mirth your sides are shaking,  
 To hear us talk of Member-making! 20  
 Yet know, that we direct the state;  
 On us depends the nation's fate.—

V. 16. —Harcourt, &amp;c.] Candidates for the city of Oxford. W.

What though some Doctor's cast-off wig  
 O'er shades my pate, not worth a fig;  
 My whole apparel in decay; 25  
 My beard unshav'd—on New-Year's day;  
 In me behold (the land's Protector)  
 A Freeman, Newfman, and Elector!  
 Though cold, and all unshod, my toes;—  
 My breast for Britain's freedom glows:— 30  
 Though turn'd, by poverty, my coat,  
 It ne'er was turn'd to give a vote.

Meantime, howe'er improv'd our fate is  
 By jovial cups, each evening, gratis;  
 Forget not, 'midst your Christmas cheer, 35  
 The customs of the coming year:—  
 In answer to this short EPISTLE,  
 Your tankard send, to wet our whistle!

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FOR THE YEAR 1770.

As now petitions are in fashion  
 With the first patriots of the nation;  
 In spirit high, in pocket low,  
 We patriots of the Butcher-Row,  
 Thus, like our Betters, ask redress 5  
 For high and mighty grievances,

Real, tho' penn'd in rhyme, as those  
Which oft our JOURNAL gives in prose :—

“ Ye rural 'Squires, so plump and sleek,  
“ Who study—JACKSON, once a week ; 10  
“ While now your hospitable board  
“ With cold firloin is amply stor'd,  
“ And old October, nutmeg'd nice,  
“ Send us a tankard and a slice !  
“ Ye country Parsons, stand our friends, 15  
“ While now the driving fleet descends !  
“ Give us your antiquated canes,  
“ To help us through the miry lanes ;  
“ Or with a rusty grizzle wig  
“ This Christmas deign our pates to rig. 20  
“ Ye noble gem'men of the Gown,  
“ View not our verses with a frown !  
“ But, in return for quick dispatches,  
“ Invite us to your buttery-hatches !  
“ Ye too, whose houses are so handy, 25  
“ For coffee, tea, rum, wine, and brandy ;  
“ Pride of fair Oxford's gawdy streets,  
“ You too our strain submissive greets !  
“ Hear Horseman, Spindlow, King, and Harper !  
“ The weather sure was never sharper :— 30

V. 29. —Horseman, &c.] Keepers of noted coffee-houses in Oxford. W.

“ Matron of Matrons, MARTHA BAGGS !  
 “ Dram your poor Newsman clad in rags !  
 “ Dire mischiefs folks above are brewing,  
 “ The Nation’s—and the Newsman’s ruin ;—  
 “ ’Tis yours our sorrows to remove ; 35  
 “ And if thus generous ye prove,  
 “ For friends so good we’re bound to pray  
 “ Till—next returns a New-year’s Day !”  
 “ Giv’n at our melancholy cavern, 39  
 “ The cellar of the SHEEP’S-HEAD TAVERN.”

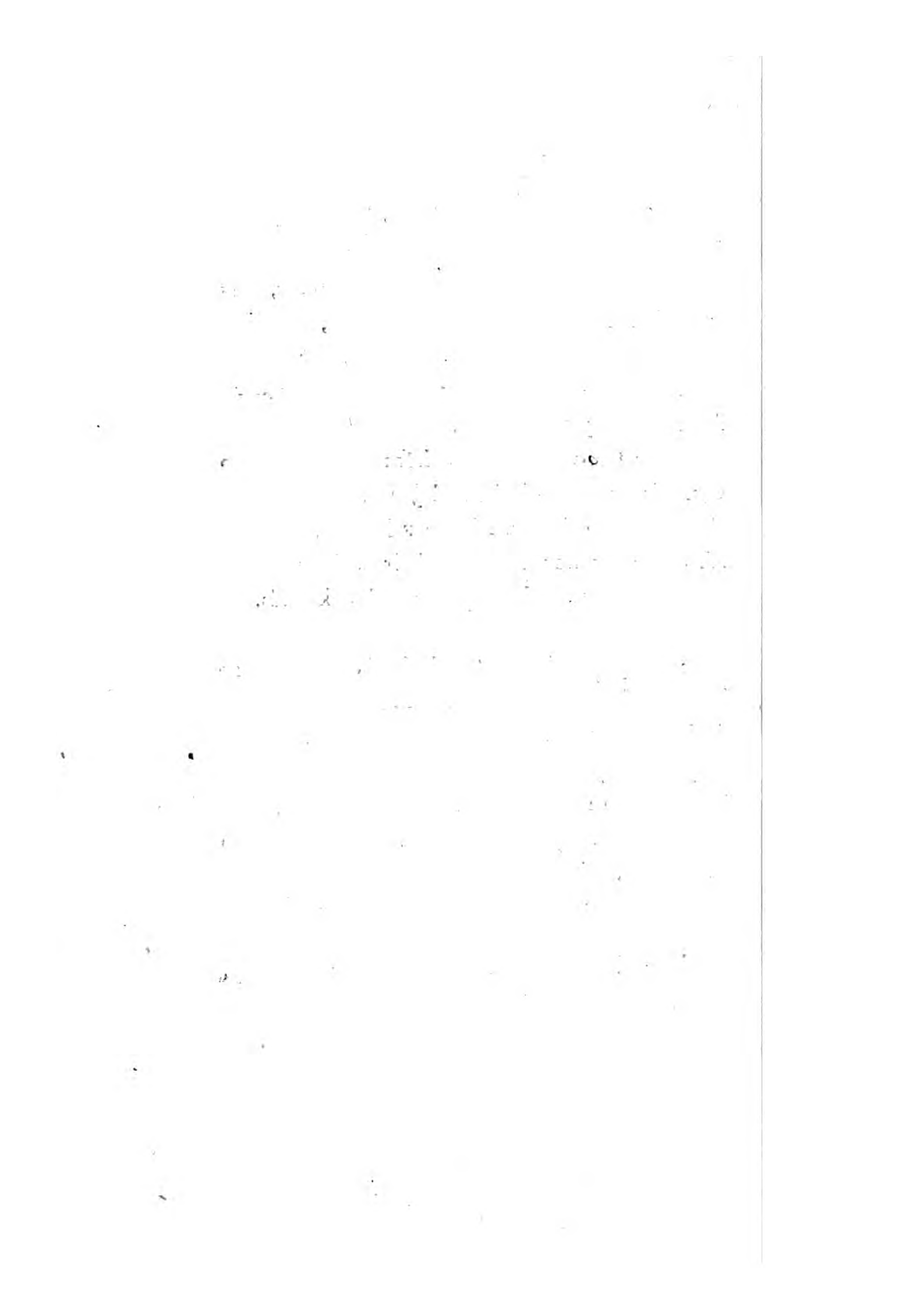
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FOR THE YEAR 1771.

DELICIOUS news—a war with Spain !  
 New rapture fires our Christmas strain.  
 Behold, to strike each Briton’s eyes,  
 What bright victorious scenes arise !  
 What paragraphs of English glory 5  
 Will Master JACKSON set before ye !  
 The Governor of Buenos Ayres  
 Shall dearly pay for his vagaries ;  
 For whether NORTH, or whether CHATHAM,  
 Shall rule the roaft, we must have-at-’em : 10  
 Galloons—Havannah—Porto Bello,—  
 Ere long, will make the nation mellow :—

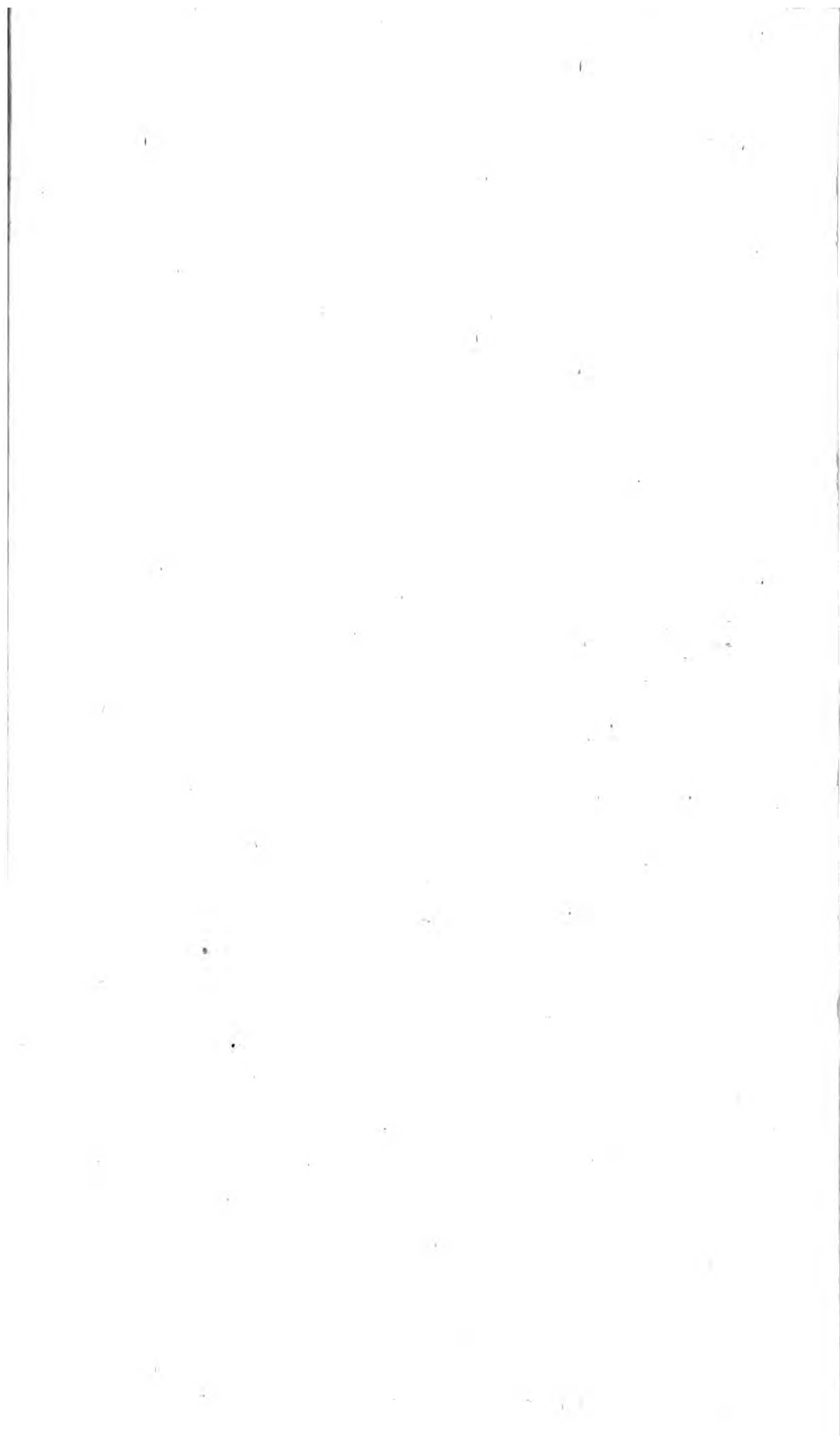
Our late trite themes we view with scorn,  
 Bellas the bold, and Parson Horne :  
 Nor more, through many a tedious winter, 15  
 The triumphs of the patriot Squinter,  
 The Ins and Outs, with cant eternal,  
 Shall croud each column of our JOURNAL.—  
 After a dreary season past,  
 Our turn to live is come at last : 20  
 Gen'ral, and Admirals, and Jews,  
 Contractors, Printers, MEN OF NEWS,  
 All thrive by war, and line their pockets,  
 And leave the works of peace to blockheads.

But stay, my Muse, this hafty fit— 25  
 The war is not declar'd as yet :  
 And we, though now so blithe we sing,  
 May all be prefs'd to serve the King !  
 Therefore, meantime, our MASTERS dear,  
 Produce your hospitable cheer :— 30  
 While we, with much sincere delight,  
 (Whether we publish news—or fight)  
 Like England's undegenerate sons,  
 Will drink—confusion to the DONs ! 34



POEMATA HEXAMETRA.





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MONS CATHARINÆ,

PROPE WINTONIAM.

AERII Catharina jugi quà vertice summo,  
Danorum veteres fossas, immania castra,  
Et circumducti servat vestigia valli;  
Wiccamicæ mos est pubi, celebrare palæstras  
Multiplices, passimque levi contendere lusu, 6  
Festa dies quoties rediit, concessaque rite  
Otia, purpureoque rubentes lumine soles,  
Invitant, tetricæ curas lenire Minervæ,  
Librorumque moras, et iniqua remittere pensa.

Mons Catharinæ,] This poem was first edited in 1760, after Gray's *Ode on Eton College*, which was written in 1742.

V. 7. —purpureoque rubentes lumine soles,] Virgil of Elyfium, *Æn.* vi. ver. 640 :

Largior hic campos æther, et lumine vestit  
*Purpureo* ; Solemque suum, sua sidera norunt.

V. 9. Librorumque moras, et iniqua remittere pensa.] A Wykehamist may here be reminded of "Dulce Domum :"

Musa, *Libros mitte fessa,*  
*Mitte pensa dura,*  
Mitte negotium ; jam datur *otium,*  
Me mea mittito *cura.*

Ergo, Cecropiæ quales æstate cohortes, 10  
 Siquando ceras, nondumque tenacia linqunt  
 Mella vagæ, luduntque favis examina miffa,  
 Mox ftudio majore novos obitura labores ;  
 Egreditur pullatum agmen; camposque patentes  
 Occupat, ingentifque tenet fpatia ardua clivi. 15  
 Nec mora ; quifque fuos mores, animumque  
 fateri,  
 Ingeniumque fequi, propriæque accingier arti.  
 Pars aciem inftituunt, et jufto utrinque phalanges  
 Ordine, et adverfæ pofitis ftant fortibus alæ. 19

V. 11. Siquando ceras, nondumque tenacia linqunt  
 Mella vagæ, luduntque favis examina miffa,]

Georg. iv. 56 :

—hinc arte recentes

Excudunt *ceras*, et *mella tenacia* fingunt.

Hinc ubi jam *emiffum* caveis, &c.

V. 14. —pullatum agmen ;—] To denote the black gowns of the College boys. But was not “ pullatus” fignificative of a mourning drefs, or of the drefs worn by the common people, contradiftinguifhed from that of the patricians ?

Ibid. — camposque patentes

Occupat,—]

Georg. iv. 77 :

Ergo ubi ver naftæ fudum, *camposque patentes*,

Erumpunt portis.

V. 17. —propriæque accingier arti.] Virgil ufes the fame word with the accusative, *Æn.* iv. ver. 493 :

—*magicas invitam adcingier artes.*

His datur, orbiculum metis prohibere propinquis,  
 Præcipitique levem per gramina mittere lapsu :  
 Ast aliis, quorum pedibus fiducia major,  
 Excubias agitare vagas, cursuque citato  
 Sectari, et jam jam salienti insistere prædæ ;  
 Usque adeo stimulat rapidus globus ire sequaces  
 Ancipiti de colle, pilæque volubilis error. 26  
 Impete seu valido elatum, et sublime volantem  
 Suspiciunt, pronosque inhiant ex aere lapsus,  
 Sortiti fortunam oculis ; manibusque paratis  
 Expectant propiorem, intercipiuntque caducum.

At pater Ichinus viridantes, vallibus imis, 31  
 Quà reficit salices, subductæ in margine ripæ,  
 Pars vegetos nudant artus, et flumina saltu

V. 20. —orbiculum—] The football.

V. 21. Præcipiti—lapsu ] *Georg.* i. 366. Of the stars,  
 —videbis

*Præcipientes cælo labi.*

Below, ver. 28 :

—pronosque inhiant ex aere lapsus.

V. 26. —pilæque volubilis error.] Catullus of the Cretan  
 Labyrinth, *Epithal. Pel. et Thet.* ver. 115. *Tecti inobservabilis error.*  
 Virgil of the same, *Æn.* v. ver. 591. *indeprensus et irremeabilis*  
*error.* And again, vi. 27. *domûs inextricabilis error.* Virgil also,  
*Æn.* vii. 382. *volubile buxum.*

V. 29. Sortiti fortunam oculis ;—] Virgil of *Æneas*, xii. 920 :  
*Sortitus fortunam oculis, et corpore toto*  
*Eminus intorquet.*

V. 33. —vegetos artus,—] Vegetus, which is not a common

Summa petunt : jamque alternis placidum icti-  
bus æquor

In numerum, pedibusque fecant, et remige  
plantâ; 35

Jamque ipso penitus merguntur gurgite, pronò  
Corpore, spumantemque lacum sub vertice tor-  
quent.

Protinus emerfis, nova gratia crinibus udis  
Nascitur, atque oculis subito micat acribus ignis  
Lætior, impubesque genæ formosius ardent. 40

word in poetry, is supported by the authority of Catullus, *de Aty*,  
ver. 40. Of the Sun,

Pepulitque noctis umbras *vegetis* sonipedibus.

V. 35. —pedibusque fecant, et remige plantâ;] Milton in *Par. Lost*, of the swan “with *oary feet*.” vii. 440. See also Silius Italicus, quoted by Mr. Todd on the passage, *pedibus* tacitas *eremigat* undas. xiv. 190. In the text “manibus” might have been better than “pedibus,” as having variety.

V. 37. —spumantemque lacum sub vertice torquent.] Virgil,  
*Georg.* iv. 528 :

Hæc Proteus : et se jactu dedit æquor in altum,

Quaque dedit, *spumantem undam sub vertice torfit*.

V. 39. —oculis subito micat acribus ignis

Lætior,—]

Virgil of Venus and Æneas, *Æn.* i. ver. 591 :

—*lætos oculis afflârat honores*.

Homer of Pan, heated in the chace, *Hymn. ad Pan.* ver. 14 :

Οξεία δεξομένος.

A picturesque circumstance, omitted by our poet in his version of the Hymn ; but the omission is in some measure compensated by the happy introduction of that particular image, and of the others in the text.

Interea licitos colles, atque otia iussa,  
 Illi indignantes, ripæ ulterioris amore,  
 Longinquos campos, et non sua rura capeffunt.  
 Sive illos (quæ corda solet mortalia passim)  
 In vetitum mens prona nefas, et iniqua cupido 45  
 Sollicitet; novitasve trahat dulcedine mirâ  
 Infuetos tentare per avia pascua calles:  
 Seu malint secum obscuros captare recessus,  
 Secreto faciles habituri in margine Musas:  
 Quicquid erit, cursu pavitanti, oculisque retortis,  
 Fit furtiva via, et suspectis passibus itur. 51  
 Nec parvi stetit ordinibus cessasse, locumque  
 Deferuisse datum, et signis abiisse relictis.

Quin lusu incerto cernas gestire Minores;  
 Usque adeo instabiles animos nova gaudia lac-  
 tant!  
 55  
 Se saltu exercent vario, et luctantur in herbâ,  
 Innocuasve edunt pugnas, aut gramine molli  
 Otia agunt fusi, clivisque sub omnibus hærent.

V. 42. —ripæ ulterioris amore,] *Æn.* vi. 314:  
 Tendebantque manus *ripæ ulterioris amore.*

V. 45. In vetitum mens prona nefas,—] Horace, *Od.* I. iii. 25:  
 Audax omnia perpeti  
 Gens humana ruit per *vetitum nefas.*

V. 49. Secreto faciles habituri in margine Musas:] *Hymn. ad  
 Pana,* ver. 13:

Continuo properant *faciles* in carmina Nymphæ.

Aut aliquis tereti ductos in marmore gyros  
 Suspiciens, miratur inextricabile textum ; 60  
 Sive illic Lemurum populus sub nocte choreas  
 Plauferit exiguas, viridesque attriverit herbas ;  
 Sive olim pastor fidos descripserit ignes,  
 Verbaque difficili composita reliquerit orbe,  
 Confusasque notas, impressaque cespite vota. 65

At Juvenis, cui sunt meliores pectore sensus,  
 Cui cordi rerum species, et dædalus ordo,  
 Et tumulum capit, et sublimi vertice solus,  
 Quæ latè patuere, oculos fert singula circum.  
 Colle ex opposito, flaventi campus aristâ 70  
 Aureus, adversoque refulgent jugera sole :  
 At procul obscuri fluctus, et rura remotis

V. 59. —tereti ductos in marmore gyros] The miz-maze on Catharine hill. Amongst these surmises upon its origin, our poet might have mentioned the tradition of its being trodden by a boy, who was confined at college during a vacation, and died of a broken heart. The same boy is also said to be the author of "Domum."

V. 60. —inextricabile textum ;] Virgil of the Cretan Labyrinth, *Æn.* vi. 27 :

Hic labor ille domus et *inextricabilis* error.

V. 61. ———choreas

Plauferit exiguas, viridesque attriverit herbas ;]

*Æn.* vi. 644 :

Pars pedibus *plaudunt choreas*.

And *Georg.* iv. 12 :

Decutiat rorem, et surgentes *atterat herbas*.

Indiciis, et disjunctæ juga cærule Vectæ :  
 Sub pedibus, perfusa uligine pascua dulci,  
 Et tenues rivi, et sparsis frondentia Tempe 75  
 Arboribus, saxoque rudi venerabile templum  
 Apparet, mediâ riguæ convallis in umbrâ.  
 Turratum, a dextrâ, patulis caput extulit ulmis  
 Wiccamici domus alma chori, notissima Musis :  
 Nec procul ampla ædes, et eodem læta patrono,

V. 73. —Vectæ :] The isle of Wight.

V. 74. —perfusa uligine pascua dulci,] *Georg. ii. ver. 184 :*  
 At quæ pinguis humus, *dulcique uligine læta.*

V. 75. Et tenues rivi, et sparsis frondentia Tempe  
 Arboribus,—]

*Georg. iv. ver. 19 :*

—*tenuis fugiens per gramina rivus.*

“Tempe” is used to express generally a delightful valley in *Georg.*  
*ii. 469.* and *Hor. Carm. III. i. 24.*

V. 76. —saxoque rudi venerabile templum] St. Cross hospital.

V. 78. Turratum, a dextrâ, patulis caput extulit ulmis  
 Wiccamici domus alma chori,—]

The College. Instead of “turratum” in these lines, the epithet at first used was “priscum;” and in the concluding line of the poem “felici” instead of “sinuoso.” The present epithets were probably substituted as more picturesque than the former, which convey no distinct image to the eye.

V. 79. —notissima Musis :] Milton in *Mansf. ver. 2.*—choro  
*notissime Phœbi.*

V. 80. Nec procul ampla ædes, et eodem læta patrono,  
 Ingens delubrum, centum sublime fenestris,]

The Cathedral; the nave of which was new-modelled by William of Wykeham. The second of these two lines ended, in the first



Ingens delubrum, centum sublimè fenestris, 81  
 Erigitur, magnâque micant fastigia mole.  
 Hinc atque hinc extat vetus Urbs, olim inclyta  
 bello,  
 Et muri disjecti, et propugnacula lapsa ;  
 Infectique Lares, lævisque palatia ducta 85  
 Auspiciis. Nequeunt expleri corda tuendo,  
 Et tacitam permulcet imago plurima mentem.

O felix Puerorum ætas, luceſque beatæ !  
 Vobis dia quies animis, et triſtia vobis  
 Nondum ſollicitæ ſubierunt tædia vitæ ! 90  
 En ! vobis roſeo ore ſalus, curæque fugaces,  
 Et lacrymæ, ſiquando, breves ; dulceſque ca-  
 chinni,  
 Et faciles, ultrò nati de pectore, riſus !

edition, with "centum ſublime columnis," which was a miſapplica-  
 tion of claſſical phraſeology : it is well known that the pillars  
 of Gothic buildings are always in the interior. The alteration not  
 only corrected the fault, but introduced a beauty by ſubſtituting the  
 windows, of which the long range continued from the tranſepts to  
 the weſtern extremity of a cathedral forms one of its moſt in-  
 teſting and appropriate features. The windows in the nave of  
 Wincheſter cathedral, *centum fenestræ*, are part of Wykeham's im-  
 provement.

V. 85. Infectique Lares, lævisque palatia ducta  
 Auspiciis.—]

The King's houſe, deſigned by Sir Chriſtopher Wren, but left un-  
 finiſhed at the death of Charles II. at whoſe direction it had been  
 begun.

O fortunati nimium ! Si talia constent  
 Gaudia jam pueris, Ichinum propter amoenum,  
 Ah! sedes ambire novas quæ tanta cupido est, 96  
 Dotalemque domum, et promissas Isidis undas ?  
 Ipsos illa licèt foecundo flumine lucos  
 Pieridum fortunatos, et opima vireta,  
 Irriget, Ilisso par, aut Permessidos amni, 100  
 Et centum ostendet sinuoso in margine turres.

V. 94. O fortunati nimium !] *Georg.* ii. ver. 458 :  
*O fortunatos nimium, &c.*

SACELLUM COLL. SS. TRIN. OXON.

INSTAURATUM,

SUPPETIAS PRÆSERTIM CONFERENTE

RAD. BATHURST, EJUSDEM COLL. PRÆS. ET  
ECCLESIAE WELLENSIS DECANO.

QUO cultu renovata dei penetralia, tristi  
Dudum obducta situ, fenioque horrentia longo,

Sacellum, &c.] See our Poet's *Life of Bathurst*, pp. 64. and following; where will be found an account of this, and the other benefactions made by Dr. Bathurst to his college. The following compliment to him in an Epilogue spoken at Oxford during his Vice-Chancellorship, is from the pen of Dryden; vol. ii. p. 340. ed. 1760.

———Him, whose care presides  
O'er every noble art, and every science guides:  
Bathurst! a name the learn'd with reverence know,  
And scarcely more to his own Virgil owe;  
Whose age enjoys but what his youth deserv'd,  
To rule those Muses whom before he serv'd.  
His learning and untainted manners too  
We find, Athenians, are deriv'd to you, &c.

He was born in 1620, died in 1704, in his 84th year. The poem now before us was written in 1748, and prefixed to the *Life of Bathurst*, about thirteen years after. "I wish," says the author in the preface to that work, "the poem required no other apology than that of being a juvenile composition. It had never seen the light, but in compliance with the request of some friends, whose judgment is infallible only when prejudiced by partiality." P. 19. I doubt not that I shall have the concurrence of

Squallorem exuerint veterem, turpesque tenebras ;

Utque novam faciem, mutataque moenia ritè  
Sumpserit instaurata ædes, specieque resurgens 5  
Cœperit insuetâ priscum splendescere fanum,  
Auspice BATHURSTO, canimus: Tu, Diva, fecundum

Da genium, et quales ipsi Romana canenti  
Carmina, Nasonis facilem superantia venam,  
BATHURSTO annueras, Latios concede lepores.

Quippe ubi jam Graiis moles innixa columnis  
Erigitur nitidæ normam confessa Corinthi,  
Vitruviumque refert justissima fabrica verum ;

my readers, when I say that the poem, so far from needing any apology, or requiring any allowance to be made for the age of the author, displays an astonishing command of Latin phraseology and versification, exemplified in the treatment of a most difficult subject. Besides contributing his exertions to procure the assistance of other persons, in this undertaking, Dr. Bathurst himself expended near 3000*l.* to complete this and other works about the college. He also purchased the perpetual advowson of the living of Oddington for the fellows, and conferred other gratuities. (See his life, p. 85.)

V. 13. Vitruvium—] Either Sir Christopher Wren, (compare ver. 25.) who was partly concerned in building Trinity College Chapel ; or Bathurst's friend, Dr. Aldrich, the celebrated Dean of Christ Church, who is supposed by our poet to have been the designer of the original plan. See *L. of B.* p. 68, &c. One of his reasons for this conjecture is the conformity in the style of this

Quaque, Hospes, vario mirabere culmina fuco  
 Vivida, et ornatos multo molimine muros, 15  
 Olim cernere erat breviori limite clausum  
 Obscurumque adytum; dubiam cui rara fenestra  
 Admisit lucem, rudibus suffusa figuris;  
 Quale pater pietati olim sacrârat avitæ  
 POPIUS, et rite antiquâ decoraverat arte : 20  
 At veteres quondam quicumque insigniit aras  
 Tandem extinctus honos: rerum fortuna subinde  
 Tot tulerat revoluta vices, et, certior hostis,  
 Paulatim quassata fatiscere fecerat ætas 24  
 Tecta ruens; quæ nunc et Wrenni dædala dextra,  
 Et pietas BATHURSTI æquat pulcherrima cœlo.

Verùm age, nec faciles, Hospes, piget omnia  
 circum

Ferre oculos. Adsis; qualisque ereptus ab undis  
 Æneas, Lybicæ postquam succefferat urbi,  
 Constitit artificumque manus, operumque labo-  
 rem 30

Miratus, pictoque in pariete nota per orbem

building with that of All-Saints' Church in Oxford, " which Dr.  
 " Aldrich is known to have designed, and which is esteemed a  
 " finished specimen of his acknowledged skill in Architecture." *Ib.*  
 p. 71.

V. 28. —qualisque ereptus ab undis, &c.] *Æn.* i. ver. 457 et  
 seq.

Bella, sub ingenti collustrans singula templo ;  
 Non minus et donis opulentum, et numine ple-  
 num

Suspice majori templum, nitidoque receptus  
 Vestibulo, quanti pateant spectacula torni 35  
 Contemplator, et oppositum cœlamine Septum  
 Raro interfusum, quali perluceat arte !  
 Queis inflexa modis, quo fit perfusa nitore  
 Sculptilis, et nimiùm conspectu lubrica cedrus !  
 At Cancellorum non enarrabile textum, 40  
 Autumni spoliis, et multâ messe gravatum,  
 Occupat in medio, et binas demittit in alas  
 Porticus, et plexâ præfixis fronde columnis  
 Utrinque incubuit, penetralique ostia fecit.  
 Nec sua pro foribus defunt, spirantia signa, 45

V. 35. —spectacula torni] The chapel is adorned with most elegant carved work by Gibbons.

V. 38. —quo fit perfusa nitore  
 Sculptilis, et nimiùm conspectu lubrica cedrus !]

Hor. *Od.* I. xix. 5 :

Urit me Glyceræ nitor  
 Splendentis Pario marmore purius.  
 Urit grata protervitas  
 Et vultus *nimum lubricus aspici.*

V. 40. At Cancellorum non enarrabile textum,] Virg. *Æn.* viii.  
 625 :

—Clypei *non enarrabile textum.*

V. 45. —spirantia signa,] Virg. *Georg.* iii. 34 :

Fida fatellitæ, atque aditum servantia tantum :  
 Nonne vides fixos in cœlum tollere vultus,  
 Ingentesque Dei monitus haurire, fideli  
 Et calamo Christum victuris tradere chartis ?  
 Halat opus, Lebanique refert fragrantis odorem.

Perge modò, utque acies amplectier omnia  
 possit, 51

Te mediis immitte choris, delubraque carpe  
 Interiora inhians ; quæque obvia furgere cernis  
 Paulisper flexo venerans altaria vultu,  
 Siste gradum, atque oculos refer ad fastigia  
 summa. 55

Illic divinos vultus, ardentiaque ora,  
 Nobilis expressit calamus, cœlumque reclusit.  
 In medio, domitâ jam morte, et victor, Iësus  
 Ætherium molitur iter, nebulisque coruscis  
 Insistens, repetit patrem, intermissaque sceptrâ.  
 Agnosco radiis flagrantia tempora densis, 61

Stabunt et Parii lapides, *spirantia signa*.

*Æn.* vi. 847. *spirantia* æra ; our poet *On the Birth of the Prince of Wales* ; "breathing bras." Ver. 73.

V. 50. Halat opus, Lebanique refert fragrantis odorem.] Virgil closes a passage in the same manner, *Georg.* iv. 169 :

Fervet opus, redolentque thymo *fragrantia* mella.

V. 57. —cœlumque reclusit.] Virgil, of the Sun,  
 —*cœlumque* æstivâ luce *reclusit.* *Georg.* iv. 52.

Vulneraque illa (nefas!) quæ ligno maxima fixus  
 Victima sustulerat fatali : innubilus æther  
 Desuper, et puræ vis depluit aurea lucis.  
 At vario, per inane, dei comitatus, amictu 65  
 Cælestes formæ, fulgentque insignibus alis.  
 Officio credas omnes trepidare fideli ;  
 Pars sequitur longè, veneraturque ora volantis,  
 Pars aptare humeros Divo, et substernere nubes  
 Purpureas, caroque oneri succedere gaudent 70

V. 62. —ligno maxima fixus

Victima—]

Georg. ii. 145 :

——maxima taurus

Victima.

V. 63. —innubilus æther

Desuper,—]

Lucretius, in a most beautiful description,

——semperque *innubilus æther*

Integit, et large diffuso lumine ridet.

V. 65. —dei comitatus—] *Æn.* xii. 335 :

——circumque atræ formidinis ora,

Iræque, insidiæque, *dei comitatus*, aguntur.

V. 66. —fulgentque insignibus alis.] *Georg.* iv. 82 :

Ipsi per medias acies *insignibus alis*, &c.

V. 67. Officio credas omnes trepidare fideli:] *Æn.* viii. 691 :

Alta petunt : pelago *credas innare revulfas*

*Cycladas*, &c.

V. 70. —caroque oneri succedere gaudent] *Æneas* of himself and his father, *Succedoque oneri.* *Æn.* ii. 723. See also xi. 550. of *Metabus* and *Camilla*, *caroque oneri* timet.



Certatim, pariterque juvant augentque triumphum.

Nec totum in tabulâ est culmen : quâ coerulea  
clausit

Extrema, atque oras picturæ muniit aurum,  
Protinus hinc sese species nitidissima rerum  
Utrinque explicuit, cæmento ducta sequaci. 75

Tali opifex facilem massam disponere tracta  
Calluit, argillæ secernens uvida fila

Mobilis, ut nullas non sint induta figuras  
In quascunque levis digitus diducere vellet.

Nec confusus honos operi ; secretaque rite 80  
Areolam sculptura suam sibi vindicat omnis.

Prima ipsam niveo, circumque supraque, tabel-  
lam

Prætexit, sinuans alterna volumina, plexu,  
Frondeaque intortos producit fimbria gyros.

Hinc atque hinc patulæ pubescunt vimina pal-  
mæ 85

Vivaces effusa comas, intextaque pomis  
Turgidulis, varioque referta umbracula foetu,

V. 83. —sinuans alterna volumina,—

Frondeaque intortos producit fimbria gyros.]

Virgil of an horse, *Georg.* iii. 191 :

Carpere mox *gyrum* incipiat, gradibusque sonare

Compositis, *sinuetque alterna volumina* crurum.

Cui pleno invideat subnitens Copia cornu :  
 Hac procuduntur flores, pulcherrima ferta,  
 Qualia vere novo peperit cultissimus hortus ; 90  
 Queis vix viva magis, meliusve effingere novit,  
 Dextera acu pollens, calathisque assueta Minervæ,  
 Omnes illa licèt, quot parturit Enna, colores  
 Temperet, expediens variis discrimina filis,  
 Atque auro rigeat dives subtemen et ostro. 95  
 At ne aciem deflecte, tuendi captus amore.  
 Aspicias, ut diam nubes refecare columbam,  
 Suppositis fecitque opifex allabier aris ?  
 Hanc circum et Christi fatum referentia, sævæ  
 Instrumenta artis, magnique insignia Lethi, 100  
 Addidit ; informes contortâ cuspide clavos,  
 Sanguineas capitis spinas, crepitantia flagra,  
 Ipsam etiam, quæ membra Dei morientis, et ora  
 Heu ! collapsa, Crucem, mundique piacula gessit.

At quæ marmoreis gradibus se mystica mensa  
 Subrigit, et dives divini altare cruoris, 106

V. 92. Dextera acu pollens, calathisque assueta Minervæ,] Virgil of Camilla :

—Non illa colo *calathisque Minervæ*  
*Femineas assueta manus. Æn. vii. 805.*

V. 95. Atque auro rigeat dives subtemen et ostro.] *Æn. xi. 72 :*

—*Vestes, auroque ostroque rigentes.*

V. 106. —dives divini altare cruoris,] A jingle of sounds, which should have been avoided.

En, qualis murum a tergo præcinxit amictus,  
 Cedrinæque trabes, adverfique æmula Septi  
 Materies, pariterque potentis confcia torni.  
 Verum ipfos evade gradus, nec longiùs abftes,  
 Quin propiore oculo, cupidique indagine viſûs,  
 Angliaci explores divinum opus Alcimedontis :  
 Ne tenues formæ fugiant, et gratia ligni  
 Exilis, pereantque levis veſtigia ferri  
 Mollia, subtilifque lepos intercidat omnis. 115  
 Quis fabri dabit infidias, arcanaque fila,  
 Rimari! Retinent quæ vincula textile buxum,  
 Et quales cohibent fufpenfa toreumata nodi!  
 Hinc atque hinc crefcit foliorum penſilis umbra,  
 Et partita trahit pronas utrobique corollas, 120  
 Maturifque riget baccis, et germina pandit :  
 Quales e tereti dependent undique trunco

V. 112. Angliaci explores divinum opus Alcimedontis :] Gibbons. See Virg. *Ecl.* iii. 37 :

—cælatum *divini opus Alcimedontis.*

V. 117. —textile buxum,] The whole of this paſſage has great elegance, the expreſſion “*textile buxum*” is peculiarly neat and terſe. It conveys the ſame idea, more largely expreſſed before in *Verſes to Sir Joſ. Reynolds*, ver. 20. where ſee the note. Virgil in *Georg.* ii. 449. has “*torno rafilic buxum*,” which epithet our poet has below, ver. 128. *uva rafilis.*

V. 125. Quales e tereti dependent undique trunco

Undantes hederæ, et denſis coma fœta corymbis.]

Compare Virgil, *Ecl.* iii. 38 :

Lenta quibus torno facili ſuperaddita vitis

Diffuſos *bederâ* veſtit pallente *corymbos.*

Undantes hederæ, et densis coma foeta corymbis.  
 Inter opus pennatarum paria alma cherubûm  
 Ambrosios lucent crines, impubiaque ora. 125  
 In summo veneranda calix, incisaque messis  
 In spicam induitur, turgentisque uva racemos  
 Rafilis explicuit, sacrae libamina cœnæ.  
 Tale decus nunquam impreffit candenti ele-  
 phanto,  
 Non Pario lapidi, non flavo Dædalus auro, 130  
 Quale faber buxo, gracilique in stipite lufit.

En verò, tumulum ingentem quà proxima  
 claufit

Testudo, priscæ effigies, et busta propinquis  
 Non indigna aris ! Salve, sanctissime POPPI !  
 Nunc ultro ad cineres ipsius et ossa parentis 135  
 Adfumus : O salve ! neque enim, pater optime,  
 credo,

V. 125. Ambrosios crines,] The *ἀμβροσιαὶ χεῖραι* of Homer,  
 and *ambrosiæ comæ* of Virgil.

V. 129. Tale decus nunquam impreffit candenti elephanto,  
 Non Pario lapidi, non flavo Dædalus auro,]

Compare *Æn.* i. 596 :

Quale manus addunt ebori decus, aut ubi *flavo*  
 Argentum, *Pariusve lapis* circumdatur auro.

In *Æn.* vi. 895. occurs " *candenti elephanto.*"

V. 135. Nunc ultro ad cineres ipsius et ossa parentis  
 Adfumus :]

From *Æn.* v. 55.

Elyfias inter fedes, divosque repôstus,  
 Et cum dilecto ducens dia otia Moro,  
 Negligis ulteriora pii monumenta laboris,  
 Alterius monumenta manûs, et non tua dona. 140  
 Alme Parens, falveto ! Tuum est veftigia vulgi  
 Quod fugiam : Tu das inopis crudelia vitæ  
 Tædia folari, afflictiſ ſpes unica rebus,  
 Et finis Aonidum viridantes ire per hortos.  
 Te, pater, et fidâ tua facta reponere mente, 145  
 Et memor affiduas tibi ritè reſolvere grates,  
 Ora puer dubiâ ſignans intonſa juventa,

V. 137. Elyfias inter fedes, divosque repôstus,] In the former part of this line there is a ſeeming impropriety in ſuch an application of claffical phraſeology, connected as it is with the falſe notions of heathen mythology. The latter expreſſion is not unfuitable to thoſe of Scripture. Milton alſo had before ſpoken in the ſame ſtrain :

Ipſe ego cœlicolûm ſemotus in æthera *divûm*, &c.

*Manſ. ver. 95.*

And again in *Epitaph. Damonis* :

Heroumque animas inter, *divosque* perennes,

Æthereos haurit latices, et gaudia potat

Ore ſacro. Ver. 205.

But Milton has alſo more than once improperly uſed the language of heatheniſm in his Latin poems, on ſimilar ſubjects to that before us. See, for inſtance, *Silv. lib. in obitum procancell.*

V. 138. Et cum dilecto ducens dia otia Moro,] Sir Thomas More, a particular friend of Sir T. Pope. The whole of this paſſage is highly intereſting, and does credit to the feelings and character of the author.

V. 147. Ora puer dubiâ ſignans intonſa juventa,] Virg. *Æn.* ix. 181 :

Confueram, primis et te venerabar ab annis.

Nec vano augurio sanctis cunabula Musis

Hæc posuisti olim, nec spes frustrata fefellit 150

Magna animo meditantem, et præmia larga  
ferentem :

Unde tot Aoniâ stant ordine tempora lauro

Velati, donoque æternæ frondis Alumni.

ALLENI rerum referans abstrusa senectus,

Et torquere sagax rationis lucida tela 155

*Ora puer prima signans intonsa iuventa.*

In the "*Inscriptionum Delectus*," No. xxxv. we have the same epithet as in the text :

*Ora puer dubiæ signans lanugine vestis.*

V. 154. Alleni] Thomas Allen, or Alleyn; a native of Uttoxeter, Staffordshire; was admitted Scholar of Trinity College in 1561, (six years after the foundation) and Fellow in 1565. He resigned his fellowship in 1570, being unwilling to take orders, and possibly having some secret attachment to Popery. He is described by Selden as "omni eruditionis genere, summoque judicio ornatissimus; celeberrimæ Academiæ Oxon. decus insignissimum:" and by Camden as "plurimis et optimis artibus ornatiss." "His sufficiencies in the Mathematic Science being generally noted, (says Wood, in addition to these and other testimonies to his character) he was thereupon accounted another Roger Bacon, which was the reason why he became terrible to the vulgar, especially to those of Oxon, who took him to be a perfect Conjuror." (*Athen. Oxon.* i. 575.) He gave a picture of himself to the then President of Trinity College, and his successors.

V. 155. —rationis lucida tela] Lucret. i. 128:

—*lucida tela diei.*

Omnia CHILVORTHUS, patriosque recludere ritus  
 SELDENUS folers, et magnificus SHELDONUS,  
 Et juga DENHAMII monstrans ignota camenis:

V. 156. —Chilvorthus—] Chillingworth. See *Triumph of Isis*, ver. 175. note.

Ibid. ———patriosque recludere ritus  
 Seldenus folers,]

*Triumph of Isis*, ver. 176:

And *Selden ope the rolls of ancient lore.*

It is somewhat strange that, if Selden was not a member of Trinity College, Warton should have considered him as such, not only here, but in his *Life of Batburst*, p. 86. note. But I find nothing to contradict what is stated in my note on the above from *The Triumph of Isis*.

V. 157. —magnificus Sheldonus,] Gilbert Sheldon became a Commoner of Trinity College in 1613; Fellow of All Souls in 1622, and Warden in 1635; Bishop of London, 1660; Archbishop of Canterbury, 1663; (in both of which stations he succeeded Dr. Juxon) Chancellor of Oxford in 1667. He is worthily styled magnificentus. Besides various donations to Trinity Colleges in Oxford and Cambridge, and to other societies, he built the Theatre in Oxford, at an expence of 16,000*l.* independently of 2000*l.* which he gave in addition to buy lands, worth at that time 100*l.* per annum, to keep it in repair.

V. 158. Et juga Denhamius monstrans ignota camenis:] A proper and distinguishing compliment, if we consider with Dr. Johnson that Denham was, at least amongst us, the author of a species of composition, which may be called local poetry. Denham was a native of Ireland, though he was early brought over to England, where he received his education. It seems that he was not at all esteemed at Trinity College, at which he was entered a Gentleman Commoner in 1631. "But being looked upon as a  
 "slow and dreaming young man by his seniors and contemporaries,  
 "and given more to cards and dice than his study, they could

Tuque etiam, BATHURSTE, potens et mente  
manuque

Palladis exercere artes, unaque tueri. 160

Ergo tibi quoties, POPI, solennia vota

Ritè rependamus, propriosque novemus honores,

Tuque etiam socias, BATHURSTE, merebere  
laudes,

Divisum decus, et lauro cingère fecundâ.—

Nec te sola Tuum, licèt optima cura, sacellum 165

Occupat: en! prope plura facis, nec dispare  
sumptu,

Atria moliris ritu concinna recenti,

Summissas propter sedes; majoraque mandas

Ipsius incrementa domus, reficisque Penates.

Sic ubi, non operosa adeo primordia fassus, 170  
Romulus exiguam muro concluderat urbem,  
Per tenues primò plateas arx rara micare,

“ never then in the least imagine, that he could ever enrich the  
“ world with his fancy, or issue of his brain, as he afterwards did.”  
(Wood's *Athen.* ii. 422.) Wood describes *Cooper's Hill*, the poem  
alluded to in the text, as a poem, which for the majesty of the  
style is, and ever will be, the exact standard of good writing:  
Hence possibly Pope's character of him expressed in the epithet  
“ majestic Denham.” *Windsf. For.* ver. 271.

V. 172. Per tenues primò plateas arx rara micare,  
Ipsaque stramineo constabat regia culmo;]

*Æn.* viii. 654:

*Romuleoque recens horrebat regia culmo.*



Ipsaque stramineo constabat regia culmo ;  
 At postquam Augustus rerum successit habenis,  
 Continuo Parii lapidis candentia luce 175  
 Tecta refulsere ; et Capitolî immobile saxum  
 Vertice marmoreo stetit, et laquearibus aureis.

Virgil also is the authority for the contrast in the text :

Quum muros arcemque procul, ac rara domorum  
 Tecta vident, quæ nunc Romana potentia cælo  
 Æquavit, tum res inopes Evandrus habebat. *Ib.* ver. 98.

But see Ovid's *Fasti*, where Mars is introduced speaking,

Quæ fuerit nostri, si quæris, regia nati,  
 Adspice de cannâ straminibusque domum :  
 In stipulâ placidi carpebat munera somni. *Lib.* iii. 183.

V. 177. Vertice marmoreo stetit,] See Suetonius in *Vit. August.* c. 28. " Urbem neque pro majestate imperii ornatam, et inundationibus incendiisque obnoxiam, excoluit adeo ut jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset." The *Capitoli immobile saxum* is in *Æn.* ix. 448. and *laquearibus aureis* in i. 730.

IN OBITUM

CELSISSIMI ET DESIDERATISSIMI

FREDERICI,

PRINCIPIS WALLIÆ.

(1751.)

SIT, Gulielme, tuum meditari Martia facta,  
 Turbataſque acies; fit fas ostendere lauros,  
 Anglia quas ſervata tibi, quas Gallia reddit  
 Devicta, et partos haud uno ex hoſte triumphos;  
 Nec minor interea eſt Brunſvicî a ſtemmate  
 miſſis 5

Gloria Principibus, cognoscere munera pacis  
 Mitia, Palladiaſque domi mirarier artes,  
 Et quos civilis docuit ſapientia mores.

Heu talis, Frederice, fuiſti! et Te quoque,  
 dignæ  
 Principe pacifero, velabunt tempora frondes; 10

V. 10. —velabunt tempora frondes;] *Sacell. Coll. Trin.*  
 ver. 152:

Unde tot Aoniâ ſtant ordine *tempora* lauro  
*Velati*, donoque æternæ *frondis* alumni.

From Lucret. iv. 5:

Unde prius nulli *velarunt tempora* muſæ.

Et Te magna manent, quanquam haud operosa,  
 tropæa :  
 En tibi (regales quâ non insignior ulla  
 Vestit palma comas) ut lætos pandat honores,  
 En tibi felicitis quæ copia crescat olivæ ! 14

Ergo utcunque Tibi dispositas cernere turmas  
 Non, Frederice, fuit cordi, atque in murmura  
 Martis  
 Haud placuit sublime armis fulgentibus ire ;  
 Quin Te divini correptum ruris amore  
 In juga Clifdenæ multâ frondentia fago,  
 Seu Thamesin propter, dilecta per otia Kevæ 20  
 Convallem in riguam, Musæ, tua cura, solebant  
 Ducere Pierides, solisque recondere fylvis.  
 Nec tacitas inter reptasti inglorius umbras ;  
 Quin patriæ placidâ meditans in mente salutem,  
 Quærere consuevas, fuerit quæ regia virtus, 25

V. 17. —armis fulgentibus] *Æn.* ii. 749 :

Ipse urbem repeto, et cingor *fulgentibus armis.*

V. 18. Quin Te divini correptum ruris amore] *Georg.* i. 168 :

Si te digna manet *divini gloria ruris.*

V. 21. —Musæ, tua cura,] Virg. *Ecl.* i. 58. *raucæ, tua cura,*  
*palumbes,* & *Ecl.* x. 22. *tua cura,* Lycoris.

V. 22. —solisque recondere fylvis, &c.] Compare *Æn.* vii.  
 776 :

*Solus ut in fylvis Italis inglorius ævum*  
*Exigeret.*

Quæ Mens, quique animi regem decuere Bri-  
tannum,  
Promisso invigilans regno, sceptrisque futuris.

Qualis, qui Curibus parvis et paupere terrâ  
Missus erat Princeps, sanctos sub nocte silenti  
Cesserat in lucos : aderat pia Diva ministrans 30  
Consilia Ægeria ; incultam queis legibus urbem,  
Effrenos regeret quâ religione Quirites,  
Quâ dextrâ imperii rigidas torqueret habenas.

Quid referam, ut studio pollens Fredericus  
in omni  
Interea digito citharam calleret eburnam 35  
Artifici pulsare, et suaves edere cantus,

V. 28. Qualis, qui Curibus parvis et paupere terrâ  
Missus erat Princeps,—]

Numa, of whom Virgil speaks in *Æn.* vi. 811 :

——primus qui *legibus* urbem  
Fundabit, *Curibus parvis et paupere terra*  
*Missus* in imperium magnum.

V. 29. ——sub nocte silenti] *Æn.* iv. 527.

V. 35. Interea digito citharam calleret eburnam  
Artifici pulsare, et suaves edere cantus,]

*Æn.* vi. 645 :

Necnon Threicius longa cum veste sacerdos  
Obloquitur numeris septem discrimina vocum,  
Jamque eadem *digitis*, jam *pectine pulsat eburno*.

Quis Thamesis mediis stupefactus constitit  
undis ?

Haud frustra heroum meliora exempla secutus,  
Quorum fama vetus per terras diditur omnes :  
Nec fuit indignum Æacida, dum moenia Trojæ  
Insignis quateret clypeo, et cælestibus armis,  
Tædia folliciti secum testudine belli  
Solari Aoniâ, et duros mulcere labores.  
Nec Tu, Thebanæ gentis fortissime ductor,  
Dedignatus eras divini munera cantûs ; 45  
Leuctrensi quanquam devinctus tempora lauro.

Quid memorem, Phœbi fuerant ut semper  
apud Te

Munera, Lauri vis, et suave rubens hyacinthus ?  
O pater, O præfens numen, Frederice, poetis !  
Ut tibi Calliope Permessi insperfa liquore 50

V. 39. Quorum fama vetus per terras diditur omnes :] *Æn.*  
vii. 132 :

——— tua terris didita fama.

V. 44. Nec Tu, Thebanæ gentis fortissimi ductor,] Epaminon-  
das, *Æn.* viii. 513 :

Ingredere, O Teucrum atque Italum *fortissime ductor*.

V. 47. Quid memorem, Phœbi fuerant ut semper apud Te  
Munera, Lauri vis, et suave rubens hyacinthus ?

Virgil, *Ec.* iii. 62 :

Et me Phœbus amat ; Phœbo sua semper apud me  
*Munera sunt, lauri, et suave rubens hyacinthus.*

V. 49. —O præfens numen, Frederice, poetis !] *Georg.* i. 10 :

Et vos, agrestum *præsentia numina* Fauni, &c.

Monstravit nemora, et formosæ jugera Cirrhæ ;  
 Ut cupidum Pindi immisit rorantibus antris,  
 Antiquæ felicem et laudis et artis alumnum?  
 Talibus Auspiciis et tanto Principe fretum,  
 Quid mirum est Tempestates mutabilis anni . 55  
 Thomsonum tam jucundo cecinisse lepore,  
 Horrida quid meditetur Hyems, quæ purpu-  
 reum Ver

Germina progeneret, quas frondes explicet Æstas,  
 Et quantis Autumni exultet pampinus uvis ?

O (quin fata obstant !) si nunc foret ipse fu-  
 perstes ! 60

Munifici desiderio perculsus Amici,  
 Quam memori officio fudisset nobile carmen ;  
 Quam Tibi Pierio decorâisset funera fletu,  
 Triste ministerium haud humili molitus honore!  
 Quam bene lecta Tibi studio, Frederice, fidei 65  
 Ferret in exequias variarum dona rosarum,  
 Et digna augustis inspergi ferta sepulchris !

V. 53. Antiquæ felicem et laudis et artis alumnum ?] *Georg.*  
 ii. 174:

—— tibi res antiquæ laudis et artis  
 Ingredior.

V. 54. Talibus Auspiciis, &c.] See *Elegy on the Death of Fre-  
 deric*, and the last note upon it.

V. 64. Triste ministerium] *Æn.* vi. 223.

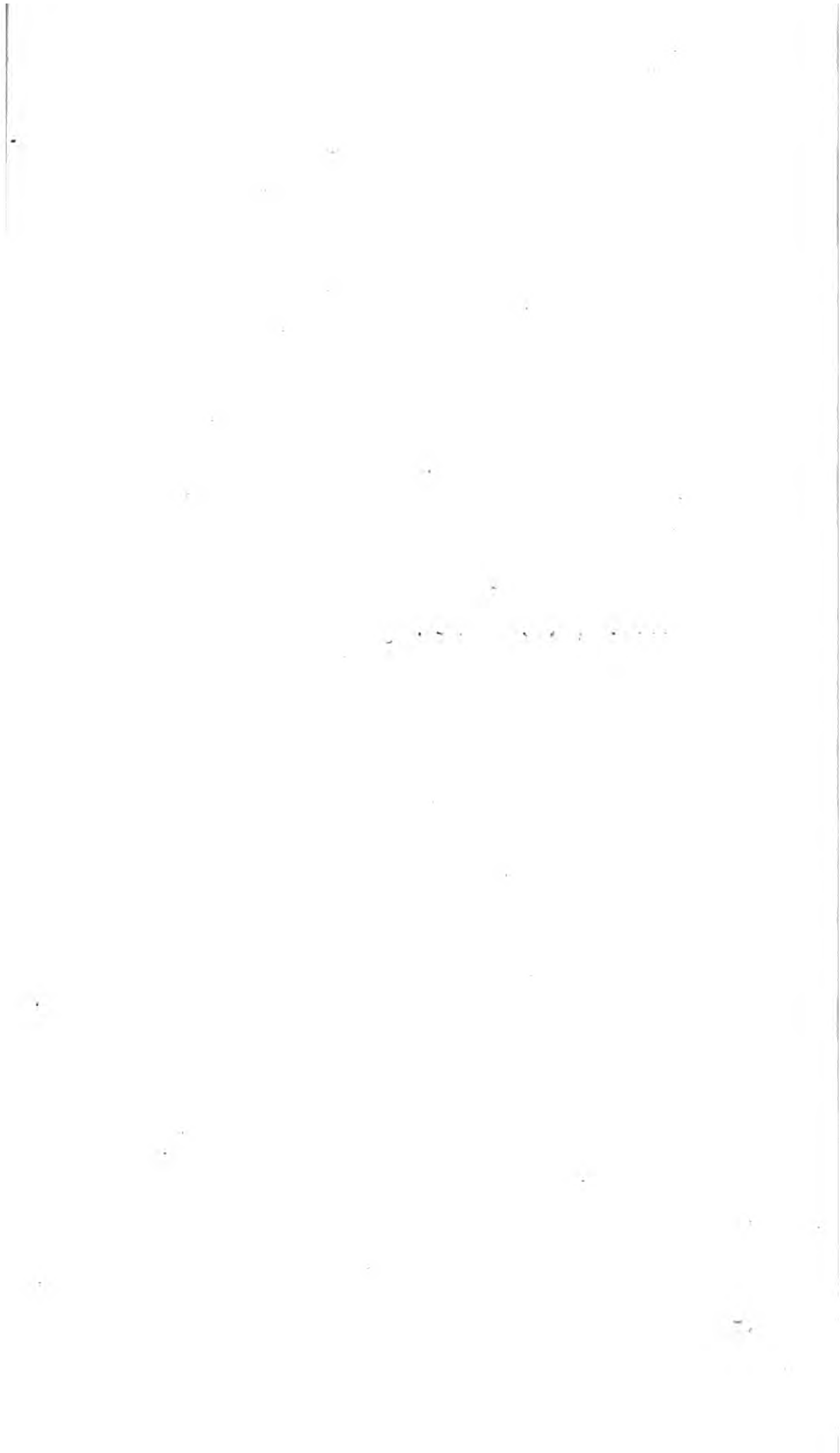
Interea tenues tumulo quas, impare Musâ,  
 Mittimus inferias, non duro respice vultu,  
 Parce pio vati, et faveas levioribus ausis. 70  
 Quin mihi supremum fas sit dixisse, Valetō ;  
 O longum, Frederice, valetō ; O inclyte Princeps  
 O valeas, frustra Angliaci diadematis hæres !  
 Nec sanè accepit gravius, propiusve medullis,  
 Per fastos tot retro, infelix Anglia vulnus ; 75  
 Ex quo, Cressiaci media inter festa triumphī,  
 Atque Equitum antiquo socialia prandia ritu,  
 Ante diem Edvardus cecidit ; fluitantia latè  
 Vexilla, et fuscis quæ fecerit acer in armis,  
 Vindicatoriæ ostentant sedes, perque Atria longa  
 Regificæ exultant spoliis victribus arces. 81

V. 70. Parce pio vati, et faveas levioribus ausis.] *Æn.* i. 526:  
*Parce pio generi, et propius res adspice nostras.*

V. 72. Atque Equitum antiquo socialia prandia ritu.] The institution of the Order of the Garter, with allusion to Arthur's Knights of the round table. Compare Milton, in *Manfred*, 82 :  
*Aut dicam invictæ sociali fœdere mensæ  
 Magnanimos heroes.*

**EPIGRAMMATA.**





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IN HORTO SCRIPT.

VOS O quæ fociis plicata ramis  
Ulmi brachia panditis gemellæ,  
Horti deliciæ, decusque parvi !  
Dum vicina apium cohors per herbas  
Fragrantes medio strepit sub æstu,  
Fraternis tueamini magistrum  
Vos sub frondibus, Attici leporis  
Auctores Lativæ lectitantem ;  
Lustrantemve oculo licentiori  
Colles oppositos, aprica rura,  
Latè undantibus obfisos aristas,  
Tectosque aeriis superne fagis.

5

10

In Horto Script.] At Wynslade, the residence of his brother.  
See *Ode to a Friend*, and the first *Sonnet*.

## EPITAPHIUM.

**C**ONJUX chara vale ! tibi Maritus  
 Hoc pono memori manu sepulcrum :  
 At quales lacrymas tibi rependam,  
 Dum tristi recolo, Susanna, corde,  
 Quàm constans, animo neque impotente, 5  
 Tardi sustuleras acuta lethi,  
 Me spectans placidis supremùm ocellis !  
 Quòd si pro meritis vel ipse flerem,  
 Quo fletu tua te relicta proles,

Epitaphium.] The subject of this elegant and truly classical epigram was Susannah, first wife of Peter Serle, Esquire, of Little Testwood, in the parish of Eling, Hants. It is inscribed with some variations, in the parish-church of Eling, on a plain marble tablet; above which on a pedestal is a female bust, and below the arms of Mr. Serle and his wife, by which she appears to have been of the family of Sir ——— Stonhouse, Bart. of Berkshire. The monument bears the name of M<sup>r</sup>. Ryfbrack. She died on the 15th of November, 1753, in the thirtieth year of her age. Mr. Warton in return for this epitaph received an acknowledgment from Mr. Serle of 50, or 100 guineas.

V. 7. Me spectans placidis supremùm ocellis !] Tibullus, *El. I.*  
 i. 59 :

*Te spectem, suprema mihi cum venerit hora,*  
*Te teneam moriens deficiente manu.*

Proles parvula, ritè prosequetur,                    10  
Custodem, sociam, ducem, parentem ?  
At quorsum lacrymæ ? Valeto raræ  
Exemplum pietatis, O Sufanna !

APUD HORTUM JUCUNDISSIMUM  
WINTONIÆ.

**S**I qua est gratia rivuli perennis,  
 Ripas qui properat loquax per udas ;  
 Si quis gramineo nitor vireto,  
 Rasive in spatiiis quid est amoeni ;  
 Aut siquod, fruticum tenellulorum, 5  
 Raris fasciculis et hinc et inde  
 Frondentum, tenues brevesque fylvæ,  
 Possint pandere dædali coloris ;  
 Quin, si floribus, angulos per omnes,  
 Quod dulcedinis est sine arte sparsis ; 10  
 Cum crebris saluberrimis et herbis ;  
 Hunc, hospes, lepidum putabis hortum.  
 At nec deliciæ, licet fuâves,  
 Tales te poterint diù tenere,

V. 2. —loquax] Hor. *Od.* III. xiii. 15 :

———unde *loquaces*

Lymphæ defiliunt tuæ.

Gray has used the figure in English poetry :

Or pore upon the brook, that *babbles* by.

V. 4. Rasive in spatiiis] Milton, *Il Pens.* ver. 66 :

On the dry smooth-*shaven* green.

V. 11. —saluberrimis] I would willingly bring authority for shortening the second syllable of this word ; but I fear that is unexceptionably long.

Quin mirabere, quæ micant utrinque 15  
 Tecta ingentia, maximumque templum,  
 Antiquumque larem decus camenis.  
 Hac dum prospicias, jugi sacrați  
 Sub clivo ancipiti, domus superbæ  
 Olim, fragmina vasta, dirutasque 20  
 Arces; ah memor, hospes, esto, ut ipsæ,  
 Quas nunc egregio vides decoras  
 Cultu, et magnificas, utrinque moles,  
 Mox traxisse queant parem ruinam,  
 Et musco jaceant situque plenæ; 25  
 Quamvis utraque Wiccamus beatus  
 Diti fecerit auxeritque sumtû,  
 Te, Phœbi domus alma; teque templum,  
 Centum surgere jufferit columnis.

V. 16. —maximumque templum,] The Cathedral.

V. 17. Antiquumque larem decus camenis.] The College.

V. 18. —jugi sacrați, &c.] St. Giles's hill; at the foot of which are the remains of Wolvesey Palace, formerly the magnificent residence of the Bishops of Winchester.

## IN SOMNUM.

SOMNE veni, et quanquam certissima mortis  
imago es,

Confortem cupio te tamen esse tori!

Huc ades, haud abituro cito : nam sic sine vita

Vivere, quam suave est, sic sine morte mori.

In Somnum.] This inscription is said to have been intended to be placed under a statue of Somnus, in the garden of the late James Harris, Esq. of Salisbury. It has been ascribed to Mr. Warton, and accordingly has a place here, though I cannot vouch for its authenticity. Indeed, to say the truth, I suspect it to have been not written by him, as it approaches more nearly to the antithetical modern style, than that of the purer Greek models.

Since writing the above, I have observed that this inscription is printed in Headley's *Beauties of Ancient Poetry*, vol. ii. p. 164. and is said to be in the original spirit of the Greek epigram; to which opinion I cannot accede. Mr. Headley adds, "It may be necessary to inform some readers, that they are written by the present Poet-laureat." This as coming from a member of Trinity College, and a friend of Mr. Warton, is no despicable authority: but Dr. Warton, in a letter to his sister, of which an extract is now lying before me, observes that "he doubts much of the Latin verses for Mr. Harris, having never heard of them."

*Qui fit, Mæcenas, &c.*

**CUM** Juvenis nostras subiit novus advena  
fedes,

Continuo POPI præmia magna petit :

Deinde potens voti quiddam sublimius ambit,

Et focii lepidum munus inire cupit :

At socius mavult transire ad rura sacerdos ;

Arridetque uxor jam propriique lares ;

Ad rus transmissa, vitam instaurare priorem •

Atque iterum POPI tecta subire juvat.

O pectus mire varium et mutabile ! cui fors

Quæque petita placet, nulla potita placet.

*Qui fit, Mæcenas, &c.] These are the original verses on which  
The Progress of Discontent was founded.*



*The four following Copies of Verses have lately come into my possession through the kindness of a Gentleman, who has good authority for asserting that they are the compositions of Mr. Warton. They appear to be written for the same purpose as the verses published under the title of "Carmina Quadragesimalia."*

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*An Locus conveniat locato ?*

*Affirm.*

**P**ROGENIEM philomela parit, quâ populus  
antro

Incubat, et tremulis frondet opaca comis.

Nidum humili in culmo solers suspendit alauda,

Alâ agili ad summum mox reditura polum.

Culmine prærupto, vastique in culmine montis

Non adeunda ales regius ova fovet.

Antiquas inter corvorum exercitus ulmos

Maxima de fragili vimine tecta locat.

At tremula obtexit parituræ umbracula cygno

Ripas lenta falix propter arundineas.

Antiqui coryli muscoso in stipite, pullos,

Avia sylvarum per loca, turdus alit.

Ante fores tenet ova domesticus hospes, hirundo,

Et mirâ appensum temperat arte lutum.

Quà candent verno spineta virentia flore,  
Garrula, muscosum ponis, acanthi, larem.  
Quæque suas volucris novit sibi fumere sedes,  
Novit et in propriis progenerare locis.

---

*An simplex Apprehensio semper vera ?*

*Affirm.*

CUI furdas longæva ætas obstruxerat aures,  
Poma, satis pueris cognita, vendit anus.  
Huic quidam occurrens, Quota, dixerit, hora  
diei est ?  
Poplite flexo, “ Obolis quatuor,” inquit anus.  
Deceptam agnoscens, iterum rogat ille ; “ Ne-  
garem,  
Respondit, “ fratri vendere plura meo.”  
Biletumens tonat ille, Aut dic, aut accipe calcem :  
“ Si tu non dederis, vir bone, qui det, erit.”

---

*An omne Corpus componatur ?*

*Affirm.*

TAM suavi teneræ pubescens flore juventæ  
En per membra aperit quale Corinna decus !  
Flavescentes nitido funduntur vertice crines,  
Et vestit molles purpura viva genas :

Tum teretem pandit niveæ cervicis honorem,  
 Quale sub artifice pollice splendet ebur :  
 Aspice cæruleosque oculos, atque humida labra,  
 Qualis mane recens spargitur imbre rosa :  
 Candentesque humeros, et lævia pectora jactat,  
 Quæ non Phidiaco marmore ficta Venus :  
 Mille unà coeunt Veneres ; formæque lepore  
 Non sine multiplici, pulchra puella nites.

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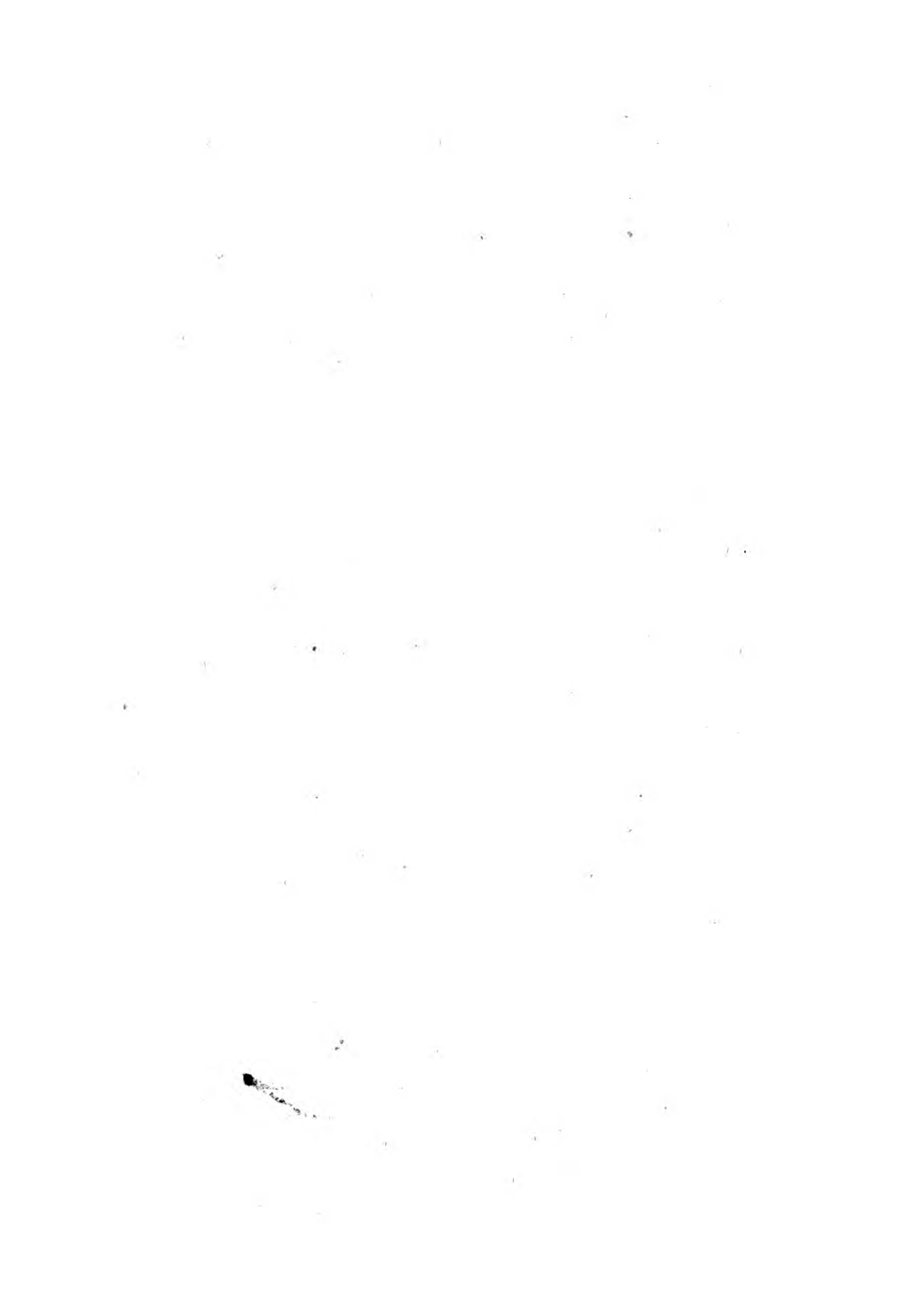
NOSCE TEIPSUM.

ARRIPUIT Martis galeam clypeumque Cupido,  
 Atque viri pugnax induit arma puer.  
 Mox Veneri occurrens, En quantus pectore furgo!  
 En lorica mihi martia ! mater, ait :  
 Haud opus est armis, fili, dea dixit, ahenis,  
 Vulnera sæva fatis figit inermis Amor.

GRÆCA ATQUE ANGLICA

QUÆDAM

LATINE REDDITA,



---

---

HOMERI HYMNUS AD PANA.

EN! tibi, Pan, fummi colles, et maxima parent  
Culmina, præcipitesque nivali vertice rupes.  
Tu pater, incedens virgulta per avia, mentem  
Oblectas lapsu fluviorum lenè cadentùm.  
Sive errare velis per vasta cacumina, magni 5

[Homeri Hymnus ad Pana.] These verses are not to be considered as a close translation of the elegant Hymn to Pan attributed to Homer: some of the thoughts are not to be found in the original; whilst others, which occur in the original, are omitted here: in particular the Greek has one lively stroke, the omission of which is to be regretted. Homer, speaking of Pan flushed with success in the chase, describes him *οξεία δερκομενος*. This is the stroke of a painter. Warton however has it in *Mons Catbarinæ*, ver. 39:

—oculis subito micat *acribus* ignis

Lætior.

V. 2. —præcipitesque nivali vertice rupes.] *Æn.* xii. 702:

—gaudetque *nivali*

*Vertice se attollens pater Appenninus ad auras.*

V. 3. —virgulta per avia,—] *Georg.* ii. 328:

*Avia tum resonant avibus virgulta canoris.*

Ibid.

—mentem

Oblectas lapsu fluviorum lenè cadentùm.]

Lucret. ii. 361:

Nec teneræ falices, atque herbæ rore vigentes,

*Fluminaque ulla queunt summis labentia ripis*

*Oblectare animum.*

In the version of Pindar's first Pyth. "*oblectat corda.*"

Unde procul patuêre greges, atque otia dia  
 Pastorum ; capreasve agites indagine densâ,  
 Seu redeas squallens variarum cæde ferarum.  
 At simul ex alto subluxit vesper Olympo,  
 Tale melos suavi diffundis arundine, quale 10  
 Non, Philomela, facit, quoties frondentibus um-  
 bris  
 Abdita, vere novo, intêgrat miserabile carmen.  
 Continuo properant faciles in carmina Nymphæ,  
 Instaurantque choros ; saltantibus adsonat Echo.  
 In medio Deus ipse inflexos orbibus orbes 15

V. 6. —otia dia

Pastorum ;—]

Lucret. v. 1385 :

Avia per nemora, ac sylvas saltusque—  
 Per loca *pastorum* deserta, atque *otia dia*.

And see *Sacellum Coll. Trin.* &c. ver. 138 :

Et cum dilecto ducens *dia otia* Moro.

V. 11. Non, Philomela, facit, quoties frondentibus umbris

Abdita, vere novo, intêgrat miserabile carmen.]

Milton's *Elegy in adventum veris*, ver. 25 :

Tu, *Philomela*, tuos, *foliis adoperta novellis*,  
 Instituis modulos, dum filet omne nemus.

In *Georg.* iv. 514. *miserabile carmen integrat*. I conceive that *facit* in the text is objectionable.

V. 14. Instaurantque choros ;—] Virgil of Apollo, *instaurantque choros*. *Æn.* iv. 145.

V. 15. In medio Deus ipse inflexos orbibus orbes

Insequitur,—]

*Æn.* v. 583 :

Inde alios ineunt cursus, aliosque recursus

Insequitur, quatiens maculosæ tegmina lyncis :  
Sub pedibusque croci crescunt, dulcesque hyacinthi,

Floribus et variis viridis distinguitur herba.

Interea cecinere Deum primordia prisca :

At primum dixere, ut, Divum nuntius HERMES

Venerit Arcadiæ fines, pecorisque feraces

Formosi campos, et prata recentia rivis.

Qua nunc illi aræ, qua stant Cyllenia templa.

Illic, divino licet ingens esset honore,

Adversis spatiis, alternisque orbibus orbes

Inpediunt.

V. 16. —quatiens maculosæ tegmina lyncis :] *Æn.* i. 323 :

Succinctam pharetra et *maculosæ tegmine lyncis.*

The image conveyed by "quatiens" is not in the original. But

compare Lucretius, ii. 632. of the Curetes, dancing,

Terrificas capitum *quatientes* numine cristas.

And iv. 591. of Pan,

Pinea femiferi capitis velamina *quassans.*

V. 18. Floribus et variis viridis distinguitur herba.] *Lucr.* v.

1395 :

—anni

Tempora pingebant *viridantibus floribus herbas.*

See also Catullus, *Epithal. Pel. et Thet.* ver. 89 :

Qualis Eurotæ progignunt flumina myrtos,

Aurave *distinctos* educit verna colores.

V. 21.

—pecorisque feraces

Formosi campos, et prata recentia rivis.]

Virg. *Ecl.* v. 44 :

*Formosi pecoris custos, formosior ipse.*

And *Æn.* vi. 674 :

Riparumque toros et *prata recentia rivis.*



Pavit oves, nam juffit amor; votisque potitus  
 Egregiam Dryopen in vincla jugalia duxit. 26  
 Nascitur hinc proles visu miranda, bicornis  
 Capripes; ipsa novo nutrix exterrita foetu  
 Restitit, hirsutique infantem corporis horrens.  
 At pater exultans villosâ pelle revinctum 30  
 Montani leporis puerum, fulgentibus astris  
 Intulit, et folium Jovis ad sublime locavit.  
 Excipiunt plausu Superi; subrisit Iacchus  
 Purpureo vultu, et puerum PAN nomine dixit.

V. 26. —in vincla jugalia duxit.] *Æn.* iv. 59 :

Junoni ante omnes, cui *vincla jugalia curæ.*

Ibid. ver. 16. *vincolo jugali.*

V. 29. Restitit; hirsutique, &c.] The pause after the first foot appears to be adopted from *Georg.* iv. 490. *Restitit*: Eurydicenque suam, &c.

V. 30. —villosâ pelle—] *Æn.* viii. 177. *villosi pelle leonis.*

V. 32. —folium Jovis ad sublime locavit.] The original says simply, “and placed him before Jupiter and the other immortals.” Compare Virgil, *Æn.* xii. 849 :

*Hæ Jovis ad folium, sævique in lumine regis, &c.*

V. 33. Excipiunt plausu Superi;—] *Æn.* v. 575 :

*Excipiunt plausu pavidos, gaudentque tuentes  
 Dardanidæ.*

Ibid. —subrisit Iacchus

Purpureo vultu,—]

The circumstance is not in the original. But see Milton's *Mansus*, ver. 98 :

———tota mente serenum

*Ridens, purpureo suffundat lumine vultus,*

*Et simul æthereo plaudam mihi lætus Olympo.*

Dryden says expressly of Bacchus,  
 Flush'd with a *purple* grace  
 He shows his honest face.

V. 34. —et puerum Pan nomine dixit.] Virg. *Georg.* iv. 356 :  
 Stat lacrymans, et te crudelem nomine dicit.

For the satisfaction of the etymologist, Homer adds the reason why  
 the Gods called this monster Pan,

Πανα δὲ μιν καλεσσκον, ὅτι φρενα πασιν ετερψε.

There appears no authority for making *Pan* indeclinable, or for  
 the use of the nominative case in this passage.

## EX POEMATE

DE VOLUPTATIBUS FACULTATIS  
IMAGINATRICIS.\*

——— **O** Progenies pulcherrima cæli !  
 Quo tibi succorum tractu, calamique labore,  
 Divinos ducam vultus, cælestiaque ora ?  
 Unde legam qui, Diva, tuis certare colores  
 Purpurei possint, discrimina dædala fuci ?      5  
 Ergo age, Musa, vago cursu per maxima mundi  
 I spatia ; et quicquid formosi florida tellus,  
 Quicquid habent maria, et cæli spirabile lumen,  
 Delibes ; quicquid nitidum natura recondit  
 Dives opum variarum, in amabile, Musa, fideli  
 Confer opus studio. Seu liberioribus alis      11  
 Vin', comite AUTUMNO, per fortunata volare  
 Hesperidûm nemora, et dias Atlantidos oras,  
 Dum quacunq̄ue Pater fœcundo pollice lucum

\* The Pleasures of Imagination, B. i. ver. 280.

V. 8. —cæli spirabile lumen,] At the end of the next copy of verses, we find *spirabilis ætheris aura*. See Virg. *Æn.* iii. 690 :

*Per superos, atque hoc cæli spirabile lumen.*

V. 10. Dives opum variarum,—] *Georg.* ii. 467 :

*At secura quies, et nescia fallere vita,*

*Dives opum variarum.*

Felicem contingit, opacis gratia ramis 15  
 Fit nova, et auricomo fulserunt vimina foetu :  
 Quâcunque incessit per ditia rura, renident  
 Undique maturo subiti livore racemi ;  
 Apricosque recens infecit purpura colles,  
 Quales occiduo nubes quæ sole coruscant. 20  
 Sive errare velis, rigua convalle, per umbras

V. 15. —opacis gratia ramis

Fit nova,—]

*Mons Catb.* ver. 38 :

Protinus emerfis *nova gratia* crinibus udis  
 Nascitur.

V. 16. —auricomo fulserunt vimina foetu :] *Æn.* vi. 140 :

Sed non ante datur telluris opaca subire,  
*Auricomos* quam quis decerpserit arbore foetus.

V. 18. —maturo subiti livore racemi ;] *Hor. Carm.* II. v. 10 :

———jam tibi *lividos*  
 Distinguit Autumnus *racemos*  
 Purpureo varius colore.

V. 19. Apricosque recens infecit purpura colles,] *Virg. Ecl.* ix.  
 49 :

*Duceret apricis in collibus uva colorem.*

V. 20. —quæ sole coruscant.] *Georg.* i. 233 :

———una *corusco*  
 Semper *sole* rubens.

V. 21. —rigua convalle, per umbras, &c.] *Mons Catb.* ver. 72.  
*riguæ convallis in umbra. In obitum Frederici,* ver. 21. *Convallem in*  
*riguam.* See *Georg.* ii. 485 :

Rura mihi, et *rigui* placeant in *vallibus* amnes.

*Par. Lost,* iv. 255. “ some *irriguous valley.*”

Daphnes dilectas, Penéus gurgite leni  
 Quà fluit, ostentatque reflexam e flumine Tempe  
 Purpuream vitreo ;—Tempe ! quà, numina syl-  
 vis

Nota olim, Fauni Nymphæque, per aurea prisci  
 Sæcula Saturni, secreto in margine ripæ 26  
 Frondiferæ, socio ducebant Pane choreas  
 Multiplices. At saltantum vestigia propter,  
 Horasque, Zephyrosque almos, udo imbre, videres  
 Certatim ambrosios rores, et odoriferum thus,  
 Depluere, Elyfioque rubent quicunque colores.

V. 22. —Penéus gurgite leni

Quà fluit,—]

*Hymn. ad Pan.* ver. 4. fluviorum *lene* cadentùm. From Virgil,  
*Æn.* ii. 781 :

———Lydius arva

Inter opima virum *leni fluit* agmine Thybris.

V. 23. —Tempe!—] *Τεμπεα*, Tempe, neut pl. It is used cor-  
 rectly in *Mons Catharinæ*, ver. 75.

V. 28. —vestigia propter,] Lucret. v. 736 :

It Vir, et Venus, et Veneris prænuntius ante

Pinnatus graditur Zephyrus *vestigia propter*.

V. 31. Depluere,—] There is no authority for using *depluo* as  
 an active verb.

EX POEMATE

DE RATIONE SALUTIS CONSERVANDÆ.\*

**ERGO** agite, O Nymphæ, integros ostendite  
fontes ;  
Egelidasque domos, rigui penetralia regni,  
Naiïades aperite ! per avia tesqua vagari,  
Vobis nota, aveo : videor resonantia faxis  
Flumina præruptis, scatebrasque audire reclusas.  
Sanctâ perculsus mentem formidine, rupes 6  
Prospicio, quâ vorticibus spumantibus amnes  
Infignes micuère, antiquo carmine clari.  
Ante omnes, ingens, scopulis plangentibus, exit

\* The Art of preserving Health, B. ii. ver. 352.

V. 1. —integros ostendite fontes ;] Lucret. i. 95. and iv. 1 :

Avia Pieridum peragro loco, nullius ante  
Trita solo, juvat *integros* accedere *fonteis*  
Atque haurire.

V. 4. —resonantia faxis

Flumina præruptis,—]

Virgil, *Georg.* ii. 156 :

Tot congeſta manu *præruptis* oppida *faxis*.

See alſo *Æn.* iii. 432. *resonantia saxa* ; and *Georg.* iv. 370. *saxofum sonans*.

V. 6. Sanctâ perculsus mentem formidine,—] *Georg.* iv. 357 :

Huic *perculſa* nova *mentem formidine* mater, &c.

Nilus ; at iratis properat violentior undis 10  
Hinc PADUS ; inde jugis EUPHRATES Oceano  
par

Volvitur umbriferis, Orientemque irrigat omnem.  
At secum, sævoque procul refupinus in antro,  
Squallentem TANAIIS diffudit barbarus urnam.  
Quantis sub tenebris, quam vastis obruta silvis 15  
Undique, conduntur fluviorum exordia prima  
Nobilium ! Ergo animum permista horrore vo-  
luptas

Percipit, et sacro correpunt ossa pavore :  
Et magis atque magis, dirâ formidine circùm  
Frondeferi horrescunt luci, ramisque patescit 20

V. 10. —iratis properat violentior undis  
Hinc Padus ;—]

Georg. iv. 372 :

*Eridanus*, quo non alius per pingua culta  
In mare purpureum *violentior* effluit amnis.

V. 13. —sævoque procul refupinus in antro,] *Æn.* iii. 624. of  
Polyphemus,—*médio refupinus in antro.*

V. 17. —Ergo animum permista horrore voluptas  
Percipit, et sacro correpunt ossa pavore :]

And above, ver. 6. Sanctâ formidine. From Lucretius, iii. 28 :

His tibi me rebus quædam divina *voluptas*  
*Percipit, atque horror.*

And v. 1217 :

Præterea, cui non *Animus formidine* divôm  
Contrahitur ? cui non *correpunt* membra pavore, &c.

V. 20. —ramisque patescit  
Altius, et majori atrum nemus accubat umbrâ.]

Altius, et majori atrum nemus accubat umbrâ.  
 Dicite, num Lemurûm regio stat finibus istis  
 Abdita? quænam hæc ignoti pomœria mundi?  
 Qui populi? Quæve arva viris exercita? siquæ  
 Talia trans deserta supersint arva colenda. 25  
 O ubi camporum tam nigris faucibus antrum  
 Porrigitur! Tanto specus ille immanis hiatu  
 Fertur in informem Phlegethonta, an amœna  
 vireta  
 Fortunatorum nemorum? per opaca locorum  
 Ducite vos, dubiosque pedes firmetis eunti: 30  
 Munera vestra cano; nam jussit talia Pæon,  
 Talia, diva Salus; et versu pandere conor,

Virgil, *Georg.* iii. 332:

Sicubi magna Jovis antiquo robore quercus  
 Ingentes tendat ramos, aut sicubi nigrum  
 Illicibus crebris sacra nemus accubat umbra.

V. 26. O ubi camporum, &c.] *Georg.* ii. 486. O ubi campi, &c.

V. 27. —Tanto specus ille immanis hiatu  
 Fertur in informem Phlegethonta, an amœna vireta  
 Fortunatorum nemorum?]

*Æn.* vi. 236:

Spelunca alta fuit, vastoque immanis hiatu,  
 Scrupea, tuta lacu nigro, nemorumque tenebris.

*Amœna vireta*, &c. *ibid.* 638.

V. 31. Munera vestra cano;—] Virg. *Georg.* i. 12.

V. 32. —versu pandere conor,] See Lucretius, v. 55:  
 Atque omnem rerum naturam pandere distis.



Quid lymphâ liquido fierive potest elemento :  
 Quo nihil utilius mundi fert dædala moles. 34  
 Mirus quippe latex it mobilis undique ; gemmis  
 Lumine dat radiare vago ; dat quercubus altis  
 Sævas indignari hyemes, et temnere ventos ;  
 Dat scintillanti tenuissima spicula vino :  
 Et vehit et generat speciei alimenta cuique,  
 Et vitam, seu quæ spirabilis ætheris aurâ  
 Vescitur, irriguifve virefcit florida campis. 41

See also i. 26 :

——versibus——

Quos ego de rerum natura pangere conor.

V. 36. ——dat quercubus altis  
 Sævas indignari hyemes, et temnere ventos ;]

*Æn.* iii. 77 :  
 Immotamque coli dedit, et contemnere ventos.

V. 40. ——ætheris aurâ  
 Vescitur,—]

Lucret. v. 855 :  
 —quæcunque vides *vesci* vitalibus auris.

*Æn.* i. 546 :  
 ——si *vescitur aura*  
*Ætheria.*

PINDARI PYTHIONIC. I.

HIERONI ÆTNÆO SYRACUSIO CURRU VICT.

TESTUDO filis apta nitentibus,  
 Quam ritè fervat Pieridum chorus,  
 Tu cantilenam, tu sequaces  
 Egregiâ regis arte gressus!  
 Perculsa plectro leniter aureo  
 Pronum corusci fulminis impetum

5

V. 5. Perculsa plectro leniter aureo] Hor. *Od.* II. xiii. 26:  
 Et te sonantem plenius aureo,  
 Alcæe, *plectro*, &c.

V. 6. Pronum corusci fulminis impetum  
 Tu sistis, æternæque flammæ  
 Præcipites moderaris ictus.]

The idea here is different from the original:

Και τον αιχματαν κεραυνον σβεννεις  
 Αεναου πυρος.

The epithets "pronum" and "præcipites" are possibly from Æschylus,

Καταβατης κεραυνος εκπνεων φλογα. *Prom.* 354.

Or from Horace,

———scimus ut impios  
 Titanas, immanemque turmam  
 Fulmine sustulerit caduco. *Carm.* III. iv. 43.

See *Mons Catb.* ver. 21. Milton says with allusion to the fable of Phaeton,

Tu quoque, Phœbe, tui casus imitabere nati,  
 Præcipiti curru, subitaque ferere ruina  
 Pronus. *Naturam non pati senium*, ver. 25.

Tu sistis, æternæque flammæ  
 Præcipites moderaris ictus.  
 Alis relapsis, fusa Jovis super  
 Sceptro, volucris regia sternitur 10  
 Sopore prædulci, carentque  
 Rostra minis, oculique flammis.  
 Quin Mars reponens aspera spicula,  
 Post pulverem certaminis ardui,  
 Oblectat, O Phœbea proles, 15  
 Corda tuo truculenta cantu.  
 At quos benigno numine Jupiter  
 Non vidit, illos, carminis audiant  
 Siquando divini levamen,  
 Horror agit pavidusque luctus : 20  
 Qualis ΤΥΡΗÆUS, sub barathro jacens  
 Imo, supremis improba centiceps

V. 11. —carentque

[ Rostra minis, oculique flammis.]

This is copied not so much from Pindar, as from Gray :

Quench'd in dark clouds of slumber lie

*The terror of his beak and lightning of his eye.*

*Progr. of Poet. ver. 23.*

One minute circumstance in the description is omitted :

—ὁ δὲ κνωσσών

Ἵγρον νῶτον αἰωρεῖ.

Gray has very well rendered this by the "*ruffled plume.*"

V. 18. —carminis—levamen,] I suspect that the Latin idiom will not allow of this combination.

V. 22. —centiceps] ἑκατοντακεφαλος original. Æschylus uses the

Quod bella Divis intuliffet

Hæmonio genitus sub antro.

Quem nunc ligatum CUMA cubat super, 25

Pectusque fetis comprimit horridum

Columna cæli, quæ perenni

Stat glacie, nivis ÆTNA nutrix :

Et nunc procellas evomit igneas,

Fumosque, misto turbine, bellua 30

Vulcani, et horrendum rubescunt

Nocte procul jaculata faxa :

Immane dictu prodigium ! Mare

Siquis propinquum transeat, ut Typhos

Ætnæ sub antris illigetur, 35

Difficilique fremat cubili !

the same word of Typhœus; *Prom.* ver. 353. Horace calls Cerberus from the multitude of snakes, hanging about him, "bellua centiceps." *Od.* II. xiii. 34.

V. 28. Columna cæli,—] Literally from the original κίων ουρα-  
νια. Æschylus, in *Prometheus*, ver. 249. says of Atlas,

—κίων' ουρανοῦ τε καὶ χθονός,  
ὦμοῖς ἐρείδων.

Milton has in *Comus* "The pillar'd firmament," ver. 598. and in *Paradise Regained* "The pillar'd frame of heaven." iv. 455.

V. 30. —bellua

Vulcani—]

The original passage is as follows :

Κεῖνο δ' Αφαιστοῖο κρουνοῦς ἐρπετοῦ  
Δεινοτάτους ἀναπεμ-  
πει.

Heyne construes Αφαιστοῖο with κρουνοῦς.

Hoc me solutum crimine fac, Pater,

Cui paret Ætnæ frondeus ambitus,

Frons fertilis telluris, ingens

Urbs titulos tulit unde magnos ; 40

Quà nuntiatum est quale Hiero ederet

Certamen, acres victor agens equos,

Quantusque succuffis, rotarum

Arbiter, institerit quadrigis.\* 44

\* Ad Antifr. ii.

EX

EURIPIDIS ANDROMACHA.

Ver. 102.

ANDROMACHE LOQUITUR.

CUM Paris, O Helena, te celsa in Pergama  
duxit,

Et miser illicitos iussit adire toros,

Heu! non conjugii læti florentia dona,

Quin secum Alectô, Tisiphonemque, tulit.

Illius ob Furias, fidens Mars mille carinis 5

Te circùm rutilus, Troja, dedit facibus!

Illius ob Furias, cecidisti, care marite,

Hector! Achilleis rapte, marite, rotis!

V. 1. Cum Paris, &c.] The four first lines are dilated and weakened from the two in the original:

Ὡς αἰπεινὰ Παρις οὐ γάμον, ἀλλὰ τιν' ἄταν  
Ἡγάγετ' εὐραϊαν εἰς θαλάμῳς Ἑλεναν.

V. 3. Heu! non conjugii læti, &c.] Catull. *Nupt. Pel. et Tbet.*  
ver. 140:

Sed *connubia læta*, sed optatos hymenæos, &c.

V. 5. —fidens Mars mille carinis] Virg. *Æn.* ii. 198:

Non anni domuere decem, non *mille carinæ*.

The original of the text is

—— χιλιοναυς Ἑλλάδος ὠκυς Ἀρης.

Ipſa autem e thalamis agor ad cava littora ponti,

Servitii gravidâ nube adoperta caput. 10

Ah ! mihi quæ ſtillant lacrymæ ! Trojamque,  
torumque,

Et foedo fuſum in pulvere linquo virum !

Quid juvat ulterius cæli convexa tueri ?

Scilicet Hermiones fordida ſerva feror :

Et Thetidos complexa pedes, liqueſco, perennis

Qualis præcipiti quæ pluit unda jugo. 16

V. 10. Servitii gravidâ nube adoperta caput.] This fine metaphor is an improvement on the original :

*Δαλοσυναν συγερν ἀμφιβαλεσα καρα.*

## MELEAGRI EPITAPHIUM

## IN UXOREM.

EX ANTHOLOGIA, Lib. III. Cap. xii. Ep. 22.  
BRUNCK. ANAL. V. I. p. 30.

MITTO tibi lacrymas, O Heliodora, sub Orcum,  
In tenebris longè mitto tibi lacrymas.  
Ah tristes lacrymas, libata in flebile bustum  
Et desiderii dona, et amoris habe !  
Te crebro, crebroque, meamque a lumine cassam  
Defleo ; quæ Diti gratia nulla Deo est. — 6  
O ubi jucundus mihi flosculus? abstulit Orcus. —  
Fœdavit vegetum pulvere germen humus.  
Quare, terra tuum est amplectier ossa repostæ  
Mollitè, & fido salva foyere finu. 10

Ex Anthologia.] When these translations were published before, there was no other reference to their originals, than in general terms to the Anthologia. I have added the number of the book, section, and individual epigram; and have subjoined the volume and page, where each may be found, in Brunck's *Analecta*.

V. 5. —a lumine cassam] “a” is redundant. Virg. *Æn.* ii. 85:

Demisere neci ; nunc cassum lumine lugent.



## ANTIPATRI THESSALONIC.

## IN TEMPERANTIAM.

EX ANTHOL. I. lxxviii. 1. BRUNCK, II. 121.

**H**IS natam Antigènes orabat vocibus olim  
 Ævi cum traheret fila suprema fenex :  
 “ O Virgo formosa, O dulcis nata, minister  
 Vitæ inopis semper fit tibi cura colus.  
 Mox cum te sociarit Hymen, tua maxima dos fit,  
 Te castæ mores matris habere probos.”

V. 5. ————tua maxima dos fit,  
 Te castæ mores matris habere probos.]

This is agreeable to the original Greek :

Ἡ δ' ἰχὴ εἰς ὑμεναῖον, Ἀχαιῖδος ἠδεα μητρος  
 χρηστὰ φυλασσει, ποσει παροικα βεβαιοτατην.

It is very much in this style that Horace says,

*Dos est magna parentium*  
*Virtus, et metuens alterius viri*  
 Certo fœdere castitas. *Carm.* III. xxiv. 21.

And Plautus, in a passage quoted from the *Amphitruo* by the Delphin commentator on the above lines of Horace,

Non ego illam mihi *dotem* duco esse, quæ *dos* dicitur,  
 Sed *pudicitiam*, et *pudorem*, et fedatum cupidinem,  
 Deum metum, parentum amorem, &c. *Act.* ii. S. ii. ad. fin.

## CARPHYLIDÆ.

EX ANTHOL. III. i. 6. BRUNCK, II. 401.

**M**EAM præteriens, Viator, urnam,  
 Non est quod lacrymâ riges sepultum ;  
 Nam nil et mihi mortuo dolendum est.  
 Conjux una mihi, fuitque fida,  
 Quâ cum consenui ; dedique natos  
 Tres in foedera fausta nuptiarum ;  
 Ex queis, sæpe mihi in finu tepenti,  
 Sopivi pueros puellulasque :  
 Qui tandem, inferiis mihi relatis,  
 Misère ambrosios patrem sopores  
 Dormitum, Elysi virente ripâ.

CALLIMACHI IN CRETHIDA.

EX ANTHOL. III. xii. 53. BRUNCK, I. 474.

DOCTA est dulce loqui, puellulasque  
 Inter ludere docta pervenustè ;  
 Te, CRETHI, Samiæ tuæ repossunt ;  
 Cujus garrulitate mollicellâ  
 Suerant lanificâ levare curas. 5  
 At tu furda jaces ; trahisque fomnos  
 Cunctis denique, Crethi, dormiendos !

V. 1. Docta est dulce loqui,] Gr. Κρηθίδα την πολυμυθον. The version is from Horace,

Dulce ridentem Lalagen amabo,

*Dulce loquentem.* Od. I. xxii. 23.

See below in *Heraclitum*, ver. 5. *loquela dulci.*

Ibid. —puellulasque] So in the last epigram :

Sopivi pueros *puellulasque.*

It is one of Catullus's expressions ; as are several other diminutives used by Warton in these hendecasyllaba, to which such expressions are peculiarly adapted.

V. 3. —Crethi,—] The last syllable is improperly used long. It is short in the last line, where “ Crethi” is a trochee.

V. 6. —————fomnos

Cunctis denique, Crethi, dormiendos.]

Catullus, *Carm.* v. 5 :

Nobis cum semel occidit brevis lux,

Nox est perpetua una *dormienda.*

Where by the way is a considerable resemblance to a Greek epigram:

—κοινη που νυξ μια παντας εχει. *Anthol.* III. xxxii. 7.

The two lines in the text are nearly repeated in our author's very beautiful epigram in the “ *Inscriptionum Delectus.*” No. xlv.

## INCERTI

## IN CHIO.

EX ANTHOL. CEPHAL. No. 648.

Omitted by BRUNCK.

**ERGO** te nitidæ decus palæstræ,  
 Te lætum validæ labore luctæ,  
 Et perfusa oleo videre membra,  
 Nunc, Protarche, pater tegit sepulchro,  
 Congestisque recondit ossa faxis? 5  
 Necdum filiolæ modo peremptæ  
 Cessit cura recens, novique luctus  
 Acer funeris, O fidelis uxor,  
 Te præreptâ etiam parique fato.  
 At postquam ferus Orcus hausit, et spes 10  
 Et solatia vos gravis fenectæ,  
 Hunc vobis lapidem memor reponit.

V. 1. —decus palæstræ,] Catullus, *de Atty*, ver. 64:

Ego gymnasii fui flos, ego eram *decus olei*.

Where "olei" is used for "palæstræ."

## LEONIDÆ.

EX ANTHOL. VI. xxiv. 2. BRUNCK, I. 229.

SUSPENSAM e Platano Telephon tibi, Capripes

O Pan,

Pellem villosæ dat, pia dona, feræ ;

Curvatamque caput, nodoso e stipite, clavam,

Quæ modò depulsi foeda cruore lupi est ;

Concretoque aptum lacti mulctrale, et odoros 5

Queis tenuit clausos, ferrea vincla, canes.

V. 1. —Capripes O Pan.] On the authority of the poets of the golden age, the last syllable of Capripes is long. Warton has made it short again in *Hymn ad Pan.* ver. 28.

V. 4. Concretoque aptum lacti mulctrale,] Gr. γαλλους τε γλαγοπηγας. See Virg. *Georg.* iii. 463.

Et lac concretum cum fanguine potat equino.

V. 5. —odoros—canes.] Gr. ευριων σκυλακων. Virg. *Æn.* iv. 132. *odora canum vis.*

IN

## TUMULUM ARCHILOCHI.

EX ANTHOL. III. XXV. 20. BRUNCK, II. 167.

**H**IC est Archilochus fitus. Veneno  
Primus novit amara viperino  
Qui contingere carmina; et cruore  
Permessi liquidas notavit undas.  
Testis, qui tribus orbis est puellis,  
Suspendis laqueo truci, Lycambes.  
Tu cauto pede præteri, viator,  
Crabones aliter ciebis, ejus  
Qui busto sibi condidere nidum.

INCERTI

IN CICADAM.

EX ANTHOL. I. xxxiii. 22. BRUNCK, III. 239.

**CUR** me pastores foliorum abducitis umbrâ,  
Me, quam delectant roscida rura vagam?  
Me, quæ nympharum sum Musa, atque æthere  
fudo,  
Hinc recino umbrosis saltibus, inde jugis?  
En! turdum et merulam, si prædæ tanta cu-  
pido est,  
Quæ late fulcos diripere fatos.  
Quæ vastant fruges, captare et fallere fas est;  
Roscida non avidæ sufficit herba mihi.

ANTIPATRI THESSALONICENSIS.

EX ANTHOL. CEPHAL. No. 749. BRUNCK, II. 115.

TE, verso properantem hostili ex agmine tergo,  
 Trajecit ferro vindice mater atrox ;  
 Te tua, quæ peperit, mater: gladiumque re-  
 centi  
 Spumantem pueri sanguine crebra rotans,  
 Dentibus et graviter stridens, qualisque Lacæna,  
 Igne retrò torquens lumina glauca fero, 6  
 “ Linque, ait, Eurotam : et si mors est dura, sub  
 Orcum  
 “ Effuge: non meus es; non Lacedæmonius.”

V. 1. Te, verso properantem, &c.] This was no uncommon subject with the Greek epigrammatists. See *Anthol.* I. v. 1, 2, 3. III. v. 11, and 31. In the two last the name of the man is said to be Demetrius, as it is also in the original of the one in the text.

V. 5. Dentibus et graviter stridens, qualisque Lacæna,  
 Igne retrò torquens lumina glauca fero,]

This passage was rendered with a view to Virgil's description of Proteus :

—Ad hæc vates vi denique multâ  
 Ardentes oculos intorsit lumine glauco,  
 Et graviter frendens, sic fatis ora resolvit. *Georg.* iv. 450.



## CALLIMACHI IN HERACLITUM.

EX ANTHOL. III. xxxiii. 37. BRUNCK, I. 472.

**T**E tristi mihi nuper, Heraclite,  
 Fato succubuisse nunciatum est ;  
 Quo rumore misellus impotentes  
 Fui in lacrimulas statim coactus :  
 Recordabar enim, loquelâ ut olim  
 Dulci consuëramus ambo longos  
 Soles fallere, fabulisque crebris.  
 Verum Tu, vetus hospes, O ubinam—  
 Ah dudum—in cineres redacte dudum !  
 Nunc jaces, vetus hospes, urbe Carûm !  
 Tuæ Lusciniaë tamen supersunt ;  
 Illis, omnia qui sibi arrogavit,  
 Haud Pluto injiciet manus rapaces.

In Heraclitum.] Heraclitus was a native of Halicarnassus, and an elegiac poet. Being a contemporary and friend of Callimachus, he must have lived in the age of Ptolemy Philadelphus.

V. 12. Illis, \_\_\_\_\_

Haud Pluto injiciet manus rapaces.]

This is from the Greek :

Αἱ δὲ τῶν ζῶσιν ἀδόνες, ἧσιν ὁ πάντων

Ἀρπυγίης αἰδῆς ἐκ ἐπι χεῖρα βάλει.

Ovid has exactly the same expression in his elegy on Tibullus :

Scilicet omne sacrum Mors importuna profanat,

Omnibus obscuras injicit illa manus.

As it is my intention to exhibit the Inscriptions, which follow exactly as they were published by Mr. Warton in 1758, I shall take the opportunity of saying a word or two in this place about those which are not ancient.

No. XIX.

“ Quæ te sub tenera, &c.”

This epigram was first published in an anonymous 4to Pamphlet, by Dr. Jortin, intitled *Lusus Poetici*, and was there called “ Inscriptionis Fragmentum,” being designed merely as an imitation of the antique; which I mention because I have heard it objected to, on the idea of its being a composition of a Christian, in memory of his own wife. It has been lately reprinted in Jortin’s Tracts, 2 vol. 8vo. The fifth and sixth lines are imitated from a Greek inscription in the *Antbol.* III. i. 19:

αἰεὶ ζήτησῶ σε· σὺ δ', εἰ θεμῖς, ἐν φθιμένοισι  
τοῦ ληθῆς ἐπ' ἐμοὶ μὴ τι πίνης πομάτος.

Mr. Burgess in a note to his *Essay on the Study of Antiquities*, p. 59. proposes to change the order of the four concluding lines, substituting the seventh and eighth for the fifth and sixth, and vice versa. I confess that I do not see the beauty which the epigram would thus acquire: at the same time such a transposition, as a judicious friend once remarked to me, would tend to weaken the sentiment of affection: for surely, after a tender husband had said to his deceased wife, that Love should conduct him in pursuit of her, it must be at least superfluous to add an injunction on her not to forget him.

I think that Mr. John Warton told me of his having seen a medallion, which represented Orpheus returning from hell with Eurydice, and Cupid running before them with his torch: “ tenebras lampade discutens.”

XLI.

“ Nymphæ, fonticolæ Nymphæ, &c.”

This inscription, which, with the three others mentioned in the note upon it, was written by Warton, is a translation from the

Anthology, VI. i. 1. In the original, the name of the dedicator is Cleonymus, instead of Lyfimachus. The mistake in the last line of "tueis" for "vestris" is unaccountable.

## XLIV.

"Heic stans vertice, &c."

This is also a translation from the Anthology, IV. xii. 119.

## XLV.

"O dulcis puer, &c."

I look on this highly elegant epigram as in the main original. It was not introduced into the edition of Warton's Poems in 1791, as the two last mentioned were; but in the 2d vol. of his Essay on Pope, Dr. Warton, remarking on the point and antithesis, which overrun Pope's epitaphs, adds, "They are consequently very different from the simple sepulchral inscriptions of the ancients, of which that of Meleager on his wife in the Greek Anthology is a model and masterpiece: and in which taste a living author, that must be nameless, has written the following hendecasyllables." I beg to add, that the epitaph on Mrs. Serle, "Conjux cara vale, &c." is deserving of the same distinction. That before us is, as I before intimated, partly modelled on one of Callimachus, *Anthol.* III. xii. 53. And the 5th line, *Ævi ver ageres novum tenelli*, as Mr. J. Warton mentioned to me, appears to have been suggested by Catullus, *Carm.* LXVIII. ver. 16. *Jucundum cum ætas florida ver ageret.*

INSCRIPTIONUM  
ROMANARUM METRICARUM  
DELECTUS.

ACCEDUNT NOTULÆ.

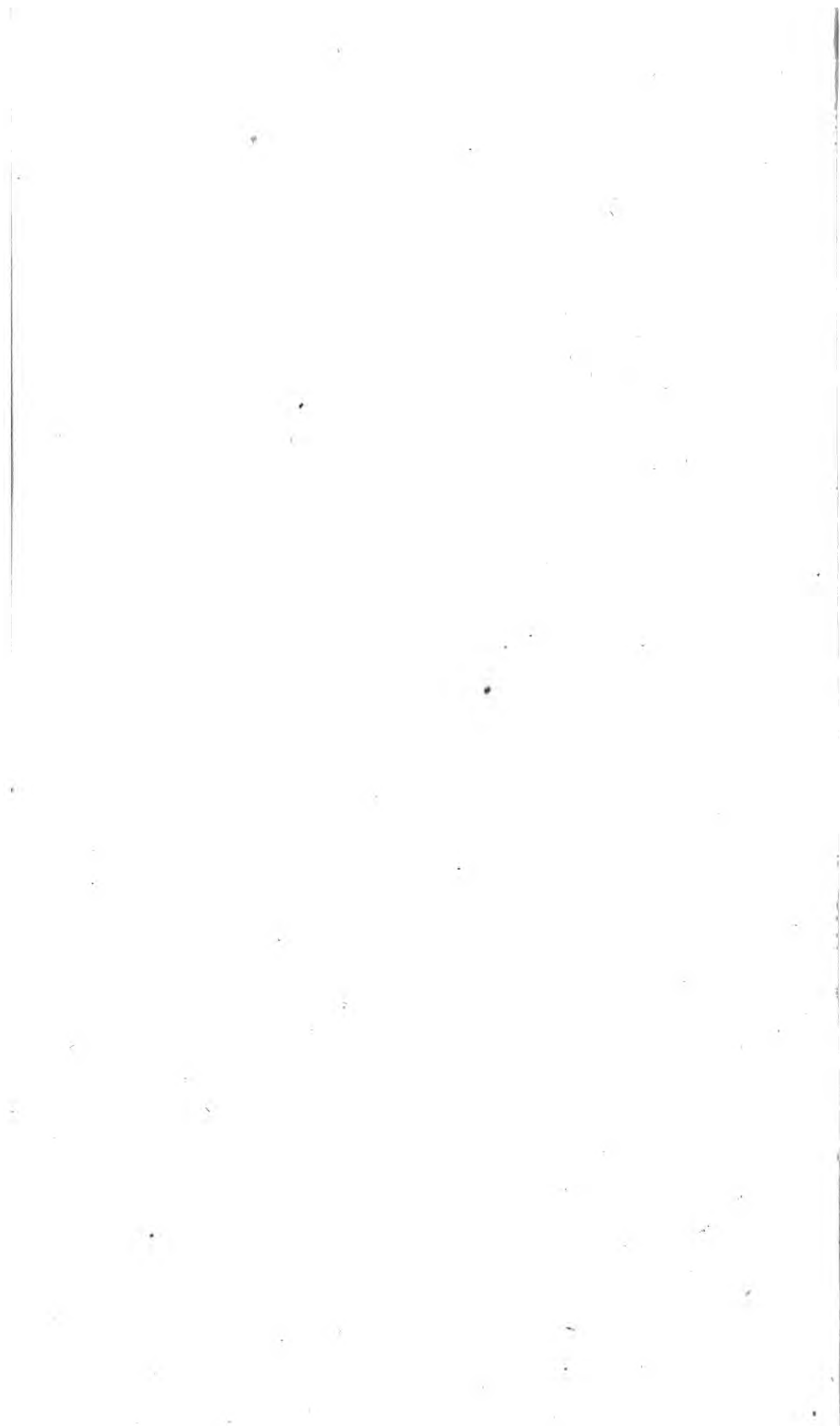
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ΜΕΛΕΑΓΡΟΥ.

Ἄλλα φίλοις μὲν ἐμοῖσι φέρω χάριν· ἐστὶ δὲ Μῦσαις  
Κοῖνος ὁ τῶν Μίθσεων ἠδύπεπτος Σέφανος.

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LONDINI,  
PROSTANT APUD R. ET J. DODSLEY.  
MDCCLVIII.



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## LECTORI S.

**I**NSTITUTI nostri rationem finemque paucis accipe. Elegantias antiquorum marmorum crebrò pervolventi mihi, magnoque studio perquirenti, a Mazochio, Smetio, Grutero, multisque præterea doctis viris editorum, magnopere placuere semper illa, quæ metricis numeris absoluta prostant, epigrammata. Quæ tamen cum, nonnisi cum prægrandi plurimarum insuper inscriptionum farragine, diversissimi generis atque indolis, styloque poetico minus expressarum, conjuncta reperiantur et complicata; poematiôn, quasi novum plane, nec inelegantem libellum concinnari posse putavi, si, delectu diligenter habito, lepidissima quæque decerperem, secumque unà perspicienda, separatimque perlegenda, proponerem. Id quod ipsorum profecto postulabat insignis venustas, tum lectorum commoditas. Etenim in lucem libertatemque, suaves vetustatis eruditæ reliquias, e difficili illa monumentorum lapidumque congerie, qua dudum delituere, quasi tenebris inclusæ, magnaque reliquorum mole obrutæ, vindicavimus, et in celebritatem quandam pro-

traximus: quin et sparsas antea dissipatasque in unam compagem redigendo, longe facilius adundas, percipiendasque majori voluptate, pleniusque quodammodo degustandas, effecimus. Porro, quid obstat, quin e Latinis etiam, qualis illa Græcorum nobilissima, contexeretur inscriptionibus anthologia? Neque interea me præteriit, ejusdem fere opus jam olim tentasse Joannem Baptistam Ferretium, quod et nuncupaverat “MUSÆ LAPIDARIÆ\*.” Cum vero ille, sive incitiam sive incuriam, nonnulla sæculi recentis admiscuerit, permulta licet antiqua, parum vero sapida, quædam etiam metro minus adstricta, non repudiaverit; omnia denique fœde mendis oppleta, literisque præterea majusculis quæ punctis utique perpetuis distinctæ fere molestæ legentibus esse solent, expresserit, ne dicam quod liber ejus obsoleverit, profecto nulla satis valida visa est ratio, quo minus hic noster etiamnum delectus, optimo jure debuerit elaborari.

In carminibus deligendis eo præsertim prospeximus, ut elegantissima solum, vel, quod idem fere sonat, antiquissima quælibet, adhiberentur. Quin et exquisitissima monumenta, cum multis in locis conjecturis nostris emendata, tum

\* Veronæ, 1672. fol.

collatis undecumque exemplaribus, id quod minus antea studiose factum est, explorata, suo plerumque nitori, quaque caruere hactenus, integritati restituimus. Per omnia, demum, longe castigatiora, quam conspicias alibi, dedimus.

Notularum seriem subjecimus exiguam, ac nec prorsus inutilem. In illis ipsos Inscriptio-  
num libros fere omnes, saltem probatissimos, apud quos unumquodque a nobis editum conservatur epigramma, singulatim recensuimus: appositis insuper et pagina et numero, diligenterque descriptis. Neque enim hoc tantum fecimus, ut plerique, levi eruditionis ostentandæ studio, quantum ut aperte constaret quibus auctoribus, quibusque adjunctis, ad hoc opus accesserimus instructi: tum etiam, ut ad ipsos horum studiorum fontes digitum videremur intendere. Lectionum porro variantum longe plenissimam segetem congeffimus. His autem fere illas anteposuimus, quæ constant in exemplaribus eorum, qui testantur ipsa se vidisse monumenta. At nec, in hac parte, nimis solliciti sumus in parvis. Quod ad ritus attinet veterum, tum præsertim quæ spectant ad sepulturam consuetudines, reliquaque hujusmodi qualia frequentissime solent in antiquis marmoribus occurrere, in illis haud multum elaboravimus explicandis.



Neque enim hoc tulit præscriptus operi modus. Eorum si quis pleniorē velit notitiā, adeat pereruditum omnis antiquitatis interpretem, ne cæteros nominem, Montfauconum. Si quando tamen vis et venustas totius, ut fit nonnunquam, carminis, vel forte clausulæ, verteretur in aliquo minus noto more sive instituto sæculi prisca, quo non exposito clareque perspecto, vis illa et venustas plane nulla esset et interitura, attulimus, quantum in nobis fuit, lucem, quæque difficilia videbantur et obscura, breviter illustravimus. Est et ubi dictione parum luculentæ subvenimus; aliaque insuper nonnulla, quæ scribenti fere ultro subnasci facile crederes, obiter attigimus.

Is autem mihi præcipue propositus est hoc delectu conficiendo finis, ut ad antiquiora Latini carminis exemplaria, magisque sincera, studiosam juventutem revocarem: tum, qualis vera esset epigrammatum species et effigies ostenderem. Quippe falli gravissime videntur illi, qui venerem virtutemque omnem hujus generis in sale ponunt et facetia; idque a scriptore inprimis exigunt, ut supremus epigrammatis versiculus quasi feriat legentes aculeo. At ne vestigium videmus festivitatis hujus in ejusmodi carminibus, prisca adhuc florentique Græcia, tum pris-

tino Latio, compositis et elaboratis. Et profecto, ut libere quod sentiam loquar, venustas horum carminum non tantum videtur in arguta concinnitate constare, quantum in proprietate quadam, quæ licet arte et studio efficienda est, non tamen a labore profectam fuisse suspiceris. Nimirum ponitur in illis adhibendis sententiis et conceptibus, quos rei subjectæ natura, et argumenti ratio suppeditat ultro, quique faciles utique videntur atque obvii; quos tamen alius quispiam, idem tentans, haud tam levi opera consecutus esset, aut saltem inter se æque scite compegisset, metroque subjecisset. Ad veritatem quam maxime accommodate hic proferuntur omnia. Rectæ rationis limatique judicii, potius quam lascivientis ingenii, fructus, visæ sunt hæ deliciae. At si suavitas adspargatur, sit non dulcis illa et decocta, sed austera ac solida. Nimia enim jucunditas non diuturna in delectatione esse potest, estque fastidio finitima. Porro, sit totius epigrammatis a capite ad calcem conformatio; justa partium convenientia; color non fuco illitus, sed sanguine diffusus; cultus nec diligentior nec sumptuosior; ornatus nudus ac tenuis, urbanus identidem, nec tamen artis expertus penitus. Accedant munditiæ illæ teretes et minus operosæ.

Denique, tum demum voti mei factum me compotem putavero, si forte mea qualicumque opera, pertenui profecto specimine, perfecerim, ut poeseôs Latinæ reviviscat antiquus genius; si pro sale et acumine, quibus lautitiis adeo delectari videmus recentes poetas, simplex tandem lepos, quo solo jucundissimoque veteres utebantur condimento, restitui possit et adhiberi. Vale.

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# INSCRIPTIONES.

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I.

ROMÆ.

IN VILLA CÆSARINA.

UMBRARUM secura quies, animæque Piorum  
Laudatæ, colitis quæ loca sancta Erebi ;  
Sedes infontem Magnillam ducite vestras,  
Per nemora, et campos protinus Elyfios.  
Rapta est octavo, fatis instantibus, anno,      5  
Carpebat vitæ tempora dum teneræ.  
Formosa, et sensu mirabilis, et super annos  
Docta, decens, dulcis, grataque blanditiis.  
Perpetuo talis gemitu lacrymisque colenda,  
Infelix ævo tam cito quæ caruit ;      10

I. Catulli prorsus ingenio et ætate dignum credidit hoc carmen Raphael Fabrettus, a quo profertur apud *INSCRIPTIONES ANTIQVAS*, *edit.* Romæ, 1699, pag. 377. D. No. 29. Itidem ab Antonio Muratorio, apud *NOVUM THESAUR. VET. INSCRIPTIONUM*, Tom. 3. pag. MDCCV. No. 6. Class. 23. SINGUL. QUISE. &c. *edit.* Mediolani, 1739. Recensetur etiam, nec sine laude, apud *MUSÆUM VERONENSE* Sc. Maffæi, pag. CLXXIV. *edit.* Veronæ, 1749.

An felix ægræ potius subducta fenestæ?  
 Sic Hecuba flevit Penthesilea minus.

Ver. 13. *Sic Hecuba, &c.* Ne cui forsan argutior videatur hæc sententia, et recentioris sæculi delicias sapere, admonitum velim lectorem, eadem fere usum fuisse Callimachum; qualem nec improbat M. Tullius. “Quanquam non male ait Callimachus, “multo sæpius lacrymasse Priamum quam Troilum.” Tusc. Disp. Lib. 1.

II.

ROMÆ

D. M.

Flaviæ Dionysiadis.

HIC jacet exiguis Dionysia flebilis annis,  
 Extremum tenui quæ pede rupit iter.  
 Cujus in octava lascivia surgere messe 15  
 Cœperat, et dulces fingere nequitas.  
 Quod si longa tuæ mansissent tempora vitæ,  
 Doctior in terris nulla puella foret.

Vix. Ann. vii. Mens. xi. Dieb. xv. Hor. vii.  
 Antia Tibulla Vernæ suæ  
 dulciss. fecit.

II. Apud Gruteri CORPUS INSCRIPTIONUM, Fol. ex officina Antonii Halmæ, 1707, sive ex officina Commeliniana, 1616, pag. DCLIV. No. 3. Et Mazochii EPIGRAMMATA ANTIQUÆ URBIS, Fol. LIX. verso, *edit.* Romæ, 1521.

Ver. 13. —*Exiguus*— Legit EXUVIIS Mazochius. Legitur EXUTIS, apud EPIGRAMMATA ET POEMATIA VET. Lib. 3. pag. 142. *edit.* Parisiis, 1590. A Petro Pithæo.

## III.

## VITERBII.

Euodiæ Cyparæ. Ann. vi.

SUM castæ cinerum Lapis puellæ 20  
 Custos. Me relegens pius viator,  
 Hujus cognita si tibi fuisset  
 Virtus, lachrymulis tuis rigares.

III. Apud Fabrettum, pag. 64. No. 2. In tit. hujus carminis legend. putat CLODIÆ pro EUODIÆ, Reinesius, apud SYNTAGMA INSCRIPTION. ANTIQ. pag. 855. No. CXLIII. *edit.* Lips. 1682. Huc adnotandum est, reperiri Nomm. CLODIA CYPARE, in marmore a Martino Smetio descripto, apud INSCRIPTIONUM ANTIQ. QUÆ PASSIM PER EUROPAM, LIB. &c. *edit.* Lugdun. Bat. 1589. Fol. C. verso. No. 10. v. g.

CLODIA. CYPARE  
 DULCISSIMA. SOROR  
 C. ÆDISCUS. PRISCUS.

## IV.

## NEAPOLI.

D. M.

Gliconi. Vernæ Dulciff.

**V**ERNA puer, puer O mi verna, quis ah, quis  
ab aura

Te in tenebras rapuit perditus? Heu morerer  
Ni tecum assidue loquerer, ni sæpe jocando 26  
Fallerer, hinc dum te continuo aspicio.

IV. Apud Fabretum, pag. 190. No. 441. Et Reinesium, pag. 879. No. LI. Ad spuria et supposititia relegatur a Grutero, pag. XVII. No. I. sed, ut videtur, immerito.

Ver. 26. *Ni tecum assidue, &c.* Ne venustas hujusce distichi penitus intereat, adnotandum est, in medio tabellæ marmoreæ qua descriptum profat isthoc Epigramma, esse foramen, vocibus, suspiriis, lacrymisque immittendis factum; quale, temere nimis, dixit Reinesius, "Marmorarii Lufum," pag. 860. De ejusmodi foraminibus permulta erudite congeffit Fabretus, cap. 2. pag. 63. &c. Quin et Montfaucon. *Antiq. Expli.* Tom. 5. Part. I. pag. CXVII. *edit.* Paris. 1722. Porro ad istiusmodi foramina, quæ vetustis monumentis cernere est frequentissima, respexisse crediderim veteres poetas, quibus adeo familiare est loqui de lacrymis apud sepulchra fufis. Hinc illustrari possit subobscurus Propertii locus.

Desine, Paule, meum lacrymis URGERE sepulchrum. IV. xii. 1.  
Hunc vero morem satis aperte sive innuunt sive explicant veteris sepulchr. carminis ista, a Reinesio citati, pag. 752. No. cv.



Semper ero tecum, et si me sopor occupet, umbram  
Te umbra petam, ergo unquam ne metue abs  
te abeam.

INJICE, si pietas usquam est, SUSPIRIA, et imple  
Mecum, hospes, lacrimis MARMORIS HOC VACUUM.  
Huc etiam facit, quod sequitur, Epigrammatis elegantissimi supre-  
mum distichon, No. v. Nonnunquam unguenta pretiosa cum  
lacrymis miscebant; ut patet ex Inscript. apud Montfaucon. loco  
modo citat.

C. LÆLIO. C. F. JV.  
MAGNA. OMNIUM. EXPECTATIONE  
GENITO  
ET. DECIMO. OCTAVO. ÆTATIS  
ANNO  
AB. IMMANI. ATROPO. E. VITA  
RECISO  
FUSCA. MATER  
AD. LUCTUM. ET. GEMITUM. RELICTA  
CUM. LACHRIMIS. ET. OPOBALSA  
MO. VDVM.

Aliquando phialis ad hoc utebantur.

V.

ROMÆ.

Ruſticell. M. L. Cytheris.

QUANDOCUMQUE levis tellus mea conteget  
offa,

Incifum et duro nomen erit lapide ;

Si qua tibi fuerit fatorum cura meorum,

Ne grave fit tumulum viſere ſæpe meum :

Et quicumque tuis humor labetur ocellis,

Protinus inde meos defluat in cineres. 35

V. Apud Gruterum, pag. DCCCCLXXXII. No. 3. Emendatum, quale vides, habetur apud MUSÆUM VERON. pag. CLXIV. [Et apud Fabrettum, pag. cc. No. 3.] Et Montfaucon. Tom. 5. Part. I. pag. cxvi. Et Smetium, fol. cxxix. verſo. No. 9.

Ver. 32. *Si qua tibi fuerit*— Legit Smetius, qui vidit hoc marmor, QUOD SI FORTE TIBI FUERIT. Metro nequaquam ſalvo.

## VI.

## IN HORTO PAGANORUM, sub CASERTA.

APOLONIA quæ vocitabar

Lapide hoc inclusa quiesco.

Ipso mihi flore juventæ

Ruperunt fila forores :

Annos post decem et octo

40

Vetuerunt visere lumen.

Unum sortita maritum,

Servavi casta pudorem.

Mater misera hoc monumentum

Extruxit Olympias amens.

45

Hæc sunt. Bene vive, viator.

VI. Apud Gruterum, pag. DCLXIX. No. 8.

Ver. 36. — *Vocitabar*. Ita legit Phil. Labbeus apud THESAUR. EPITAPH. &c. pag. 9. *edit.* Parisiis, 1666. Itidem Ferretius, inter MUSAS LAPIDARIAS, pag. 271. *edit.* Veronæ, 1672. VOCITABATUR, Gruterus.

Ver. 41. *Vetuerunt*— Ita legitur, inter EPIG. ET. POEM. VET. Lib. 3. pag. 134. Cæteri fere omnes, sed perperam, "VENERUNT.

## VII.

In Urbe AIXME Tarantasiæ in Alpibus.

SILVANE, sacra semicluse fraxino,  
 Et hujus alti summe custos hortuli,  
 Tibi hasce grates dedicamus maximas,  
 Quod nos per arva, perque montis Alpicos, 50  
 Tuique luci suaveolentis hospites,  
 Dum jus gubernò, remque fungor Cæsarum,  
 Tuo favore prosperante sospites.  
 Tu me, meosque, reduces Romam sistito ;  
 Daque Itala rura te colamus præside ; 55  
 Ego jam dicabo mille magnas arbores.

T. POMPONII VICTORIS.

PROC. AUGUST.

VII. Apud Sponium, inter MISCELL. ERUDITÆ ANTIQ. pag. 84. edit. Lugdun. 1685. Et Fabrettum, pag. 230. No. 607.

Ver. 49. —*Maximas*. Legit MUSICAS Sponius. MAXIMAS Fabrettus.

Ver. 53. —*Prosperante*— PROSPERANTI leg. Fabrett. et Spon. Ut purus putus Iambicus fiat versiculus, reposuimus PROSPERANTE.

VIII.

SPOLETI.

ARTIBUS ingenuis cura perdocta suarum,  
 Sortita egregium corporis omne decus ;  
 Nondum bis septem plenis prærepta sub annis,  
 Hac Crocale casta condita sede jacet. 60  
 Ludite felices, patitur dum vita, puellæ ;  
 Sæpe et formosas fata sinistra ferunt.

VIII. Apud Gruterum, pag. DECCCVIII. No. 1. Et Muratorium, Tom. 3. pag. MDCLXIV. Class. xxiii. No. 13. SINGUL. QUISE. &c.

Ver. 62. *Sæpe et formosas fata sinistra*— Legit FORMOSÆ Muratorius ; quæritque subinde, annon legend. FORMOSAS.

## IX.

## ROMÆ.

MONUMENTUM absolvi sumptu et impensa  
mea,

Amica tellus ut det hospitium ossibus ;  
Omnes quod optant, sed felices impetrant. 65  
Namque quid egregium, quidve cupiendum est  
magis,

Quam libertatis ubi tu lucem acceperis,  
Fessæ senectæ spiritum ibi deponere ?  
Quod innocentis argumentum est maximum.

IX. Apud Sponium, MISCELL. ERUDIT. ANTIC. pag. 376. Qui dicit istud Epigramma, a Grutero mendose editum, se primum pristino nitore ac sensui restitutum protulisse. Vereor autem, ut sibi plus æquo arroget vir eruditus. Etenim, longe ante Sponium natum, Petrus Pithœus emendaverat, et inter EPIG. ET POEMAT. VET. p. 107. exhibuerat, quale apud Sponium omnino legitur: hoc tantum excepto, quod, in senario ultimo, pro INNOCENTIÆ legat Sponius INNOCENTIS. Vid. EMENDAT. ad calc. pag. 463. edit. 1619. Illud utcunque se habuerit, id monuit nos Sponius, existimasse Scaligerum, alicujus elegantis Poetæ comici hoc Epigramma fuisse, Afranii puta aut Titinii, quo pater aliquis familias in comœdia suos adloqueretur. Ex Epistola quadam MS. Scaligeri ad Puteanum.

X.

## ROMÆ.

Memoriæ M. Luceii M. F. Nepotis  
Sex. Onufianus.

QUUM præmatura raptum mihi morte Ne-  
potem  
Flerem, Parcarum putria fila querens ; 71  
Et gemerem tristi damnatam forte juventam,  
Versaretque novus viscera tota dolor ;  
Me defolatum, me desertum, ac spoliatum  
Clamarem, largis faxes movens lacrimis ; 75  
Exacta prope nocte, suos quum Lucifer ignes  
Spargeret, et volucris roscidus iret equo :  
Vidi sidereo radiantem lumine formam  
Æthere delabi ; non fuit illa quies ;  
Sed verus juveni color et sonus ; et status ipse  
Major erat nota corporis effigie : 81  
Ardentis oculorum orbis, humerosque nitentis  
Ostendens, roseo reddidit ore sonos :

X. Apud Gruterum, pag. MCXXIII. No. 7. Et Fabrettum, pag. 233. No. 3. Porro exhibentur, verum ex parte tantum, priores octo versiculi, qui sane plusquam dimidiati sunt, apud Sc. Maffæi Mus. VERON. pag. CCLVIII. [Adde Ferret. p. 240.]

- “ Adfinis memorande ! quid O me ad fidera cæli  
 “ Ablatum quereris ? Desine flere deum.
- “ Ne pietas ignara superna fede receptum  
 “ Lugeat, et lædat numina tristitia.
- “ Non ego Tartareas penetrabo tristis ad umbras,  
 “ Non Acheronteis tranſvehar umbra vadis :
- “ Non ego cæruleam remo pulſabo carinam, 90  
 “ Nec Te terribili fronte timebo, Charon ;
- “ Nec Minos mihi jura dabit grandævus, et atris  
 “ Non errabo locis, nec cohibebor aquis.
- “ Surge, refer matri ; ne me noctesque diesque  
 “ Deſleat, ut mœrens Attica mater Ityn. 95
- “ Nam me ſancta Venus ſedes non noſſe Silentum  
 “ Juſſit, et in cæli lucida templa tulit.”
- Erigor, et gelidos horror perfuderat artus ;  
 Spirabat ſuavi tinctus odore locus.
- “ Die Nepos, ſeu tu, turba ſtipatus Amorum,  
 “ Lætus Adoneis luſibus infereris ; 101
- “ Seu grege Pieridum gaudes, diviſque Camœnis,  
 “ Omnis cælicolum te chorus inſequitur ;
- “ Si libeat thyrfum gravidis agitare corymbis,  
 “ Et velare comam palmite, Liber eris ; 105

Ver. 90. —*Pulſabo*— Ita Fabrettus. SULTABO, Gruterus.

Ver. 100. *Die Nepos, &c. &c.* Verſiculos quatuordecim ultimos, partim e Maccarii et Gruteri, partim e Fabretti conjecturis reſtitutos, exhibuimus.



- “ Pascere si crinem, et lauro redimire capillos,  
“ Arcum cum pharetra fumere, Phoebus eris:  
“ Indueris teretes manicas, Phrygiamque tiaram?  
“ Non unus Cybeles pectore vivet Atys.  
“ Si spumantis equi libeat quaterere ora lupatis,  
“ Cyllare formosi membra vehes equitis. 111  
“ Sed quicumque deus, quicumque vocaberis  
heros,  
“ Sit foror, et mater, sit puer incolumis.  
“ Hæc dona unguentis, et sunt potiora metallis,  
“ Quæ non tempus edax, non rapit ira Jovis.”

XI.

ROMÆ.

O Utinam vivo potuiffem præmia morum  
 Reddere ; nunc lacrimas accipe pro meritis.  
 Nam femper, fateor, tacita te mente probavi,  
 Detexit fensus ultima flamma meos.  
 Tu columen rerum femper, tu cura, mearum,  
 Nunc eris et luçtus tu quoque caufa mei. 121  
 Offibus infundam quæ nunquam vina bibiffi.

\* \* \* \* \*

Onesimi Anicetus cariffimo fecit Domino.

XI. Apud Gruterum, pag. DCCCXLVIII. No. 10. Et Muratorius, Tom. 2. pag. DCXXI. Claff. 9. SPECTACULORUM, &c. cum Fig. Aurigæ Bigæ infidentis. Mazochius male videtur exfcripiffi fol. LVI. Extat etiam apud Smetium, fol. CXIII. verfo, No. 9.

Ver. 122. — *Quæ nunquam vina bibiffi.* Notat Muratorius, a vino abftinuiiffe agitatores. Denique, excidiffi huic Epigrammati videtur ultimus verficulus.

## XII.

## ROMÆ.

**H**UJUS Nympha loci, sacri custodia fontis,  
 Dormio, dum blandæ sentio murmur aquæ.  
 Parce meum, quisquis tangis cava marmora,  
 somnum 125  
 Rumpere ; sive bibas, sive lavere, Tace.

XII. Apud Gruterum, pag. CLXXXII. Et Sponium ubi supr. pag. 37. Et Montfaucon, Tom. I. L. 4. Part. 2. C. 6. pag. CCCLXXXVIII. Cum imagine Nymphæ dormientis. Et Boiffardum, TOPOGRAPH. ROMANÆ URBIS. Et Grævii THESAUR. ANTIQ. ROMANAR. Tom. 12. pag. DCCCLIX. *edit.* Lugdun. Bat. 1699. et Tom. 4. pag. MDCCLXXXVIII. Et Ferretium, pag. 108. Et apud EPIG. ET POEM. VET. Lib. 1. pag. 3. Aliosque. An vero laudatissimum carmen revera sit antiqui marmoris, ex ista Smetii Notatiuncula subdubitari possit, nisi singularis ipsius lepos eidem facile locum concederet inter probatissima vetustatis eruditæ monumenta. “Hoc Epigramma, recenti marmore nuper incisum, in hortulo Colotiano, an aquæ virginis ductum, qua aquæ digitus per canalem educitur, collocatum est. Sed an vere antiquum sit, et in vetusto marmore alibi olim extiterit, nescio.” pag. CXLVI. No. 6. Porro, voces BIBE, LAVA, TACE, solenne erat marmoribus adscribere Nymphis fontium sacratiss. Gruterus, pag. XCIII. No. 12.

NYMPHIS. LOCI

BIBE. LAVA

TACE.

Quod, a Grutero utcumque suspectum, a Fabricio, Boiffardo, aliisque affertur.

XIII.

TARRACONE.

D. M.

Eutycheti Auri. Ann. xxii.

Fl. Rufinus et Semp. Diofanius Servo B. M. F.

**H**OC rudis aurigæ requiescunt ossa sepulchro,  
Nec tamen ignari flectere lora manu.  
Jam qui quadrijugos auderem scandere currus,  
Et tamen a bijugis non removerer equis. 130  
Invidere meis annis crudelia fata,  
Fata quibus nequeas opposuisse manus.  
Nec mihi concessa est morituro gloria Circi,  
Donaret lacrymas ne pia turba mihi.  
Uffere ardentem intus mea viscera morbi, 135  
Vincere quos medicæ non potuere manus.  
Sparge, precor, flores supra mea busta, viator,  
Favisti vivo forsitan ipse mihi.

XIII. Apud Gruterum, pag. cccxl. No. 4. Et Grævii THE-  
SAUR. Tom. 12. pag. mclv.

## XIV.

## ROMÆ.

INGRATÆ Veneri spondebam munera sup-  
plex,

Erepta, conjux, virginitate tibi. 140

Persephone votis invidit pallida nostris,

Et præmaturo funere te rapuit.

Supremum versus munus donamus, et aram ;

Et gratam cape sis, docta Pedana, chelyn.

Me nunc torquet amor : tibi tristis cura recessit,

Lethæoque jaces condita sarcophago. 146

XIV. Apud Gruterum, pag. DCCCXLIII. Et Mazochium, fol. XXXIII. Et Smetium, fol. CLXXXIV. verso. No. 8.

Ver. 143. — *Aram.* Quam pereleganti opere ornatam describit Smetius : quam et exhibet Gruterus, ubi supra. *edit.* An. Halmæ. Et Sponius, MISCELL. ERUDIT. ANT. pag. 118. No. 5.

Ver. 144. *Et gratam cape sis, docta Pedana, chelyn.* CÆPSIT pro CAPE SIS apud Grut. et Smet. CAPE SIT apud Mazoch. CAPE SIS apud P. Labbeum, THESAUR. EPITAPH. pag. 53.

## XV.

## ROMÆ.

VIXISSES utinam, et potius mea musa taceret,  
 Quam mihi scribendi causa, Latina, fores!  
 Vixisses! neu te furgentem in vota tuorum,  
 Aspicerem addictam Manibus ire sacris. 150  
 Sed quoniam Parcis vetitum est nihil, accipe nostri  
 Æternas eheu! carminis, exequias.

XV. Apud Gruterum, pag. DCCCXLIII. No. 2. Et Mazochium, fol. LXXXVII. verso.

Ver. 147. *Musa*— CARTA Mazoch. Et P. Pithœus, EPIG. ET POEM. VET. Lib. 2. pag. 128. male.

Ver. 150. *Manibus*— Sc. Dii Inferi: non autem Defunctorum Animæ. Atque hic loci subnotandum duxi obiter, pro DIIS MANIBUS, Inscription. Sepulchral. præfixis, nonnunquam legi INFERIS D. DEAB. Ut in sequenti lapide.

INFERIS. D. DEAB. Q.  
 C. VIBIVS. ADVLESCENS  
 INTEMPERATO. AMORE  
 PERCITVS. PVTILLIÆ  
 SEX. PVELLÆ. INGRATISS  
 QVOD. ALTERI. VLTRO  
 TRADIT. NON. SVSTI  
 NENS. CRVENTO. GLA  
 DIO. SIBIMET. MORTEM  
 CONSCIVIT. VIX. ANN  
 XIX. M. II. D. IX. HORAS  
 SCIT. NEMO.

Vid. Broukhuf. in Tibull. II. vii. 1. p. 284. ed. Amstelod. 1708. 4to.

## XVI.

## ROMÆ.

QUÆ tibi cumque mei potuerunt pignora  
amoris,

Nata, dari, populo sunt lacrumante data.

Et volui majora; nimis fed cura meorum 155

Fida, tui prohibet me cinerem esse rogi.

XVI. Eidem, ut videtur, LATINÆ. Apud Smetium, fol. cxiii. verso. No. 8. Et Mazochium, fol. lxxxvii. verso. Et Gruterum, pag. m. No. 9.

Ver. 156. — *Tui prohibet me cinerem esse rogi.* Sc. Efficit quo minus tecum unà, O Nata, comburerer eodem rogo, quod mallet fieri.

## XVII.

## NEAPOLI.

I. V. D. M.

CRISPE, fili lepidissime,  
Heu, heu! Orcus cum te voravit,

Delicium mihi omne abstulit:

Baculum, exuctis medullis, 160

Edentulæ senectutis secuit:

Spem nepotum abstraxit

Secum maximam.

In tanta demum orbitate

Defolatus supersum, ut ni, 165

Qui fecus sentiunt, Manes

Vetuiscent, vivum me tecum

Contumulassem.

Vixit Ann. xii.

XVII. Apud Reinesium, pag. 661. No. xxx. Et Muratorium, Tom. 3. pag. MCCXXXV. Cl. 17. No. 1. AFFECTUS PARENTUM, &c. sed mutilatum. Vide etiam Chytræum, DELIC. ITIN. EUROP. p. 73. Nos punctis distinctum, Epigramma mellitissimum, quibus antea destitutum profitit, edidimus. Idem vero, quippe quod metro non sit factum, rationem instituti nostri videatur excedere. Quin cum poetica quadam suavitate condiatur et elegantia, et pæne numerosum sit, haud prorsus alienum delectus hujusce judicavimus. Eadem quoque venia dignum Carmen XXXII. censemus.



XVIII.

UTRARIÆ IN BÆTICA.

Pylades AnnI Novati Patris H. S. E.

**SUBDUCTUM** primæ Pyladen hæc ara ju-  
ventæ

Indicat, exemplum non leve amicitiae. 170  
Namque sodalitiū sacrauit turba, futurum  
Nominis indicium, nec minus officii.  
Dicite qui legitis, solito de more, sepulto  
Pro meritis, Pylades, sit tibi terra levis.

XVIII. Apud Jo. Baptistæ Donii INSCRIPT. ANTIC. pag. 421.  
*edit.* Florentiæ, 1731. Et Muratorium, Tom. 1. pag. ult. No. 3.  
COLLEGIA VARIA.

Ver. 171. *Namque Sodalitiū sacrauit turba*— Quænam fuerit ista  
SODALITII TURBA, parum liquido constat.

Ver. 173. *Solito de more*— Simili fere ratione dixit Catullus, ad  
Fratris Tumulum.

Nunc tamen interea, prisco quæ more parentum

Tradita sunt tristis munera ad inferias,

Accipe ——— Carm. 101.

## XIX.

**QUÆ** te sub tenera rapuerunt, Pæta, juventa  
 O utinam me crudelia fata vocent :  
 Ut linquam terras, invisaque lumina solis,  
 Utque tuus rursus corpore sim posito.  
 Tu cave Lethæo continguas ora liquore,  
 Et cito venturi sis memor, oro, viri :      180  
 Te sequor obscurum per iter : comes ibit eunti  
 Fidus Amor, tenebras lampade discutiens.

XIX. Conditissimum hoc Carmen, tanquam vetus Epigramma, recensetur in libro pererudito, cui Tit. *Miscellaneous Observations on various Authors*. Vol. 2. pag. ult. edit. Londini. [Observ. Misc. Amstelod. II. p. 403.] Idem vero me prorsus sive delituisse sive fugisse fateor, elegantias antiquorum marmorum, diligenter licet, indagantem.

XX.

MUTINÆ.

Sallustiæ Aphroditæ Congidius L. F. Conjugi

Bene Merenti cum qua vixit Ann. xxvii. Mens. viii.  
Dieb. vi.

QUOD vivens merui, moriens quod et ipsa  
rogavi,

Conjugis hoc mœsti reddidit ecce fides.

Sit licet infernæ noctis tristissimus horror, 185

Me tamen illius credo jacere toris.

\* \* \* \* \*

Te, pie possessor, five, colone, precor,

Ne patiare meis tumulis increfcere fylvas,

Sic tibi dona Ceres larga det et Bromius.

XX. Apud Muratorium, Tom. I. pag. DXXXIX. No. I. Claff.  
COLLEGIA VARIA. Et Ludovici Vedriani HISTOR. MUTINENS,  
Tom. I.

Ver. 183. *Vivens*— VIVA, Muratorius.

Ver. 188. *Ne patiare meis tumulis increfcere fylvas.* Ευφωναζ con-  
fultum magis effæt legendo, NE TUMULIS PATIARE MEIS.

## XXI.

Fil. Sabinæ Dulciff.

**Q**UISQUIS ades, celeri gressu precor ito, viator;  
 Ito procul, et linque nefas; tibi dico, viator, 191  
 Parce oculis, nec nostra velis cognoscere fata,  
 Sanguinea palla quæ texit provida Clotho,  
 Et pavit rupisse suas quoque fila sorores.

XXI. Apud Fabrettum, pag. 238. No. 635. Litteras Com-  
 modi ætatem præ se ferre monemur, apud Marq. Gudii **ANTIQ.**  
**INSCRIPT.** a Francisc. Hesselio, *edit.* Leovardiæ, 1731. pag.  
 CCXXVII. No. 4.

XXII.

In AGRO TUSCULANO.

M. Gellius Maximus Phœbo Lib. optum.

**H**IC fitus est, quondam Gelli pars maxima,  
Phœbus,

Adfectus omnes possidet ipse lapis  
Vix consummavit septem quinquennia lustris,  
Oscula ferventem nec tenere animam.

Quod si mutari potuissent fila fororum,  
Gauderet condi Maximus hoc tumulo.      200

XXII. Apud Donium, pag. CCCLXXI. No. 75. Et Muratorium,  
Tom. 3. pag. MDXXXVIII. No. 8. Class. 21. AFFECTUS LIBERT.  
&c. Et Mazochium, fol. XXXIX. verso.

Ver. 195. *Gelli*— Cœli, Mazoch.

Ver. 199. *Fila*— Legit FATA Murator. minus eleganter et  
proprie.

## XXIII.

**F**UNERE non æquo puer immaturus obivi,  
 Marmoreisque meis hic jaceo tumulis.  
 Non potui parvus puerilem implere juventam,  
 Nec vestire meam flore novo faciem.  
 Nec senior capiti niveos mutare capillos,      205  
 At fato victus sorte puer perii.  
 Heu crudele nefas ! quæ me generaverat hora,  
 Hæc eadem vitæ terminus hora fuit.

XXIII. Apud Fabrettum, 238. No. 636.

Ver. 208. — *Fuit.* Qui sequuntur, apud Fabrettum, versiculi quatuor aliunde huc relati videntur. Vid. P. Labbæi *THESAUR.* pag. 65. Et *EPIG. ET POEM. VET.* p. 106.

## XXIV.

## ROMÆ.

**H**OSPES, quod dico paullum est; asta, ac  
pellige.

Heic est sepulchrum haut pulchrum pulchrai  
feminæ : 210

Nomen parentes nominarunt Claudiam :

Suom mareitum corde dilexit fouo:

Gnatos duos creavit ; horunc' alterum

In terra linqvit, alium sub terra locat.

Sermone lepido, tum autem incesfu commodo :

Domum fervavit, lanam fecit. Dixi. Abei.

XXIV. Apud Gruterum, pag. DCCLXIX. No. 9. Et Mazochium, fol. CLIV. Et Smetium, fol. CXXVII, verso. No. 13. Et apud VET. EPIG. &c. Lib. 2. pag. 120. [Vid. Taylor's *Civil Law*. p. 308.] Diverfo tractu disponuntur, fenariorum ordine non fervato, versiculi, apud Boiffardum. Porro, ut fuus antiquitati constaret fapor, veterem fcribendi rationem fideliter expreffimus. Id quod fieri curavimus etiam, CARM. XXXVII. infra, aliisque nonnullis.

Proffitit iftud Carmen in Tiburtino lapide vetuftiffimo, quod jamdiu periit, in pulverem redactus. Laudatur et explicatur apud DIALOGI Del Sig. D. Antonio Auguftini, in *Roma* 1600. pag. 272.

Ver. 216. *Abei*. Vox folennis: epitaphiorum vetuftiorum maxime propria, in fine accedens. Similiter Tetraftichon Pacuvio Poetæ factum.

*Adolescens, tamen etsi properas, hoc te saxum rogat,  
 Uti ad se adspicias ; deinde, quod scriptum est, legas.  
 Hic sunt Poetæ Marcei Pacuviei sita  
 Offa. Hoc volebam nescius ne effes. Abei.*

Supereſt apud Aul. Gell. NOCT. ATT. Lib. 1. Cap. 24. Qui præ-  
 terea dicit iſtud Carmen eſſe, “ Verecundiſſimum, et puriſſimum,  
 “ dignumque ejus elegantiſſima gravitate.” Emendavit autem,  
 quale hic legitur, G. J. Voſſius, INSTITUT. POET. Lib. 3. Cap. 21.



## XXV.

**JULIA**, quæ longa fueras dignissima vita,  
 Occidis, e nostro rapta puella finu.  
 Sed comes ardenti nunc degis juncta coronæ,  
 Nunc Helicen propius cernis et Andromedam.  
 Me cruciat, conjux, miserumque abfumat aman-  
 tem 221  
 Sævus amor, nullis ignibus inferior.  
 Namque ego, seu rebus fuerim districtus agendis,  
 Seu dederim vacuo languida membra thoro;  
 Tu mihi semper ades, tua præfens semper imago,  
 Quæ misero moveat flebile cordiolum. 226  
 Improba, cur teneros, O Mors, disjungis amantes,  
 Quos bene conveniens conciliavit amor?

XXV. Apud Fabrettum, pag. 188. No. 431.

Ver. 223. *Namque ego*— Deest Ego apud Fabrett,

Ver. 226. —*Cordiolum*. Vox prisca Latinis non inusitata. Occurrit apud Plautum.

XXVI.

LONDINI.

Inter Ceimelia Sloniana.

**G**ALLIA me genuit, nomen mihi divitis undæ  
 Concha dedit ; formæ nominis aptus honos.  
 Docta per incertas audax discurrere filvas, 231  
 Collibus hirsutas atque agitare feras.  
 Non gravibus vinculis unquam consueta teneri,  
 Verbera nec niveo corpore sæva pati :  
 Molli namque sinu domini, dominæque, jacebam,  
 Et noram in strato laffa cubare toro : 236  
 Et, plus quam licuit muto, canis ore loquebar,  
 Nulli latratus pertimuere meos.  
 Sed jam fata subii, partu jactata sinistro ;  
 Quam nunc sub parvo marmore terra tegit.

XXVI. Catellæ est. Apud MUS. VERONENS. pag. CCCCLIV.  
 No. 6. Adeat Lector eruditissimum Libellum Jacobi Gutherii, DE  
 JURE MANIUM ; lib. ii. cap. 37. De FUNERIBUS ET SEPULTURA  
 BRUTORUM, inter Grævii THES. Tom. xii. pag. 1257.

Ver. 240. — *Tegit.* TEGET. Sc. Maff. MUS. VERON.

XXVII.

R O M Æ.

Patri Filius.

**S**IC pia, sis felix ! sic quod tibi vita beata  
 Contigit, et cunctis auxilians bonitas ! 242  
 Nos tamen hic cruciat dolor intimus, et pia cura,  
 Quod te festinans abstulit atra dies.  
 Numina nunc inferna precor, patri date lucos,  
 Queis est purpureus perpetuusque dies. 246  
 Huic certe, ut meruit, cuncta est data cura se-  
 pulchro,  
 Texeruntque favi de Siculis apibus.

XXVII. Apud Smetium, fol. cix. No. 8. Et Mazochium, fol.  
 xxviii. Et Gruterum, dccxlviii. Et Muratorium, Tom. 3.  
 pag. mdcclxix. Class. 23. No. 7. SINGUL. QUISE. &c.

Ver. 241. — *Sis felix*— Alii sic pro sis.

Ver. 243. *Intimus*— ANXIUS, Mazoch. et Murator.

Ver. 246. *Queis est*— IN QUISE, Smetius.

Ver. 247. *Huic certe, ut meruit, cuncta est data cura sepulchro.* Le-  
 gunt Mazoch. et Murator.

QUOD. CERTE. HIC. MERUIT. CUNCTA. EST. DATA. CURA.  
 SEPULCHRO.

Ver. 248. *Texeruntque favi*— Sc. Patris corpus ; cui filius e melle  
 optimo condimentum fecerat.

## XXVIII.

## ROMÆ.

CONDITUS hic amor est, dictus de nomine  
patris,

Heu ! miseri patris conditus hic amor est. 250  
Gallia quem genuit, de gente Novempopulana,  
Itala terra tegit Gallia quem genuit.  
Nobilis ingenio, docuit jus inclyta Roma,  
Oppetiit fatis, nobilis ingenio.  
Læferis hunc tumulum si quisquam, in Tartara  
pergas,  
Atque expers tumuli, læferis hunc tumulum.

XXVIII. Apud Gruterum, DCLXVII. No. 10. Et Smetium,  
fol. CXII. verso. No. 12.

Ver. 251. — *Novempopulana*. Provincia Galliæ. Hodie *Gascoigne*.

## XXIX.

## IN OPPIDO FABRICA IN FALISCIS.

**H**IC Aquilæ cineres miserabilis urna sepultos  
 Contegit, et fatis exproperata nimis.  
 Occidit infelix, cœpto modo flore juventæ,  
 Quem finiit annus septimus et decimus. 260  
 Formosus, frugi, doctus, pius. A patre mœsto .  
 Accepit tumulos quos dare debuerat.

XXIX. Apud Gruterum, DCLXIX. No. 10. Et Smetium, fol. CXXXVI. No. 8. Et Muratorium, Tom. 2. pag. MCXXXIV. No. 1. AFFECTUS PARENT. &c.

V. 261. 262. — *A patre mœsto*  
*Accepit tumulos quos dare debuerat.*

M. Tullius, de Catone suo nuperrime defuncto. “ Quo nemo vir  
 “ melior natus est, nemo pietate præstantior. Cujus a me corpus  
 “ crematum est; quod contra decuit ab illo meum.” De SENECTUT.  
 Frequentissima vox est patrum defunctis filiis, five seniorum, qui  
 sibi natu minoribus parentant.

XXX.

## CORFINII.

Q. Cæcilio. Q. F. Pal. Optato.

Vixit Ann. ii. Mens. vi.

HIC jacet Optatus, pietatis nobilis infans,  
 Cui precor ut cineres sint ia, sintque rosæ.  
 Terraque, quæ mater nunc est sibi, sit levis, oro,  
 Namque gravis nulli vita fuit pueri. 266  
 Ergo, quod miseri possunt præstare parentes,  
 Hunc titulum nato constituere suo.

XXX. Apud Gudium, ut supr. pag. cccxxxi. No. 1. Et Fabrett. p. 284. No. 186.

Ver. 264. *Cui precor ut cineres sint ia, sintque rosæ.* Ita istud Pentametrum Fabrettus expressit. VOX IA Græca est, sc. VIOLÆ; Nom. plural. Num. τὴ ἰοῦ, *viola*. Sensus est; Precor, ut violæ et rosæ pullulent ex ejus favilla; sive, Ut cineres ejus convertantur in violas et rosas. Quod si duriusculum videatur, legi possit AD pro UT.

CUI. PRECOR. AD. CINERES. SINT. IA. SINTQUE. ROSÆ.  
 Pessime Gudius,

CUI. PRECOR. UT. CINERES. SINT. LILIA. SINTQUE. ROSÆ.  
 Demptra autem Voc. SINT, stare tum sensus tum metrum. [Et sic conjecit Car. Godwyn. in marg. Fabretti in Bibl. Bodl.]

Ver. 265. —*Hunc*— Ita Fabrett. NUNC Gudius.

XXXI.

ROMÆ.

In Lapide quadrato.

ARTIMETUS fibi et Claudiæ HOMONŒÆ  
conlibertæ et contubernali.

I. HOMONŒA.

**T**U, qui fecura procedis mente, parumper  
Siste gradum, quæso, verbaque pauca lege.

XXXI. Apud Mazochium, fol. CLXIV. Et Smetium, fol. CXXIV. No. 5. [vid. *Forster on Accent.* 2d ed. p. 400.] Accedit insuper huic monumento Græcum carmen, ab iisdem etiam descriptum; quod, ne suus elegantissimo lapidi desit cumulus, hic subtexere visum est.

Η πολυ Σειρηνων λιγυρωτερη, η παρα Βακχω,  
Και Δοιναις αυτης χρυσωτερη Κυπριδος,  
Η λαλη φλιαρη τε χελειδουις, ενδ' Ομοιοια  
Κειμαι, Ατιμητω λειπομενη δακρυα,  
Τω πελον ασπασιη βαιης απο' τηνδε τοσαυτην  
Δαιμων απροιδης εσκεδασεν Φιλιην.

Quod, et exhibet Gruterus, pag. DCVII. Eiusdem vero Græci carminis Latinam versionem, Inscriptionis more expressam, e Panvini VERONENS. ANTIQUITATIBUS arreptam, quasi vetus Epigramma lapidarium, afferunt Reinesius, pag. 696. No. CXXXVI. Et Sponius, ut supr. [pag. 106.] Quibus in antiquorum marmorum peruestigatione versatissimis non patuisse fraudem, cum plane mirer, tum miror etiam magis Ferretii frontem, qui citam istam versionem, dicitque extare in antiquissimo Lapide. pag. CVI.

Illa ego quæ claris fueram præolata puellis, 271  
 Hoc Homonœa brevi condita sum tumulo.  
 Cui formam Paphie, Charites tribuere decorem,  
 Quam Pallas cunctis artibus erudiit.  
 Nondum bis denos ætas mea viderat annos, 275  
 Injecere manus invida fata mihi.  
 Nec pro me queror hoc. Morte est mihi tristior  
 ipsa  
 Mæror Atimeti conjugis ille mei.

II. ATIMETUS.

Si pensare animas finerent crudelia fata,  
 Et posset redimi morte aliena salus, 280  
 Quantulacumque meæ debentur tempora vitæ,  
 Pensassem pro te, cara Homonœa, libens.  
 At nunc, quod possum, fugiam lucemque deosque,  
 Ut te matura per Styga morte sequar.

III. HOMONŒA.

Parce tuam, conjux, fletu quassare juventam,  
 Fataque mærendo sollicitare mea. 286  
 Nil profunt lacrimæ, nec possunt fata moveri;  
 Viximus. Hic omnes exitus unus habet.  
 Parce; ita non unquam similem experiare do-  
 lorem,  
 Et faveant votis numina cuncta tuis.



Quodque mihi eripuit mors immatura juventæ,  
Id tibi victuro proroget ulterius.

IV. ATIMETUS.

Sit tibi terra levis, mulier dignissima vita,  
Quæque tuis olim perfruerere bonis.

## XXXII.

## DIS AVIBUS.

LUSCINIÆ Philumenæ, ex aviario Domitior.

Selectæ, versicolori, pulcerrimæ, cantrici 296

Suaviff. omnibus gratiis ad digitum pipillanti,

In poculo myrrhino caput abluenti

Infeliciter fummerfæ. Heu misella

Avicula ! hinc inde volitabas, tota

Garrula, tota festiva, latitans, modo 300

Inter pulla Leptynis loculamenta.

Implumis, frigidula, clausis ocellis !

Licina, Philumenæ, deliciæ fuæ,

Quam in sinu pastillis alebat,

In proprio cubiculo, alumnae carissimæ, 305

Lacrumans pos.

XXXII. Antiquo vasi, minutissimis characteribus insculptum, prostat. Habetur apud Fabretum 332. No. 494. Sed mendosum valde, et perobscurum. Nos conjecturis, ut licuit, adhibitis, omnia ad nitorem pristinum revocare conati sumus.

Ver. 301. —*Inter pulla*, &c. Quoddam supellectilis genus apud Romanos usitati, nec vulgaris fortasse pretii, nobis ignotum subintelligitur. Vereor ut fana sit lectio VOX LEPTYNIS.

Ver. 304. —*Pastillis*— Conjecerat amicus legend. PASTILLIS.

Habe avis jocondissima, quæ mihi volans  
Obvia, blando perfonans roftello falve,  
Toties cecinifti, habe avis, avia Averna !  
Vale, et vola per Elyfium !

310

In cavea picta faltans quæ dulce canebat,  
Muta tenebrofa nunc jacet in cavea.

XXXIII.

ROMÆ.

Musa et Megiste et Onesimus Alumnæ Dulcissimæ

F.

Vixit Ann. i. Mens. xi. Dieb. xx.

**N**ATA, sed in lacrimas solum, dolor omnibus  
infans,

Hic sita sum. Vixi tempus inane meum.

Annus erat natæ primus : mox deinde secundi  
Liminibus rapuit me sibi Persephone.

XXXIII. Apud Gruterum, pag. DCLIX. No. 7. Et Fabrettum,  
pag. 189. No. 433. Et Muratorium, Tom. 3. pag. MDCCLXXI.  
Class. 25. No. 2. SINGUL. QUIEQ. &c.

Ver. 311. *Nata, sed &c.*— Mendosissimè exprimitur iste versicu-  
lus, apud Murator. et P. Labbæi THESAUR. pag. 72.

Ver. 312. —*Meum.* MEIS, Fabrett.

Ver. 313. 314. ———*Secundi*

*Liminibus*—— i. e. INITIO SECUNDI, ut monuit doctiss.  
Marklandus, ad Stat. SYL. Lib. 2. Car. 6. Ver. 70. Inter Notas,  
pag. 116. Qui et hanc ipsam dictionem, conlatis compluribus con-  
similibus, plenissime exequitur.

## XXXIV.

## Effoff. In AGRO APTENSI.

<b>B</b> ORYSTHENES Alanus,	315
Cæsareus veredus ;	
Per æquor et paludes,	
Et tumulos Hetruscos,	
Volare qui solebat ;	
Pannonios, nec ullus,	320
Illi apros insequenti,	
Dente aper albicanti,	
Aufus fuit nocere,	
Vel extimam faliva	
Sparfit ab ore caudam ;	325
Ut solet evenire.	
Sed integer juventa,	
Inviolatus artus,	
Die suo peremptus,	
Hoc situs est in agro.	330

XXXIV. EFFOS. IN AGRO APTENSI. Ut inquit Gassendus, in VITA Peireskii, pag. 227. 4to. Parisiis, 1641. Extat apud Montfaucon. Tom. 5. pag. 74. part. 1.

Ver. 316. *Cæsareus Veredus*. Scil. EQUUS ADRIANI, de quo Lampridius Cap. 20. "Equos et canes sic amavit, ut sepulchra confiterit." In ADRIANO. In quem locum Caufabonus hoc adduxit Epigramma. Nos ex emendatione Salmafii plerumque edidimus. E Græcis Adrianum convertisse, credidit Barthius.

XXXV.

ROMÆ.

**H**ÆC tenet urna duos, sexu sed dispare, fratres,

Quos uno Lachesis merfit acerba die.

Ora puer dubiæ signans lanugine vestis,

Vix hiemes licuit cui geminasse novem :

Nec thalamis longinqua foror, trieteride quinta,

Tænarias crudo funere vidit aquas. 336

Ille Remi Latio fictum de sanguine nomen,

Sed Gallos claro germine traxit avos.

Ast hæc Grajugenam resonans Arcontia linguam,

Nomina virgineo non tulit apta choro. 340

XXXV. Apud Fabrettum, pag. 112. No. 277. Et Muratorum, Tom. I. pag. CDVI. No. 2. Class. V. CONSULES. Et apud Arringium, L. 4. C. 27. f. 78. et Reines. pag. 985. No. CCCLXXX.

## XXXVI.

## In PONTE SALARIO.

Tertio ab Urbe Lapide super ANIENEM.

QUAM bene curvati directa est femita pontis,  
 Atque interruptum continuatur iter.  
 Calcamus rapidas subjecti gurgitis undas,  
 Et libet iratæ cernere murmur aquæ. 345  
 Ite igitur faciles per gaudia vestra, Quirites,  
 Et Narſim reſonans plauſus ubique canat.  
 Qui potuit rigidas Gothorum ſubdere mentes,  
 Hic docuit durum flumina ferre jugum.

XXXVI. Apud Gruter. pag. CLXI. No. 2. Et Mazochium, fol. III. verſo.

Ver. 341. —*Curvati*— CURBATI Gruter. et Smet. Monet Sponius ſequioris Latinitatis indicem fore B. pro V.

Ver. 347. —*Narſim*— Narſes, Eunuchus patricius, copiarum Juſtiniani Imperatoris adverſus Gothos miſſarum dux. Pontem vero, cujus hic loci fit mentio, renovavit. Vid. Agathiæ ſcholaf- tici Hiſt. de Reb. Geſt. Imp. Juſt. Lib. 2. paſſim. Vide etiam Patris Danielis Hiſt. de Reb. Geſt. Franc. Tom. 1.

XXXVII.

ROMÆ.

Eucharif. Liciniæ L.

Vixit Ann. xiiii.

**H**ÆUS, oculo errante quei aspicias lethi domum,  
 Morare gressum, et titulum nostrum perlege;  
 Amor parentis quem dedit natæ suæ,  
 Ubei se relliquiæ conlocarent corporis.  
 Heic viridis ætas cum floreret artibus,  
 Crescente et ævo gloriam conscenderet, 355  
 Properavit hora tristis fatalis mea,  
 Et denegavit ultra veitæ spiritum.  
 Docta, erodita pæne Musarum manu,  
 Quæ modo nobilium ludos decoravi choro,  
 Et Græca in scæna prima populo apparui, 360

XXXVII. Apud Gruter. pag. DCLV. No. 1. Et Smetium, fol. cxxix. No. 1. Citavit, et diferte notis illustravit Anton. Augustinus, supra memoratus, *Dial.* 10. pag. CCLXVI. *In Roma*, 1600.

Ver. 359. 60. *Quæ modo nobilium ludos decoravi choro,*  
*Et Græca in scæna prima populo apparui,*

Pfalltria, saltatrix, et mima fuit, insignis nominis. Quippe quæ ludis publicis Nobilium Romanorum sumptu datis, sive pfallendo



En, hoc in tumulo, cinerem nostri corporis  
Infistæ Parcæ deposierunt carmine.

Studium patronæ, cura, amor, laudes, decus,  
Silent ambusto corpore, et leto jacent.

Reliqui fletum nata genitori meo, 365

Et antecessi genita post leti diem.

Bis hic septeni mecum natales dies

Tenebris tenentur, Ditis æterna domu.

Rogo, ut discedens terram mihi dicas levem.

sive saltando, egregie operam navaret, exornandis. Porro, in Græca Comœdia quæ vocabatur etiam PALLIATA, partes egit. Fabulæ autem Plautinæ et Terentianæ omnes, Græcæ nuncupabantur, et palliatæ. Expressæ scilicet e Græcis erant, et Græco agebantur habitu. Pallium, vestis Græcis communis. Plautus, in CURCULIONE. Act. 2. Sc. 3.

Tum isti Græci PALLIATI, &c.—

Quæ vero TOGATÆ, PRÆTEXTATÆ, TUNICATÆ dicebantur fabulæ, a vestis genere sive amictus quo singulas indutus exhibebat histrio, id sibi nominis sortiebantur.

Ver. 364. — *Jacent.* Legunt TACENT Gruter. et Smet. JAGENT P. Pithœus, EPIG. &c. Lib. 3. pag. 141.

## XXXVIII.

## R O M Æ.

**I**MMATURA quies quos abstulit hic sitî sunt  
tres, 370

Mater, cum parvis pignoribus geminis.

Polia Saturnina parens triginta per annos

Vixit, et enituit docta sonare mele.

Octo puer Titius, proles cito rapta, Philippus ;

Et fratri tenero carior una soror, 375

Ælia Saturnina obît uno insuper anno ;

Nec saltus vitam protulit aut choreæ.

XXXVIII. Apud Gruter. pag. DCLIV. Et Mazochium, xxx.  
folio verso.

XXXIX.

ROMÆ.

QUI colitis Cybelen, et qui Phryga plangitis  
Attin,

Dum vacat, et tacita Dyndima nocte silent,  
Flete meos cineres : non est alienus in illis 380

Hector, et hoc tumulo Mygdonis umbra tegor.  
Ille ego, qui magni parvus cognominis hæres,  
Corpore in exiguo res numerosa fui.

Flectere doctus equos, nitida certare palæstra,  
Ferre jocos, astu fallere, nosse fidem. 385

At tibi dent Superi quantum, Domitilla, mereris,  
Quæ facis exigua ne jaceamus humo.

XXXIX. Apud Gruterum, pag. DCLV. No. 3. Et Smetium, fol. CXXIV. verso. No. 8. Ubi magnis et formosis literis exarari dicitur; quales ævi recentioris esse Vir doctiss. in Præfat. admonuit. Martiali adscribit Barthius, ADVERSAR.

## XL.

## ROMÆ.

LESBIÆ offa hic fita sunt.

**H**OSPES sta, et lacruma, si quicquam huma-  
nitus in te est,

Offua dum cernis confita mæsta mihi.

Quoius laudati mores, et forma probata est 390

Anchialo, quem cura anxia debilitat.

Lesbia sum, quæ dulcis mores sola reliqui,

Et vitam vivens parui in officeis.

Sei nomen quæris, sum Lesbia; si duo amantes,

Anchialus dulcis, cum suave homine Spurio.

Sed quid ego hoc? Cerno, mea sunt hic offua in

olla 396

Confita. Vive, hospes, dum licet, atque vale.

XL. Apud Gruter. pag. DCCXCIX. No. 8. Et Mazoch. Car-  
men profecto perantiquum, Romana poesi nondum concinnata,  
nedum lingua, factum; obscurum alicubi, et duriusculum; ubique  
incompositum; fortasse parum diligenti fide nobis transmissum.  
Prisca quadam simplicitate præcipue commendatur.

XLI.

SPOLETI.

Nymph. Font. Lyfimach. V.

**N**YMPHÆ, fonticolæ Nymphæ, quæ gurgitis  
hujus

Æternùm roseo tunditis ima pede :

Lyfimachum servate ! sub alta maxima pinu

Numinibus posuit qui simulacra tueis.

XLI. Hoc, et quæ sequuntur inferius Carmina, Num. XLIV.  
XLV. et XLVII. nuperrime cruta, nondumque typis evulgata, ex  
Italia non ita pridem transmisit Amicus eruditissimus, harum stu-  
diosissimus elegantiarum.

XLII.

TIBURE.

**A**STORIO meritam dicat hanc Octavius aram,  
Acri homini, atque alacri, forti, fido, atque ve-  
nusto.

Cui domus Afirius fuerat, cui Quintio nomen.  
Hic in flore cubat, longum securus in ævom, 405  
Post ter vicanos et tres bene conditus annos.

---

XLIII.

MEDIOLANI.

**S**ISTE gradum, quamvis fugiat brevis hora,  
viator,

Sic fati nullus te dolor exanimet :

Lesbia, quam tulerat tellus pulcherrima Tarsis,

Indicio fit amor totius Hesperiaë, 410

Quam ereptam terris pia numina subtraxerunt,

Hanc sibi sola domum corpori' constituit.

XLII. Apud Gruter. pag. DCCCLVIII. No. 12.

XLIII. Apud Gruter. pag. DCCCCXVII. No. 4.

XLIV.

VERONÆ.

Effoss. in Calabria.

PANI Custod. . . . .

Sub imagine Panis rudi Lapide.

**H**EIC stans vertice montium supremo  
Pan, glaucei nemoris nitere fructus  
Cerno desuper, uberemque sylvam. 415  
Quod si purpureæ, viator, uvæ  
Te desiderium capit, roganti  
Non totum invideo tibi racemum.  
Quin si fraude mala quid hinc reportes,  
Hoc pœnas luito caput bacillo. 420

XLIV. Vide supra Not. ad Carm. xli.

XLV.

MEDIOLANI.

D. M.

Avus M. Nepot. optum. Mar.

Vix. Ann. xiii. Mens. xi. Dieb. x.

**O** DULCIS puer, O venuste Marce,  
O multi puer et meri leporis,  
Festivi puer ingenî, valetô !  
Ergo cum, virideis vicens per annos,  
Ævi ver ageres novum tenelli,  
Vidisti Stygias peremptus undas ?  
Tuum, moestus Avus, tuum Propinqui  
Os plenum lepida loquacitate,  
Et risus facileis tuos requirunt.  
Te lusus, puer, in suos fuëtôs  
Æquales vocitant tui frequenter.  
At furdus recubas, trahisque somnos  
Cunctis denique, Marce, dormiundos.

225

430

XLV. Vid. supra Not. ad Carm. xli.



## XLVI.

## Effoss. circa ATHESTAM Agri Patavini.

[Inscript. Urnæ, cui inclusæ erant duæ ampullæ, altera ex auro, altera ex argento, liquoris plenæ liquidissimi.]

PLUTONI sacrum munus ne attingite fures,  
 Ignotum est vobis hoc quod in orbe latet. 435  
 Namque elementa gravi clausit digesta labore,  
 Vase sub hoc modico, Maximus Olybrius.  
 Adfit fœcundo custos sibi Copia cornu,  
 Ne pretium tanti depereat laticis.

XLVI. Apud Grut. pag. DCCCCXXVII. Ubi de isto Carmine hæc notantur. "Circa Athestam Agri Patavini, anno 1500, dum solito  
 " altius rustici fodiunt, in monumento veterrimo, reperta urna cocti-  
 " lis, inscripta sex versibus; intra quam alia item Urnula quatuor  
 " versibus inscripta: intra eandem minorem Urnulam duæ am-  
 " pullæ, altera ex auro, altera ex argento, liquidissimi liquoris  
 " plenæ; in medio earum lucerna ardens, sed statim extingueba-  
 " tur, ut retexebatur." Ex conjecturis apud Gruterum videndis  
 expressimus.

In minori Urnula qui legebantur inscripti, versiculos hic sub-  
 texere visum est.

ABITE. HINC. PESSIMI. FURES.  
 VOS. QUID. VOSTRIS. VOLTIS  
 CUM. OCULIS. EMISSICIIS  
 ABITE. HINC. VESTRO. CUM. MERCURIO  
 PETASATO. CADUCEATOQUE  
 MAXIMUS. MAXIMI. DONUM  
 PLUTONI. HOC. SACRUM. FECIT.

De Lucernis istiusmodi vid. Boxhornii QUÆST. ROM. Cap. xi.  
 Ubi, de quo agimus, adducuntur Carmina.

XLVII.

VERONÆ.

D. M.

Sororis Suaviff.

**E**T lac, et vini pateras, et liquida mella, 440  
 Jam tibi in extremas do, soror, inferias.  
 Lac quod libo novum est, Rhodio de palmite  
 vinum,  
 Expressumque favis mel fero Cecropiis.

XLVII. Mecum communicavit, cum tribus aliis, ut præmonui ad Not. Car. xli. Amicus eruditus, apud Italos agens. Qui Carmen insuper aliud adjunxit, haud procul a Spoletto, nuper, ut præfertur, erutum: quod tamen ob acumen, et ingenii flexum nimis arcessitum, quo constat ultimum pentametrum, vix adducor ut credam prisca fuisse sæculi.

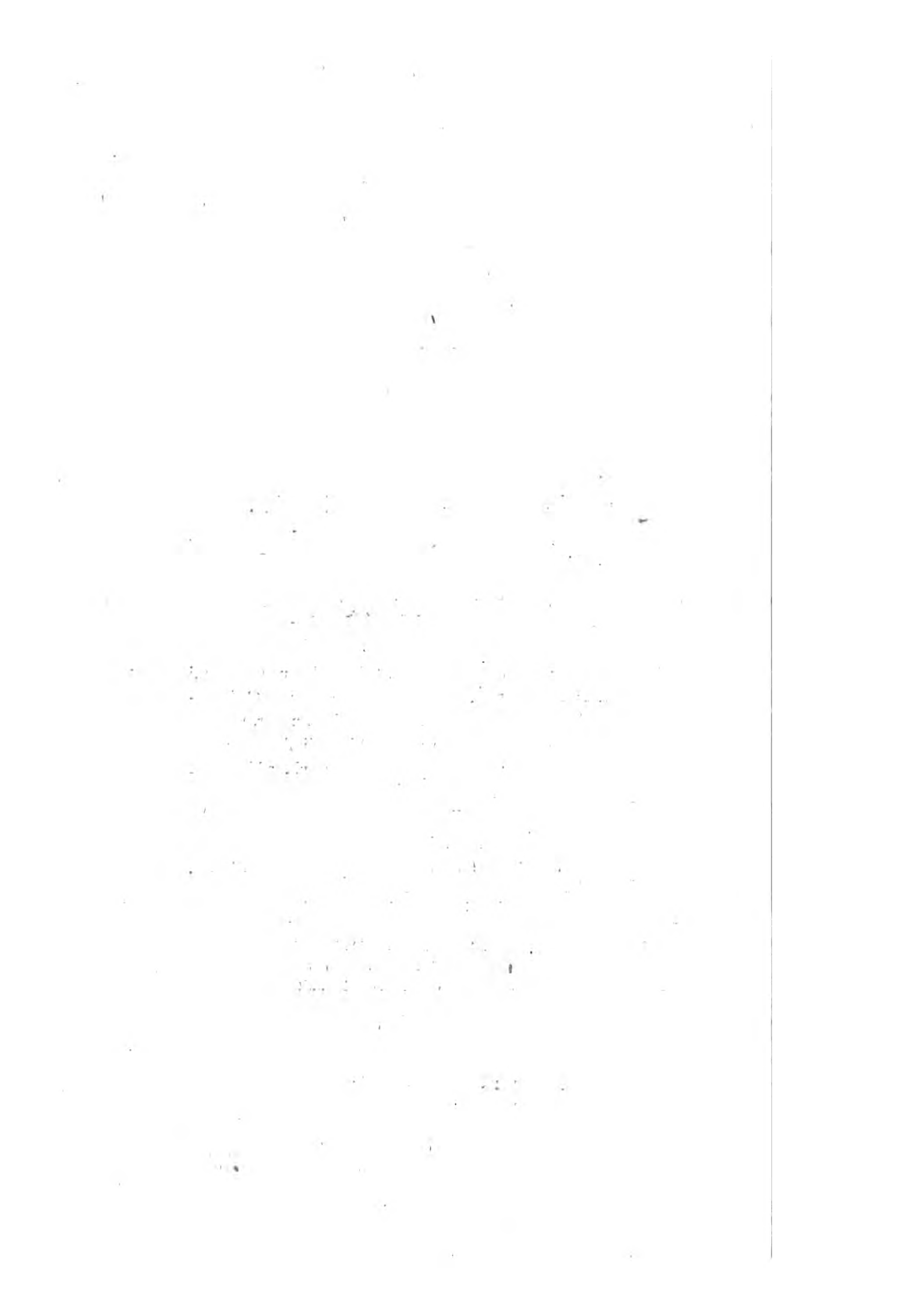
D. M.

FILIÆ. PATER

HUNC. ORNAT. TUMULUM. LAUS. SIQUA. IN. MARMORE. LÆVI,  
 EST

ET. QUIDQUID. POTUIT. DÆDALUS. EFFICERE  
 QUEM. PATER. INFÆLIX. PONI. CURAVIT. HABERET  
 UT. DIGNAM. MERITIS. ANNA. SEPULTA. DOMUM  
 TUQUE. ADEO. FATEARE. HOSPEM. PRÆSTANTIOR. ESSET  
 AN. SCULPTURA. OPIFEX. AN. PIETATE. PATER.

FINIS INSCRIPTIONUM.



# ORATIO INAUGURALIS

HABITA IN SCHOLA HISTORIÆ

OXONII,

MAII DIE QUINTO.

A. D. 1786.

Handwritten text, possibly a signature or a set of initials, located in the center of the page. The text is faint and difficult to decipher.

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## ORATIO, &c.

UT hac provincia nihil amplius, Academici, nihil honorificentius obtigisse mihi poterat, ita certe nihil opportunius. Etenim cum post annos permultos hic loci decursos, eo demum perventum fuit, ut videbar mihi jam tum vitæ hujus Academicæ curriculum fere exegisse; brevique fieri potuisset, ut fortuna vel hac vel illa, an citius an paulo serius, ab Oxonio divellerer; commodissime vos effecistis, ut hic diutius hærem, imo apud vos perennem porro perpetuamque mihi sedem capefferem. Quicquid denique erit, illud saltem a vobis consecutus sum, quod meam cum hac Academia necessitudinem, veterem illam quidem et sanctissimam, quamque a me penitus ereptam non facile paterer, certam stabilemque reddiderit.

Quare in hujus muneris concessione, si quem unquam alium, summo me obsequio devinxistis, Academici: ut gratiæ, quas possum, maximæ et cumulatifsimæ vobis agendæ sint et habendæ, pro insigni hac perspectifsimæ erga me benevolentia vestra ac studii significatione.

Cum vero re potius et factis, quam voce et prædicatione, reponitur beneficium, tum demum optime me gratiam vobis relaturum puto, si favorem vestrum atque humanitatem diligentia et industria, qua potero, et ut res fert, aliquantulum compensavero.

Priusquam vero in medium proferam, quid in hoc opere præstando maxime tempestivum fieri posse mihi videtur et idoneum, patiamini me revocare animos vestros ad illorum temporum memoriam, quibus hæc olim Prælectio fundata fuit et instituta; quisque et qualis, circa ejus initia et primordia, Academicarum doctrinarum status fuerit et conditio, paulisper exquirere. Ita nimirum, non modo celeberrimi Fundatoris in eadem designanda et mens et prudentissimum consilium clarius illustrari poterunt, sed et propositi mei rationes, in suscepto negotio qualitercunque exequendo, commodius exponi.

Regnante Rege Henrico octavo, cum jam magis magisque ruerent avitæ superstitiones et obsolescerent, una cum vera religione renascente, renasci etiam tollique cœpere artes ingenuæ et liberales disciplinæ, jacentes dudum et pæne intermortuæ: quinimo literarum quidam lepos

oboriri, et humaniorum scientiarum seges et cultus, pro jejunis illis et asperis, indies efflorescere. Quid, quod eodem quasi tempore Erasmus, instauratæ literaturæ lux, a viris nonnullis illustribus et doctis accitus et muneribus invitatus, Oxonium inviserit, et in ædibus Academicis hic loci bonis artibus operam dederit? Mox præfulum magnificentissimus Wolseius, novo plane consilio, grandes sumptus fecit in eruditis magistris undecunque comportandis et accersendis, quibus et honesta et diuturna stipendia tradidit, ut in Collegio suo amplissimo, ubi etiamnum rectissima studia dominantur, et Græcæ et Latinæ linguæ puritatem juxta et venustatem toti communiter Academiæ commendarent et aperirent. Avide huc convolabant juvenes, et rei novitate et literarum moderatiorum jucunditate, nec minus utilitate, ducti. Studiorum nostrorum subito mutari facies: valere jussi *subtiles* illi Doctores, qui dudum scholas penitus occupaverant: poetæ antiqui et oratores in pretio haberi.

Veruntamen hæc tam fausta et fortunata principia non statim satis commodis aucta sunt incrementis, et amplificata progressionibus; nec porro propagata sunt. Brevi enim sequebantur



iniquæ et quæstuosæ bonorum ecclesiasticorum direptiones, et spe et præmiis studiorum sublati; maximæque deinceps et crebræ rerum sacrarum conversiones otium literatum frequenter impediabant, et magnopere perturbabant.

Regnum tandem ineunte Rege Jacobo primo, ingruebat, seu potius repullulabat, certamen et controversia inter Ecclesiam nostram et Romanam: maximisque copiis et infensissimis animis utrinque dimicatum est. Ad hanc litem dirimendam dijudicandamque, summis viribus et acerrimo studio se conferebat Academia ad Theologiam; non luculentam illam, expeditam, uberem, et revera gravem, intelligo, qua hodie fruimur; sed spinosam quandam, difficilem, infructuosam. Jam vero, si de sanioribus illis et politioribus literis, quæ modo evanuerant, aliquod in hac disceptatione attulissent et admiscuissent, fortasse de hoste longe citius et facilius actum fuisset.

At nec interea cautum est, ut juniores elegantiori eruditione satis imbuerentur. Huic enim controversiæ unice inserviebat, et nervos et tela suppeditabat, Logica; Theologiæ illius scholasticæ jam olim et comes et famula: quæ ideo novam nunc celebritatem accepit, et in juven-

tute Academica instituenda principatum celeriter obtinuit.

Itaque verendum erat, ne cum doctissimi nobis visi fumus, in barbariem pristinam retro sublaberemur; easque solummodo artes, quibus obscuriorum sæculorum sterilis et angusta stetit cognitio, teneremus et amplecteremur.

Is cum esset studiorum nostrorum habitus et color, rem permagnam aggressus est dignissimus Camdenus, qui nobis hanc Disciplinam primus excitavit; Historiamque, quam ipse scriptis immortalibus ornaverat, prædiis et possessionibus amplissime constitutis, locupleter admodum provideque dotavit. Primus certe est, qui, post caducos illos Wolfeii conatus, novi generis Lectura fundata, scholas hæc nostras, ubi omnia jampridem syllogismorum confictionibus et inani ineptissimarum quæstiuncularum concertatione perstrepebant aliquod doctrinæ elegantioris importaverit; locumque auctoribus, qui dicuntur classici, publice prælegendis et enarrandis assignaverit. Non quod severiores illas artes aut improbaret aut parvi penderet; sed ut eas suavitate quadam mitigaret, et quasi flosculis aspergeret.

Videte tamen, quid in hac prælectione pri-

mitus ordinanda mandaverit Academia. Statuebat nimirum, ut “ Prælector Historicus Camdenianus, bis in qualibet septimana, Lucium Florum, aut alium quemvis antiquioris et melioris notæ historicum, prælegat Artium Baccalaureis et Studiosis in Jure Civili.” Hoc est, interpretabitur et explicabit; ne dicam ut historici Græci non hic subintelligi videantur. Accommodate quidem hæc ad tempus; et agnoscere possitis in hac ipsa hujus disciplinæ præscriptione, quam exilia tunc et inchoata essent hujuscemodi studia.

At, egregii viri, a Prælectore vestro non hodie efflagitabitis, ut ea bonos adolescentes assidue edoceat, quæ in ludi literarii mediis fere subselliis, lectionum quotidianarum pensa faceffunt. Non a me puerilem hanc palæstram reposcetis; nec exigetis, ut tam jejuno et pæne elementario cursu, ubi satis laboris et tædii, nulla ingenii laus, rem conficiam: ut minutis expositionibus, et fucce et sanguine destitutis, sententiarumque et verborum subtilibus constructionibus enucleandis, tempus conteram; quæ nec cum Academicæ institutionis indole et ratione, nec cum professorii muneris existimatione et auctoritate, nec cum hodierno literarum statu et splendore,

consentirent. Mos antiquus juvenes in scholis publice informandi jamdiu jure exulavit; domique in privatis collegiis, longe majori et cum sua, et cum præceptorum commoditate erudiuntur. Eo literarum genere, quæ ex hac cathedra maturioribus præcipienda jubentur et tradenda, satis instructi jam veniunt ad Academiam tyrones nostri; saltem in *Lucio Floro* non prorsus rudes.

At certe a me longe est, Academici, ut qui hic non possim agere (etiam si vellem) quod agendum præcipitur, idcirco nihil agerem; atque exinde fœcordiæ et negligentiae prætextum speciosum mihi furriperem. Quare restabat excogitanda nova quædam hujus officii faciendi ratio, veteri illi quam maxime tamen finitima, quæ jam conticuit et obsolevit, quæque in ejus vicem posset aptissime substitui: et pro loci dignitate aliquod solennius, pro genio sæculi captuque auditorum aliquod utilius, exquisitius et ornatius, elaborandum videbatur. Itaque, ne pluribus utar ambagibus, hoc quod in proclivi etiam fuit, apud me constitui: Nimirum, de die et hora vobis semper rite præmonitis, prohibeo nonnunquam in scholas, et aliquem ex historicis sive Græcis sive Latinis assumens, eum

quod attinet ad styli compositionisque characterem, operis formam et finem, materiam, rei politicæ prudentiam, cæteraque hujusmodi, rationibus criticis uberius illustratum dabo. Idque si non ita frequenter et constanter, et per intervalla vel breviora vel prolixiora, et capta temporis opportunitate, ita tamen ut hæc non omnino frigescant rostra, et in defuetudinem dilabantur.

Et certe argumentum hic sese offert, in quo non deesse potest orationi copia; nec ullos profecto potiores Historicis suis scriptores habet omnis erudita antiquitas, in quibus majori vel fructu vel oblectamento ingenua juvenus et elegantissima versabitur. Incredibili enim rerum et varietate et amplitudine abundant; illustrissimorum exemplorum, quotquot vel bellica vel civili gloria claruere, copiosam vim complectuntur; ingeniorumque nobilissimorum et gesta et consilia nobis conservarunt: Regna potentissima everfa, nova etiam condita, et mox evertenda, commemorant; periculossima pro libertate tuenda, pro profliganda tyrannide, discrimina. Monent et ingentibus criminibus; seditionumque, et discordiarum civilium, et ambitionis, insignissima documenta suppeditant.

Ut vero distinctius adhuc vobis innotescat quibus instructum sit copiis hoc argumentum ; quidque præ se ferat, ipso hic in limine plenius unoque quasi conspectu dispiciatis, Academici, veteres illos melioris notæ Historicos, qui nobis eo nomine discutiendi commendantur, vobis etsi notissimos, hic censui recolendos.

Agmen ducit apud Græcos Herodotus, qui lenis et æquabilis, et ut solent primævi scriptores, quibus inest naturalis et nondum fucatus nitor, simplicitate quadam aperta et dilucida, instar Homeri, lectores allicit.

Herodoto sublimior Thucydides: quæ quidem granditas ejus orationis oritur ex splendore rerum, et frequenti vocalium concursu, et ambitu sermonis, et prolixitate periodorum ; impeditior tamen, quia plenior artis et studii ; et ita eloquens, ut lutum nonnunquam cum torrente deferat.

Omnes limatæ scripturæ munditias, et castigatiores illas tersæ dictionis illecebras, quasi diligenti quodam delectu conquisivit, et in unum contulit, Xenophon, flos Attici leporis.

Jam styli perpoliti vel imperitus, vel non studiosus, Polybius, homo castris et peregrinationi deditus, eloquentiæ palmam Herodoto et Xenophonti facile concedit : asper, indifertus,

incompositus, infictus, sed qui multa, ut bonus imperator, et prudens legum lator, de scientia militari urbanaque disciplina, incredibili solertia et negotiorum notitia disputet; eaque, si parum compta, verissime tamen enarrans, quibus ipse interfuit. At nec Polybium ornatum dicendi omnino nescivisse putaverim, sed contempsisse, ut aliquod otiosum et umbratile; et quia curam rerum potiore crederet.

Inter Latinos Sallustius, perverso novitatis aliqujus studio, formam scribendi speciemque, Romanis auctoribus antea inusitatam et incognitam, nec quicquam cum prisco illo sapore commune habentem, primus invexit. At densus et frequens sententiis, nullam interea suavitatem contingit; gravitatemque, et majestatem, historiae maxime convenientem, lubenter abjicit et repudiat. Mirum tamen, in sententiarum brevitate illa et crebritate, quam planus fuerit et perspicuus.

Nullarum scribendi venerum ambitiosus, per multas, easque eximias, affectus est in Commentariis suis Julius Cæsar. Jam vero si Xenophonti similis esse deprehendatur, id casu potius quam consilio evenisse puto. Sine multo labore res a se gestas in codicillos coniecisse videtur. Quod tamen negligenter egit, non potuit quin eleganter.

Livius artificio dicendi et facundia vel summis Græcorum par; dignusque, qui victoris omnium gentium populi gesta immortalitati traderet. In narrando quidem et describendo perjucundus est; ita tamen regnat et dominatur in concionibus, ita personas induit diversas, et accommodate loquentes inducit, et cum proprietate sustinet, etiam ad affectus promovendos, ut non modo confurgat ad laudem perfecti oratoris, sed et persæpe peritissimi dramatici poetæ speciem præ se ferat. Plenus est dignitatis et gratiæ: non tamen video quid sibi velit Quintilianus, ubi Livii *lacteam ubertatem* prædicat; nam certe abruptior est paulo, et duriusculus, nec ubique in contextu sermonis facilis, nec simplicitatis illius Herodoteæ satis æmulus.

Tandem vero Tacitus, Sallustii amputatas sententias, et argutas clausulas, adfectans, quem prius apud eum corruptum invenit stylum, corruptiorem adhuc effecit: multaque insuper nova dictionis aucupia, et obscuram quandam elegantiam, et urbanitates, nescio quas, e declamatorum scholis, quæ tunc Romæ magnopere florebant, cupidissime arripuit. Quo quidem fuco (ut id obiter dicam) nihil perniciosum magis styli historici sanitati accidisse poterat, nihil



quod ab ejus nativa indole magis abhorret. Ut-  
 cunque vero Tacitus parum sibi temperaverit ab  
 hisce argutiis et importuna concinnitate, miri-  
 fico tamen acumine ea, quæ casum magni et  
 ambitiosissimi imperii comitari solent, delatorum  
 insidias, magnatum conjurationes, civium pro-  
 scriptiones, suspectam principibus privatorum  
 potentiam, et superbissimæ dominationis occulta  
 consilia, persequitur, investigat, eruit: nec mi-  
 nima etiam præteriens, ut exinde res maximi  
 momenti extricet, et futura occupans et præ-  
 monstrans. Quod cum sagacitatis est, et per-  
 spiciaciæ summæ, admirandum magis in hujus  
 ingenii scriptore judico, quod tantopere polleat  
 in descriptionibus, ad metum et terrorem com-  
 paratis; in quibus confingendis, egregie feligit  
 imagines, et captat circumstantias non nisi maxi-  
 mo poetæ vel pictori perspiciendas; hoc tamen  
 parce et obscure, ut sentiamus eum plura  
 apud se sublimiter concepta habere, quæ non  
 vult proferre, et indiciis tantum utens, et levissi-  
 ma lineamenta adhibens, et lectori multa con-  
 sulto relinquens, ita tamen ut ostendat vel quæ  
 studiose celavit.

Verum hæc, Academici, sufficiat in præsens  
 summatim breviterque perstrinxisse, et ad gene-

ralem hujus argumenti notitiam proponendam prælibasse; plenius in posterum dilatanda et explicanda. Id tantum ago hodie, ut quasi ab eminenti quodam montis jugo, regionem aliquam subjacentem, asperam nonnulla ex parte horridulamque, sed frugiferam plerumque et peramoenam, pascuisque distinctam, et largis fluminibus uvidam, vobis quasi digito monstraverim, ingrediendam mox, et propius investigandam, pedibusque perlustrandam.

Et profecto, tum demum bene mihi cessisse, votique mei factum me compotem reputabo, si juvenes nostros florentissimos, ad quos hæc præceptio potissimum spectat, quosque tanta huc frequentia hodie convenisse mihi gratulor, ad hæc studia aliquoties allicere, et oblato nonnunquam gustu revocare possim; felicem saltem me prædicabo, si quod hic attulisse videar, quod vel hoc argumento, vel hujus Academiæ honore, vel clarissimis antecessorum meorum nominibus, haud indignum judicabitur; quod denique respondebit et vestræ benignitati, et amplissimi Camdeni munificentia.

FINIS.



