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MISCELLANEOUS  
WORKS,

IN

VERSE *and* PROSE,

Of the Late Right Honourable

*Joseph Addison, Esq;*

With some Account of the LIFE and  
WRITINGS of the AUTHOR,

By Mr. TICKELL.

---

VOLUME *the* SECOND.

---

L O N D O N :

Printed for J. and R. TONSON and S. DRAPER  
in the *Strand*.

---

M D C C L I I I .

## *Advertisement.*

These Three Volumes, with the *Tatlers, Spectators, Guardians, Freeholder,* and *Remarks on several Parts of Italy,* complete Mr. *Addison's Works* in *Twelves.*



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C A T O.

A

TRAGEDY.

As it is Acted at the

THEATRE-ROYAL in *Drury Lane*.

BY

HIS MAJESTY'S SERVANTS.

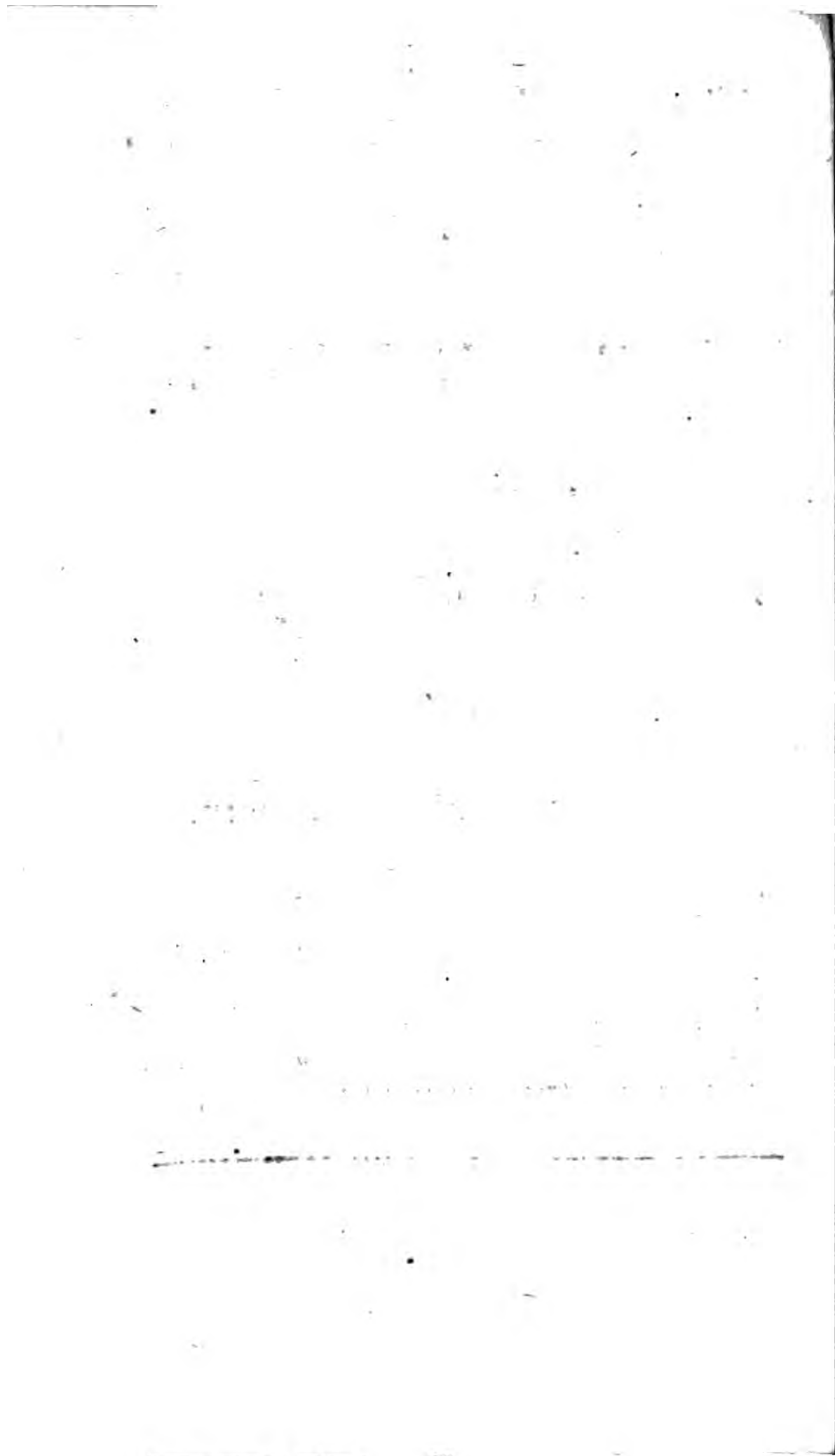
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*Ecce Spectaculum dignum, ad quod respiciat, intentus operi suo, Deus! Ecce par Deo dignum, vir fortis cum malâ fortunâ compositus! Non video, inquam, quid habeat in terris Jupiter pulchrius, si convertere animum velit, quàm ut spectet Catonem, jam partibus non semel fractis, nihilominus inter ruinas publicas erectum.*

Sen. de Divin. Prov.

---

A 3





# V E R S E S

To the AUTHOR of the  
TRAGEDY of CATO.

---

**W**HILE you the fierce divided Britions awe,  
And Cato with an equal virtue draw,  
While Envy is itself in Wonder lost,  
And Factions strive who shall applaud you most ;  
Forgive the fond ambition of a friend,  
Who hopes himself, not you, to recommend,  
And join th' applause which all the Learn'd bestow  
On one, to whom a perfect work they owe.  
To my \* light Scenes I once inscrib'd your name,  
And impotently strove to borrow fame :  
Soon will that die, which adds thy name to mine ;  
Let me, then, live, join'd to a work of thine.

\* Tender Husband, De-  
dicated to Mr. Addison.

RICHARD STEELE.





**T**H O' Cato shines in Virgil's epic song,  
 Prescribing laws among th' Elyfian throng;  
 Tho' Lucan's verse, exalted by his name,  
 O'er Gods themselves has rais'd the Hero's fame;  
 The Roman stage did ne'er his image see,  
 Drawn at full length; a task reserv'd for thee.  
 By thee we view the finish'd figure rise,  
 And awful march before our ravis'd eyes;  
 We hear his voice, asserting virtue's cause;  
 His fate renew'd our deep attention draws,  
 Excites by turns our various hopes and fears,  
 And all the patriot in thy scene appears.

On Tiber's banks thy thought was first inspir'd,  
 'Twas there, to some indulgent grove retir'd,  
 Rome's ancient fortunes rolling in thy mind,  
 Thy happy Muse this manly work design'd:  
 Or in a dream thou saw'st Rome's Genius stand,  
 And, leading Cato in his sacred hand,  
 Point out th' immortal subject of thy lays,  
 And ask this labour to record his praise.

'Tis done — the Hero lives, and charms our age!  
 While nobler morals grace the British stage!  
 Great Shakespear's ghost, the solemn strain to hear,  
 (Methinks I see the laurell'd Shade appear!)  
 Will hover o'er the Scene, and wond'ring view  
 His fav'rite Brutus rival'd thus by you.  
 Such Roman greatness in each action shines,  
 Such Roman eloquence adorns your lines,

That

*That sure the Sibyls books this year foretold,  
 And in some mystic Leaf was seen inroll'd,  
 ' Rome, turn thy mournful eyes from Afric's shore,  
 ' Nor in her sands thy Cato's tomb explore!  
 ' When thrice six hundred times the circling Sun  
 ' His annual race shall thro' the Zodiac run,  
 ' An Isle remote his monument shall rear,  
 ' And ev'ry gen'rous Briton pay a tear.*

J. HUGHES.



**W**HAT do we see! is Cato then become  
 A greater name in Britain than in Rome?

*Does mankind now admire his virtues more,  
 Tho' Lucan, Horace, Virgil wrote before?  
 How will Posterity this truth explain?  
 " Cato begins to live in Anna's reign :  
 The World's great chiefs, in council or in arms,  
 Rise in your lines with more exalted charms ;  
 Illustrious deeds in distant nations wrought,  
 And virtues by departed Heroes taught,  
 Raise in your soul a pure immortal flame,  
 Adorn your life, and consecrate your fame ;  
 To your renown all ages you subdue,  
 And Cæsar fought, and Cato bled for you.*

All Souls College,  
 Oxon.

EDWARD YOUNG.



**T**IS nobly done thus to enrich the stage,  
 And raise the thoughts of a degenerate age,  
 To show, how endless joys from freedom spring :  
 How life in bondage is a worthless thing,  
 The inborn greatness of your soul we view,  
 You tread the paths frequented by the few.  
 With so much strength you write, and so much ease,  
 Virtue, and sense! how durst you hope to please?  
 Yet crowds the sentiments of every line  
 Impartial clap'd, and own'd the work divine.  
 Even the sour Critics, who malicious came,  
 Eager to censure, and resolv'd to blame,  
 Finding the Hero regularly rise,  
 Great, while he lives, but greater when he dies,  
 Sullen approv'd, too obstinate to melt,  
 And sicken'd with the pleasures, which they felt.  
 Not so the Fair their passions secret kept,  
 Silent they heard, but as they heard, they wept,  
 When gloriously the blooming Marcus dy'd,  
 And Cato told the Gods, I'm satisfy'd.

See! how your lays the British youth inflame!  
 They long to shoot, and ripen into fame;  
 Applauding theatres disturb their rest,  
 And unborn Cato's heave in every breast;

Their

*Their nightly dreams their daily thoughts repeat,  
 And pulses high with fancy'd glories beat.  
 So, griev'd to view the Marathonian spoils,  
 The young Themistocles vow'd equal toils;  
 Did then his schemes of future honours draw  
 From the long triumphs which with tears he saw.*

*How shall I your unrival'd worth proclaim,  
 Lost in the spreading circle of your fame!  
 We saw you the great William's praise rehearse,  
 And paint Britannia's joys in Roman verse.  
 We heard at distance soft, enchanting strains,  
 From blooming mountains, and Italian Plains.  
 Virgil began in English dress to shine,  
 His voice, his looks, his grandeur still divine.  
 From him too soon unfriendly you withdrew,  
 But brought the tuneful Ovid to our view.  
 Then, the delightful theme of every tongue,  
 Th' immortal Marl'brough was your daring song;  
 From clime to clime the mighty victor flew,  
 From clime to clime as swiftly you pursue;  
 Still with the Hero's glow'd the Poet's flame,  
 Still with his conquests you enlarg'd your fame.  
 With boundless raptures here the Muse could swell,  
 And on your Rosamond for ever dwell:  
 There opening sweets, and every fragrant flower  
 Luxuriant smile, a never-fading bower.*

*Next,*



Next, human follies kindly to expose,  
 You change from numbers, but not sink in prose :  
 Whether in visionary scenes you play,  
 Refine our tastes, or laugh our crimes away.  
 Now, by the buskin'd Muse you shine confest,  
 The Patriot kindles in the Poet's breast.  
 Such energy of sense might pleasure raise,  
 Tho' unembellish'd with the charms of phrase :  
 Such charms of phrase would with success be crown'd,  
 Tho' nonsense flow'd in the melodious sound.  
 The chastest Virgin needs no blushes fear,  
 The Learn'd themselves, not uninstructed, hear.  
 The Libertine, in pleasures us'd to roll,  
 And idly sport with an immortal soul,  
 Here comes, and by the virtuous Heathen taught,  
 Turns pale, and trembles at the dreadful thought.

When e'er you traverse vast Numidia's plains,  
 What sluggish Briton in his Isle remains ?  
 When Juba seeks the Tiger with delight,  
 We beat the thicket, and provoke the fight.  
 By the description warm'd, we fondly sweat,  
 And in the chilling East-wind pant with heat.  
 What eyes behold not, how the stream refines,  
 'Till by degrees the floating mirrour shines ?  
 While hurricanes in circling eddies play,  
 Tear up the sands, and sweep whole plains away.

*We shrink with horror, and confess our fear,  
 And all the sudden sounding ruine hear.  
 When purple robes, distain'd with blood, deceive,  
 And make poor Marcia beautifully grieve,  
 When she her secret thoughts no more conceals,  
 Forgets the woman, and her flame reveals,  
 Well may the Prince exult with noble pride,  
 Not for his Libyan crown, but Roman bride.*

*But I in vain on single features dwell,  
 While all the parts of the fair piece excell.  
 So rich the store, so dubious is the feast,  
 We know not, which to pass, or which to taste.  
 The shining incidents so justly fall,  
 We may the whole new scenes of transport call.  
 Thus jewellers confound our wandering eyes,  
 And with variety of gems surprise.  
 Here Sapphires, here the Sardinian Stone is seen,  
 The Topaz yellow, and the Jasper green.  
 The costly Brilliant there, confus'dly bright,  
 From numerous surfaces darts trembling light.  
 The different colours mingling in a blaze,  
 Silent we stand, unable where to praise,  
 In pleasure sweetly lost ten thousand ways.*

Trinity College,  
 Cambridge.

L. E U S D E N.



**T**OO long hath Love ingross'd Britannia's stage,  
 And sunk to softness all our tragic rage ;  
 By that alone did empires fall or rise,  
 And fate depended on a fair one's eyes ;  
 The sweet infection, mixt with dangerous art,  
 Debas'd our manhood, while it sooth'd the heart.  
 You scorn to raise a grief thyself must blame,  
 Nor from our weakness steal a vulgar fame :  
 A Patriot's fall may justly melt the mind,  
 And tears flow nobly, shed for all mankind.

How do our souls with gen'rous pleasure glow !  
 Our hearts exulting, while our eyes o'erflow,  
 When thy firm Hero stands beneath the weight  
 Of all his sufferings venerably great ;  
 Rome's poor remains still shelt'ring by his side,  
 With conscious virtue, and becoming pride.

The aged Oak thus rears his head in air,  
 His sap exhausted, and his branches bare ;  
 'Midst storms and earthquakes he maintains his state,  
 Fixt deep in earth, and fasten'd-by his weight.  
 His naked boughs still lend the shepherds aid,  
 And his old trunk projects an awful shade.

Amidst

Amidst the joys triumphant peace bestows,  
 Our Patriots sadden at his glorious woes,  
 Awhile they let the world's great bus'ness wait,  
 Anxious for Rome, and sigh for Cato's fate.  
 Here taught how ancient Heroes rose to fame,  
 Our Britons crowd, and catch the Roman flame.  
 Where states and senates well might lend an ear,  
 And Kings and Priests without a blush appear.

France boasts no more, but, fearful to engage,  
 Now first pays homage to her rival's stage,  
 Hastes to learn thee, and learning shall submit  
 Alike to British arms, and British wit:  
 No more she'll wonder, (forc'd to do us right)  
 Who think like Romans, cou'd like Romans fight.

Thy Oxford smiles this glorious work to see,  
 And fondly triumphs in a son like thee.  
 The senates, consuls, and the gods of Rome,  
 Like old acquaintance at their native home,  
 In thee we find: each deed, each word express'd,  
 And every thought that swell'd a Roman breast.  
 We trace each hint that could thy soul inspire  
 With Virgil's judgment, and with Lucan's fire;  
 We know thy worth, and, give us leave to boast,  
 We most admire, because we know thee most.

Queen's-College,  
 Oxon.

THO. TICKELL.





S I R,

**W** H E N your generous labour first I view'd,  
 And Cato's hands in his own blood imbru'd ;  
 That scene of death so terrible appears,  
 My soul could only thank you with her tears.  
 Yet with such wondrous art your skilful hand  
 Does all the passions of the soul command,  
 That even my grief to praise and wonder turn'd,  
 And envy'd the great death which first I mourn'd.

What pen but yours could draw the doubtful strife,  
 Of honour struggling with the love of life ?  
 Describe the Patriot, obstinately good,  
 As hovering o'er eternity he stood :  
 The wide, th' unbounded ocean lay before  
 His piercing sight, and Heav'n the distant shore.  
 Secure of endless bliss, with fearless eyes,  
 He grasps the dagger, and its point defies,  
 And rushes out of Life, to snatch the glorious prize.

How would old Rome rejoice, to hear you tell  
 How just her Patriot liv'd, how great he fell !  
 Recount his wondrous probity and truth,  
 And form new Juba's in the British youth.  
 Their generous souls, when he resigns his breath,  
 Are pleas'd with ruin and in love with death.  
 And when her conquering sword Britannia draws,  
 Resolves to perish, or defend her cause.

Now

*Now first on Albion's theatre we see,  
A perfect image of what man should be ;  
The glorious character is now express'd,  
Of virtue dwelling in a human breast.  
Drawn at full length by your immortal Lines,  
In Cato's soul, as in her Heav'n she shines.*

All Souls College,  
Oxon.

DIGBY COTES.



Left with the Printer by an unknown hand.

**N**OW we may speak, since Cato speaks no more ;  
'Tis praise at length, 'twas rapture all before ;  
When crowded theatres with Iös rung  
Sent to the skies, from whence thy genius sprung :  
Even civil rage awhile in thine was lost ;  
And factions strove but to applaud thee most :  
Nor could enjoyment pall our longing taste ;  
But every night was dearer than the last.

*As when old Rome in a malignant hour  
Depriv'd of some returning conqueror,  
Her debt of triumph to the dead discharg'd,  
For fame, for treasure, and her bounds enlarg'd :  
And, while his god-like figure mov'd along,  
Alternate passions fir'd th' adoring throng ;  
Tears flow'd from every eye, and shouts from every  
So in thy pompous line has Cato far'd,  
Grac'd with an ample, tho' a late reward :  
A greater victor we in him revere ;  
A nobler triumph crowns his image here:*

[tongue.] }

With

*With wonder, as with pleasure, we survey  
 A theme so scanty wrought into a play;  
 So vast a pile on such foundations plac'd;  
 Like Ammon's temple rear'd on Libya's waste:  
 Behold its glowing paint! its easy weight!  
 Its nice proportions! and stupendous height!  
 How chaste the conduct, how divine the rage!  
 A Roman Worthy on a Grecian stage!*

*But where shall Cato's praise begin or end;  
 Inclined to melt, and yet untaught to bend,  
 The firmest Patriot, and the gentlest Friend!  
 How great his genius when the traitor crowd  
 Ready to strike the blow their fury vow'd;  
 Quell'd by his look, and listening to his lore,  
 Learn, like his passions, to rebel no more!  
 When, lavish of his boiling blood, to prove  
 The cure of slavish life, and slighted love,  
 Brave Marcus new in early death appears  
 While Cato counts his wounds, and not his years;  
 Who, checking private grief, the public mourns,  
 Commands the pity he so greatly scorns.  
 But when he strikes (to crown his generous part)  
 That honest, stanch, impracticable heart;  
 No tears, no sobs pursue his parting breath;  
 The dying Roman shames the pomp of death.*

*O sacred Freedom, which the powers bestow  
 To season blessings, and to soften woe;*

*Plant*

Plant of our growth, and aim of all our cares,  
 The toil of ages, and the crown of wars:  
 If taught by thee, the Poet's wit has flow'd  
 In strains as precious as his Hero's blood;  
 Preserve those strains, an everlasting charm  
 To keep that blood, and thy remembrance warm:  
 Be this thy guardian image still secure,  
 In vain shall force invade, or fraud allure;  
 Our great Palladium shall perform its part,  
 Fix'd and inscrib'd in every British heart.



**T**HE mind to virtue is by verse subdu'd;  
 And the true Poet is a public good.  
 This Britain feels, while, by your lines inspir'd,  
 Her free-born sons to glorious thoughts are fir'd.  
 In Rome had you espous'd the vanquish'd cause,  
 Inflam'd her senate, and upheld her laws;  
 Your many Scenes had liberty restor'd;  
 And giv'n the just success to Cato's sword:  
 O'er Cæsar's arms your Genius had prevail'd;  
 And the Muse triumph'd, where the Patriot fail'd.

AMBR. PHILIPS.



P R O-



# PROLOGUE

By Mr. P O P E.

Spoken by Mr. W I L K S.

**T**O wake the soul by tender strokes of art,  
 To raise the genius, and to mend the heart,  
 To make mankind in conscious virtue bold,  
 Live o'er each scene, and be what they behold:  
 For this the Tragic Muse first trod the stage,  
 Commanding tears to stream thro' every age;  
 Tyrants no more their savage nature kept,  
 And foes to virtue wonder'd how they wept.  
 Our author shuns by vulgar springs to move  
 The Hero's glory, or the Virgin's love;  
 In pitying love we but our weakness show,  
 And wild Ambition well deserves its woe.  
 Here tears shall flow from a more generous cause,  
 Such tears as Patriots shed for dying laws:  
 He bids your breasts with ancient ardor rise,  
 And calls forth Roman drops from British eyes.  
 Virtue confess'd in human shape he draws,  
 What Plato thought, and God-like Cato was:  
 No common object to your sight displays,  
 But what with pleasure Heav'n itself surveys;

*A brave man struggling in the storms of fate,  
 And greatly falling with a falling state!  
 While Cato gives his little Senate laws,  
 What bosom beats not in his country's cause?  
 Who sees him act, but envies every deed?  
 Who hears him groan, and does not wish to bleed?  
 Even when proud Cæsar 'midst triumphal cars,  
 The spoils of nations, and the pomp of Wars,  
 Ignobly vain, and impotently great,  
 Show'd Rome her Cato's figure drawn in state,  
 As her dead father's reverend image past,  
 The pomp was darken'd, and the day o'ercast,  
 The triumph ceas'd——tears gush'd from every eye,  
 The world's great victor pass'd unheeded by;  
 Her last good man dejected Rome ador'd,  
 And honour'd Cæsar's less than Cato's sword.*

*Britons attend: be worth like this approv'd,  
 And show you have the virtue to be mov'd.  
 With honest scorn the first-fam'd Cato view'd  
 Rome learning arts from Greece, whom she subdu'd,  
 Our scene precariously subsists too long  
 On French translation, and Italian song:  
 Dare to have sense yourselves; assert the stage,  
 Be justly warm'd with your own native rage.  
 Such plays alone should please a British ear,  
 As Cato's self had not disdain'd to bear.*

Dramatis



# Dramatis Personæ.

## M E N.

<b>C A T O.</b>	<i>Mr. Booth.</i>
<i>Lucius, a Senator.</i>	<i>Mr. Keen.</i>
<i>Sempronius, a Senator.</i>	<i>Mr. Mills.</i>
<i>Juba, Prince of Numidia.</i>	<i>Mr. Wilks.</i>
<i>Syphax, General of the Numidians.</i>	<i>Mr. Cibber.</i>
<i>Portius, } Sons of Cato.</i>	<i>Mr. Powell,</i>
<i>Marcus, }</i>	<i>Mr. Ryan.</i>
<i>Decius, Ambassador from Cæsar.</i>	<i>Mr. Bowman.</i>

*Mutineers, Guards, &c.*

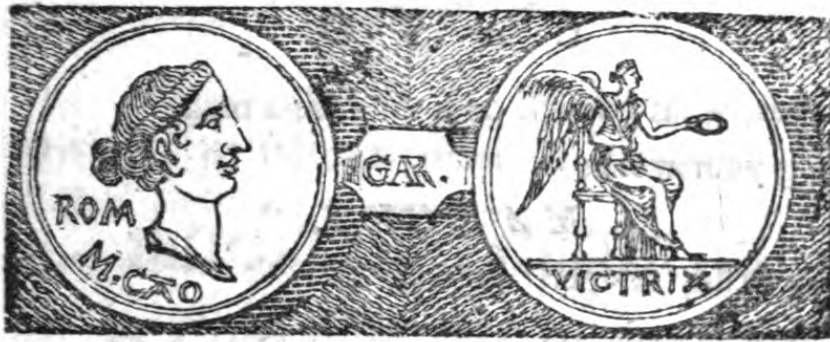
## W O M E N.

<i>Marcia, Daughter to Cato.</i>	<i>Mrs. Oldfield.</i>
<i>Lucia, Daughter to Lucius.</i>	<i>Mrs. Porter.</i>

**SCENE** *a large Hall in the Governor's  
Palace of Utica.*

**C A T O.**





# C A T O.

ACT I. SCENE I.

PORTIUS, MARCUS.

PORTIUS.



HE dawn is over-cast, the morning lours,  
And heavily in clouds brings on the day,  
The great, th' important day, big with  
the fate

Of *Cato* and of *Rome*—Our Father's Death  
Would fill up all the guilt of Civil war,  
And close the scene of blood. Already *Cæsar*  
Has ravag'd more than half the globe, and sees  
Mankind grown thin by his destructive sword:  
Should he go further, numbers would be wanting  
To form new battles, and support his crimes.

Ye

Ye Gods, what havock does Ambition make  
Among your works!

M A R C U S.

Thy stedy temper, *Portius*,  
Can look on guilt, rebellion, fraud, and *Cæsar*,  
In the calm lights of mild Philosophy ;  
I'm tortur'd, even to madness, when I think  
On the proud victor : every time he's named  
*Pharfalia* rises to my view !—I see  
Th' insulting tyrant, prancing o'er the field  
Strow'd with *Rome's* citizens, and drench'd in slaughter,  
His Horse's hoofs wet with Patrician blood !  
Oh *Portius*, is there not some chosen curse,  
Some hidden thunder in the stores of Heav'n,  
Red with uncommon wrath, to blast the man,  
Who owes his greatness to his country's ruin ?

P O R T I U S.

Believe me, *Marcus*, 'tis an impious greatness,  
And mixt with too much horror to be envy'd :  
How does the lustre of our father's Actions,  
Through the dark cloud of Ills that cover him,  
Break out, and burn with more triumphant brightness !  
His sufferings shine, and spread a glory round him ;  
Greatly unfortunate, he fights the cause  
Of honour, virtue, liberty, and *Rome*.  
His sword ne'er fell but on the guilty head ;  
Oppression, tyranny, and power usurp'd,  
Draw all the vengeance of his arm upon 'em.

M A R-

M A R C U S.

Who knows not this ? but what can *Cato* do  
 Against a world, a base degenerate world,  
 That courts the yoke, and bows the neck to *Cæsar* ?  
 Pent up in *Utica* he vainly forms  
 A poor epitome of *Roman* greatness,  
 And, cover'd with *Numidian* guards, directs  
 A feeble army, and an empty senate ;  
 Remnants of mighty battles fought in vain.  
 By Heavens, such virtues, join'd with such success,  
 Distract my very soul : Our father's fortune  
 Would almost tempt us to renounce his precepts.

P O R T I U S.

Remember what our father oft has told us :  
 The ways of Heav'n are dark and intricate,  
 Puzzled in mazes, and perplex'd with errors :  
 Our understanding traces 'em in vain,  
 Lost and bewilder'd in the fruitless search :  
 Nor sees with how much art the windings run,  
 Nor where the regular confusion ends.

M A R C U S.

These are suggestions of a mind at ease ;  
 Oh *Portius*, didst thou taste but half the griefs  
 That wring my soul, thou couldst not talk thus coldly.  
 Passion unpity'd, and successful love,  
 Plant daggers in my heart, and aggravate  
 My other griefs. Were but my *Lucia* kind !—

## P O R T I U S.

Thou see'st not that thy Brother is thy Rival :  
But I must hide it, for I know thy temper. [ *Afide.*

Now, *Marcus*, now, thy virtue's on the proof :  
Put forth thy utmost strength, work every nerve,  
And call up all thy father in thy soul :  
To quell the tyrant Love, and guard thy heart  
On this weak side, where most our nature fails,  
Would be a conquest worthy *Cato's* son.

## M A R C U S.

*Portius*, the counsel which I cannot take,  
Instead of healing, but upbraids my weakness.  
Bid me for honour plunge into a war  
Of thickest foes, and rush on certain death,  
Then shalt thou see that *Marcus* is not slow  
To follow glory, and confess his father.  
Love is not to be reason'd down, or lost  
In high ambition, and a thirst of greatness ;  
'Tis second life, it grows into the soul,  
Warms every vein, and beats in every pulse,  
I feel it here : my resolution melts——

## P O R T I U S.

Behold young *Juba*, the *Numidian* Prince !  
With how much care he forms himself to glory,  
And breaks the fierceness of his native temper,  
To copy out our Father's bright example.  
He loves our sister *Marcia*, greatly loves her,  
His eyes, his looks, his actions all betray it :

But

But still the smother'd fondness burns within him.  
 When most it swells, and labours for a vent,  
 The sense of honour, and desire of fame  
 Drive the big passion back into his heart.  
 What! shall an *African*, shall *Juba's* heir  
 Reproach great *Cato's* son, and show the world  
 A virtue wanting in a *Roman* soul?

M A R C U S.

*Portius*, no more! your words leave stings behind 'em.  
 When-e'er did *Juba*, or did *Portius*, show  
 A virtue that has cast me at a distance,  
 And thrown me out in the pursuits of honour?

P O R T I U S,

*Marcus*, I know thy gen'rous temper well;  
 Fling but th' appearance of dishonour on it,  
 It straight takes fire, and mounts into a blaze.

M A R C U S.

A Brother's sufferings claim a Brother's pity.

P O R T I U S.

Heaven knows I pity thee: behold my eyes  
 Even whilst I speak—Do they not swim in tears?  
 Were but my heart as naked to thy view,  
*Marcus* would see it bleed in his behalf.

M A R C U S.

Why then dost treat me with rebukes, instead  
 Of kind condoling cares, and friendly sorrow?

P O R T I U S.

O *Marcus*, did I know the way to ease

B 2

Thy

Thy troubled heart, and mitigate thy pains,  
*Marcus*, believe me, I could die to do it.

M A R C U S.

Thou best of brothers, and thou best of Friends!  
 Pardon a weak distemper'd soul, that swells  
 With sudden gusts, and sinks as soon in calms,  
 The sport of passions: ——— but *Sempronius* comes:  
 He must not find this softness hanging on me. [*Exit.*]

S C E N E II.

S E M P R O N I U S, P O R T I U S.

S E M P R O N I U S.

Conspiracies no sooner should be form'd  
 Than executed. What means *Portius* here?  
 I like not that cold youth. I must dissemble,  
 And speak a language foreign to my heart. [*Aside.*]

Good-morrow *Portius*! let us once embrace,  
 Once more embrace; whilst yet we both are free.  
 To-morrow should we thus express our friendship,  
 Each might receive a slave into his arms:  
 This Sun perhaps, this morning Sun's the last,  
 That e'er shall rise on *Roman* liberty.

P O R T I U S.

My father has this morning call'd together  
 To this poor hall his little *Roman* Senate,  
 (The leavings of *Pharsalia*) to consult



If yet he can oppose the mighty torrent  
That bears down *Rome*, and all her gods, before it,  
Or must at length give up the world to *Cæsar*.

S E M P R O N I U S.

Not all the pomp and majesty of *Rome*  
Can raise her Senate more than *Cato's* presence.  
His virtues render our assembly awful,  
They strike with something like religious fear,  
And make even *Cæsar* tremble at the head  
Of armies flush'd with conquest : O my *Portius*,  
Could I but call that wondrous Man my Father,  
Would but thy sister *Marcia* be propitious  
To thy friend's vows : I might be blest'd indeed !

P O R T I U S.

Alas ! *Sempronius*, wouldst thou talk of love  
To *Marcia*, whilst her father's life's in danger ?  
Thou might'st as well court the pale trembling Vestal,  
When she beholds the holy flame expiring.

S E M P R O N I U S.

The more I see the wonders of thy race,  
The more I'm charm'd. Thou must take heed, my *Portius* !  
The world has all its eyes on *Cato's* son,  
Thy father's merit sets thee up to view,  
And shows thee in the fairest point of light,  
To make thy virtues, or thy faults, conspicuous.

P O R T I U S.

Well dost thou seem to check my lingring here  
On this important hour — I'll straight away,



And while the Fathers of the Senate meet,  
 In close debate to weigh th' events of war,  
 I'll animate the foldier's drooping courage,  
 With love of freedom, and contempt of life :  
 I'll thunder in their ears their country's cause,  
 And try to rouse up all that's *Roman* in 'em.  
 'Tis not in mortals to Command success,  
 But we'll do more, *Sempronius*; we'll Deserve it. [*Exit.*]

S E M P R O N I U S *solus.*

Curse on the Stripling! how he apes his Sire!  
 Ambitiously sententious!——but I wonder  
 Old *Syphax* comes not; his *Numidian* genius  
 Is well dispos'd to mischief, were he prompt  
 And eager on it; but he must be spurr'd,  
 And every moment quickned to the course.  
 ——*Cato* has us'd me ill: he has refused  
 His daughter *Marcia* to my ardent vows.  
 Besides, his baffled arms, and ruin'd cause,  
 Are bars to my ambition. *Cæsar's* favour,  
 That show'rs down greatness on his friends, will raise me  
 To *Rome's* first honours. If I give up *Cato*,  
 I claim in my reward his captive daughter.  
 But *Syphax* comes!——



S C E N E

## S C E N E III.

SYPHAX, SEMPRONIUS.

SYPHAX.

——— *Sempronius*, all is ready,  
 I've founded my *Numidians*, man by man,  
 And find 'em ripe for a revolt: they all  
 Complain aloud of *Cato's* discipline,  
 And wait but the command to change their master.

SEMPRONIUS.

Believe me, *Syphax*, there's no time to waste;  
 Even whilst we speak, our Conqueror comes on,  
 And gathers ground upon us every moment.  
 Alas! thou know'st not *Cæsar's* active soul,  
 With what a dreadful course he rushes on  
 From war to war: in vain has nature form'd  
 Mountains and Oceans to oppose his passage;  
 He bounds o'er all, victorious in his march:  
 The *Alps* and *Pyreneans* sink before him,  
 Through winds and waves and storms he works his way,  
 Impatient for the battle: one day more  
 Will set the Victor thundering at our gates.  
 But tell me, hast thou yet drawn o'er young *Juba*?  
 That still would recommend thee more to *Cæsar*,  
 And challenge better terms.

S Y P H A X.

Alas! he's lost,  
 He's lost, *Sempronius*; all his thoughts are full  
 Of *Cato's* virtues:—but I'll try once more  
 (For every instant I expect him here)  
 If yet I can subdue those stubborn principles  
 Of faith, of honour, and I know not what,  
 That have corrupted his *Numidian* temper,  
 And struck th' infection into all his soul.

S E M P R O N I U S.

Be sure to press upon him every motive.  
*Juba's* surrender, since his father's death,  
 Would give up *Afric* into *Cæsar's* hands,  
 And make him Lord of half the burning Zone.

S Y P H A X.

But is it true, *Sempronius*, that your Senate  
 Is call'd together? Gods! thou must be cautious!  
*Cato* has piercing eyes, and will discern  
 Our frauds, unless they're cover'd thick with art.

S E M P R O N I U S.

Let me alone, good *Syphax*, I'll conceal  
 My thoughts in passion ('tis the surest way;)  
 I'll bellow out for *Rome* and for my country,  
 And mouth at *Cæsar* 'till I shake the Senate.  
 Your cold hypocrisy's a stale device,  
 A worn-out trick: would'st thou be thought in earnest?  
 Clothe thy feign'd zeal in rage, in fire, in fury!

S Y P H A X.

In troth, thou'rt able to instruct gray-hairs,  
And teach the wily *African* deceit!

S E M P R O N I U S.

Once more be sure to try thy skill on *Juba*.  
Mean while I'll hasten to my *Roman* soldiers,  
Inflame the mutiny, and underhand  
Blow up their discontents, 'till they break out  
Unlook'd for, and discharge themselves on *Cato*.  
Remember, *Syphax*, we must work in haste:  
O think what anxious moments pass between  
The birth of plots, and their last fatal periods,  
Oh! 'tis a dreadful interval of time,  
Fill'd up with horror all, and big with death!  
Destruction hangs on every word we speak,  
On every thought, till the concluding stroke  
Determines all, and closes our design. [Exit.

S Y P H A X *solus*.

I'll try if yet I can reduce to reason  
This head-strong youth, and make him spurn at *Cato*.  
The time is short, *Cæsar* comes rushing on us—  
But hold! young *Juba* sees me, and approaches.



## S C E N E IV.

J U B A, S Y P H A X.

J U B A.

*Syphax*, I joy to meet thee thus alone.  
 I have observ'd of late thy looks are fallen,  
 O'ercast with gloomy cares, and discontent;  
 Then tell me, *Syphax*, I conjure thee, tell me,  
 What are the thoughts that knit thy brow in frowns,  
 And turn thine eye thus coldly on thy Prince?

S Y P H A X.

'Tis not my talent to conceal my thoughts,  
 Or carry smiles and sun-shine in my face,  
 When discontent sits heavy at my heart.  
 I have not yet so much the *Roman* in me.

J U B A.

Why dost thou cast out such ungenerous terms  
 Against the Lords and Sov'reigns of the world?  
 Dost thou not see mankind fall down before them,  
 And own the force of their superior virtue?  
 Is there a nation in the wilds of *Afric*,  
 Amidst our barren rocks, and burning sands,  
 That does not tremble at the *Roman* name?

S Y P H A X.

Gods! where's the worth that sets this people up  
 Above your own *Numidia's* tawny sons!

Do

Do they with tougher sinews bend the bow!  
 Or flies the javelin swifter to its mark,  
 Lanch'd from the vigour of a *Roman* arm?  
 Who like our active *African* instructs  
 The fiery steed, and trains him to his hand?  
 Or guides in troops th' embattled Elephant,  
 Loaden with war? these, these are arts, my Prince,  
 In which your *Zama* does not stoop to *Rome*.

J U B A.

These all are virtues of a meaner rank,  
 Perfections that are plac'd in bones and nerves.  
 A *Roman* soul is bent on higher views:  
 To civilize the rude unpolish'd world,  
 And lay it under the restraint of laws;  
 To make Man mild, and sociable to Man;  
 To cultivate the wild licentious Savage  
 With wisdom, discipline, and liberal arts;  
 Th' embellishments of life: Virtues like these,  
 Make human nature shine, reform the soul,  
 And break our fierce barbarians into men.

S Y P H A X.

Patience kind Heavens!—excuse an old man's warmth.  
 What are these wondrous civilizing arts,  
 This *Roman* polish, and this smooth behaviour,  
 That render man thus tractable and tame?  
 Are they not only to disguise our passions,  
 To fet our looks at variance with our thoughts,  
 To check the starts and fallies of the soul,

Andi



And break off all its commerce with the tongue ;  
 In short, to change us into other creatures,  
 Than what our nature and the Gods design'd us ?

J U B A,

To strike thee dumb : turn up thy eyes to *Cato* !  
 There may'st thou see to what a godlike height  
 The *Roman* virtues lift up mortal man.  
 While good, and just, and anxious for his friends,  
 He's still severely bent against himself ;  
 Renouncing sleep, and rest, and food, and ease,  
 He strives with thirst and hunger, toil and heat ;  
 And when his fortune sets before him all  
 The pomps and pleasures that his soul can wish,  
 His rigid virtue will accept of none.

S Y P H A X.

Believe me, Prince, there's not an *African*  
 That traverses our vast *Numidian* deserts  
 In quest of prey, and lives upon his bow,  
 But better practises these boasted virtues.  
 Coarse are his meals, the fortune of the chace,  
 Amidst the running stream he flakes his thirst,  
 Toils all the day, and at the approach of night  
 On the first friendly bank he throws him down,  
 Or rests his head upon a rock 'till morn :  
 Then rises fresh, pursues his wonted game,  
 And if the following day he chance to find  
 A new repast, or an untasted spring,  
 Blesses his stars, and thinks it luxury.

J U B A.



C A T O.

37

J U B A.

Thy prejudices, *Syphax*, won't discern  
What virtues grow from ignorance and choice,  
Nor how the Hero differs from the Brute.  
But grant that others could with equal glory  
Look down on pleasures, and the baits of sense;  
Where shall we find the man that bears affliction,  
Great and majestic in his griefs, like *Cato*?  
Heavens! with what strength, what steadiness of mind,  
He triumphs in the midst of all his sufferings!  
How does he rise against a load of woes,  
And thank the Gods that throw the weight upon him!

S Y P H A X.

'Tis pride, rank pride, and haughtiness of soul:  
I think the *Romans* call it *Stoicism*.  
Had not your royal father thought so highly  
Of *Roman* virtue, and of *Cato's* cause,  
He had not fallen by a slave's hand, inglorious:  
Nor would his slaughter'd army now have lain  
On *Afric's* sands, disfigur'd with their wounds,  
To gorge the Wolves and Vultures of *Numidia*.

J U B A.

Why dost thou call my sorrows up afresh?  
My Father's name brings tears into my eyes.

S Y P H A X.

Oh! that you'd profit by your Father's ills!

J U B A.

What would'st thou have me do?

S Y.

C A T O.  
S Y P H A X.

Abandon *Cato*.

J U B A.

*Syphax*, I should be more than twice an Orphan  
By such a loss.

S Y P H A X.

Ay, there's the tie that binds you !  
You long to call him Father. *Marcia's* charms  
Work in your heart unseen, and plead for *Cato*.  
No wonder you are deaf to all I say.

J U B A.

*Syphax*, your zeal becomes importunate ;  
I've hitherto permitted it to rave,  
And talk at large ; but learn to keep it in,  
Lest it should take more freedom than I'll give it.

S Y P H A X.

Sir, your great father never us'd me thus.  
Alas, he's dead ! but can you e'er forget  
The tender sorrows, and the pangs of nature,  
The fond embraces, and repeated blessings,  
Which you drew from him in your last farewell ?  
Still must I cherish the dear, sad, remembrance,  
At once to torture, and to please my soul.  
The good old King at parting wrung my hand,  
(His eyes brim-full of tears) then sighing cry'd,  
Pr'ythee be careful of my son ! — his grief  
Swell'd up so high, he could not utter more.

J U B A.

C A T O.

39

J U B A.

Alas, thy story melts away my soul.  
That best of fathers ! how shall I discharge:  
The gratitude and duty which I owe him !

S Y P H A X.

By laying up his counsels in your heart.

J U B A.

His counsels bade me yield to thy directions:  
Then, *Syphax*, chide me in severest terms,  
Vent all thy passion, and I'll stand its shock,  
Calm and unruffled as a summer-sea,  
When not a breath of wind flies o'er its surface.

S Y P H A X.

Alas, my Prince, I'd guide you to your safety.

J U B A.

I do believe thou would'st : but tell me how ?

S Y P H A X.

Fly from the fate that follows *Cæsar's* foes.

J U B A.

My father scorn'd to do it.

S Y P H A X.

And therefore dy'd.

J U B A.

Better to die ten thousand thousand deaths,  
Than wound my honour.

S Y P H A X.

Rather say your love.

J U B A.

## C A T O.

J U B A.

*Syphax*, I've promis'd to preserve my temper.  
 Why wilt thou urge me to confess a flame,  
 I long have stifled, and would fain conceal?

S Y P H A X.

Believe me, Prince, tho' hard to conquer love,  
 'Tis easy to divert and break its force :  
 Absence might cure it, or a second mistress  
 Light up another flame, and put out this.  
 The glowing dames of *Zama's* royal court  
 Have faces flush'd with more exalted charms ;  
 The Sun, that rolls his chariot o'er their heads,  
 Works up more fire and colour in their cheeks :  
 Were you with these, my Prince, you'd soon forget  
 The pale unripen'd beauties of the *North*.

J U B A.

'Tis not a set of features, or complexion,  
 The tincture of a skin, that I admire.  
 Beauty soon grows familiar to the lover,  
 Fades in his eye, and palls upon the sense.  
 The virtuous *Marcia* tow'rs above her sex :  
 True, she is fair, (Oh how divinely fair !)  
 But still the lovely maid improves her charms  
 With inward greatness, unaffected wisdom,  
 And sanctity of manners. *Cato's* soul  
 Shines out in every thing she acts or speaks,  
 While winning mildness and attractive smiles

Dwell

Dwell in her looks, and with becoming grace  
Soften the rigour of her father's virtue.

S Y P H A X.

How does your tongue grow wanton in her praise !  
But on my knees I beg you would consider——

J U B A.

Hah ! *Syphax*, is't not she !—she moves this way :  
And with her *Lucia*, *Lucius's* fair daughter.

My heart beats thick——I pr'ythee *Syphax* leave me.

S Y P H A X.

Ten thousand curses fasten on 'em both !  
Now will this woman with a single glance  
Undo, what I've been labouring all this while. [*Exit.*]

S C E N E V.

J U B A, M A R C I A, L U C I A.

J U B A.

Hail charming Maid ! how does thy beauty smoothe  
The face of war, and make even Horror smile !  
At sight of thee my heart shakes off its sorrows ;  
I feel a dawn of joy break in upon me,  
And for a while forget th' approach of *Cæsar*.

M A R C I A.

I should be griev'd, young Prince, to think my presence  
Unbent your thoughts, and slacken'd 'em to arms,  
While,

While, warm with slaughter, our victorious foe  
Threatens aloud, and calls you to the field.

J U B A.

O *Marcia*, let me hope thy kind concerns  
And gentle wishes follow me to battle!  
The thought will give new vigour to my arm,  
Add strength and weight to my descending sword,  
And drive it in a tempest on the foe.

M A R C I A.

My prayers and wishes always shall attend  
The friends of *Rome*, the glorious cause of virtue,  
And men approv'd of by the Gods and *Cato*.

J U B A.

That *Juba* may deserve thy pious cares,  
I'll gaze for ever on thy god-like father,  
Transplanting, one by one, into my life  
His bright perfections, 'till I shine like him.

M A R C I A.

My Father never at a time like this  
Would lay out his great soul in words, and waste  
Such precious moments.

J U B A.

Thy reproofs are just,  
Thou virtuous maid; I'll hasten to my troops,  
And fire their languid souls with *Cato's* virtue.  
If e'er I lead them to the field, when all  
The war shall stand range'd in its just array,  
And dreadful pomp: then will I think on thee!



O lovely Maid, then will I think on thee!  
 And, in the shock of charging hosts, remember  
 What glorious deeds should grace the man, who hopes  
 For *Marcia's* love. [Exit.]

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## S C E N E VI.

L U C I A, M A R C I A.

L U C I A.

*Marcia*, you're too severe:

How could you chide the young good-natur'd Prince,  
 And drive him from you with so stern an air,  
 A Prince that loves and dotes on you to death?

M A R C I A.

'Tis therefore, *Lucia*, that I chide him from me.  
 His air, his voice, his looks, and honest soul  
 Speak all so movingly in his behalf,  
 I dare not trust myself to hear him talk.

L U C I A.

Why will you fight against so sweet a passion,  
 And steel your heart to such a world of charms?

M A R C I A.

How, *Lucia*! would'st thou have me sink away  
 In pleasing dreams, and lose myself in love,  
 When every moment *Cato's* life's at stake!  
*Cæsar* comes arm'd with terror and revenge,

And



And aims his thunder at my father's head :  
Should not the sad occasion swallow up  
My other cares, and draw them all into it ?

L U C I A.

Why have not I this constancy of mind,  
Who have so many griefs to try its force ?  
Sure, Nature form'd me of her softest mold,  
Enfeebled all my soul with tender passions,  
And sunk me even below my own weak sex :  
Pity and love, by turns, oppress my heart.

M A R C I A.

*Lucia*, disburden all thy cares on me,  
And let me share thy most retir'd distress ;  
Tell me who raises up this conflict in thee ?

L U C I A.

I need not blush to name them, when I tell thee  
They're *Marcia's* brothers, and the sons of *Cato*.

M A R C I A.

They both behold thee with their sister's eyes :  
And often have reveal'd their passion to me.  
But tell me, whose address thou favour'st most ?  
I long to know, and yet I dread to hear it.

L U C I A.

Which is it *Marcia* wishes for ?

M A R C I A.

For neither——  
And yet for both——the youths have equal share

In *Marcia's* wishes, and divide their sister :  
 But tell me, which of them is *Lucia's* choice ?

L U C I A.

*Marcia*, they both are high in my esteem,  
 But in my love—why wilt thou make me name him ?  
 Thou know'st it is a blind and foolish passion,  
 Pleas'd and disgusted with it knows not what—

M A R C I A.

O *Lucia*, I'm perplex'd, O tell me which  
 I must hereafter call my happy brother ?

L U C I A.

Suppose 'twere *Portius*, could you blame my choice ?  
 —O *Portius*, thou hast stol'n away my soul !  
 With what a graceful tenderness he loves !  
 And breathes the softest, the sincerest vows !  
 Complacency, and truth, and manly sweetness  
 Dwell ever on his tongue, and smooth his thoughts.  
*Marcus* is over-warm, his fond complaints  
 Have so much earnestness and passion in them,  
 I hear him with a secret kind of horror,  
 And tremble at his vehemence of temper.

M A R C I A.

Alas poor youth ! how can'st thou throw him from thee ?  
*Lucia*, thou know'st not half the love he bears thee ?  
 Whene'er he speaks of thee, his heart's in flames,  
 He sends out all his soul in every word,  
 And thinks, and talks, and looks like one transported.

Unhappy

Unhappy youth ! how will thy coldness raise  
 Tempests and storms in his afflicted bosom !  
 I dread the consequence.

L U C I A.

You seem to plead  
 Against your brother *Portius*.

M A R C I A.

Heaven forbid !  
 Had *Portius* been the unsuccessful lover,  
 The same compassion would have fallen on him.

L U C I A.

Was ever virgin-love distress'd like mine !  
*Portius* himself oft falls in tears before me,  
 As if he mourn'd his rival's ill success ;  
 Then bids me hide the motions of my heart,  
 Nor show which way it turns. So much he fears  
 The sad effects that it would have on *Marcus*.

M A R C I A.

He knows too well how easily he's fired,  
 And would not plunge his brother in despair,  
 But waits for happier times, and kinder moments.

L U C I A.

Alas ! too late I find myself involved  
 In endless griefs, and labyrinths of woe,  
 Born to afflict my *Marcia's* family,  
 And sow dissension in the hearts of brothers.  
 Tormenting thought ! it cuts into my soul.

M A R C I A.

## M A R C I A.

Let us not, *Lucia*, aggravate our sorrows,  
But to the Gods permit th' event of things.  
Our lives, discolour'd with our present woes,  
May still grow white, and smile with happier hours.

So the pure limpid stream, when foul with stains  
Of rushing torrents, and descending rains,  
Works itself clear, and as it runs, refines ;  
'Till by degrees, the floating mirrour shines,  
Reflects each flow'r that on the border grows,  
And a new Heav'n in its fair bosom shows. [Exeunt.]





## A C T II. S C E N E I.

*The S E N A T E.*

*S E M P R O N I U S.*

**R**OME still survives in this assembled Senate!  
 Let us remember we are *Cato's* friends,  
 And act like men who claim that glorious title.

*L U C I U S.*

*Cato* will soon be here, and open to us  
 The occasion of our meeting. Hark! he comes!

[ *A sound of trumpets.*

May all the guardian gods of *Rome* direct him!

*Enter C A T O.*

*C A T O.*

Fathers, we once again are met in council.  
*Cæsar's* approach has summon'd us together,  
 And *Rome* attends her fate from our resolves:  
 How shall we treat this bold aspiring man?  
 Success still follows him, and backs his crimes:  
*Pharfalia* gave him *Rome*; *Egypt* has since  
 Receiv'd his yoke, and the whole *Nile* is *Cæsar's*.

Why

Why should I mention *Juba's* overthrow,  
 And *Scipio's* death? *Numidia's* burning sands  
 Still smoke with blood. 'Tis time we should decree  
 What course to take. Our foe advances on us,  
 And envies us even *Libya's* sultry deserts.  
 Fathers, pronounce your thoughts, are they still fixt  
 To hold it out, and fight it to the last?  
 Or are your hearts subdu'd at length, and wrought  
 By time and ill success to a submission?  
*Sempronius*, speak.

## S E M P R O N I U S.

My voice is still for war.  
 Gods! can a *Roman* Senate long debate  
 Which of the two to chuse, slavery or death!  
 No, let us rise at once, gird on our swords,  
 And, at the head of our remaining troops,  
 Attack the foe, break through the thick array  
 Of his throng'd legions, and charge home upon him.  
 Perhaps some arm, more lucky than the rest,  
 May reach his heart, and free the world from bondage.  
 Rise, Fathers, rise! 'tis *Rome* demands your help;  
 Rise, and revenge her slaughter'd citizens,  
 Or share their fate! the corps of half her Senate  
 Manure the fields of *Thessaly*, while we  
 Sit here, deliberating in cold debates,  
 If we should sacrifice our lives to honour,  
 Or wear them out in servitude and chains.  
 Rouse up for shame! our brothers of *Pharsalia*



Point at their wounds, and cry aloud—to Battle !  
 Great *Pompey's* shade complains that we are slow,  
 And *Scipio's* ghost walks unreveng'd amongst us !

C A T O.

Let not a torrent of impetuous zeal  
 Transport thee thus beyond the bounds of reason :  
 True fortitude is seen in great exploits  
 That justice warrants, and that wisdom guides,  
 All else is tow'ring frenzy and distraction:  
 Are not the lives of those, who draw the sword  
 In *Rome's* defence, intrusted to our care ?  
 Should we thus lead them to a field of slaughter,  
 Might not th' impartial world with reason say  
 We lavish'd at our deaths the blood of thousands,  
 To grace our fall, and make our ruine glorious ?  
*Lucius*, we next would know what's your opinion.

L U C I U S.

My thoughts, I must confess, are turn'd on peace.  
 Already have our quarrels fill'd the world  
 With widows and with orphans : *Scythia* mourns  
 Our guilty wars, and earth's remotest regions  
 Lie half unpeopled by the feuds of *Rome* :  
 'Tis time to sheath the sword, and spare mankind.  
 It is not *Cæsar*, but the Gods, my fathers,  
 The Gods declare against us, and repel  
 Our vain attempts. To urge the foe to battle,  
 (Prompted by blind revenge and wild despair)  
 Were to refuse th' awards of Providence,

And

And not to rest in Heaven's determination.  
 Already have we shown our love to *Rome*,  
 Now let us show submission to the Gods.  
 We took up arms, not to revenge ourselves,  
 But free the commonwealth; when this end fails,  
 Arms have no farther use: our country's cause,  
 That drew our swords, now wrests 'em from our hands,  
 And bids us not delight in *Roman* blood,  
 Unprofitably shed; what men could do  
 Is done already: Heav'n and earth will witness,  
 If *Rome* must fall, that we are innocent.

## S E M P R O N I U S.

This smooth discourse and mild behaviour oft  
 Conceal a traitor—something whispers me  
 All is not right—*Cato*, beware of *Lucius*. [*Afide to Cato.*]

## C A T O.

Let us appear nor rash nor diffident:  
 Immoderate valour swells into a fault,  
 And fear, admitted into public counsels,  
 Betrays like treason. Let us shun 'em both.  
 Fathers, I cannot see that our affairs  
 Are grown thus desperate. We have bulwarks round us:  
 Within our walls are troops inur'd to toil  
 In *Afric's* heats, and season'd to the sun;  
*Numidia's* spacious kingdom lies behind us,  
 Ready to rise at its young Prince's call.  
 While there is hope, do not distrust the Gods;  
 But wait at least 'till *Cæsar's* near approach

Force us to yield. 'Twill never be too late  
 To sue for chains, and own a conqueror.  
 Why shou'd *Rome* fall a moment ere her time?  
 No, let us draw her term of freedom out  
 In its full length, and spin it to the last,  
 So shall we gain still one day's liberty;  
 And let me perish, but, in *Cato's* judgment,  
 A day, an hour of virtuous liberty,  
 Is worth a whole eternity in bondage.

Enter M A R C U S.

M A R C U S.

Fathers, this moment, as I watch'd the gates  
 Lodg'd on my post, a herald is arrived  
 From *Cæsar's* camp, and with him comes old *Decius*,  
 The *Roman* knight; he carries in his looks  
 Impatience, and demands to speak with *Cato*.

C A T O.

By your permission, fathers, bid him enter.

[Exit Marcus.]

*Decius* was once my friend, but other prospects  
 Have loose'd those ties, and bound him fast to *Cæsar*.  
 His message may determine our resolves.



S C E N E

## S C E N E II.

D E C I U S, C A T O, &amp;c.

D E C I U S.

*Cæsar* sends health to *Cato*. —————

C A T O.

Could he fend it

To *Cato's* slaughter'd friends, it would be welcome.

Are not your orders to address the Senate ?

D E C I U S.

My business is with *Cato*: *Cæsar* sees

The straits, to which you're driven ; and, as he knows

*Cato's* high worth, is anxious for your life.

C A T O,

My life is grafted on the fate of *Rome* :Would he save *Cato* ? bid him spare his country.Tell your Dictator this : and tell him, *Cato*

Disdains a life, which he has pow'r to offer.

D E C I U S.

*Rome* and her Senators submit to *Cæsar*.

Her Generals and her Consuls are no more,

Who check'd his conquests, and denied his triumphs.

Why will not *Cato* be this *Cæsar's* friend ?

C A T O.

Those very reasons, thou hast urg'd, forbid it.

## C A T O.

## D E C I U S,

*Cato.* I have orders to expostulate,  
 And reason with you, as from friend to friend :  
 Think on the storm that gathers o'er your head,  
 And threatens every hour to burst upon it ;  
 Still may you stand high in your country's honours,  
 Do but comply, and make your peace with *Cæsar*.  
*Rome* will rejoice, and cast its eyes on *Cato*,  
 As on the second of mankind.

## C A T O.

No more !  
 I must not think of life on such conditions.

## D E C I U S.

*Cæsar* is well acquainted with your virtues,  
 And therefore sets this value on your life :  
 Let him but know the price of *Cato's* friendship ;  
 And name your terms.

## C A T O.

Bid him disband his legions,  
 Restore the commonwealth to liberty,  
 Submit his actions to the public censure,  
 And stand the judgment of a *Roman* Senate.  
 Bid him do this, and *Cato* is his friend.

## D E C I U S.

*Cato*, the world talks loudly of your wisdom——

## C A T O.

Nay more, tho' *Cato's* voice was ne'er employ'd  
 To clear the guilty, and to varnish crimes,

My-

Myself will mount the *Rostrum* in his favour,  
And strive to gain his pardon from the people.

D E C I U S.

A style, like this, becomes a Conqueror.

C A T O.

*Decius*, a style like this, becomes a *Roman*.

D E C I U S.

What is a *Roman*, that is *Cæsar's* foe?

C A T O.

Greater than *Cæsar* : he's a friend to virtue.

D E C I U S.

Consider, *Cato*, you're in *Utica*,  
And at the head of your own little Senate ;  
You don't now thunder in the capitol,  
With all the mouths of *Rome* to second you.

C A T O.

Let him consider that, who drives us hither :  
'Tis *Cæsar's* sword has made *Rome's* Senate little,  
And thinn'd its ranks. Alas, thy dazzled eye  
Beholds this man in a false glaring light,  
Which conquest and success have thrown upon him ;  
Didst thou but view him right, thou'dst see him black  
With murder, treason, sacrilege, and crimes  
That strike my soul with horror but to name 'em.  
I know thou look'st on me, as on a wretch  
Beset with ills, and cover'd with misfortunes ;  
But, by the Gods I swear, millions of worlds  
Should never buy me to be like that *Cæsar*.

C 4

D E-



Does *Cato* send this answer back to *Cæsar*,  
For all his generous cares, and proffer'd friendship?

C A T O.

His cares for me are insolent and vain:  
Presumptuous man! the Gods take care of *Cato*.  
Would *Cæsar* show the greatness of his soul?  
Bid him employ his care for these my friends,  
And make good use of his ill-gotten pow'r,  
By shelt'ring men much better than himself.

D E C I U S.

Your high unconquer'd heart makes you forget  
You are a Man. You rush on your destruction.  
But I have done. When I relate hereafter  
The tale of this unhappy embassy,  
All *Rome* will be in tears.

[*Exit Decius.*]

S C E N E III.

SEMPRONIUS, LUCIUS, CATO, &c.

S E M P R O N I U S.

*Cato*, we thank thee.  
The mighty genius of immortal *Rome*  
Speaks in thy voice, thy soul breathes liberty:  
*Cæsar* will shrink to hear the words thou utter'st,  
And shudder in the midst of all his conquests.

L U.

C A T O.

57

L U C I U S.

The Senate owns its gratitude to *Cato*,  
Who with so great a soul consults its safety,  
And guards our lives, while he neglects his own.

S E M P R O N I U S.

*Sempronius* gives no thanks on this account.  
*Lucius* seems fond of life ; but what is Life ?  
'Tis not to stalk about, and draw fresh air,  
From time to time, or gaze upon the Sun ;  
'Tis to be Free. When liberty is gone,  
Life grows insipid, and has lost its relish.  
O could my dying hand but lodge a sword  
In *Cæsar's* bosom, and revenge my country,  
By Heav'ns I could enjoy the pangs of death,  
And smile in agony.

L U C I U S.

Others perhaps  
May serve their country with as warm a zeal,  
Though 'tis not kindled into so much rage.

S E M P R O N I U S.

This sober conduct is a mighty virtue  
In lukewarm Patriots.

C A T O.

Come ! no more, *Sempronius*,  
All here are friends to *Rome*, and to each other.  
Let us not weaken still the weaker side,  
By our divisions.

C 5

S E M

## C A T O.

S E M P R O N I U S.

*Cato*, my resentments  
Are sacrificè'd to *Rome*——I stand reproved.

C A T O.

Fathers, 'tis time you come to a resolve.

L U C I U S.

*Cato*, we all go into your opinion.  
*Cæsar*'s behaviour has convince'd the Senate  
We ought to hold it out 'till terms arrive.

S E M P R O N I U S.

We ought to hold it out 'till death ; but, *Cato*,  
My private voice is drown'd amidst the Senate's.

C A T O.

Then let us rise, my friends, and strive to fill  
This little interval, this pause of life,  
(While yet our liberty and fates are doubtful)  
With resolution, friendship, *Roman* bravery,  
And all the virtues we can crowd into it ;  
That Heav'n may say, it ought to be prolong'd.  
Fathers, farewell——The young *Numidian* Prince  
Comes forward, and expects to know our counsels.



S C E N E

## S C E N E IV.

C A T O, J U B A.

C A T O.

*Juba*, the Roman Senate has resolv'd  
'Till time give better prospects, still to keep  
The sword unsheath'd, and turn its edge on *Cæsar*.

J U B A.

The resolution fits a *Roman* Senate.  
But, *Cato*, lend me for a while thy patience  
And condescend to hear a young Man speak.  
My father, when some days before his death  
He order'd me to march for *Utica*  
(Alas, I thought not then his death so near!)  
Wept o'er me, prest me in his aged arms,  
And, as his griefs gave way, my son, said he,  
Whatever fortune shall befall thy father,  
Be *Cato's* friend, he'll train thee up to great  
And virtuous deeds: do but observe him well,  
Thou'lt shun misfortunes, or thou'lt learn to bear 'em.

C A T O.

*Juba*, thy father was a worthy Prince,  
And merited, alas! a better fate;  
But Heaven thought otherwise.

J U B A.

My father's fate,  
In spite of all the fortitude, that shines

Before

Before my face, in *Cato's* great example,  
Subdues my soul, and fills my eyes with tears.

C A T O.

It is an honest sorrow, and becomes thee.

J U B A.

My father drew respect from foreign climes:  
The Kings of *Afric* sought him for their friend;  
Kings far remote, that rule, as fame reports,  
Behind the hidden sources of the *Nile*,  
In distant Worlds, on t'other side the Sun:  
Oft have their black ambassadors appeared,  
Loaden with gifts, and fill'd the courts of *Zama*.

C A T O.

I am no stranger to thy father's greatness?

J U B A.

I would not boast the greatness of my father,  
But point out new alliances to *Cato*.  
Had we not better leave this *Utica*,  
To arm *Numidia* in our cause, and court  
Th' assistance of my father's powerful friends?  
Did they know *Cato*, our remotest Kings  
Would pour embattled multitudes about him;  
Their swarthy hosts would darken all our plains,  
Doubling the native horror of the war,  
And making death more grim.

C A T O.

And canst thou think  
*Cato* will fly before the sword of *Cæsar*?

Reduce'd

Reduce'd like *Hannibal*, to seek relief  
 From court to court, and wander up and down  
 A vagabond in *Afric*!

J U B A.

*Cato*, perhaps  
 I'm too officious, but my forward cares  
 Would fain preserve a life of so much value.  
 My heart is wounded, when I see such virtue  
 Afflicted by the weight of such misfortunes.

C A T O.

Thy nobleness of soul obliges me.  
 But know, young Prince, that value soars above  
 What the world calls misfortune and affliction.  
 These are not ills; else would they never fall  
 On Heaven's first favourites, and the best of men:  
 The Gods, in bounty, work up storms about us,  
 That give mankind occasion to exert  
 Their hidden strength, and throw out into practice  
 Virtues, which shun the day, and lie conceal'd  
 In the smooth seasons and the calms of life.

J U B A.

I'm charm'd whene'er thou talk'st! I pant for virtue!  
 And all my soul endeavours at perfection.

C A T O.

Dost thou love watchings, abstinence, and toil,  
 Laborious virtues all? learn them from *Cato*:  
Success and fortune must thou learn from *Cæsar*.

J U B A.



J U B A.

The best good fortune that can fall on *Juba*,  
The whole success, at which my heart aspires,  
Depends on *Cato*.

C A T O.

What does *Juba* say?  
Thy words confound me.

J U B A.

I would fain retract them,  
Give 'em me back again. They aim'd at nothing.

C A T O.

Tell me thy wish, young Prince ; make not my ear  
A stranger to thy thoughts.

J U B A.

Oh, they're extravagant ;  
Still let me hide them.

C A T O.

What can *Juba* ask  
That *Cato* will refuse!

J U B A.

I fear to name it.

*Marcia*——inherits all her father's virtues.

C A T O.

What would'st thou say ?

J U B A.

*Cato*, thou hast a daughter.

C A T O.

Adieu, young Prince : I would not hear a word

Should

Should lessen thee in my esteem : remember  
 The hand of fate is over us, and Heav'n  
 Exacts severity from all our thoughts :  
 It is not now a time to talk of aught  
 But chains, or conquest ; liberty, or death.

---

## S C E N E V.

S Y P H A X, J U B A.

S Y P H A X.

How's this, my Prince! what, cover'd with confusion?  
 You look as if yon stern Philosopher  
 Had just now chid you.

J U B A.

*Syphax*, I'm undone!

S Y P H A X.

I know it well.

J U B A.

*Cato* thinks meanly of me.

S Y P H A X.

And so will all mankind.

J U B A.

I've opened to him  
 The weakness of my soul, my love for *Marcia*:

S Y P H A X.

*Cato's* a proper person to intrust  
 A love-tale with.

J U B A.

J U B A.

Oh, I could pierce my heart,  
My foolish heart! was ever wretch like *Juba*?

S Y P H A X,

Alas, my Prince, how are you change'd of late!  
I've known young *Juba* rise, before the Sun,  
To beat the thicket where the Tiger slept,  
Or seek the Lion in his dreadful haunts:  
How did the colour mount into your cheeks,  
When first you rouse'd him to the chace! I've seen you,  
Even in the *Libyan* Dog days, hunt him down,  
Then charge him close, provoke him to the rage  
Of fangs and claws, and stooping from your Horse  
Rivet the panting savage to the ground.

J U B A.

Pr'ythee, no more!

S Y P H A X.

How would the old King smile  
To see you weigh the paws, when tipp'd with gold,  
And throw the shaggy spoils about your shoulders!

J U B A.

*Syphax*, this old man's talk (tho' honey flow'd  
In every word) would now lose all its sweetness.  
*Cato*'s displeas'd, and *Marcia* lost for ever!

S Y P H A X.

Young Prince, I yet could give you good advice.  
*Marcia* might still be yours.

J U B A.

J U B A.

What say'st thou, *Syphax*!

By heav'n's, thou turn'st me all into attention.

S Y P H A X.

*Marcia* might still be yours.

J U B A.

As how, dear *Syphax*?

S Y P H A X.

*Juba* commands *Numidia*'s hardy troops,  
Mounted on steeds, unus'd to the restraint  
Of curbs and bits, and fleetier than the wind:  
Give but the word, we'll snatch this damsel up,  
And bear her off.

J U B A.

Can such dishonest thoughts  
Rise up in man! would'st thou seduce my youth  
To do an act that would destroy my honour?

S Y P H A X.

Gods, I could tear my beard to hear you talk!  
Honour's a fine imaginary notion,  
That draws in raw and unexperience'd men  
To real mischiefs, while they hunt a shadow.

J U B A.

Would'st thou degrade thy Prince into a Ruffian?

S Y P H A X.

The boasted Ancestors of these great men,  
Whose virtues you admire, were all such Ruffians.  
This dread of nations, this almighty *Rome*,

That

That comprehends in her wide empire's bounds  
 All under Heav'n, was founded on a Rape.  
 Your *Scipio's*, *Cæsar's*, *Pompey's*, and your *Cato's*,  
 (These Gods on earth) are all the spurious brood  
 Of violated maids, of ravish'd *Sabines*.

J U B A.

*Syphax*, I fear that hoary head of thine  
 Abounds too much in our *Numidian* wiles.

S Y P H A X.

Indeed, my Prince, you want to know the world ;  
 You have not read mankind ; your youth admires  
 The throws and swellings of a *Roman* soul,  
*Cato's* bold flights, th' extravagance of virtue.

J U B A.

If knowledge of the world makes man perfidious,  
 May *Juba* ever live in ignorance !

S Y P H A X,

Go, go, you're young.

J U B A.

Gods, must I tamely bear  
 This arrogance unanswer'd ! thou'rt a traitor,  
 A false old traitor.

S Y P H A X.

I have gone too far.

[*Aside.*

J U B A.

*Cato* shall know the baseness of thy soul.

S Y P H A X.

I must appease this storm, or perish in it.

[*Aside.*

Young

Young Prince, behold these locks that are grown white  
Beneath a helmet in your father's battles.

J U B A.

Those locks shall ne'er protect thy insolence.

S Y P H A X.

Must one rash word, th' infirmity of age,  
Throw down the merit of my better years?  
This the reward of a whole life of service!  
—Curse on the boy! how steddily he hears me! [*Aside.*]

J U B A.

Is it because the throne of my forefathers  
Still stands unfill'd, and that *Numidia's* crown  
Hangs doubtful yet, whose head it shall inclose,  
Thou thus presum'st to treat thy Prince with scorn?

S Y P H A X.

Why will you rive my heart with such expressions?  
Does not old *Syphax* follow you to war?  
What are his aims? why does he load with darts  
His trembling hand, and crush beneath a cask  
His wrinkled brows? what is it he aspires to:  
Is it not this? to shed the flow remains,  
His last poor ebb of blood, in your defence?

J U B A.

*Syphax*, no more! I would not hear you talk.

S Y P H A X.

Not hear me talk! what, when my faith to *Juba*,  
My royal master's son, is call'd in question?  
My Prince may strike me dead, and I'll be dumb:

But



But whilst I live I must not hold my tongue,  
And languish out old age in his displeasure.

J U B A.

Thou know'st the way too well into my heart,  
I do believe thee loyal to thy Prince.

S Y P H A X.

What greater instance can I give? I've offer'd  
To do an action, which my soul abhors,  
And gain you whom you love at any price.

J U B A.

Was this thy motive? I have been too hasty.

S Y P H A X.

And 'tis for this my Prince has call'd me traitor.

J U B A.

Sure thou mistak'st; I did not call thee so.

S Y P H A X.

You did indeed, my Prince, you call'd me traitor:

Nay, further, threaten'd you'd complain to *Cato*.

Of what, my Prince, wou'd you complain to *Cato*?

That *Syphax* loves you, and would sacrifice

His life, nay more, his honour in your service.

J U B A.

*Syphax*, I know thou lov'st me, but indeed

Thy zeal for *Juba* carried thee too far.

Honour's a sacred tie, the law of Kings,

The noble mind's distinguishing perfection,

That aids and strengthens virtue, where it meets her,

And imitates her actions, where she is not:

It

It ought not to be sported with.

S Y P H A X.

By Heavens

I'm ravish'd when you talk thus, tho' you chide me!

Alas, I've hitherto been use'd to think

A blind officious zeal to serve my King

The ruling principle, that ought to burn

And quench all others in a subject's heart.

Happy the people, who preserve their honour,

By the same duties, that oblige their Prince!

J U B A.

*Syphax*, thou now begin'st to speak thyself.

*Numidia's* grown a scorn among the nations

For breach of public vows. Our *Punic* faith

Is infamous, and branded to a proverb.

*Syphax*, we'll join our cares, to purge away

Our country's crimes, and clear her reputation.

S Y P H A X.

Believe me, Prince, you make old *Syphax* weep

To hear you talk—but 'tis with tears of joy.

If e'er your father's crown adorn your brows,

*Numidia* will be blest by *Cato's* lectures.

J U B A.

*Syphax*, thy hand! we'll mutually forget

The warmth of youth, and forwardness of age:

Thy Prince esteems thy worth, and loves thy person.

If e'er the scepter comes into my hand,

*Syphax* shall stand the second in my kingdom.

S Y-

S Y P H A X.

Why will you overwhelm my age with kindness ?  
My joy grows burdensome, I shan't support it.

F U B A.

*Syphax*, farewell : I'll hence, and try to find  
Some blest occasion that may set me right  
In *Cato's* thoughts. I'd rather have that man  
Approve my deeds, than worlds for my admirers.

S Y P H A X *solus.*

Young men soon give, and soon forget affronts ;  
Old age is slow in both— A false old traitor !  
Those words, rash boy, may chance to cost thee dear.  
My heart had still some foolish fondness for thee :  
But hence ! 'tis gone : I give it to the winds : —  
*Cæsar*, I'm wholly thine—

---

## S C E N E VI.

S Y P H A X, S E M P R O N I U S.

S Y P H A X.

Ah hail, *Sempronius* !

Well, *Cato's* senate is resolv'd to wait  
The fury of a siege, before it yields.

S E M P R O N I U S.

*Syphax*, we both were on the verge of fate :  
*Lucius* declare'd for Peace, and terms were offer'd

To

To *Cato* by a messenger from *Cæsar*.  
 Should they submit, ere our designs are ripe,  
 We both must perish in the common wreck,  
 Lost in a general undistinguish'd ruin.

S Y P H A X.

But how stands *Cato* ?

S E M P R O N I U S.

Thou hast seen mount *Atlas* :  
 While storms and tempests thunder on its brows,  
 And oceans break their billows at its feet,  
 It stands unmove'd, and glories in its height.  
 Such is that haughty man ; his tow'ring soul,  
 'Midst all the shocks and injuries of fortune,  
 Rises superior, and looks down on *Cæsar*.

S Y P H A X.

But what's this messenger ?

S E M P R O N I U S.

I've practis'd with him,  
 And found a means to let the victor know  
 That *Syphax* and *Sempronius* are his friends.  
 But let me now examine in my turn :  
 Is *Juba* fixt ?

S Y P H A X.

Yes,——but it is to *Cato*.  
 I've try'd the force of every reason on him,  
 Sooth'd and carefs'd, been angry, sooth'd again,  
 Laid safety, life, and interest in his fight ;  
 But all are vain, he scorns them all for *Cato*.

S E M-

## C A T O.

S E M P R O N I U S.

Come, 'tis no matter, we shall do without him.  
 He'll make a pretty figure in a triumph,  
 And serve to trip before the victor's chariot.  
*Syphax*, I now may hope thou hast forfook  
 Thy *Juba's* cause, and wishest *Marcia* mine.

S Y P H A X.

May she be thine as fast as thou would'st have her!

S E M P R O N I U S.

*Syphax*, I love that woman ; though I curse  
 Her and myself, yet spite of me, I love her.

S Y P H A X.

Make *Cato* sure, and give up *Utica*,  
*Cæsar* will ne'er refuse thee such a trifle.  
 But are thy troops prepar'd for a revolt ?  
 Does the sedition catch from man to man,  
 And run among their ranks ?

S E M P R O N I U S.

All, all is ready,  
 The factious leaders are our friends, that spread  
 Murmurs and discontents among the soldiers.  
 They count their toilsome marches, long fatigues,  
 Unusual fastings, and will bear no more  
 This medley of Philosophy and War.  
 Within an hour they'll storm the Senate house.

S Y P H A X.

Mean while I'll draw up my *Numidian* troops  
 Within the square, to exercise their arms,

And

And, as I see occasion, favour thee.  
I laugh to think how your unshaken *Cato*  
Will look aghast, while unforeseen destruction  
Pours in upon him, thus from every side.  
So, where our wide *Numidian* wastes extend,  
Sudden, th' impetuous hurricanes descend,  
Wheel through the air, in circling eddies play,  
Tear up the sands, and sweep whole plains away.  
The helpless traveller, with wild surprise,  
Sees the dry desert all around him rise,  
And smother'd in the dusty whirlwind dies.

}







## A C T III. S C E N E I.

MARCUS *and* PORTIUS.

MARCUS.

**T**HANKS to my stars, I have not range'd about  
 The wilds of life, ere I could find a friend;  
 Nature first pointed out my *Portius* to me,  
 And early taught me, by her secret force,  
 To love thy person, ere I knew thy merit;  
 Till, what was instinct, grew up into friendship.

PORTIUS.

*Marcus*, the friendships of the world are oft  
 Confederacies in vice, or leagues of pleasure;  
 Ours has severest virtue for its basis,  
 And such a friendship ends not but with life.

MARCUS.

*Portius*, thou know'st my soul in all its weakness,  
 Then pr'ythee spare me on its tender side,  
 Indulge me but in love, my other passions  
 Shall rise and fall by virtue's nicest rules.

PORTIUS.

When love's well-tim'd, 'tis not a fault to love.

The

The strong, the brave, the virtuous, and the wise,  
Sink in the soft captivity together.

I would not urge thee to dismiss thy passion,  
(I know 'twere vain) but to suppress its force,  
'Till better times may make it look more graceful.

M A R C U S.

Alas ; thou talk'st like one who never felt  
Th' impatient throbs and longings of a soul,  
That pants, and reaches after distant good.  
A lover does not live by vulgar time :  
Believe me, *Portius*, in my *Lucia*'s absence  
Life hangs upon me, and becomes a burden ;  
And yet, when I behold the charming maid,  
I'm ten times more undone ; while hope and fear,  
And grief, and rage, and love, rise up at once,  
And with variety of pain distract me.

P O R T I U S.

What can thy *Portius* do to give thee help ?

M A R C U S.

*Portius*, thou oft enjoy'st the fair one's presence :  
Then undertake my cause, and plead it to her  
With all the strength and heats of eloquence  
Fraternal love and friendship can inspire.  
Tell her thy brother languishes to death,  
And fades away, and withers in his bloom ;  
That he forgets his sleep, and loaths his food,  
That youth, and health, and war are joyless to him :  
Describe his anxious days, and restless nights,

D 2

And

And all the torments that thou see'st me suffer.

P O R T I U S.

*Marcus*, I beg thee give me not an office,  
That suits with me so ill. Thou know'st my temper.

M A R C U S.

Wilt thou behold me sinking in my woes ?  
And wilt thou not reach out a friendly arm,  
To raise me from amidst this plunge of sorrows ?

P O R T I U S.

*Marcus*, thou canst not ask what I'd refuse.  
But here believe me I've a thousand reasons——

M A R C U S.

I know thou'lt say my passion's out of season,  
That *Cato's* great example and misfortunes  
Should both conspire to drive it from my thoughts.  
But what's all this to one that loves like me !  
Oh *Portius*, *Portius*, from my soul I wish  
Thou didst but know thyself what 'tis to love !  
Then wouldst thou pity and assist thy brother.

P O R T I U S.

What should I do ! if I disclose my passion,  
Our friendship's at an end : if I conceal it,  
The world will call me false to a friend and brother. [*Afide.*

M A R C U S.

But see where *Lucia*, at her wonted hour,  
Amid the cool of yon high marble arch,  
Enjoys the noon-day breeze ! observe her, *Portius* !  
That face, that shape, those eyes, that Heaven of beauty !

Observe

Observe her well, and blame me if thou canst.

P O R T I U S.

She sees us, and advances——

M A R C U S.

I'll withdraw,

And leave you for a while. Remember, *Portius*,

Thy brother's life depends upon thy tongue.

S C E N E II.

L U C I A, P O R T I U S.

L U C I A.

Did I not see your brother *Marcus* here ?

Why did he fly the place, and shun my presence ?

P O R T I U S.

Oh, *Lucia*, language is too faint to show  
 His rage of love ; it preys upon his life ;  
 He pines, he sickens, he despairs, he dies :  
 His passions and his virtues lie confus'd,  
 And mixt together in so wild a tumult,  
 That the whole man is quite disfigur'd in him.  
 Heav'ns ! would one think 'twere possible for love  
 To make such ravage in a noble soul !

Oh, *Lucia*, I'm distress'd ! my heart bleeds for him ;  
 Even now, while thus I stand blest in thy presence,  
 A secret damp of grief comes o'er my thoughts,

And I'm unhappy, tho' thou smil'st upon me. |

L U C I A.

How wilt thou guard thy honour, in the shock  
Of love and friendship ! think betimes, my *Portius*,  
Think how the nuptial tie, that might insure  
Our mutual blifs, would raise to such a height  
Thy brother's griefs, as might perhaps destroy him.

P O R T I U S.

Alas, poor youth ! what dost thou think, my *Lucia* ?  
His generous, open, undefigning heart  
Has begg'd his rival to solicit for him.  
Then do not strike him dead with a denial,  
But hold him up in life, and cheer his soul  
With the faint glimmering of a doubtful hope :  
Perhaps, when we have pass'd these gloomy hours,  
And weather'd out the storm that beats upon us —

L U C I A.

No, *Portius*, no ! I see thy sister's tears,  
Thy father's anguish, and thy brother's death,  
In the pursuit of our ill-fated loves.  
And, *Portius*, here I swear, to Heav'n I swear,  
To Heav'n, and all the pow'rs that judge mankind,  
Never to mix my plighted hands with thine,  
While such a cloud of mischiefs hangs about us,  
But to forget our loves, and drive thee out  
From all my thoughts; as far——as I am able.

P O R T I U S.

What hast thou said ! I'm thunder-struck !—recall  
Those

Those hasty words, or I am lost for ever.

*LUCIA.*

Has not the Vow already pass'd my lips ?  
The Gods have heard it, and 'tis seal'd in Heav'n.  
May all the vengeance that was ever pour'd  
On perjur'd heads, o'erwhelm me, if I break it !

*P O R T I U S.*

Fixt in astonishment, I gaze upon thee ;  
Like one just blasted by a stroke from Heav'n,  
Who pants for breath, and stiffens yet alive,  
In dreadful looks : a monument of wrath !

*LUCIA.*

At length I've acted my severest part ;  
I feel the woman breaking in upon me,  
And melt about my heart ! my tears will flow.  
But oh, I'll think no more ! the hand of fate  
Has torn thee from me, and I must forget thee:

*P O R T I U S.*

Hard-hearted, cruel maid !

*LUCIA.*

O stop those sounds,  
Those killing sounds ! why dost thou frown upon me ?  
My blood runs cold, my heart forgets to heave,  
And life itself goes out at thy displeasure.  
The Gods forbid us to indulge our loves ;  
But oh ! I cannot bear thy hate, and live !

*P O R T I U S.*

Talk not of love : thou never knew'st its force.



I've been deluded, led into a dream  
 Of fancied blifs. O *Lucia*, cruel maid !  
 Thy dreadful Vow, loaden with death, still sounds  
 In my stunn'd ears. What shall I say or do ?  
 Quick, let us part ! perdition's in thy presence,  
 And horror dwells about thee !——hah, she faints !  
 Wretch that I am ! what has my rashness done !  
*Lucia*, thou injur'd innocence ! thou best  
 And loveliest of thy sex ! awake, my *Lucia*,  
 Or *Portius* rushes on his sword to join thee.  
 ——Her imprecations reach not to the tomb,  
 They shut not out society in death——  
 But ah ! she moves ! life wanders up and down  
 Through all her face, and lights up every charm.

## L U C I A.

O *Portius*, was this well !——to frown on her  
 That lives upon thy smiles ! to call in doubt  
 The faith of one expiring at thy feet,  
 That loves thee more than ever woman lov'd !  
 ——What do I say ? my half-recover'd sense  
 Forgets the Vow in which my soul is bound.  
 Destruction stands betwixt us ! we must part.

## P O R T I U S.

Name not the word ; my frighted thoughts run back,  
 And startle into madness at the sound.

## L U C I A.

What would'st thou have me do ? consider well  
 The train of ills our love would draw behind it.

Think.

Think, *Portius*, think, thou seest thy dying brother  
 Stabb'd at his heart, and all besmear'd with blood,  
 Storming at heav'n and thee! thy awful Sire  
 Sternly demands the cause, th' accursed cause,  
 That robs him of his son! poor *Marcia* trembles,  
 Then tears her hair, and frantic in her griefs  
 Calls out on *Lucia*! what could *Lucia* answer?  
 Or how stand up in such a scene of sorrow!

## P O R T I U S.

To my confusion, and eternal grief,  
 I must approve the sentence that destroys me.  
 The mist, that hung about my mind, clears up;  
 And now, athwart the terrors that thy Vow  
 Has planted round thee, thou appear'st more fair,  
 More amiable, and risest in thy charms.  
 Loveliest of women! Heav'n is in thy soul,  
 Beauty and virtue shine for ever round thee,  
 Bright'ning each other! thou art all divine!

## L U C I A.

*Portius*, no more! thy words shoot through my heart,  
 Melt my resolves, and turn me all to love.  
 Why are those tears of fondness in thy eyes?  
 Why heaves thy heart? why swells thy soul with sorrow?  
 It softens me too much—farewel, my *Portius*,  
 Farewel, though death is in the word, For ever!

## P O R T I U S.

Stay, *Lucia* stay! what dost thou say? For ever?

L U C I A.

Have I not sworn? if, *Portius*, thy success  
Must throw thy brother on his fate, farewell,  
Oh, how shall I repeat the word! For-ever!

P O R T I U S.

Thus o'er the dying lamp th' unsteady flame  
Hangs quivering on a point, leaps off by fits,  
And falls again, as loth to quit its hold.  
—Thou must not go, my soul still hovers o'er thee,  
And can't get loose.

L U C I A.

If the firm *Portius* shake  
To hear of parting, think what *Lucia* suffers!

P O R T I U S.

'Tis true; unruffled and serene I've met  
The common accidents of life, but here  
Such an unlook'd for storm of ills falls on me,  
It beats down all my strength. I cannot bear it.  
We must not part.

L U C I A.

What dost thou say? not part?  
Hast thou forgot the Vow that I have made?  
Are there not heav'ns, and gods, and thunder, o'er us!  
—But see! thy brother *Marcus* bends this way!  
I sicken at the sight. Once more, farewell,  
Farewel, and know thou wrong'st me, if thou think'st  
Ever was love, or ever grief, like mine.

S C E N E

## S C E N E III.

M A R C U S, P O R T I U S.

*M A R C U S.*

*Portius*, what hopes? how stands she? am I doom'd  
To life or death?

*P O R T I U S.*

What would'st thou have me say?

*M A R C U S.*

What means this pensive posture? thou appear'st  
Like one amaz'd and terrified.

*P O R T I U S.*

I've reason.

*M A R C U S.*

'Thy cast-down looks, and thy disorder'd thoughts  
Tell me my fate. I ask not the success  
My cause has found.

*P O R T I U S.*

I'm griev'd I undertook it.

*M A R C U S.*

What! does the barbarous maid insult my heart,  
My aking heart! and triumph in my pains?  
That I could cast her from my thoughts for ever?

*P O R T I U S.*

Away! you're too suspicious in your griefs:  
*Lucia*, though sworn never to think of love,

Cont.

Compassionates your pains, and pities you.

M A R C U S.

Compassionates my pains, and pities me !  
 What is compassion when 'tis void of love !  
 Fool that I was to choose so cold a friend  
 To urge my cause ! Compassionates my pains !  
 Pr'ythee what art, what rhetoric didst thou use  
 To gain this mighty boon ? She pities me !  
 To one that asks the warm return of love,  
 Compassion's cruelty, 'tis scorn, 'tis death——

P O R T I U S.

*Marcus*, no more ! have I deserv'd this treatment ?

M A R C U S.

What have I said ! O *Portius*, O forgive me !  
 A soul exasperated in ills falls out  
 With every thing, its friend, its self——but hah !  
 What means that shout, big with the sounds of war ?  
 What new alarm ?

P O R T I U S.

A second, louder yet,  
 Swells in the winds, and comes more full upon us.

M A R C U S.

Oh, for some glorious cause to fall in battle !  
*Lucia*, thou hast undone me ! thy disdain  
 Has broke my heart : 'tis death must give me ease.

P O R T I U S.

Quick, let us hence ; who knows if *Cato's* life  
 Stands sure ? O *Marcus*, I'm warm'd, my heart  
 Leaps at the trumpet's voice, and burns for glory.

S C E N E

## S C E N E IV.

SEMPRONIUS *with the leaders of  
the mutiny.*

SEMPRONIUS.

At length the winds are rais'd, the storm blows high ;  
Be it your care, my friends, to keep it up  
In its full fury, and direct it right,  
'Till it has spent itself on *Cato's* head.  
Mean while I'll herd among his friends, and seem  
One of the number, that what-e'er arrive,  
My friends and fellow-foldiers may be safe.

LEADER.

We all are safe, *Sempronius* is our friend.  
*Sempronius* is as brave a man as *Cato*.  
But hark ! he enters. Bear up boldly to him ;  
Be sure you beat him down, and bind him fast.  
This day will end our toils, and give us rest !  
Fear nothing, for *Sempronius* is our friend.



SCENE



## S C E N E V.

CATO, SEMPRONIUS, LUCIUS,  
PORTIUS, MARCUS, &c.

C A T O.

Where are these bold intrepid sons of war,  
That greatly turn their backs upon the foe,  
And to their General send a brave defiance?

S E M P R O N I U S.

Curse on their dastard souls, they stand astonish'd! [*Aside.*]

C A T O.

Perfidious men! and will you thus dishonour  
Your past exploits, and sully all your wars?  
Do you confess 'twas not a zeal for *Rome*,  
Nor love of liberty, nor thirst of honour,  
Drew you thus far; but hopes to share the spoil  
Of conquer'd towns, and plunder'd provinces?  
Fire'd with such motives you do well to join  
With *Cato's* foes, and follow *Cæsar's* banners.  
Why did I 'scape th' invenom'd *Aspic's* rage,  
And all the fiery monsters of the desert,  
To see this day? why could not *Cato* fall  
Without your guilt? behold, ungrateful men,  
Behold my bosom naked to your swords,  
And let the man that's injure'd strike the blow.  
Which of you all suspects that he is wrong'd,  
Or thinks he suffers greater ills than *Cato*?

Am

Am I distinguish'd from you but by toils,  
Superior toils, and heavier weight of care?  
Painful preeminence!

S E M P R O N I U S.

By heavens they droop!  
Confusion to the villains! all is lost. [Aside.

C A T O.

Have you forgotten *Libya's* burning waste,  
Its barren rocks, parch'd earth, and hills of sand,  
Its tainted air, and all its broods of poison?  
Who was the first t'explore th' untrodden path,  
When life was hazarded in every step?  
Or, fainting in the long laborious march,  
When on the banks of an unlook'd-for stream  
You sunk the river with repeated draughts,  
Who was the last in all your host that thirsted?

S E M P R O N I U S.

If some penurious source by chance appear'd,  
Scanty of waters, when you scoop'd it dry,  
And offer'd the full helmet up to *Cato*,  
Did he not dash th' untasted moisture from him?  
Did he not lead you through the mid-day Sun,  
And clouds of dust? did not his temples glow  
In the same sultry winds and scorching heats?

C A T O.

Hence, worthless men! hence! and complain to *Cæsar*  
You could not undergo the toils of war,  
Nor bear the hardships that your leader bore.

L U C I U S.

See, *Cato*, see th' unhappy men! they weep!  
Fear, and remorse, and sorrow for their crime,  
Appear in every look, and plead for mercy.

C A T O.

Learn to be honest men, give up your leaders,  
And pardon shall descend on all the rest.

S E M P R O N I U S.

*Cato*, commit these wretches to my care.  
First let 'em each be broken on the rack,  
Then, with what life remains, impale'd, and left  
To writhe at leisure round the bloody stake.  
There let 'em hang, and taint the southern wind.  
The partners of their crime will learn obedience,  
When they look up and see their fellow traitors  
Stuck on a fork, and blackening in the Sun.

L U C I U S.

*Sempronius*, why, why wilt thou urge the fate  
Of wretched men?

S E M P R O N I U S.

How! would'st thou clear rebellion!  
*Lucius* (good man) pities the poor offenders,  
That would imbrue their hands in *Cato's* blood.

C A T O.

Forbear, *Sempronius*!—see they suffer death,  
But in their deaths remember they are Men.  
Strain not the laws to make their tortures grievous.  
*Lucius*, the base degenerate age requires

Severity,

Severity, and justice in its rigour ;  
 This awes an impious, bold, offending world,  
 Commands obedience, and gives force to laws.  
 When by just-vengeance guilty mortals perish,  
 The Gods behold their punishment with pleasure,  
 And lay th' uplifted thunder-bolt aside.

S E M P R O N I U S.

*Cato*, I execute thy will with pleasure.

C A T O.

Mean-while we'll sacrifice to Liberty.

Remember, O my friends, the laws, the rights,  
 The gen'rous plan of pow'r deliver'd down,  
 From age to age, by your renown'd Forefathers,  
 (So dearly bought, the price of so much blood.)  
 O let it never perish in your hands !  
 But piously transmit it to your children,  
 Do thou, great Liberty, inspire our souls,  
 And make our lives in thy possession happy,  
 Or our deaths glorious in thy just defence.

S C E N E VI.

S E M P R O N I U S *and the leaders of  
 the mutiny.*

1 L E A D E R.

*Sempronius*, you have acted like yourself,  
 One would have thought you had been half in earnest.

S E M-

## C A T O.

S E M P R O N I U S.

Villain, stand off! base groveling worthless wretches,  
Mongrils in faction, poor faint-hearted traitors!

2 L E A D E R.

Nay, now you carry it too far, *Sempronius* :  
Throw off the mask, there are none here but friends.

S E M P R O N I U S.

Know, villains, when such paltry slaves presume  
To mix in treason, if the plot succeeds,  
They're thrown neglected by : but if it fails,  
They're sure to die like dogs, as you shall do.  
Here, take these factious monsters, drag 'em forth  
To sudden death.

*Enter Guards.*

1 L E A D E R.

Nay, since it comes to this—

S E M P R O N I U S.

Dispatch 'em quick, but first pluck out their tongues,  
Left with their dying breath they sow sedition.

## S C E N E VII.

S Y P H A X and S E M P R O N I U S.

S Y P H A X.

Our first design, my friend, has prov'd abortive ;  
Still there remains an after-game to play.

My

My troops are mounted ; their *Numidian* feeds  
 snuff up the wind, and long to scour the desert :  
 Let but *Sempronius* head us in our flight,  
 We'll force the gate where *Marcus* keeps his guard,  
 And hew down all that would oppose our passage.  
 A day will bring us into *Cæsar's* camp.

S E M P R O N I U S.

Confusion ! I have fail'd of half my purpose :  
*Marcia*, the charming *Marcia's* left behind !

S Y P H A X.

How ? will *Sempronius* turn a woman's slave !

S E M P R O N I U S.

Think not thy friend can ever feel the soft  
 Unmanly warmth, and tenderness of love.  
*Syphax*, I long to clasp that haughty maid,  
 And bend her stubborn virtue to my passion :  
 When I have gone thus far, I'd cast her off.

S Y P H A X.

Well said ! that's spoken like thyself, *Sempronius*.  
 What hinders then, but that thou find her out,  
 And hurry her away by manly force ?

S E M P R O N I U S.

But how to gain admision ? for access  
 Is given to none but *Juba*, and her brothers.

S Y P H A X.

Thou shalt have *Juba's* dress, and *Juba's* guards :  
 The doors will open, when *Numidia's* Prince  
 Seems to appear before the slaves that watch them.

S E M-



## S E M P R O N I U S.

Heav'ns what a thought is there ! *Marcia's* my own !  
How will my bosom swell with anxious joy,  
When I behold her struggling in my arms,  
With growing beauty, and disorder'd charms,  
While fear and anger with alternate grace,  
Pant in her breast. and vary in her face ?  
So *Pluto*, seiz'd of *Proserpine*, convey'd  
To hell's tremendous gloom th' affrighted maid,  
There grimly smil'd, pleas'd with the beauteous prize,  
Nor envy'd *Jove* his sun-shine and his skies.





## A C T IV. S C E N E I.

L U C I A *and* M A R C I A.

L U C I A.

**N**OW tell me, *Marcia*, tell me from thy soul,  
 If thou believ'st 'tis possible for woman  
 To suffer greater ills than *Lucia* suffers?

M A R C I A.

O *Lucia!* *Lucia!* might my big-swoln heart  
 Vent all its griefs, and give a loose to sorrow:  
*Marcia* could answer thee in sighs, keep pace  
 With all thy woes, and count out tear for tear.

L U C I A.

I know thou'rt doom'd alike, to be belov'd  
 By *Juba*, and thy father's friend *Sempronius*;  
 But which of these has pow'r to charm like *Portius!*

M A R C I A.

Still must I beg thee not to name *Sempronius*?  
*Lucia*, I like not that loud boisterous man;  
*Juba* to all the bravery of a Hero  
 Adds softest love, and more than female sweetness:

*Juba*

*Juba* might make the proudest of our sex  
Any of woman-kind, but *Marcia*, happy.

L U C I A.

And why not *Marcia*? come, you strive in vain  
To hide your thoughts from one who knows too well  
The inward glowings of a heart in love.

M A R C I A.

While *Cato* lives, his daughter has no right  
To love or hate, but as his choice directs.

L U C I A.

But should this father give you to *Sempronius*?

M A R C I A.

I dare not think he will: but if he should——  
Why wilt thou add to all the griefs I suffer  
Imaginary ills, and fancy'd tortures?  
I hear the sound of feet! they march this way!  
Let us retire, and try if we can drown  
Each softer thought in sense of present danger.  
When love once pleads admission to our hearts  
(In spite of all the virtue we can boast)  
The woman that deliberates is lost.



SCENE

## S C E N E II.

SEMPRONIUS, *dress'd like JUBA, with*  
Numidian guards.

SEMPRONIUS.

The Deer is lodg'd. I've track'd her to her covert.  
Be sure you mind the Word, and when I give it,  
Rush in at once, and seize upon your prey.  
Let not her cries or tears have force to move you.  
—How will the young *Numidian* rave, to see  
His mistress lost? if aught could glad my soul,  
Beyond th' enjoyment of so bright a prize,  
'Twould be to torture that young gay Barbarian.  
—But hark, what noise! death to my hopes! 'tis he,  
'Tis *Juba's* self! there is but one way left—  
He must be murder'd, and a passage cut [tremble!  
Through those his guards.—Hah, dastards, do you  
Or act like men, or by yon azure Heav'n—

Enter JUBA.

JUBA.

What do I see? who's this that dares usurp  
The guards and habit of *Numidia's* Prince?

SEMPRONIUS.

One that was born to scourge thy arrogance,  
Presumptuous youth!

JUBA.

## C A T O.

J U B A.

What can this mean? *Sempronius!*

S E M P R O N I U S.

My sword shall answer thee. Have at thy heart.

J U B A.

Nay, then beware thy own, proud, barbarous man!

[*Semp. falls. His guards surrender.*]

S E M P R O N I U S.

Curse on my stars! am I then doom'd to fall  
By a boy's hand? disfigur'd in a vile  
*Numidian* dress, and for a worthless woman?  
Gods, I'm distracted! this my close of life!  
O for a peal of thunder that would make  
Earth, sea, and air, and Heav'n, and *Cato* tremble! [*Dies.*]

J U B A.

With what a spring his furious soul broke loose,  
And left the limbs still quivering on the ground!  
Hence let us carry off those slaves to *Cato*,  
That we may there at length unravel all  
This dark design, this mystery of fate.



S C E N E

## S C E N E III.

L U C I A, M A R C I A.

L U C I A.

Sure 'twas the clash of swords; my troubled heart  
Is so cast down, and sunk amidst its sorrows,  
It throbs with fear, and akes at every sound.  
O *Marcia*, should thy brothers for my sake —  
I die away with horror at the thought.

M A R C I A.

See, *Lucia*, see! here's blood! here's blood and murder!  
Hah! a *Numidian*! Heavens preserve the prince:  
The face lies muffled up within the garment.  
But hah! death to my fight! a diadem,  
And purple robes! O Gods! 'tis he, 'tis he!  
*Juba*, the loveliest youth that ever warm'd  
A Virgin's heart, *Juba* lies dead before us!

L U C I A.

Now, *Marcia*, now call up to thy assistance  
Thy wonted strength, and constancy of mind;  
Thou can't not put it to a greater trial.

M A R C I A.

*Lucia*, look there, and wonder at my patience.  
Have I not cause to rave, and beat my breast,  
To rend my heart with grief, and run distracted?



LUCIA.

What can I think or say to give thee comfort ?

MARCIA.

Talk not of comfort, 'tis for lighter ills :  
Behold a sight, that strikes all comfort dead.

*Enter JUBA listening.*

I will indulge my sorrows, and give way  
To all the pangs and fury of despair ;  
That man, that best of men, deserv'd it from me.

JUBA.

What do I hear ? and was the false *Sempronius*  
That best of men ? O had I fallen like him,  
And could have thus been mourn'd, I had been happy !

LUCIA.

Here will I stand, companion in thy woes,  
And help thee with my tears ; when I behold  
A loss like thine, I half forget my own.

MARCIA.

'Tis not in fate to ease my tortur'd breast.  
This empty world, to me a joyless desert,  
Has nothing left to make poor *Marcia* happy.

JUBA.

I'm on the rack ! was he so near her heart ?

MARCIA.

Oh he was all made up of love and charms,  
Whatever maid could wish, or man admire :  
Delight of every eye ! when he appear'd,

A secret pleasure gladen'd all that saw him;  
 But when he talk'd, the proudest *Roman* blush'd  
 To hear his virtues, and old age grew wise.

J U B A.

I shall run mad ———

M A R C I A.

O *Juba!* *Juba!* *Juba!*

J U B A.

What means that voice! did she not call on *Juba?*

M A R C I A.

Why do I think on what he was! he's dead!  
 He's dead, and never knew how much I lov'd him.  
*Lucia*, who knows but his poor bleeding heart,  
 Amidst its agonies, remember'd *Marcia*.  
 And the last words he utter'd call'd me Cruel!  
 Alas, he knew not, hapless youth, he knew not  
*Marcia's* whole soul was full of love and *Juba!*

J U B A.

Where am I! do I live! or am indeed  
 What *Marcia* thinks! all is *Elysium* round me!

M A R C I A.

Ye dear remains of the most lov'd of men!  
 Nor modesty nor virtue here forbid  
 A last embrace, while thus ———

J U B A.

See, *Marcia*, see. [Throwing himself before her.  
 The happy *Juba* lives! he lives to catch

That dear embrace, and to return it too  
With mutual warmth and eagerness of love.

M A R C I A.

With pleasure and amaze, I stand transported !  
Sure 'tis a dream ! dead and alive at once !  
If thou art *Juba*, who lies there ?

J U B A.

A wretch,  
Disguis'd like *Juba* on a curs'd design.  
The tale is long, nor have I heard it out.  
Thy father knows it all. I could not bear  
To leave thee in the neighbourhood of death,  
But flew, in all the haste of love, to find thee :  
I found thee weeping, and confess this once,  
Am rapt with joy to see my *Marcia's* tears.

M A R C I A.

I've been surpris'd in an unguarded hour,  
But must not now go back : the love, that lay  
Half smother'd in my breast, has broke through all  
Its weak restraints, and burns in its full lustre,  
I cannot, if I would, conceal it from thee.

J U B A.

I'm lost in ecstasy ! and dost thou love,  
Thou charming maid ?

M A R C I A.

And dost thou live to ask it ?

J U B A.

J U B A.

This, this is life indeed! life worth preserving,  
Such life as *Juba* never felt 'till now!

M A R C I A.

Believe me, Prince, before I thought thee dead,  
I did not know myself how much I lov'd thee.

J U B A.

O fortunate mistake!

M A R C I A.

O happy *Marcia*!

J U B A.

My joy! my best belov'd! my only wish!  
How shall I speak the transport of my soul!

M A R C I A.

*Lucia*, thy arm! O let me rest upon it!—  
The vital blood, that had forsook my heart,  
Returns again in such tumultuous tides,  
It quite o'ercomes me. Lead to my apartment.—  
O Prince! I blush to think what I have said,  
But fate has wrested the confession from me;  
Go on, and prosper in the paths of honour,  
Thy virtue will excuse my passion for thee,  
And make the gods propitious to our love.

J U B A.

I am so blest, I fear 'tis all a dream.  
Fortune, thou now hast made amends for all  
Thy past unkindness. I absolve my stars.  
What though *Numidia* add her conquer'd towns

And provinces, to swell the victor's triumph!  
*Juba* will never at his fate repine;  
 Let *Cæsar* have the world, if *Marcia's* mine.

---

## S C E N E IV.

*A March at a Distance.*

C A T O, and L U C I U S.

L U C I U S.

I stand astonisht! what, the bold *Sempronius!*  
 That still broke foremost through the crowd of Patriots,  
 As with a hurricane of zeal transported,  
 And virtuous ev'n to madness ———

C A T O.

Trust me, *Lucius,*  
 Our civil discords have produce'd such crimes,  
 Such monstrous crimes, I am surpris'd at nothing.  
 ——O *Lucius,* I am sick of this bad world!  
 The day-light and the Sun grow painful to me.

*Enter* P O R T I U S.

But see where *Portius* comes! what means this haste?  
 Why are thy looks thus changed?

P O R T I U S.

My heart is griev'd.  
 I bring such news as will afflict my father.

C A T O.

C A T O.

Has *Cæsar* shed more *Roman* blood?

P O R T I U S.

Not fo.

The traitor *Syphax*, as within the square  
 He exercis'd his troops, the signal given,  
 Flew off at once with his *Numidian* horse  
 To the south gate, where *Marcus* holds the watch;  
 I saw, and call'd to stop him, but in vain,  
 He tost his arm aloft, and proudly told me,  
 He would not stay and perish like *Sempronius*.

C A T O.

Perfidious men! but haste, my son, and see  
 Thy brother *Marcus* acts a *Roman's* part. [*Exit Portius.*  
 — *Lucius*, the torrent bears too hard upon me:  
 Justice gives way to force: the conquer'd world  
 Is *Cæsar's*: *Cato* has no business in it.

L U C I U S.

While pride, oppression, and injustice reign,  
 The world will still demand her *Cato's* presence.  
 In pity to mankind, submit to *Cæsar*,  
 And reconcile thy mighty soul to life.

C A T O.

Would *Lucius* have me live to swell the number  
 Of *Cæsar's* slaves, or by a base submission  
 Give up the cause of *Rome*, and own a tyrant?

L U C I U S.

The victor never will impose on *Cato*



Ungen'rous terms. His enemies confess  
The virtues of humanity are *Cæsar's*.

C A T O.

Curse on his virtues! they've undone his Country.  
Such popular humanity is treason——  
But see young *Juba*! the good youth appears  
Full of the guilt of his perfidious subjects.

L U C I U S.

Alas, poor Prince! his fate deserves compassion.

Enter J U B A.

J U B A.

I blush, and am confounded to appear  
Before thy presence, *Cato*.

C A T O.

What's thy crime?

J U B A.

I'm a *Numidian*.

C A T O.

And a brave one too.  
Thou hast a *Roman* soul.

J U B A.

Hast thou not heard  
Of my false countrymen?

C A T O.

Alas, young Prince,  
Falshood and fraud shoot up in every soil,  
The product of all climes —— *Rome* has its *Cæsars*.

J U B A.

J U B A.

'Tis gen'rous thus to comfort the distress.

C A T O.

'Tis just to give applause where 'tis deserv'd ;  
Thy virtue, Prince, has stood the test of fortune,  
Like purest gold, that, tortur'd in the furnace,  
Comes out more bright, and brings forth all its weight..

J U B A.

What shall I answer thee ? my ravish'd heart  
O'erflows with secret Joy : I'd rather gain  
Thy praise, O *Cato*, than *Numidia's* empire..

Re-enter P O R T I U S.

P O R T I U S.

Misfortune on misfortune ! grief on grief !  
My brother *Marcus*.——

C A T O.

Hah ! what has he done !  
Has he forsook his post ? has he given way ?  
Did he look tamely on, and let 'em pass ?

P O R T I U S.

Scarce had I left my father, but I met him  
Borne on the shields of his surviving soldiers,  
Breathless and pale, and cover'd o'er with wounds.  
Long at the head of his few faithful friends ;  
He stood the shock of a whole host of foes ;  
'Till obstinately brave, and bent on death,  
Opprest with multitudes, he greatly fell..

E 5,

C A T O.

C A T O.

I'm fatisfy'd.

P O R T I U S.

Nor did he fall before  
His fword had pierc'd through the false heart of *Syphax*.  
Yonder he lies. I faw the hoary traitor  
Grin in the pangs of death, and bite the ground.

C A T O.

Thanks to the Gods! my boy has done his duty.  
— *Portius*, when I am dead, befure thou place  
His urn near mine.

P O R T I U S.

Long may they keep afunder!

L U C I U S.

O *Cato*, arm thy foul with all its patience;  
See where the corps of thy dead fon approaches!  
The citizens and fenators, alarm'd,  
Have gather'd round it, and attend it weeping.

C A T O *meeting the Corps.*

Welcome my fon! here lay him down, my friends,  
Full in my fight, that I may view at leifure  
The bloody corfe, and count thofe glorious wounds.  
— How beautiful is death, when earn'd by virtue!  
Who would not be that youth? what pity is it  
That we can die but once to ferve our country!  
— Why fits this fadness on your brows, my friends?  
I fhould have blush'd if *Cato's* houfe had flood

Secure

Secure, and flourish'd in a civil war.

——— *Portius*, behold thy brother, and remember

Thy life is not thy own, when *Rome* demands it.

J U B A.

Was ever man like this!

[*Aside.*]

C A T O.

Alas my friends!

Why mourn you thus? let not a private loss  
Afflict your hearts. 'Tis *Rome* requires our tears.

The mistress of the world, the seat of empire,  
The nurse of heroes, the delight of gods,  
That humbled the proud Tyrants of the earth,  
And set the nations free, *Rome* is no more.

○ liberty! ○ virtue! ○ my country!

J U B A.

Behold that upright man! *Rome* fills his eyes

With tears, that flow'd not o'er his own dead son. [*Aside.*]

C A T O.

Whate'er the *Roman* virtue has subdu'd,

The Sun's whole course, the day and year, are *Cæsar's*,  
For him the self-devoted *Decii* dy'd,

The *Fabii* fell, and the great *Scipios* conquer'd:

Even *Pompey* fought for *Cæsar*. Oh my friends!

How is the toil of fate, the work of ages,

The *Roman* empire fallen! ○ curst Ambition!

Fallen into *Cæsar's* hands! our great Forefathers

Had left him nought to conquer but his country.

J U B A.

J U B A.

While *Cato* lives, *Cæsar* will blush to see  
Mankind enslave'd, and be ashamed of empire.

C A T O.

*Cæsar* ashamed ! has not he seen *Pharsalia* ?

L U C I U S.

*Cato*, 'tis time thou save thyself and us.

C A T O.

Lose not a thought on me, I'm out of danger.  
Heav'n will not leave me in the victor's hand.

*Cæsar* shall never say I conquer'd *Cato*.

But oh ! my friends, your safety fills my heart  
With anxious thoughts : a thousand secret terrors  
Rise in my soul : how shall I save my friends !  
'Tis now, O *Cæsar*, I begin to fear thee.

L U C I U S.

*Cæsar* has mercy, if we ask it of him.

C A T O.

Then ask it, I conjure you ! let him know  
Whate'er was done against him, *Cato* did it.  
Add, if you please, that I request it of him,  
The virtue of my friends may pass unpunish'd.

*Juba*, my heart is troubled for thy sake.  
Should I advise thee to regain *Numidia*,  
Or seek the conqueror ?——

J U B A.

If I forsake thee  
Whilst I have life, may heaven abandon *Juba* !

C A T O.

## C A T O.

Thy virtues, Prince, if I foresee aright,  
Will one day make thee great; At *Rome*, hereafter,  
'Twill be no crime to have been *Cato's* friend.

*Portius*, draw near! My son, thou oft hast seen  
Thy Sire engage'd in a corrupted state,  
Wrestling with vice and faction: now thou seest me  
Spent, overpower'd, despairing of success:  
Let me advise thee to retreat betimes.

To thy paternal seat, the *Sabine* field,  
Where the great *Censor* toil'd with his own hands,  
And all our frugal Ancestors were blest  
In humble virtues, and a rural life.

There live retire'd, pray for the peace of *Rome*;  
Content thyself to be obscurely good.

When vice prevails, and impious men bear sway,  
The post of honour is a private station.

## P O R T I U S.

I hope, my father does not recommend  
A life to *Portius*, that he scorns himself.

## C A T O.

Farewel, my friends! if there be any of you  
Who dare not trust the victor's clemency,  
Know, there are ships prepare'd by my command,  
(Their fails already opening to the winds)  
That shall convey you to the wisht-for port.  
Is there aught else, my friends, I can do for you?  
The conqueror draws near. Once more farewel!

If



If e'er we meet hereafter, we shall meet  
In happier climes, and on a safer shore,  
Where *Cæsar* never shall approach us more.

[*Pointing to his dead Son.*]

There the brave youth, with love of virtue fired,  
Who greatly in his country's cause expired,  
Shall know he conquer'd. The firm Patriot there  
(Who made the welfare of mankind his care)  
Tho' still, by faction, vice, and fortune, cross,  
Shall find the gen'rous labour was not lost.





## A C T V. S C E N E I.

CATO solus, *sitting in a thoughtful posture: In his hand Plato's book on the Immortality of the Soul. A drawn sword on the Table by him.*

**I**T must be so — *Plato, thou reason'st well!* —  
 Else whence this pleasing hope, this fond desire,  
 This longing after immortality?  
 Or whence this secret dread, and inward horror,  
 Of falling into nought? why shrinks the soul  
 Back on herself, and startles at destruction?  
 'Tis the divinity that stirs within us;  
 'Tis heav'n itself, that points out an Hereafter,  
 And intimates eternity to man.  
 Eternity! thou pleasing, dreadful, thought!  
 Through what variety of untry'd being,  
 Through what new scenes and changes must we pass?  
 The wide, th' unbounded prospect, lies before me?  
 But shadows, clouds, and darkness, rest upon it.  
 Here will I hold. If there's a pow'r above us,  
 (And that there is all nature cries aloud  
 Through all her works) he must delight in virtue;  
 And that which he delights in, must be happy.

But

But when! or where!—This world was made for *Cæsar*.  
I'm weary of conjectures—This must end 'em.

[*Laying his hand on his sword.*]

Thus am I doubly arm'd: my death and life,  
My bane and antidote are both before me:  
This in a moment brings me to an end;  
But this informs me I shall never die.  
The soul, secure'd in her existence, smiles  
At the drawn dagger, and defies its point.  
The stars shall fade away, the sun himself  
Grow dim with age, and nature sink in years;  
But thou shalt flourish in immortal youth,  
Unhurt amidst the war of elements,  
The wrecks of matter, and the crush of worlds.

What means this heaviness that hangs upon me?  
This lethargy that creeps through all my senses?  
Nature oppress'd, and harass'd out with care,  
Sinks down to rest. This once I'll favour her,  
That my awaken'd soul may take her flight,  
Renew'd in all her strength, and fresh with life,  
An offering fit for heaven. Let guilt or fear  
Disturb man's rest: *Cato* knows neither of 'em,  
Indifferent in his choice to sleep or die.



S C E N E

## S C E N E II.

C A T O, P O R T I U S.

C A T O.

But hah ! how's this, my son ? why this intrusion ?  
 Were not my orders that I would be private ?  
 Why am I disobey'd ?

P O R T I U S.

Alas, my father !  
 What means this sword ? this instrument of death ?  
 Let me convey it hence !

C A T O.

Rash youth, forbear !

P O R T I U S.

O let the prayers, th' intreaties of your friends,  
 Their tears, their common danger, wrest it from you.

C A T O.

Would'st thou betray me ? would'st thou give me up  
 A slave, a captive, into *Cæsar's* hands ?  
 Retire, and learn obedience to a father,  
 Or know, young man ! ———

P O R T I U S.

Look not thus sternly on me ;  
 You know I'd rather die than disobey you.

C A T O.

'Tis well ! again I'm master of myself.

Now

Now, *Cæsar*, let thy troops beset our gates,  
 And bar each avenue, thy gathering fleets  
 O'erspread the sea, and stop up every port ;  
*Cato* shall open to himself a passage,  
 And mock thy hopes——

P O R T I U S.

O Sir, forgive your son,  
 Whose grief hangs heavy on him ! O my father !  
 How am I sure it is not the last time  
 I e'er shall call you so ? be not displeas'd,  
 O be not angry with me whilst I weep,  
 And, in the anguish of my heart, beseech you  
 To quit the dreadful purpose of your soul !

C A T O.

Thou hast been ever good and dutiful. [*Embracing him.*]  
 Weep not, my son. All will be well again.  
 The righteous gods, whom I have sought to please,  
 Will succour *Cato*, and preserve his children.

P O R T I U S.

Your words give comfort to my drooping heart.

C A T O.

*Portius*, thou may'st rely upon my conduct.  
 Thy father will not act what misbecomes him.  
 But go, my son, and see if aught be wanting  
 Among thy father's friends ; see them embarked ;  
 And tell me if the winds and seas befriend them.  
 My soul is quite weigh'd down with care, and asks  
 The soft refreshment of a moment's sleep.

P O R-

My thoughts are more at ease, my heart revives.

---

## S C E N E III.

P O R T I U S *and* M A R C I A.

P O R T I U S.

O *Marcia*, O my sister, still there's hope!

Our father will not cast away a life  
 So needful to us all, and to his country.  
 He is retir'd to rest, and seems to cherish  
 Thoughts full of peace. He has dispatcht me hence  
 With orders, that bespeak a mind compos'd,  
 And studious for the safety of his friends,  
*Marcia*, take care that none disturb his slumbers.

M A R C I A.

O ye immortal powers, that guard the just,  
 Watch round his couch, and soften his repose,  
 Banish his sorrows, and becalm his soul  
 With easy dreams; remember all his virtues!  
 And show mankind that goodness is your care.



S C E N E



## S C E N E IV.

L U C I A *and* M A R C I A.

L U C I A.

Where is your father, *Marcia*, where is *Cato* ?

M A R C I A.

*Lucia*, speak low, he is retire'd to rest.*Lucia*, I feel a gently-dawning hope  
Rise in my soul. We shall be happy still.

L U C I A,

Alas, I tremble when I think on *Cato*,  
In every view, in every thought I tremble !  
*Cato* is stern, and awful as a God ;  
He knows not how to wink at human frailty,  
Or pardon weakness that he never felt.

M A R C I A.

Though stern and awful to the foes of *Rome*,  
He is all goodness, *Lucia*, always mild,  
Compassionate, and gentle to his friends.  
Fill'd with domestic tenderness, the best,  
The kindest father ! I have ever found him  
Easy, and good, and bounteous to my wishes.

L U C I A.

'Tis his consent alone can make us blest.  
*Marcia*, we both are equally involv'd  
In the same intricate, perplex'd, distress.

The

The cruel hand of fate, that has destroy'd  
Thy brother *Marcus*, whom we both lament——

M A R C I A.

And ever shall lament, unhappy youth!

L U C I A.

Has set my soul at large, and now I stand  
Loose of my Vow. But who knows *Cato's* thoughts;  
Who knows how yet he may dispose of *Portius*,  
Or how he has determin'd of thyself?

M A R C I A.

Let him but live! commit the rest to heaven.

*Enter* L U C I U S.

L U C I U S.

Sweet are the slumbers of the virtuous man!  
O *Marcia*, I have seen thy godlike father:  
Some power invisible supports his soul,  
And bears it up in all its wonted greatness.  
A kind refreshing sleep is fallen upon him:  
I saw him stretcht at ease, his fancy lost  
In pleasing dreams; as I drew near his couch,  
He smil'd, and cry'd, *Cæsar* thou canst not hurt me.

M A R C I A.

His mind still labours with some dreadful thought.

L U C I U S.

*Lucia*, why all this grief, these floods of sorrow?  
Dry up thy tears, my child, we are all safe  
While *Cato* lives——his presence will protect us.

*Enter*

*Enter J U B A.*

*J U B A.*

*Lucius*, the horsemen are return'd from viewing  
The number, strength, and posture of our foes,  
Who now incamp within a short hour's march.  
On the high point of yon bright western tower  
We ken them from afar, the setting Sun  
Plays on their shining arms and burnish'd helmets,  
And covers all the field with gleams of fire.

*L U C I U S.*

*Marcia*, 'tis time we should awake thy father.  
*Cæsar* is still dispose'd to give us terms,  
And waits at distance 'till he hears from *Cato*.

*Enter P O R T I U S.*

*Portius*, thy looks speak somewhat of importance.  
What tidings dost thou bring? methinks I see  
Unusual gladness sparkling in thy eyes.

*P O R T I U S.*

As I was hasting to the port, where now  
My father's friends, impatient for a passage,  
Accuse the ling'ring winds, a sail arrived  
From *Pompey's* son, who through the realms of *Spain*  
Calls out for vengeance on his father's death,  
And rouses the whole nation up to arms.  
Were *Cato* at their head, once more might *Rome*  
Assert her rights, and claim her liberty.

But

But hark! what means that groan! O give me way,  
And let me fly into my father's presence.

L U C I U S.

*Cato*, amidst his slumbers, thinks on *Rome*,  
And in the wild disorder of his soul  
Mourns o'er his country.—hah! a second groan! —  
Heaven guard us all——

M A R C I A.

Alas, 'tis not the voice  
Of one who sleeps! 'tis agonizing pain,  
'Tis death is in that sound——

Enter P O R T I U S.

P O R T I U S.

O fight of woe!  
O *Marcia*, what we fear'd is come to pass!  
*Cato* is fallen upon his sword——

L U C I U S.

O *Portius*,  
Hide all the horrors of thy mournful tale,  
And let us guess the rest.

P O R T I U S.

I've rais'd him up,  
And place'd him in his chair, where pale, and faint,  
He gasps for breath, and, as his life flows from him,  
Demands to see his friends. His servants weeping,  
Obsequious to his orders, bear him hither.

[*The back Scene opens, and discovers Cato.*

M A R-

## C A T O.

## M A R C I A.

O heav'n assist me in this dreadful hour  
To pay the last sad duties to my father.

J U B A.

These are thy triumphs, thy exploits, O *Cæsar*!

L U C I U S.

Now is *Rome* fallen indeed!

[*Cato brought forward in his Chair.*

C A T O.

Here set me down——

*Portius* come near me—— are my friends embark'd ?

Can any thing be thought of for their service ?

Whilst I yet live, let me not live in vain.

—O *Lucius*, art thou here ?—— thou art too good !——

Let this our friendship live between our children ;

Make *Portius* happy in thy daughter *Lucia*.

Alas poor man, he weeps!——*Marcia*, my daughter——

—O bend me forward!——*Juba* loves thee, *Marcia*.

A Senator of *Rome*, while *Rome* survived,

Would not have match'd his Daughter with a King,

But *Cæsar*'s arms have thrown down all distinction ;

Whoe'er is Brave and Virtuous, is a *Roman*.——

——I'm sick to death—— O when shall I get loose

From this vain world, th' abode of guilt and sorrow !

——And yet methinks a beam of light breaks in

On my departing soul. Alas, I fear

I've been too hasty. O ye powers, that search

The heart of man, and weigh his inmost thoughts,

If

If I have done amiss, impute it not! ———  
 The best may err, but you are good, and—oh! [Dies.

L U C I U S.

There fled the greatest soul that ever warm'd  
 A *Roman* breast; O *Cato*! O my friend!  
 Thy will shall be religiously observ'd.  
 But let us bear this awful corps to *Cæsar*,  
 And lay it in his fight, that it may stand  
 A fence betwixt us and the victor's wrath;  
*Cato*, tho' dead, shall still protect his friends.

From hence, let fierce contending nations know  
 What dire effects from civil discord flow.  
 'Tis this that shakes our country with alarms,  
 And gives up *Rome* a prey to *Roman* arms,  
 Produces fraud, and cruelty, and strife,  
 And robs the Guilty world of *Cato's* life.







# EPILOGUE

By Dr. GARTH.

Spoken by Mrs. PORTER.

**W**HAT odd fantastic things we women do!  
 Who wou'd not listen when young lovers woo?  
 But die a maid, yet have the choice of two!  
 Ladies are often cruel to their cost;  
 To give you pain, themselves they punish most.  
 Vows of virginity should well be weigh'd;  
 Too oft they're cancell'd, tho' in convents made.  
 Would you revenge such rash resolves—you may:  
 Be spiteful!—and believe the thing we say;  
 We hate you when you're easily said nay.  
 How needless, if you knew us, were your fears?  
 Let Love have eyes, and Beauty will have ears.  
 Our hearts are form'd as you yourselves would choose,  
 Too proud to ask, too humble to refuse:  
 We give to merit, and to wealth we sell;  
 He sighs with most success that settles well.  
 The woes of wedlock with the joys we mix;  
 'Tis best repenting in a coach and six.

Blame

## E P I L O G U E.

*Blame not our conduct, since we but pursue  
Those lively lessons we have learn'd from you :  
Your breasts no more the fire of beauty warms,  
But wicked wealth usurps the power of charms ;  
What pains to get the gaudy thing you hate !  
To swell in show, and be a wretch in state !  
At plays you ogle, at the ring you bow ;  
Even churches are no sanctuaries now :  
There, golden idols all your vows receive,  
She is no goddess that has nought to give.  
Oh, may once more the happy age appear,  
When words were artless, and the thoughts sincere ;  
When gold and grandeur were unenvy'd things,  
And courts less coveted than groves and springs.  
Love then shall only mourn when truth complains,  
And constancy feel transport in its chains ;  
Sighs with success their own soft anguish tell,  
And eyes shall utter what the lips conceal :  
Virtue again to its bright station climb,  
And beauty fear no enemy but time ;  
The fair shall listen to desert alone,  
And every Lucia find a Cato's son.*





To Her ROYAL HIGHNESS the  
**PRINCESS of WALES,**

With the Tragedy of *CATO*. Nov. 1714.

**T**HE Muse that oft, with sacred raptures fir'd,  
 Has gen'rous thoughts of Liberty inspir'd,  
 And, boldly rising for *Britannia's* laws,  
 Engage'd great *Cato* in her country's cause,  
 On You submissive waits, with hopes assur'd,  
 By whom the mighty blessing stands secur'd,  
 And all the glories, that our age adorn,  
 Are promis'd to a people yet unborn.  
 No longer shall the widow'd land bemoan  
 A broken lineage, and a doubtful throne;  
 But boast her royal progeny's increase,  
 And count the pledges of her future peace.  
 O born to strengthen and to grace our isle!  
 While you, fair PRINCESS, in your Offspring smile,  
 Supplying charms to the succeeding age,  
 Each heav'nly Daughter's triumphs we presage;  
 Already see th' illustrious youths complain,  
 And pity Monarchs doom'd to fight in vain.

Thou

Thou too, the darling of our fond desires,  
Whom *Albion*, opening wide her arms, requires,  
With manly valour and attractive air  
Shalt quell the fierce, and captivate the fair.

O *England's* younger hope ! in whom conspire  
The mother's sweetness, and the father's fire ?  
For thee perhaps, even now, of kingly race  
Some dawning beauty blooms in every grace,  
Some *Carolina*, to heaven's dictates true,  
Who, while the scepter'd rivals vainly sue,  
Thy inborn worth with conscious eyes shall see,  
And slight th' Imperial diadem for thee.

Pleas'd with the prospect of successive reigns,  
The tuneful tribe no more in daring strains  
Shall vindicate, with pious fears oppress'd,  
Endanger'd rights, and liberty distress'd :  
To milder sounds each Muse shall tune the lyre,  
And gratitude, and faith to Kings inspire,  
And filial love ; bid impious discord cease,  
And sooth the madding factions into peace ;  
Or rise ambitious in more lofty lays,  
And teach the nation their new Monarch's praise,  
Describe his awful look, and godlike mind,  
And *Cæsar's* power with *Cato's* virtue join'd.

Mean-while, bright PRINCESS, who, with graceful ease  
And native majesty are form'd to please,  
Behold those Arts with a propitious eye,  
That suppliant to their great protectress fly !

Then shall they triumph, and the *British* stage  
 Improve her manners, and refine her rage,  
 More noble characters expose to view,  
 And draw her finish'd heroines from you.

Nor you the kind indulgence will refuse,  
 Skill'd in the labours of the deathless Muse:  
 The deathless Muse with undiminisht rays  
 Through distant times the lovely dame conveys,  
 To *Gloriana Waller's* harp was strung;  
 The Queen still shines, because the Poet sung.  
 Even all those graces, in your frame combin'd,  
 The common fate of mortal charms may find;  
 (Content our short-liv'd praises to engage,  
 The joy and wonder of a single age),  
 Unless some Poet in a lasting song  
 To late posterity their fame prolong,  
 Instruct our sons the radiant form to prize,  
 And see your beauty with their fathers' eyes.





T O

Sir *GODFREY KNELLER*,

O N H I S

P I C T U R E of the K I N G.

**K**NELLER, with silence and surprise  
We see *Britannia's* Monarch rise,  
A godlike form, by thee display'd  
In all the force of light and shade ;  
And, aw'd by thy delusive hand,  
As in the presence-chamber stand.

The magic of thy art calls forth  
His secret soul and hidden worth,  
His probity and mildness shows,  
His care of friends, and scorn of foes :  
In every stroke, in every line,  
Does some exalted virtue shine,  
And *Albion's* happiness we trace  
Through all the features of his face.



O may I live to hail the day,  
 When the glad nation shall survey  
 Their Sov'reign, through his wide command,  
 Passing in progress o'er the land !  
 Each heart shall bend, and every voice  
 In loud applauding shouts rejoice,  
 Whilst all his gracious aspect praise,  
 And crowds grow loyal as they gaze.

The image on the medal placed,  
 With its bright round of titles graced,  
 And stamp'd on *British* coins shall live,  
 To richest ores the value give,  
 Or, wrought within the curious mold,  
 Shape and adorn the running gold.  
 To bear this form, the genial Sun  
 Has daily, since his course begun,  
 Rejoic'd the metal to refine,  
 And ripen'd the *Peruvian* mine.

Thou, *Kneller*, long with noble pride,  
 The foremost of thy art, hast vie'd  
 With nature in a generous strife,  
 And touch'd the canvas into life.  
 Thy pencil has, by Monarchs sought,  
 From reign to reign in ermine wrought,  
 And, in the robes of state array'd,  
 The Kings of half an age display'd.

Here swarthy *Charles* appears, and there  
 His Brother with dejected air :

Trium-

Triumphant *Nassau* here we find,  
 And with him bright *Maria* join'd ;  
 There *Anna*, great as when she sent  
 Her armies through the continent,  
 Ere yet her Hero was disgrac't :  
 O may fam'd *Brunswick* be the last,  
 (Though heaven should with my wish agree,  
 And long preserve thy art in thee)  
 The last, the happiest *British* King,  
 Whom thou shalt paint, or I shall sing !

Wise *Phidias*, thus his skill to prove,  
 Through many a God advance'd to *Jove*,  
 And taught the polish'd rocks to shine  
 With airs and lineaments divine ;  
 'Till *Greece*, amaz'd, and half-afraid,  
 Th' assembled deities survey'd.

Great *Pan*, who went to chase the fair,  
 And lov'd the spreading oak, was there ;  
 Old *Saturn* too with up-cast eyes  
 Beheld his abdicated skies ;  
 And mighty *Mars*, for war renown'd,  
 In adamantine armour frown'd ;  
 By him the childless goddess rose,  
*Minerva*, studious to compose  
 Her twisted threads ; the web she strung,  
 And o'er a loom of marble hung :  
*Thetis* the troubled ocean's Queen,  
 Match'd with a mortal, next was seen,

Reclining on a funeral urn,  
Her short-liv'd darling Son to mourn.  
The last was he, whose thunder flew  
The *Titan*-race, a rebel crew,  
That from a hundred hills ally'd  
In impious leagues their King defy'd.

This wonder of the sculptor's hand  
Produce'd, his art was at a stand:  
For who would hope new fame to raise,  
Or risk his well-establish'd praise,  
That, his high genius to approve,  
Had drawn a *GEORGE*, or carv'd a *Jove*?



---

**Р О Е М А Т А .**

---





HONORATISSIMO VIRO  
CAROLO MONTAGU  
ARMIGERO,  
SCACCHARII CANCELLARIO,  
ÆRARIÏ PRÆFECTO,  
REGI à SECRETIORIBUS  
CONSILIIS, &c.



UM tanta auribus tuis obstrepat va-  
tum nequissimorum turba, nihil est  
cur queraris aliquid inusitatum tibi  
contigisse, ubi præclarum hoc argu-  
mentum meis etiam numeris viola-  
tum conspexeris. Quantum virtute bellica præstant  
Britanni, recens ex rebus gestis testatur gloria;  
quam vero in humanioribus Pacis studiis non  
emineamus, indicio sunt quos nuper in lucem  
emissimus



## D E D I C A T I O.

emissimus verficuli. Quod si CONGREVIUS ille tuus divino, quo solet, furore correptus materiam hanc non exornasset, vix tanti esset ipsa Pax, ut illa lætaremur tot perditissimis Poetis tam misere decantata. At, dum alios infector, mei ipsius oblitus fuisse videor, qui haud minores forsan ex Latinis tibi molestias allaturus sum, quam quas illi ex vernaculis suis carminibus attulerunt; nisi quod inter ipsos cruciatus lenimentum aliquod dolori tribuat tormenti varietas. Nec quidem unquam adduci possem, ut poema patrio sermone conscriptum oculis tuis subjicerem, qui ab istis conatibus cæteros omnes scribendo non minus deterres, quam favendo excitaveris.

HUMANITATIS TUE

CULTOR DEVOTISSIMUS,

JOSEPHUS ADDISON.



**Pax GULIELMI Auspiciis Europæ  
reddita, 1697.**



Ostquam ingens clamorque virûm, strepi-  
tusque tubarum,

Atque omnis belli cecidit fragor ; aspice,  
Cæsar,

Quæ tibi solliciti, turba importuna, Poetæ

Manera deducunt : generosæ a pectore flammæ,

Diræque armorum effigies, simulachraque belli

Tristia diffugiant : O tandem absiste triumphis

Expletus, penitusque animo totum excute Martem.

Non ultra ante oculos numerofo milite campi

Miscentur, solito nec fervent arva tumultu ;

Stat circum alta quies, curvoque innixus aratro,

Desertas fossas, et castra minantia castris

Rusticus invertit, tacita formidine lustrans

Horroremque loci, et funestos stragibus agros.

Jamque super vallum et munimina longa virescit

Expectata seges, jam propugnacula rident

Vere

Vere novo; infuetos mirabitur incola culmos,  
Luxuriamque foli, et turgentem a sanguine messem.

Aspicias ut toto excitus venit advena mundo  
Bellorum invisens sedem, et confusa ruinis  
Oppida, et everfos flammarum turbine muros!  
Ut trepidos rerum Annales, tristemque laborum  
Inquirat feriem, attonitis ut spectat ocellis  
Semirutas turres, et adhuc polluta cruore  
Flumina, famososque O R M O N D I volnere campos!

Hic, ubi faxa jacent disperfo infecta cerebro,  
Atque interruptis hiscunt divortia muris,  
Vexillum intrepidus \* fixit, cui tempora dudum  
Budenses palmæ, peregrinaque laurus obumbrat.  
Ille ruens aciem in mediam, qua ferrea grando  
Sparsa fuit circum, et plumbi densissimus imber,  
Sulphuream noctem, tetrasque bitumine nubes  
Ingreditur, crebroque rubentem fulgure fumum.  
Ut vario anfractu, et disjectis undique faxis  
Mœnia discedunt, scopulisque immane minantur  
Desuper horrificis, & formidabile pendent!

Hic pestem occultam, & fœcundas sulphure moles  
Cernere erat, magno quas inter mota tumultu  
Prælia fervebant; subito cum claustra fragore.  
Horrendum disrupta tonant, semiustaque membra,  
Fumantesque artus, laniataque corpora lethum  
Corripit informe, et rotat ater in æthere turbo.

---

\* Honoratissimus D. Dominus C U T T S, Baro de Gowran,  
&c.

Sic, postquam Enceladi dejecit fulmine fratres  
 Cœlicolum pater, et vetuit contemnere divos :  
 Divulsam terræ faciem, ingentesque ruinas  
 Mortales stupuere ; altum hinc mirantur abesse  
 Pelion, invertique imis radicibus Ossam ;  
 Hic fluvium moles inter confusaque saxa  
 Reptare, atque aliis discentem currere ripis.  
 Stant dubii, et notos montes umbrasque requirunt,  
 Errore ambiguo elusi, et novitate locorum.

Nempe hic A U R I A C I nuper vexilla secutæ  
 Confluxere acies, hic, aspera corda, Britanni,  
 Germanusque ferox, et juncto fœdere Belga ;  
 Quique truci Boreæ, et cœlo damnatus iniquo  
 Vitam agit in tenebris ; et qui dudum ore perusto  
 Decolor admoti prodit vestigia Phœbi :  
 Undique conveniunt, totum conscripta per orbem  
 Agmina, N A S S O V I que latus socialibus armis  
 Circumfusa tegunt, fremitusque et murmura miscent,  
 Tam vario disjuncta situ, tot dissona linguis,  
 Te tamen e mediis, \* Ductor Fortissime, turmis  
 Exere, Tu vitam ( si quid mea carmina possunt )  
 Accipies, populique encomia fera futuri,  
 Quem varias edoctum artes, studiisque Minervæ  
 Omnibus ornatum Marti Rhedycina furenti  
 Credidit invita, et tanto se jactat alumno.  
 Hunc nempe ardorem, atque immensos pectoris æstus

---

\* Infig. Dom. Christoph. Codrington, unus ex Regii Satellitii Præfectis.

Non jubar Arctoum, aut nostri penuria cœli,  
 Sed plaga torridior, qua sol intentius omnes  
 Effundit radios, totique obnoxia Phœbo  
 India progenuit, tenerisque incoxit ab annis  
 Virtutem immodicam, et generosæ incendia mentis.

Jam quoque torpentem qui infelix suspicit Arcton,  
 Brumamque æternam frigusque perambulat, ursæ  
 Horridus exuviis, G U L I E L M I ingentia facta  
 Describit fociis, pugnataque in ordine bella  
 Attentus numerat, neque brumam aut frigora curat.  
 En ! vastos nivium tractus et pallida regna  
 Deserit, imperio extremum \* qui subjicit orbem,  
 Indigenasque hyemes, Britonumque Heroa pererrat  
 Luminibus tacitis; subeunt nunc fusa Namurcæ  
 Mœnia, nunc tardo quæ sanguine plurima fluxit  
 Boinia, nunc dubii palma indifereta Senefsi.  
 Quæ facies, et quanta viri! quo vertice in auras  
 Assurgit! quali firmat vestigia gressu,  
 Majestate rudi, et torvo spectabilis ore.

Sic olim Alcides, immania membra Leonis  
 Instratus spoliis, vasta se mole ferebat,  
 Evandri amplexus dextramque adjungere dextræ  
 Cum peteret, testisque ingens succederet hospes.

Dum pugnas, G U L I E L M E, tuas, camposque cruentos  
 Accipit, in venis ebullit vividus humor,  
 Corda micant crebro, et mentem ferit æmulus ardor.  
 Non jam Riphæos hostis populabitur agros

---

\* Moscoviæ Imperator.

Impune, aut agitabit inultas Sarmata prædas.

Quis tamen ille procul fremitus ! Quæ murmura vulgi  
N A S S O V I U M ingeminant ! video cava littora circum  
Fervere remigibus, subitisque albescere velis.

Anglia solve metus, et inanes mitte querelas,  
N A S S O V I segura tui, desiste tumentes  
Prospicere in fluctus animo suspensa, trucesque  
Objurgare notos, tardamque requirere puppim :  
Optatus tibi Cæsar adest, nec ut ante videbis  
Sollicitum belli studiis, fatalia Gallo

Confilia et tacitas versantem in pectore pugnas.  
Olli grata quies et pax tranquilla verendum  
Composuit vultum, lætosque afflavit honores.

Ut denso circum se plurimus agmine miles  
Agglomerat lateri ! ut patriam veteresque penates  
Respicit exultans ! juvat ostentare recentes  
Ore cicatrices, et vulnere cruda, notasque  
Mucronum infignes, afflataque sulphure membra.  
Chara stupet conjux, reducisque incerta mariti  
Vestigat faciem ; trepida formidine proles  
Stat procul, et patrios horrescit nescia vultus.  
Ille graves casus, duri et discrimina belli  
Enumerat, tumidisque instaurat prælia verbis.  
Sic, postquam in patriam fœcunda heroibus Argo  
Phryxeam attulerat pellem, lanamque rigentem  
Exposuit Graiis, et tortile velleris aurum,  
Navita terrificis infamia littora monstris  
Describit, mixto spirantem incendia fumo

Serpen-



Serpentem, vigilesque feras, plauastroque gementes  
 Infolito tauros, et anhelos igne juvencos.

Te tamen, O quantis G U L I E L M E erepte periclis,  
 Accipimus reducem : tibi Diva Britannia fundit  
 Plebemque et proceres : medias quacunq̄ue per urbes  
 Ingreders, crebræ confurgunt undique pompæ,  
 Gaudiaque et plausus : mixto ordine vulgus euntem  
 Circumstat fremitu denso : Tibi Jupiter annum  
 Serius invertit, luces mirata serenas  
 Ridet Hyems, festoque vacat cœlum omne triumpho.

Jamque \* Nepos tibi parvus adest, lætoque juventæ  
 Incessu, et blando testatur gaudia risu.

Ut Patrius vigor atque elati gratia vultus  
 Cæsareum spirant, majestatemque verendam  
 Infundunt puero ! ut Mater formosa serenat  
 Augustam fr̄ntem, et sublimia temperat ora !  
 Agnosco faciem ambiguan, mixtoque parentes.  
 Ille tuas, G U L I E L M E, acies, et tristia bella,  
 Pugnasque innocua dudum sub imagine lusit.  
 Nunc indignanti similis fugitiva pusillæ  
 Terga premit turmæ, et falsis terroribus implet,  
 Sternitque exiguum ficto cognomine Gallum.  
 Nunc simulat turres, et propugnacula parva  
 Nominibus signat variis ; subitoque tumultu  
 Sedulus infirmas arces, humilemque Namurcam  
 Diruit : interea generosæ in pectore flammæ  
 Assurgunt sensim juveni, notat ignis honestas

---

\* Celsissimus Princeps Dux Glocestrensis.



**Purpureo fervore genas, et amabilis horror.**

Quis tamen Augustæ immensas in carmine pompas  
Instruet, in luteos ubi vulgo effusa canales

Vina rubent, variatque infectas purpura sordes ?

Quis lapsus referet stellarum, et fictile cœlum,  
Qua laceram ostendunt redolentia compita chartam,  
Sulphuris exuvias, tubulosque bitumine cassos ?

En procul attonitam video clarescere noctem  
Fulgore insolito ! ruit undique lucidus imber,  
Flagrantisque hyemes ; crepitantia sidera passim  
Scintillant, totoque pluunt incendia cœlo.

Nec minus id terris Vulcanus mille figuras  
Induit, ignivomasque feras, et fulgida monstra,  
Terribiles visu formas ! hic membra Leonis  
Hispidam mentitur, tortisque comantia flammis  
Colla quatit, rutilasque jubas ; hic lubricus Anguam  
Ludit, subfiliens, et multo sibilat igne.

Lætitiâ ingentem atque effusa hæc gaudia civis  
Jam tandem securus agit, positoque timore  
Exercet ventos, classemque per ultima mundi  
Impune educit, pelagoque licentius errat :  
Seu constricta gelu, mediisque horrentia Cancri  
Mensibus arva videt ; seu turgida malit olenti  
Tendere vela noto, qua thurea flamina miscet  
Æolus, et placidis perfundit odoribus auras.

Vos animæ illustres heroum, umbræque recentes,  
Quarum trunca jacent et adhuc stillantia crudis  
Corpora vulneribus, quibus hæc optabilis orbi

Parta

Parta quies, nondum N A S S O V O abducite vestro  
 Fida satellitia, at solitis stipate catervis  
 Ductorem, et tenues circum diffundite turmas.  
 Tuque M A R I A, tuos non unquam oblita Britannos,  
 O Diva, O patiens magnum expectare maritum,  
 Ne terris Dominum invideas, quanquam amplius illum  
 Detineant, longamque agitent sub vindice pacem.



### B A R O M E T R I Descriptio.

**Q**U A penetrat foffor terræ cæca antra, metallo  
 Fœcunda informi, rudibusque nitentia venis;  
 Dum stupet occultas gazas, nummosque futuros,  
 Eruit argenti latices, nitidumque liquorem;  
 Qui nullo effusus prodit vestigia tractu,  
 Nec terram signo revolubilis imprimit udo,  
 Sed fractus sparsim in globulos formam usque rotundam  
 Servat, et in teretes lapsans se colligit orbis.

Incertum qua fit natura, an negligat ultra  
 Perficiet, jubar et maturus inutile temnat;  
 An potius solis vis imperfecta relinquat  
 Argentum male coctum, divitiasque fluentes;  
 Quicquid erit, magno se jactat nobilis usu;  
 Nec Deus effulfit magis aspectabilis olim,  
 Cum Danaen flavo circum pretiosus amictu  
 Ambiit, et gratam suadente libidine formam,

Depluit

Depluit irriguo liquefactum Numen in Auro.

Quin age, fume tubum fragilem, cui densior aër  
Exclusus; fundo vitri subsidat in imo  
Argenti stagnum; ut pluvia impendente metallum  
Mobile descendat, vel contra, ubi postulat æstas,  
Prodeat hinc liquor emergens, et rursus inane  
Occupet ascensu, tubulumque excurrat in omnem.

Jam cœli faciem tempestatessque futuras  
Conscia lympha monet, brumamque et frigora narrat.  
Nam quoties liquor insurgit, vitreoque canali  
Sublatum nequeunt ripæ cohibere priores;  
Tum lætos sperare dies licet, arva fatentur  
Æstatem, et large diffuso lumine rident.

Sin sese immodicum attollens Argenteus humor,  
Et nimium oppressus, contendat ad ardua vitri,  
Jam sitiunt herbæ, jam succos flamma feraces  
Excoquit, et languent consumto prata virore.

Cum vero tenues nebulas spiracula terræ  
Fundunt, et madidi fluitant super æquora fumi,  
Pabula venturæ pluvix; tum fusile pondus  
Inferiora petit; nec certior Ardea cœlos  
Indicat humentes, medias quando ætheris oras  
Tranando, crassa fruitur sublimius aura,  
Discutit et madidis rorantia nubila pennis.  
Nunc guttæ agglomerant, dispersas frigora stipant  
Particulas, rarusque in nimum cogitur humor:  
Prata virent, fegetem fœcundis imbribus æther  
Irrigat, et bibulæ radici alimenta ministrat.

Quin

Quin ubi plus æquo descendens uda metalli  
 Fundum amat, impatiens pluvix, metuensque procellam,  
 Agricolæ caveant; non hoc impune colonus  
 Aspicit; ostendet mox foeta vaporibus aura  
 Collectas hyemes, tempestatemque sonoram.  
 At licet Argentum mole incumbente levatum  
 Subfidat, penitusque imo se condat in alveo,  
 Cætera quæque tument; everfis flumina ripis  
 Expatiata ruunt, spumantibus æstuat undis  
 Diluvium, rapidique effusa licentia ponti.

Nulla tacet secreta poli mirabile vitrum,  
 Quin varios cœli vultus et tempora prodit,  
 Ante refert, quando tenui velamine tutus  
 Incedes, quando sperabis frigidus ignem.

Augurio hoc fretus, quanquam atri nubila cœli  
 Dirumpunt obscura diem, pluviasque minantur;  
 Machina si neget, et sudum promittat apertum,  
 Audax carpat iter nimbo pendente viator;  
 Nec metuens imbrem, poscentes Messor aristas  
 Profernat: terræ jam bruma incumbit inermis,  
 Frigoraque haud nocitura cadunt, feriuntque paratos.





ΠΥΓΜΑΙΟ-ΓΕΡΑΝΟΜΑΧΙΑ,

S I V E

P R Æ L I U M

I N T E R

PYGMÆOS et GRUES commissum.

**P**ennatas acies, et lamentabile bellum  
 Pygmeadum refero : parvas tu, Musa, cohortes  
 Instrue ; tu gladios, mortemque minantia rostra,  
 Offensosque Grues, indignantesque pusillam  
 Militiam celebra ; volucrumque hominumque tumultus.

Heroum ingentes animos et tristia bella  
 Pieridum labor exhaustit, versuque sonoro  
 Jussit et æterna numerorum assurgere pompa :  
 Quis lectos Graiûm juvenes, et torva tuentem  
 Thesea, quis pedibus velocem ignorat Achillem ?  
 Quem dura Æneæ certamina, quem G U L I E L M I  
 Gesta latent ? fratres Thebani, et flebile fatum

Pompeii quem non delaffavere legentem ?  
 Primus ego intactas acies, gracilemque tubarum  
 Carmine depingam sonitum, nova castra secutus ;  
 Exiguosque canam pugiles, Gruibusque malignos  
 Heroas, nigrisque ruentem è nubibus hostem.

Qua solis tepet ortu, primitiisque diei  
 India læta rubet, medium inter inhospita faxa  
 (Per placidam vallem, et paucis accessa vireta)  
 Pygmæum quondam steterat, dum fata finebant,  
 Imperium. Hinc varias vitam excoluere per artes  
 Seduli, et assiduo fervebant arva popello.  
 Nunc si quis dura evadat per faxa viator,  
 Desertosque lares, et valles ossibus albas  
 Exiguis videt, et vestigia parva stupefcit.  
 Desolata tenet victrix impune volucris  
 Regna, et securo crepitat Grus improba nido.  
 Non sic, dum multos stetit infuperabilis annos  
 Parvula progenies ; tum, si quis cominus ales  
 Congredi, et immixtæ auderet se credere pugnae,  
 Miles atrox aderat, sumptisque feroculus armis  
 Sternit humi volucrem moribundam, humerisque reportat  
 Ingentem prædam ; cæsoque epulatur in hoste.  
 Sæpe improvifas maëtabat, sæpe juvabat  
 Diripere aut nidum, aut ulcisci in prole parentem.  
 Nempe larem quoties multa construxerat arte,  
 Aut uteri posuiffet onus, volucremque futuram ;  
 Continuo vultu fpirans immane minaci  
 Omnia vastaret miles, foetusque necaret.

Immeritos'



Immeritos, vitamque abrumperet imperfectam,  
Cum tepido nondum maturuit hostis in ovo.

Hinc causæ irarum, bella hinc, fatalia bella,  
Atque acies letho intentæ, volucrumque virûmque  
Commiffa strages, confusaque mortis imago.  
Non tantos motus, nec tam memorabile bellum,  
Mæonius quondam sublimi carmine vates  
Lufit ; ubi totam strepituque armisque paludem  
Miscuit : hic (visu miserabile !) corpora murum  
Sparfa jacent juncis transfixa, hic gutture rauco  
Rana dolet, pedibusque abscisso poplite ternis  
Reptat humi, solitis nec sese saltibus effert.

Jamque dies Pygmæo aderat, quo tempore cæsi  
Pœnituit foetus, intactaque maluit ova.  
Nam super his accensa graves exarsit in iras  
Grus stomachans ; omnesque simul, quas Strymonis unda,  
Aut stagnum Mareotidis, imi aut uda Caystri  
Prata tenent, adfunt ; Scythicaque excita palude,  
Et conjurato volucris descendit ab Istro.  
Stragesque immensas et vulnera cogitat absens,  
Exacuitque unguis ictum meditata futurum,  
Et rostrum parat acre, fugæque accommodat alas.  
Tantus amor belli, et vindictæ arrecta cupido.  
Ergo ubi ver nactus proprium, suspensus in alto  
Aëre concuffis exercitus obftrepit alis,  
Terræque immensos tractus, femotaque longe  
Æquora despiciunt, Boreamque et nubila tranant  
Innumeri : crebro circum ingens fluctuat æther

Flamine, et assiduus miscet cœlum omne tumultus.

Nec minor in terris motus, dum bella faceffit  
 Impiger, instituitque agmen, firmatque phalangas,  
 Et furit arreptis animosus homuncio telis :  
 Donec turma duas composita excurrat in alas,  
 Ordinibusque frequens, et marte instructa perito.

Jamque acies inter medias sese arduus infert  
 Pygmeadum ductor, qui majestate verendus  
 Incessuque gravis reliquos supereminet omnes  
 Mole gigantea, medianque assurgit in ulnam.  
 Torvior aspectu (hostilis nam inculpserat unguis  
 Ore cicatrices) vultuque ostentat honesta  
 Rostrorum signa, et crudos in pectore morsus.  
 Immortali odio, æternisque exercuit iris  
 Alituum gentem, non illum impune volucris  
 Aut ore, aut pedibus peteret confusus aduncis.  
 Fatalem quoties Gruibus distrinxerat enses,  
 Truncavitque alas, celerique fugam abstulit hosti :  
 Quot fecit strages ! quæ nudis funera pullis  
 Intulit, heu ! quoties implevit Strymona fletu !

Jamque procul sonus auditur, piceamque volantum  
 Prospectant nubem bellumque hostesque ferentem.  
 Crebrescit tandem, a'que oculis se plurimus offert  
 Ordinibus structus variis exercitus ingens  
 Alituum, motisque eventilat aëra pennis.  
 Turba polum replet, specieque immanis obumbrat  
 Agmina Pygmæorum, et densa in nubibus hæret :  
 Nunc densa, at patriis mox reddita rarior oris.

Belli ardent studio Pygmæi, et lumine sævo  
 Suspiciunt hostem ; nec longum tempus, et ingens  
 Turba Gruum horrifico sese super agmina lapsu  
 Præcipitat gravis, et bellum sperantibus infert:  
 Fit fragor ; avulsæ volitant circum aera plumæ.  
 Mox defessa iterum levibus sese eripit alis,  
 Et vires reparata iterum petit impete terras.  
 Armorum pendet fortuna : hic fixa volucris  
 Cuspide, sanguineo sese furibunda rotatu  
 Torquet agens circum, rostrumque intendit in hostem  
 Imbelle, et curvos in morte recolligit ungues.  
 Pygmæi hic stillat lentus de vulnere sanguis,  
 Singultusque ciet crebros, pedibusque pusillis  
 Tundit humum, et moriens unguem execratur acutum.  
 Æstuat omne solum strepitu, tepidoque rubescit  
 Sanguine, sparguntur gladii, sparguntur et alæ,  
 Unguesque et digiti, commistaque rostra lacertis.  
 Pygmeadum sævit, mediisque in millibus ardet  
 Ductor, quem late hinc atque hinc pereuntia cingunt  
 Corpora fusa Gruum ; mediaque in morte vagatur,  
 Nec plausu alarum, nec rostri concidit ictu.  
 Ille Gruum terror, illum densissima circum  
 Miscetur pugna, et bellum omne laborat in uno:  
 Cum, subito appulsus (sic Dî voluere) tumultu  
 Ex inopino ingens et formidabilis Ales  
 Comprendit pedibus pugnantem ; et (triste relatu)  
 Sustulit in cœlum ; bellator ab unguibus hæret  
 Pendulus, agglomerat strepitu globus undique densus

Alituum; frustra Pygmæi lumine mœsto  
Regem inter nubes lugent, solitoque minorem  
Heroem aspiciunt Gruibus plaudentibus escam.

Jamque recrudescit bellum, Grus desuper urget  
Pygmæum rostro, atque hostem petit ardua morsu;  
Tum fugit alta volans; is sursum brachia jactat  
Vulneris impatiens, et inanes sævit in auras.  
Talis erat belli facies, cum Pelion ingens  
Mitteret in cælum Briareus, folioque Tonantem  
Præcipitem excuteret; sparguntur in æthere toto  
Fulminaque scopulique: flagrantia tela deorsum  
Torquentur Jovis acta manu, dum vasta Gigantum  
Corpora fusa jacent, semiustaque sulphure fumant.

Viribus absumptis penitus Pygmeïa tandem  
Agmina languescunt; ergo pars vertere terga  
Horribili perculsa metu, pars tollere vocem  
Exiguam; late populus Cubitalis oberrat.  
Instant à tergo volucres, lacerantque trahuntque  
Immites, certæ gentem extirpare nefandam.

Sic Pygmæa domus multos dominata per annos,  
Tot bellis defuncta, Gruum tot læta triumphis,  
Funditus interiit: Nempe exitus omnia tandem  
Certus Regna manet, sunt certi denique fines,  
Quos ultra transire nefas: sic corrui olim  
Assyriæ Imperium, sic magnæ Perfidis imis  
Sedibus eversum est, et majus utroque Latinum.  
Elysi valles nunc agmine lustrat inani,  
Et veterum Heroum miscetur grandibus umbris

Plebs

**P**lebs parva : aut, si quid fidei mereatur anilis  
**F**abula, Pastores per noctis opaca puillas  
**S**æpe vident umbras, Pygmæos corpore cassos.  
**D**um secura Gruum, et veteres oblita labores,  
**L**ætitiæ penitus vacat, indulgetque choreis,  
**A**ngustosque terit calles, viridesque per orbis  
**T**urba levis salit, et lemurum cognomine gaudet.





# RESURRECTIO

DELINEATA

Ad Altare Col. Magd. Oxon.

**E**Gregios fuci tractus, calamique labores,  
 Surgentesque hominum formas, ardentiaque ora  
 Judicis, et simulachra modis pallentia miris,  
 Terribilem visu pompam, tu carmine Musa  
 Pande novo, vatique sacros accende furores.

Olim planitiem (quam nunc fecunda colorum  
 Insignit pictura) inhonesto et simplice cultu  
 Vestit albedo, sed ne rima ulla priorem  
 Agnoscat faciem, mox fundamenta futuræ  
 Substravit pictor tabulæ, humoremque sequacem  
 Per muros traxit; velamine mœnia crasso  
 Squallent obducta, et rudioribus illita fucis.

Utque (polo nondum stellis fulgentibus apto)  
 Ne spatium moles immensa dehiscat inani,  
 Per cava cœlorum, et convexa patentia late  
 Hinc atque hinc interfusus fluitaverat æther;  
 Mox radiante novum torreat lumine mundum

Titan,



Titan, et pallens alienos mitius ignes  
 Cynthia vibrabat; crebris nunc confitus astris  
 Scintillare polus, nunc fulgor Lacteus omne  
 Diffluere in cœlum, longoque albescere tractu.

Sic, operis postquam lufit primordia pictor,  
 Dum fordet paries, nullamque fatetur Apellem,  
 Cautius exercet calamos, atque arte tenacem  
 Confundit viscum, succosque attemperat, omnes  
 Inducit tandem formas; apparet ubique  
 Muta cohors, et picturarum vulgus inane.

Aligeris muri vacat ora suprema ministris,  
 Sparfaque per totam cœlestis turba tabellam  
 Raucos inspirat lituos, buccasque tumentes  
 Inflat, et attonitum replet clangoribus orbem.  
 Defunctis sonus auditur, tabulamque per imam  
 Picta gravescit humus, terris emergit apertis  
 Progenies rediviva, et plurima surgit imago.

Sic, dum fœcundis Cadmus dat femina sulcis,  
 Terra tumet prægnans, animataque gleba laborat,  
 Luxuriatur ager segete spirante, calefcit  
 Omne solum, crescitque virorum prodiga messis.

Jam pulvis varias terræ dispersa per oras,  
 Sive inter venas teneri concreta metalli,  
 Sensim dirigit, seu sese immiscuit herbis,  
 Explicita est; molem rursus coalescit in unam  
 Divisum funus, sparsos prior alligat artus  
 Junctura, aptanturque iterum coëuntia membra.  
 Hic nondum specie perfecta resurgit imago,

Vultum truncata, atque inhonesto vulnere nares  
 Manca, et adhuc deest infirmi de corpore multum.  
 Paulatim in rigidum hic vita insinuata cadaver  
 Motu ægro vix dum redivivos erigit artus.  
 Inficit his horror vultus, et imagine tota  
 Fusa per attonitam pallet formido figuram.

Detrahe quin oculos spectator, et, ora nitentem  
 Si poterint perferre diem, medium inspice murum,  
 Qua sedet orta Deo proles, Deus ipse, sereno  
 Lumine perfusus, radiisque inspersus acutis.  
 Circum tranquillæ funduntur tempora flammæ,  
 Regius ore vigor spirat, nitet ignis ocellis,  
 Plurimaque effulget majestas numine toto.  
 Quantum dissimilis, quantum o ! mutatus ab illo,  
 Qui peccata luit cruciatus non sua, vitam  
 Quando luctantem cunctata morte trahebat !  
 Sed frustra voluit defunctum Golgotha numen  
 Condere, dum victa fatorum lege triumphans  
 Nativum petiit cœlum, et super æthera vectus  
 Despexit lunam exiguam, solemque minorem.

Jam latus effossum, et palmas ostendit utrasque,  
 Vulnusque infixum pede, clavorumque recepta  
 Signa, et transacti quondam vestigia ferri.  
 Umbrae huc felices tendunt, numerosaque cœlos  
 Turba petunt, atque immortalia dona capeffunt.  
 Matres, et longæ nunc reddita corpora vitæ  
 Infantum, juvenes, pueri, innuptæque puellæ  
 Stant circum, atque avidos jubar immortale bibentes

Affigunt

Affigunt oculos in Numine ; laudibus æther  
 Intonat, et læto ridet cœlum omne triumpho.  
 His amor impatiens conceptaque gaudia mentem  
 Funditus exagitant, imoque in pectore fervent.  
 Non æque exultat flagranti corde Sibylla,  
 Hospite cum tumet incluso, et præcordia sentit  
 Mota Dei stimulis, nimioque calentia Phœbo.

Quis tamen ille novus perstringit lumina fulgor ?  
 Quam Mitra effigiem distinxit pictor, honesto  
 Surgentem è tumulo, alatoque satellite fultam ?  
 Agnosco faciem, vultu latet alter in illo  
 \* Wainfletus, sic ille oculos, sic ora ferebat :  
 Eheu quando animi par invenietur Imago !  
 Quando alium similem virtus habitura !——  
 Irati innocuas securus numinis iras  
 Aspicit, impavidosque in Judice figit ocellos.

Quin age, et horrentem commixtis igne tenebris  
 Jam videas scenam ; multo hic stagnantia fuco  
 Mœnia flagrantem liquefacto sulphure rivum  
 Fingunt, et falsus tanta arte accenditur ignis,  
 Ut toti metuas tabulæ, ne flamma per omne  
 Livida serpat opus, tenuesque absumpta recedat  
 Pictura in cineres, propriis peritura favillis.  
 Huc turba infelix agitur, turpisque videri  
 Infrendet dentes, et rugis contrahit ora.  
 Vindex à tergo implacabile sævit, et enseni  
 Fulmineum vibrans acie flagrante scelestos

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\* Coll. Magd. Fundator.

Jam Paradiseis iterum depellit ab oris.

Heu! quid agat tristis? quo se cœlestibus iris

Subtrahat? o! quantum vellet nunc æthere in alto

Virtutem colere! at tandem suspiria ducit

Nequicquam, et sero in lachrymas effunditur; obstant

Sortes non revocandæ, et inexorabile numen.

Quam varias aperit veneres pictura! periti

Quot calami legimus vestigia! quanta colorum

Gratia se profert! tales non discolor Iris

Ostendat, vario cum lumine floridus imber

Rore nitet toto, et gutta scintillat in omni.

O fuci nitor, o pulchri durate colores!

Nec, pictura, tuæ languescat gloria formæ,

Dum lucem videas, qualem exprimis ipsa, supremam.





## S P H Æ R I S T E R I U M.

**H** I C ubi graminea in latum sese explicat æquor  
 Planities, vacuoque ingens patet area campo,  
 Cum solem nondum fumantia prata fatentur  
 Exortum, et tumidæ pendent in gramine guttæ,  
 Improba falx noctis parva incrementa prioris  
 Defecat, exiguam radens a cespite messem :

Tum motu assiduo faxum versatile terram  
 Deprimit extantem, et surgentes atterit herbas.  
 Lignea percurrunt vernantem turba palæstram  
 Unctæ, nitens oleo, formæ quibus esse rotundæ  
 Artificis ferrum dederat, facilisque moveri.  
 Ne tamen offendant incauti errore globorum,  
 Quæque suis incisa notis stat sphæra ; sed unus  
 Hanc vult, quæ infuso multum inclinata metallo  
 Vertitur in gyros, et iniquo tramite currit ;  
 Quin alii diversa placet, quam parcus urget  
 Plumbea vis, motuque finit procedere recto.

Postquam ideo in partes turbam distinxerat æquas  
 Confilium, aut fors ; quisque suis accingitur armis.  
 Evolat orbiculus, qua cursum meta futurum  
 Designat ; jactique legens vestigia, primam,  
 Qui certamen init, sphæram demittit, at illa

Leniter

Leniter effusa, exiguum quod ducit in orbem,  
Radit iter, donec sensim primo impete fesso  
Subsistat : subito globus emicat alter et alter.

Mox ubi funduntur late agmina crebra minorem  
Sparsa per orbiculum, stipantque frequentia metam,  
Atque negant faciles aditus ; jam cautius exit,  
Et leviter sese insinuat revolvibile lignum.

At si forte globum, qui misit, spectat inertem  
Serpere, et impressum subito languescere motum,  
Pone urget sphaeræ vestigia, et anxius instat,  
Objurgatque moras, currentique imminet orbi.  
Atque ut segnis honos dextræ fervetur, iniquam  
Incusat terram, ac surgentem in marmore nodum.

Nec risus tacuere, globus cum volvitur actus  
Infami jactu, aut nimium vestigia plumbum  
Allicit, et sphaeram à recto trahit insita virtus.  
Tum qui projecit, strepitus effundit inanes,  
Et, variam in speciem distorto corpore, falsos  
Increpat errores, et dat convitia ligno.

Sphaera sed, irarum temnens ludibria, coeptum  
Pergit iter, nullisque movetur surda querelis.

Illa tamen laudes summumque meretur honorem,  
Quæ non dirumpit cursum, absistitque moveri,  
Donec turbam inter crebram dilapsa supremum  
Perfecit stadium, et metæ inclinata recumbit.  
Hostis at hærentem orbiculo detrudere sphaeram  
Certat, luminibusque viam signantibus omnes  
Intendit vires, et missile fortiter urget :

Evolat



**E**volat adducto non fegnis sphæra lacerto.

**H**aud ita profiliens Elëo carcere pernix

**A**uriga invehitur, cum raptus ab axe citato

**C**urrentesque domos videt, et fugientia tecta.

**S**i tamen in duros, obstructa fatellite multo,

**I**mpingat socios, confundatque orbibus orbis;

**T**um fervet bilis, fortunam damnat acerbam,

**A**tque Deos atque astra vocat crudelia——

**S**i vero incurfus faciles, aditumque patentem

**I**nveniat, partoque hostis spoliatur honore :

**T**urba fremit confusa, sonisque frequentibus, euge,

**E**xclamant focii ; plausu strepit omne viretum.

**I**nterea fessos inimico Sirius astro

**C**orripit, et falsas exudant corpora guttas ;

**L**enia jam Zephyri spirantes frigora, et umbræ

**C**aptantur, vultuque fluens abstergitur humor.





A D

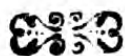
D. D. H A N N E S,

I N S I G N I S S I M U M

M E D I C U M et P O E T A M.

**O** Qui canoro blandius Orptheo  
 Vocale ducis carmen, et exitu  
 Feliciorè luctuosis  
 Sæpe animam revocas ab umbris,  
 Jam seu solutos in numerum pedes  
 Cogis, vel ægrum et vix animæ tenax  
 Corpus tueris, seu cadaver  
 Luminibus penetras acutis ;  
 Opus relinquens eripe te moræ,  
 Frontemque curis sollicitam explica,  
 Scyphumque jucundus require  
 Purpureo gravidum Lyæo.  
 Nunc plena magni pocula postules  
 Memor W I L H E L M I, nunc moveat sitim  
 Minister ingens, imperique  
 Præsidium haud leve, M O N T A C U T U S, Omitte

Omitte tandem triste negotium  
 Gravesque curas, heu nimium pius!  
 Nec cæteros cautus mederi  
 Ipse tuam minuas salutem.  
 Frustra cruorem pulsibus incitis  
 Ebullientem pollice comprimis,  
 Attentus explorare venam  
 Quæ febris exagitet tumentem:  
 Frustra liquores quot Chymica expedit  
 Fornax, et error sanguinis, et vigor  
 Innatus herbis te fatigant:  
 Serius aut citius sepulchro  
 Debemur omnes, vitæque deseret  
 Expulsa morbis corpus inhospitum,  
 Lentumque deflebunt nepotes  
 (Reliquias animæ) cadaver.  
 Manes videbis tu quoque fabulas,  
 Quos pauciores fecerit ars tua;  
 Suumque victorem vicissim  
 Subjiciet Libitina victrix.  
 Decurrit illi vita beatior  
 Quicumque lucem non nimis anxius  
 Reddit molestam, urgetque curas  
 Sponte sua fatis ingruentes;  
 Et quem dierum lene fluentium  
 Delectat ordo, vitæque mutuis  
 Felix amicis, gaudiisque  
 Innocuis bene temperata.



Machinæ



# Machinæ Gesticulantes,

A N G L I C E

## A P U P P E T - S H O W.

**A**dmiranda cano levium spectacula rerum,  
 Exiguam gentem, et vacuum sine mente popellum;  
 Quem, non surreptis cœli de fornice flammis,  
 Innocua melior fabricaverat arte Prometheus.

Compita qua risu fervent, glomeratque tumultum  
 Histrio, delectatque inhiantem scommate turbam;  
 Quotquot lætitiæ studio aut novitate tenentur,  
 Undique congressi permixta sedilia complent,  
 Nec confusus honos; nummo subsellia cedunt  
 Diverso, et varii ad pretium stat copia scamni.  
 Tandem ubi subtrahitur velamen, lumina passim  
 Angustos penetrant aditus, qua plurima visum  
 Fila secant, ne, cum vacuo datur ore fenestra,  
 Pervia fraus pateat: mox stridula turba penates  
 Ingreditur pictos, et mœnia squallida fuco.  
 Hic humiles inter scenas, angustaque claustra,  
 Quicquid agunt homines, concursus, bella, triumphos,  
 Ludit in exiguo plebecula parva teatro.

Sed

Sed præter reliquos incedit HOMUNCIO rauca  
Voce strepens ; major subnectit fibula vestem,  
Et referunt vivos errantia lumina motus ;  
In ventrem tumet immodicum ; pone eminent ingens  
A tergo gibbus ; Pygmæum territat agmen  
Major, et immanem miratur turba Gigantem.  
Hic magna fretus mole, imparibusque lacertis  
Confusus, gracili jactat convitia vulgo,  
Et crebro solvit, lepidum caput, ora cachinno.  
Quanquam res agitur solenni feria pompa,  
Spernit sollicitum intractabilis ille tumultum,  
Et risu importunus adest, atque omnia turbat.  
Nec raro invadit molles, pictamque protervo  
Ore petit Nympham, invitoque dat oscula ligno.

Sed comitum vulgus diversis membra fatigant  
Ludis, et vario lascivit mobile saltu.

Sæpe etiam gemmis rutila, et spectabilis auro,  
Lignea gens prodit, nitidisque superbit in ostris.  
Nam, quoties festam celebrat sub imagine lucem,  
Ordine composito Nympharum incedit honestum  
Agmen, et exigui proceres, parvique Quirites.  
Pygmæos credas positis mitescere bellis,  
Jamque, infensa Gruum temnentes prælia, tutos  
Indulgere jocis, tenerisque vacare choreis.

Tales, cum medio labuntur fidera cœlo,  
Parvi subsiliunt Lemures, populusque pusillus  
Festivos, rediens sua per vestigia, gyros  
Ducit, et angustum crebro pede pulsitat orbem.

Mane

Mane patent gressus ; hic succos terra feraces  
 Concipit, in multam pubentia gramina surgunt  
 Luxuriam, tenerisque virescit circulus herbis.

At non tranquillas nulla abduunt nubila luces,  
 Sæpe gravi surgunt bella, horrida bella tumultu.  
 Arma cient truculenta cohors, placidamque quietem  
 Dirumpunt pugnae ; usque adeo insincera voluptas  
 Omnibus, et mistæ castigant gaudia curæ.  
 Jam gladii, tubulique ingesto sulphure foeti,  
 Protensaque hastæ, fulgentiaque arma, minæque  
 Telorum ingentes subeunt ; dant claustra fragorem  
 Horrendum, ruptæ stridente bitumine chartæ  
 Confusos reddunt crepitus, et sibila miscent.  
 Sternitur omne solum pereuntibus ; undique caesa  
 Apparent turmae, civilis crimina belli.

Sed postquam infanus pugnae deseruit æstus,  
 Exuerintque truces animos, jam Marte fugato,  
 Diversas repetunt artes, curasque priores.  
 Nec raro prisca heroes, quos pagina sacra  
 Suggestit, atque olim peperit felicior ætas,  
 Hic parva redeunt specie. Cano ordine cernas  
 Antiquos prodire, agmen venerabile, Patres.  
 Rugis fulcantur vultus, proluxaque barbæ  
 Canities mento pendet : sic tarda senectus  
 T I T H O N U M minuit, cum moles tota cicadam  
 Induit, in gracilem sensim collecta figuram.

Nunc tamen unde genus ducat, quæ dextra latentes  
 Suppeditet vires, quem poscat turba moventem,

Expeditam.



Expediam. Truncos opifex et inutile lignum  
 Cogit in humanas species, et robore natam  
 Progeniem telo efformat, nexuque tenaci  
 Crura ligat pedibus, humerisque accommodat armos,  
 Et membris membra aptat, et artubus insuit artus.  
 Tunc habiles addit trochleas, quibus arte pusillum  
 Versat onus, molique manu famulatus inertis  
 Sufficit occultos motus, vocemque ministrat.  
 His structa auxiliis jam machina tota peritos  
 Ostendit sulcos, duri et vestigia ferri :  
 Hinc salit, atque agili se sublevat incita motu,  
 Vocesque emittit tenues, et non sua verba.



Ad Insignissimum Virum

D. T H O. BURNETTUM,

Sacræ Theoriæ Telluris Autorem.

**N**ON usitatum carminis alitem,  
 BURNETTE, poscis, non humiles modos :  
 Vulgare plectrum, languidæque  
 Respuis officium camœnæ.  
 Tu mixta rerum semina conscis,  
 Molemque cernis dissociabilem,

Terramque

Terramque concretam, et latentem  
 Oceanum gremio capaci :  
 Dum veritatem quærere pertinax  
 Ignota pandis, sollicitus parum  
 Utcunque stet commune vulgi  
 Arbitrium et popularis error.  
 Auditur ingens continuo fragor,  
 Illapsa tellus lubrica deserit  
 Fundamina, et compage fracta  
 Suppositas gravis urget undas.  
 Impulsus erumpit medius liquor,  
 Terras aquarum effusa licentia  
 Claudit vicissim ; has inter orbis  
 Reliquiæ fluitant prioris.  
 Nunc et recluso carcere lucidam  
 Balæna spectat solis imaginem,  
 Stellasque miratur nutantes,  
 Et tremulæ simulacra lunæ.  
 Quæ pompa vocum non imitabilis !  
 Qualis calefcit spiritus ingenî !  
 Ut tollis undas ! ut frementem  
 Diluvii reprimis tumultum !  
 Quis tam valenti pectore ferreus  
 Ut non tremiscens et timido pede  
 Incedat, orbis dum dolosi  
 Detegis instabiles ruinas ?  
 Quin hæc cadentum fragmina montium  
 Natura vultum sumere simplicem

Coget refingens, in priorem

Mox iterum reditura formam.

Nimbis rubentem sulphureis Jovem

Cernas ; ut udis sævit atrox hyems

Incendiis, commune mundo

Et populis meditata bustum!

Nudus liquentes plorat Athos nives,

Et mox liquefcens ipse adamantinum

Fundit cacumen, dum per imas

Saxa fluunt refoluta valles.

Jamque alta cœli mcenia corruunt,

Et veftra tandem pagina (proh nefas !)

BURNETTE, veftra augebit ignes,

Heu focio peritura mundo.

Mox æqua tellus, mox fubitus viror

Ubique rident : En teretem globum !

En læta vernantes Favonî

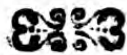
Flamina, perpetuosque flores !

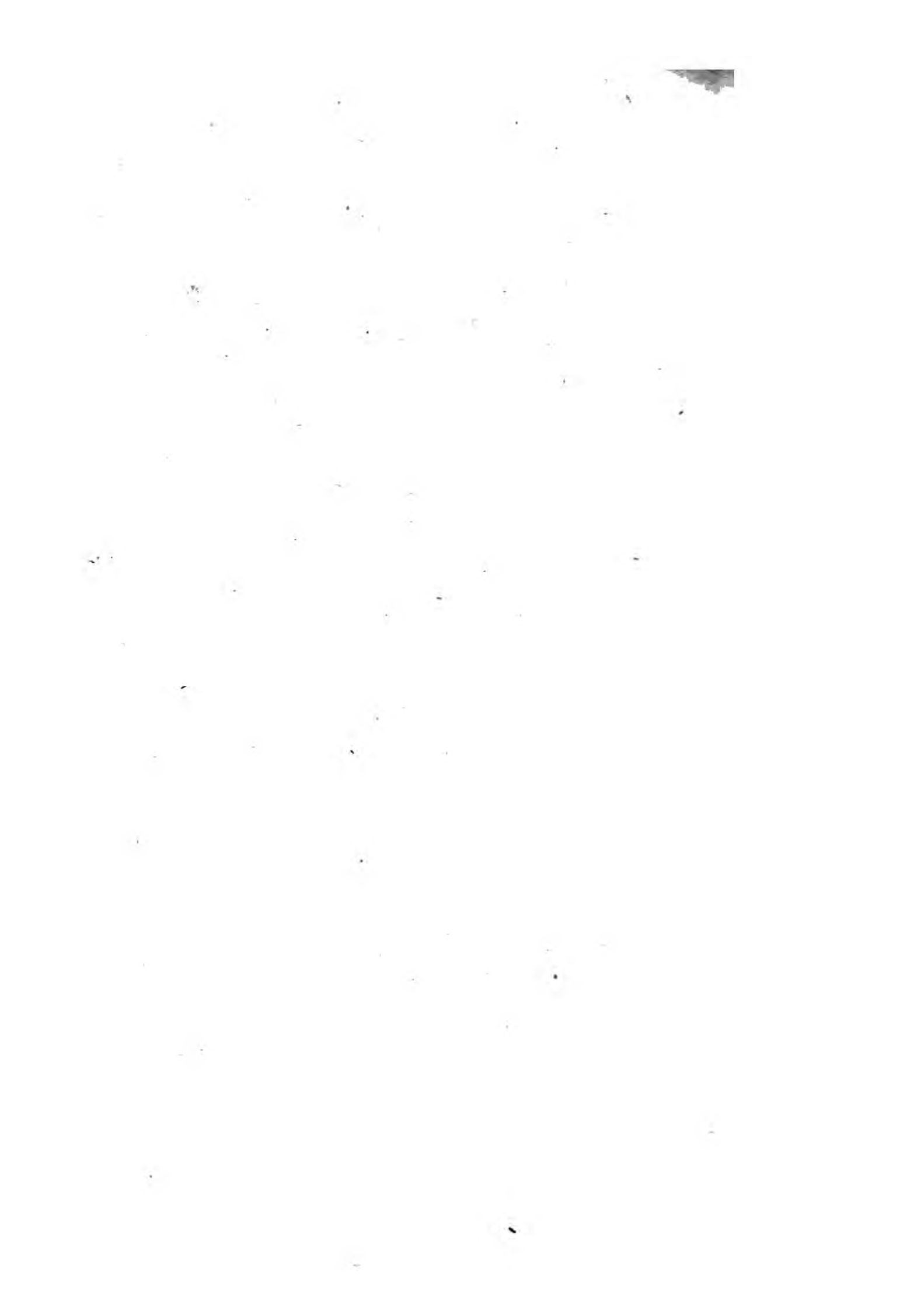
O pectus ingens ! O animum gravem,

Mundi capacem ! fi bonus auguror,

Te, noftra quo tellus fuperbit,

Accipiet renovata civem.





THE  
DRUMMER,  
OR THE  
HAUNTED-HOUSE.

A  
COMEDY.

As it is acted at the

*Theatre-Royal in Drury-Lane.*

BY

His MAJESTY'S Servants.

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——— *Falsis terroribus implet*  
*Ut magus* ——— Hor.

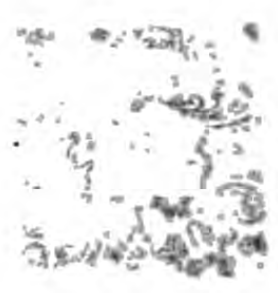
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Printed in the YEAR MDCCLIII.

1912

Dear Sir,



Yours faithfully,  
[Signature]





THE  
P R E F A C E.



HAVING recommended this Play to the Town, and delivered the Copy of it to the Bookseller, I think myself obliged to give some Account of it.

It had been some Years in the Hands of the Author, and falling under my Perusal, I thought so well of it, that I persuaded him to make some Additions and Alterations to it, and let it appear upon the Stage. I own I was very highly pleased with it, and lik'd it the better, for the want of those studied Similes and Repartees,  
VOL. II. H 2 which

## The P R E F A C E.

which we, who have writ before him, have thrown into our Plays, to indulge and gain upon a false Taste that has prevailed for many Years in the *British* Theatre. I believe the Author would have condescended to fall into this way a little more than he has, had he before the writing of it been often present at Theatrical Representations. I was confirmed in my Thoughts of the Play, by the Opinion of better Judges to whom it was communicated, who observed that the Scenes were drawn after *Moliere's* Manner, and that an easy and natural Vein of Humour ran through the whole.

I do not question but the Reader will discover this, and see many Beauties that escaped the Audience; the Touches being too delicate for every Taste in a Popular Assembly. My Brother-Sharers were of Opinion, at the first reading of it, that it was like a Picture in which the Strokes were not strong enough to appear at a distance. As it is not in the common way of writing, the Approbation was at first doubtful, but has risen every time it has been

## *The* P R E F A C E.

been Acted, and has given an Opportunity in several of its Parts for as just and good Action as ever I saw on the Stage.

The Reader will consider that I speak here, not as the Author, but as the Patentee. Which is, perhaps, the Reason why I am not diffuse in the Praise of the Play, lest I should seem like a Man who cries up his own Wares only to draw in Customers.

R I C H A R D S T E E L E.





# PROLOGUE.

**I**N this grave Age, when Comedies are few,  
We crave your Patronage for one that's New;  
Tho' 'twere poor Stuff, yet bid the Author fair,  
And let the Scarceness recommend the Ware.  
Long have your Ears been fill'd with tragic Parts,  
Blood and Blank-Versè have harden'd all your Hearts;  
If e'er you smile, 'tis at some Party Strokes,  
Round-heads and Wooden-shoes are standing Jokes;  
The same Conceit gives Claps and Hisses Birth,  
You're grown such Politicians in your Mirth!  
For once we try (tho' 'tis I own unsafe,)  
To please you All, and make both Parties laugh.  
Our Author, anxious for his Fame to-night,  
And bashful in his first Attempt to write,  
Lies cautiously obscure and unreveal'd,  
Like ancient Actors in a Mask conceal'd.  
Censure, when no Man knows who writes the Play,  
Were much good Malice merely thrown away.  
The mighty Critics will not blast, for shame,  
A raw young Thing, who dares not tell his Name:  
Good-natur'd Judges will th' Unknown defend,  
And fear to blame, lest they shou'd hurt a Friend:  
Each Wit may praise it, for his own dear Sake,  
And hint he writ it, if the Thing shou'd take.

But

## PROLOGUE.

*But if you're rough, and use him like a Dog,  
Depend upon it ——— He'll remain Incog.*

*If you shou'd hiss, he swears he'll hiss as high,  
And, like a Culprit, join the Hue-and-Cry.*

*If cruel Men are still averse to spare  
These Scenes, they fly for Refuge to the Fair.*

*Tho' with a Ghost our Comedy be heighten'd,  
Ladies, upon my word, you shant't be frighten'd;*

*O, 'tis a Ghost that scorns to be uncivil,  
A well-spread, lusty, Jointure-hunting Devil;  
An am'rous Ghost, that's faithful, fond and true,  
Made up of Flesh and Blood ——— as much as you.*

*Then every Evening come in Flocks, undaunted,  
We never think this House is too much Haunted.*



# Dramatis Personæ.

*Sir George Truman,*

*Mr. Wilks.*

*Tinsel,*

*Mr. Cibber.*

*Fantome the Drummer,*

*Mr. Mills.*

*Vellum, Sir George Truman's Steward, Mr. Johnson.*

*Butler,*

*Mr. Penkethman.*

*Coachman,*

*Mr. Miller.*

*Gardiner,*

*Mr. Norris.*

*Lady Truman,*

*Mrs. Oldfield.*

*Abigal,*

*Mrs. Saunders.*



**T H E**





T H E  
D R U M M E R :  
O R, T H E  
H A U N T E D - H O U S E .

---

A C T I. S C E N E I.

*A Great Hall.*

*Enter the Butler, Coachman, and Gardiner.*

B U T L E R.



HERE came another Coach to Town:  
last Night, that brought a Gentleman to  
enquire about this strange Noise, we hear  
in the House. This Spirit will bring a  
power of Custom to the *George*—If so be  
he continues his Pranks, I design to sell  
a Pot of Ale, and set up the Sign of the Drum.

H 5.

COACH.

*The Drummer: Or,*

C O A C H M A N.

I'll give Madam warning, that's flat—I've always liv'd in sober Families. I'll not disparage myself to be a Servant in a House that is haunted.

G A R D I N E R.

I'll e'en marry *Nell*, and rent a bit of Ground of my own, if both of you leave Madam; not but that Madam's a very good Woman—if Mrs. *Abigail* did not spoil her—come, here's her Health.

B U T L E R.

It's a very hard thing to be a Butler in a House, that is disturb'd. He made such a Racket in the Cellar last Night, that I'm afraid he'll sour all the Beer in my Barrels.

C O A C H M A N.

Why then, *John*, we ought to take it off as fast as we can. Here's to you—He rattled so loud under the Tiles last Night, that I verily thought the House wou'd have fallen over our Heads. I durst not go up into the Cock-loft this Morning, if I had not got one of the Maids to go along with me.

G A R D I N E R.

I thought I heard him in one of my Bed-posts—I marvel, *John*, how he gets into the House when all the Gates are shut.

B U T L E R.

Why look ye, *Peter*, your Spirit will creep you into an Augre-hole:—he'll whisk you through a Key-hole, without so much as jostling against one of the Wards.

C O A C H M A N.

Poor Madam is mainly frightened, that's certain, and verily believes 'tis my Master that was kill'd in the last Campaign.

B U T L E R.

Out of all Manner of question, *Robin*, 'tis Sir *George*. Mrs. *Abigail* is of Opinion it can be none but his Honour; he always lov'd the Wars, and you know

was mightily pleas'd from a Child with the Music of a  
Drum.

G A R D I N E R.

I wonder his Body was never found after the Battle.

B U T L E R.

Found! Why, you fool, is not his Body here about  
the House? Dost thou think he can beat his Drum with-  
out Hands and Arms?

C O A C H M A N.

'Tis Master as sure as I stand here alive, and I veri-  
ly believe I saw him last Night in the Town-closet.

G A R D I N E R.

Ay! how did he appear?

C O A C H M A N.

Like a white Horse.

B U T L E R.

Pho, *Robin*, I tell ye he has never appear'd yet but  
in the Shape of the Sound of a Drum.

C O A C H M A N.

This makes one almost afraid of one's own Shadow.  
As I was walking from the Stable t'other Night without  
my Lanthorn, I fell across a Beam, that lay in my way,  
and faith my Heart was in my Mouth—I thought I  
had stumbled over a Spirit.

B U T L E R.

Thou might'st as well have stumbled over a Straw;  
why, a Spirit is such a little little Thing, that I have  
heard a Man, who was a great Scholar, say, that he'll  
dance a *Lancashire* Horn-pipe upon the point of a Needle.  
—As I sat in the Pantry last Night counting my Spoons,  
the Candle methought burnt blue, and the spay'd Bitch  
look'd as if she saw something.

C O A C H M A N.

Ay poor Cur, she's almost frighten'd out of her Wits.

G A R D I N E R.

Ay I warrant ye, she hears him many a time and oftener  
when we don't.

B U T

*The Drummer : Or,*

BUTLER.

My Lady must have him laid, that's certain, whatever it cost her.

GARDINER.

I fancy, when one goes to market, one might hear of somebody that can make a spell.

COACHMAN.

Why may not the parson of our parish lay him ?

BUTLER.

No, no, no, our parson cannot lay him.

COACHMAN.

Why not he as well as another Man ?

BUTLER.

Why, ye fool, he is not qualified—He has not taken the oaths.

GARDINER.

Why, d'ye think *John*, that the Spirit wou'd take the law of him ?—faith, I cou'd tell you one way to drive him off.

COACHMAN.

How's that ?

GARDINER.

I'll tell you immediately [*drinks*]—I fancy Mrs. *Abigail* might scold him out of the house.

COACHMAN.

Ay, she has a tongue that would drown his Drum, if any thing cou'd.

BUTLER.

Pugh, this is all froth ! you understand nothing of the matter—the next time it makes a noise, I tell you what ought to be done, — I wou'd have the steward speak *Latin* to it.

COACHMAN.

Ay, that wou'd do, if the steward had but courage.

GARDINER.

There you have it — He's a fearful man. If I had as  
much

much learning as he, and I met the ghost, I'd tell him his own! but alack what can one of us poor men do with a Spirit, that can neither write nor read.

*BUTLER.*

Thou art always cracking and boasting, *Peter*; thou dost not know what mischief it might do thee, if such a filly dog as thee should offer to speak to it. For ought I know, he might flea thee alive, and make parchment of thy skin to cover his Drum with.

*GARDINER.*

A fiddlestick! tell not me — I fear nothing; not I! I never did harm in my life, I never committed murder.

*BUTLER.*

I verily believe thee, keep thy temper, *Peter*; after supper we'll drink each of us a double mug, and then let come what will!

*GARDINER.*

Why that's well said, *John*, an honest man that is not quite sober, has nothing to fear — Here's to ye — why how if he shou'd come this minute, here wou'd I stand. Ha! what noise is that?

*BUTLER* and *COACHMAN.*

Ha! where?

*GARDINER.*

The devil! the devil! Oh no, 'tis Mrs. *Abigail*.

*BUTLER.*

Ay faith! 'tis she; 'tis Mrs. *Abigail*! a good mistake! 'tis Mrs. *Abigail*.

*Enter ABIGAL.*

*ABIGAL.*

Here are your drunken fots for you! Is this a time to be guzzling, when gentry are come to the house! why don't you lay your cloth? How come you out of the stables? Why are not you at work in your garden?

*GARD-*



GARDINER.

Why, yonder's the fine *Londoner* and Madam fetching a walk together, and methought they look'd as if they should say they had rather have my room than my company.

BUTLER.

And so forsooth being all three met together, we are doing our endeavours to drink this same Drummer out of our heads.

GARDINER.

For you must know, Mrs. *Abigal*, we are all of opinion that one can't be a match for him, unless one be as drunk as a Drum.

COACHMAN.

I am resolv'd to give Madam warning to hire herself another Coachman; for I came to serve my Master d'ye fee, while he was alive, but do suppose that he has no farther occasion for a coach, now he walks.

BUTLER.

Truly, Mrs. *Abigal*, I must needs say, that this same Spirit is a very odd sort of a body, after all, to fright Madam and his old servants at this rate.

GARDINER.

And truly, Mrs. *Abigal*, I must needs say, I serv'd my Master contentedly, while he was living; but I will serve no man living, (that is, no Man that is not living) without double Wages.

ABIGAL.

Ay, 'tis such cowards as you that go about with idle stories to disgrace the house, and bring so many Strangers about it; you first frighten yourselves, and then your neighbours.

GARDINER.

Frighten'd! I scorn your words. Frighten'd quoth-a!

ABIGAL.

What, you sot! are you grown pot-valiant?

GAR-



*The Haunted House.*

183

G A R D I N E R.

Frighten'd with a Drum! that's a good one! it will do us no harm, I'll answer for it. It will bring no bloodshed along with it, take my word. It sounds as like a train-band Drum as ever I heard in my life.

B U T L E R.

Pr'ythee, *Peter*, don't be so presumptuous.

A B I G A L.

Well, these drunken rogues take it as I could wish.

[*Aside.*]

G A R D I N E R.

I scorn to be frightned, now I am in for't; if old *Dub-dub* should come into the room, I wou'd take him —

B U T L E R.

Pr'ythee hold thy tongue.

G A R D I N E R.

I would take him — [*The Drum beats, the Gardiner endeavours to get off, and falls.*]

B U T L E R and C O A C H M A N.

Speak to it, *Mrs. Abigail*.

G A R D I N E R.

Spare my life, and take all I have.

C O A C H M A N.

Make off, make off, good Butler, and let us go hide ourselves in the cellar.

[*They all run off.*]

A B I G A L *sola.*

A B I G A L.

So, now the coast is clear, I may venture to call out my Drummer—But first let me shut the door, lest we be surpris'd. Mr. *Fantome*, Mr. *Fantome*! [*He beats.*] Nay, nay, pray come out, the enemy's fled — I must speak with you immediately — don't stay to beat a parley.

[*The back Scene opens, and discovers Fantome with a Drum.*]

F A N-

FANTOME.

Dear Mrs. Nabby, I have overheard all that has been said, and find thou hast manag'd this thing so well, that I could take thee in my arms, and kiss thee — if my Drum did not stand in my way.

ABIGAL.

Well, O' my conscience, you are the merriest ghost! and the very Picture of Sir *George Truman*.

FANTOME.

There you flatter me, Mrs. *Abigal*: Sir *George* had that freshness in his looks, that we Men of the town cannot come up to.

ABIGAL.

Oh! Death may have alter'd you, you know—besides, you must consider, you lost a great deal of blood in the battle.

FANTOME.

Ay, that's right; let me look never so pale, this cut across my forehead will keep me in countenance.

ABIGAL.

'Tis just such a one as my Master receiv'd from a curst *French* trooper, as my Lady's Letter inform'd her.

FANTOME.

It happens luckily that this suit of cloaths of Sir *George's* fits me so well,—I think I can't fail hitting the air of a Man with whom I was so long acquainted.

ABIGAL.

You are the very Man — I vow I almost start when I look upon you.

FANTOME.

But what good will this do me, if I must remain invisible?

ABIGAL.

Pray what good did your being visible do you? The fair Mr. *Fantome* thought no Woman cou'd withstand him — But when you were seen by my Lady in your proper

proper Person, after she had taken a full survey of you, and heard all the pretty things you cou'd say, she very civilly dismiss'd you for the sake of this empty, noisy creature *Tinsel*. She fancies you have been gone from hence this fortnight.

FANTOME.

Why really I love thy Lady so well, that tho' I had no hopes of gaining her for myself, I cou'd not bear to see her given to another, especially such a wretch as *Tinsel*.

ABIGAL.

Well, tell me truly, Mr. *Fantome*, have you not a great opinion of my fidelity to my dear Lady, that I would not suffer her to be deluded in this manner, for less than a thousand pound?

FANTOME.

Thou art always remembering me of my promise—thou shalt have it, if thou canst bring our project to bear; dost not know that stories of ghosts and apparitions generally end in a pot of money?

ABIGAL.

Why, truly now Mr. *Fantome*, I shou'd think myself a very bad Woman, if I had done what I do, for a farthing less.

FANTOME.

Dear *Abigal*, how I admire thy virtue!

ABIGAL.

No, no, Mr. *Fantome*, I defy the worst of my enemies to say I love mischief for mischief sake.

FANTOME.

But is thy Lady persuaded that I am the ghost of her deceased husband?

ABIGAL.

I endeavour to make her believe so, and tell her every time your Drum rattles, that her husband is chiding her for entertaining this new lover.

FAN-

## FANTOME.

Pr'ythee make use of all thy art, for I am tir'd to death with strolling round this wide old house like a Rat behind a wainscot.

## ABIGAL.

Did not I tell you, 'twas the purest place in the world for you to play your tricks in? there's none of the family that knows every hole and corner in it, besides myself.

## FANTOME.

Ah Mrs. *Abigal!* you have had your intrigues——

## ABIGAL.

For you must know, when I was a romping young girl, I was a mighty lover of *hide and seek*.

## FANTOME.

I believe, by this time, I am as well acquainted with the house as yourself.

## ABIGAL.

You are very much mistaken, Mr. *Fantome*; but no matter for that; here is to be your station to-night. This is the place unknown to any one living besides myself, since the death of the Joiner; who, you must understand, being a lover of mine, contriv'd the wainscot to move to and fro, in the manner that you find it. I design'd it for a wardrobe for my Lady's cast cloaths. Oh! the stomachers, stays, petticoats, commodes, lac'd shoes, and good things I have had in it—pray take care you don't break the cherry brandy bottle that stands up in the corner.

## FANTOME.

Well, Mrs. *Abigal*, I hire your closet of you but for this one night—a thousand pound you know is a very good rent.

## ABIGAL.

Well, get you gone; you have such a way with you, there's no denying you any thing!

FANT-

*FANTOME.*

I'm a thinking how *Tinsel* will stare when he sees me come out of the wall : for I'm resolv'd to make my appearance to-night.

*ABIGAL.*

Get you in, get you in, my Lady's at the door.

*FANTOME.*

Pray take care she does not keep me up so late as she did last night, or depend upon it I'll beat the Tattoo.

*ABIGAL.*

I'm undone! I'm undone — [*As he is going in.*] Mr. *Fantome*, Mr. *Fantome*, you have put the thousand pound bond into my brother's hands.

*FANTOME.*

Thou shalt have it, I tell thee, thou shalt have it.

[*Fantome goes in.*]

*ABIGAL.*

No more words — vanish, vanish.

*Enter LADY.*

*ABIGAL*, [*opening the door.*]

Oh, dear Madam, was it you that made such a knocking? my heart does so beat — I vow you have frighted me to death — I thought verily it had been the Drummer.

*LADY.*

I have been showing the garden to Mr. *Tinsel*; he's most insufferably witty upon us about the story of the Drum.

*ABIGAL.*

Indeed, Madam, he's a very loose man! I'm afraid 'tis he that hinders my poor master from resting in his grave.

*LADY.*

Well! an *Infidel* is such a novelty in the country,  
that



that I am resolv'd to divert myself a day or two at least with the oddness of his conversation.

*A B I G A L.*

Ah, Madam! the Drum began to beat in the house as soon as ever this creature was admitted to visit you. All the while Mr. *Fantome* made his addresses to you, there was not a mouse stirring in the family more than us'd to be —

*L A D Y.*

This baggage has some design upon me, more than I can yet discover. [*Aside.*] — Mr. *Fantome* was always thy favourite.

*A B I G A L.*

Ay, and should have been yours too, by my consent! Mr. *Fantome* was not such a slight fantastic thing as this is. — Mr. *Fantome* was the best-built Man one shou'd see in a summer's day! Mr. *Fantome* was a Man of Honour, and lov'd you! Poor Soul! how he sigh'd when he has talk'd to me of my hard-hearted Lady. — Well! I had as lief as a thousand pounds you would marry Mr. *Fantome*!

*L A D Y.*

To tell thee truly, I lov'd him well enough till I found he lov'd me so much. But Mr. *Tinsel* makes his Court to me with so much Neglect and Indifference, and with such an agreeable Sauciness — Not that I say I'll marry him.

*A B I G A L.*

Marry him, quoth-a! no, if you should, you'll be awaken'd sooner than marry'd Couples generally are— You'll quickly have a Drum at your window.

*L A D Y.*

I'll hide my contempt of *Tinsel* for once, if it be but to see what this Wench drives at. [*Aside.*]

*A B I G A L.*

Why, suppose your Husband, after this fair Warning  
he



he has given you, shou'd sound you an Alarm at midnight ; then open your Curtains with a Face as pale as my Apron, and cry out with a hollow Voice, What dost thou do in Bed with this spindle-shank'd Fellow ?

L A D Y.

Why wilt thou needs have it to be my Husband ? he never had any reason to be offended at me. I always lov'd him while he was living, and should prefer him to any Man, were he so still. Mr. *Tinsel* is indeed very idle in his Talk, but I fancy, *Abigail*, a discreet Woman might reform him.

A B I G A L.

That's a likely matter indeed ! did you ever hear of a Woman who had power over a Man, when she was his Wife, that had none while she was his Mistress ! Oh ! there's nothing in the World improves a Man in his Complaisance like Marriage !

L A D Y.

He is indeed, at present, too familiar in his Conversation.

A B I G A L.

Familiar ! Madam, in troth, he's downright rude.

L A D Y.

But that you know, *Abigail*, shows he has no Dissimulation in him — Then he is apt to jest a little too much upon grave Subjects.

A B I G A L.

Grave Subjects ! he jests upon the Church.

L A D Y.

But that you know, *Abigail*, may be only to shew his Wit — Then it must be own'd, he's extremely talkative.

A B I G A L.

Talkative d'ye call it ! he's downright impertinent.

L A D Y.

But that you know, *Abigail*, is a sign he has been  
us'd

us'd to good Company — Then indeed he is very positive.

*A B I G A L.*

Positive ! why, he contradicts you in every thing you say.

*L A D Y.*

But then you know, *Abigail*, he has been educated at the Inns of Court.

*A B I G A L.*

A blessed education indeed ! it has made him forget his Catechism !

*L A D Y.*

You talk as if you hated him.

*A B I G A L.*

You talk as if you lov'd him.

*L A D Y.*

Hold your tongue ! here he comes.

*Enter T I N S E L.*

*T I N S E L.*

My dear Widow.

*A B I G A L.*

My dear Widow, marry come up !

[*Aside,*

*L A D Y.*

Let him alone, *Abigail*, so long as he does not call me My dear Wife, there's no harm done.

*T I N S E L.*

I have been most ridiculously diverted since I left you — your servants have made a convert of my booby. His head is so fill'd with this foolish story of a Drummer, that I expect the rogue will be afraid hereafter to go upon a message by moon-light.

*L A D Y.*

Ah, Mr. *Tinsel*, what a loss of billet-doux would that be to many a fine lady !

*A B I-*

*A B I G A L.*

Then you still believe this to be a foolish story? I thought my Lady had told you, that she had heard it herself.

*T I N S E L.*

Ha, ha, ha!

*A B I G A L.*

Why, you would not persuade us out of our senses.

*T I N S E L.*

Ha, ha, ha!

*A B I G A L.*

There's manners for you, Madam.

[*Aside.*]

*L A D Y.*

Admirably rally'd! that laugh is unanswerable! now I'll be hang'd if you could forbear being witty upon me, if I should tell you I heard it no longer ago than last night.

*T I N S E L.*

Fancy!

*L A D Y.*

But what if I should tell you my maid was with me!

*T I N S E L.*

Vapours! vapours! pray, my dear Widow, will you answer me one question? — had you ever this noise of a Drum in your head, all the while your husband was living?

*L A D Y.*

And pray, Mr. *Tinsel*, will you let me ask you another question; do you think we can hear in the country, as well as you do in town?

*T I N S E L.*

Believe me, Madam, I could prescribe you a cure for these imaginations.

*A B I G A L.*

Don't tell my Lady of imaginations, Sir, I have heard it myself.

*T I N S E L.*

*T I N S E L.*

Hark thee, child — art thou not an old maid?

*A B I G A L.*

Sir, if I am, it is my own fault.

*T I N S E L.*

Whims! freeks! megrims! indeed Mrs. *Abigal*.

*A B I G A L.*

Marry, Sir, by your talk one would believe you thought every thing that was good is a megrim.

*L A D Y.*

Why truly I don't very well understand what you mean by your doctrine to me in the garden just now, that every thing we saw was made by chance.

*A B I G A L.*

A very pretty subject indeed for a lover to divert his mistress with.

*L A D Y.*

But I suppose that was only a taste of the conversation you would entertain me with after marriage.

*T I N S E L.*

Oh, I shall then have time to read you such lectures of motions, atoms, and nature — that you shall learn to think as freely as the best of us, and be convinc'd in less than a month, that all about us is chance-work.

*L A D Y.*

You are a very complaisant person indeed; and so you would make your court to me, by persuading me that I was made by chance!

*T I N S E L.*

Ha, ha, ha! well said, my dear! why, faith, thou wert a very lucky hit, that's certain.

*L A D Y.*

Pray, Mr. *Tinsel*, where did you learn this odd way of talking?

*T I N S E L.*

Ah, Widow, 'tis your country innocence makes you think it an odd way of talking.

*L A D Y.*

L A D Y.

Tho' you give no credit to stories of apparitions, I hope you believe there are such things as spirits!

T I N S E L.

Simplicity!

A B I G A L.

I fancy you don't believe women have souls, d'ye Sir?

T I N S E L.

Foolish enough!

L A D Y.

I vow, Mr. *Tinsel*, I'm afraid malicious people will say I'm in love with an Atheist.

T I N S E L.

Oh, my dear, that's an old fashion'd word — I'm a Free-thinker, child.

A B I G A L.

I am sure you are a free speaker.

L A D Y.

Really, Mr. *Tinsel*, considering that you are so fine a Gentleman, I'm amaz'd where you got all this learning! I wonder it has not spoil'd your breeding.

T I N S E L.

To tell you the truth, I have not time to look into these dry matters myself, but I am convinc'd by four or five learned men, whom I sometimes overhear at a Coffee-house I frequent, that our forefathers were a pack of asses, that the world has been in an error for some thousands of years, and that all the people upon earth, excepting those two or three worthy Gentlemen, are impos'd upon, cheated, bubbled, abus'd, bamboozl'd —

A B I G A L.

Madam, how can you hear such a profligate? he talks like the *London* prodigal.

L A D Y.

Why really, I'm a thinking, if there be no such things



as spirits, a woman has no occasion for marrying—she need not be afraid to lie by herself.

*T I N S E L.*

Ah! my dear! are husbands good for nothing but to frighten away spirits? dost thou think I could not instruct thee in several other comforts of matrimony?

*L A D Y.*

Ah! but you are a man of so much knowledge that you would always be laughing at my ignorance — you learned men are so apt to despise one!

*T I N S E L.*

No, Child! I'd teach thee my principles, thou should'st be as wise as I am — in a week's time.

*L A D Y.*

Do you think your principles would make a woman the better wife?

*T I N S E L.*

Pr'ythee, Widow, don't be queer.

*L A D Y.*

I love a gay temper, but I would not have you rally things that are ferious.

*T I N S E L.*

Well enough faith! where's the jest of rallying any thing else!

*A B I G A L.*

Ah, Madam, did you ever hear Mr. *Fantome* talk at this rate? *[Aside.*

*T I N S E L.*

But where's this ghost! the Son of a whore of a Drummer? I'd fain hear him methinks.

*A B I G A L.*

Pray, Madam, don't suffer him to give the ghost such ill language, especially when you have reason to believe it is my master.

*T I N S E L.*

That's well enough faith, *Nab*; dost thou think thy  
master



master is so unreasonable, as to continue his claim to his Relict after his bones are laid? Pray, Widow, remember the words of your contract, you have fulfilled them to a tittle—did not you marry Sir *George* to the tune of, 'till death us do part?

L A D Y.

I must not hear Sir *George's* memory treated in so slight a manner — this fellow must have been at some pains to make himself such a finish'd coxcomb. [Aside.

T I N S E L.

Give me but possession of your person, and I'll whirl you up to town for a winter, and cure you at once. Oh! I have known many a country Lady come to *London* with frightful stories of the hall-house being haunted, of fairies, spirits, and witches; that by the time she had seen a Comedy, play'd at an Assembly, and ambled in a Ball or two, has been so little afraid of bugbears, that she has ventur'd home in a chair at all hours of the night.

A B I G A L.

Hum—sauc-box.

[Aside.

T I N S E L.

'Tis the solitude of the country that creates these whimsies; there was never such a thing as a Ghost heard of at *London*, except in the play-house — Oh we'd pass all our time in *London*. 'Tis the scene of pleasure and diversions, where there's something to amuse you every hour of the day. Life's not life in the country.

L A D Y.

Well then, you have an opportunity of shewing the sincerity of that love to me which you profess. You may give a proof that you have an affection to my person, not my jointure.

T I N S E L.

Your jointure! how can you think me such a dog! but child, won't your jointure be the same thing in *London* as in the country?

I 2

L A D Y,

*L A D Y.*

No, you're deceiv'd! you must know it is settled on me by marriage-articles, on condition that I live in this old mansion-house, and keep it up in repair.

*T I N S E L.*

How!

*A B I G A L.*

That's well put, Madam.

*T I N S E L.*

Why, faith, I have been looking upon this house, and think it is the prettiest habitation I ever saw in my life.

*L A D Y.*

Ay, but then this cruel Drum!

*T I N S E L.*

Something so venerable in it!

*L A D Y.*

Ay, but the Drum!

*T I N S E L.*

For my part, I like this *Gothic* way of building better than any of your new orders — it would be a thousand pities it shou'd fall to ruin.

*L A D Y.*

Ay, but the Drum!

*T I N S E L.*

How pleasantly we two could pass our time in this delicious situation. Our lives wou'd be a continu'd dream of Happiness. Come, faith, Widow, let's go upon the leads, and take a view of the country.

*L A D Y.*

Ay, but the Drum! the Drum!

*T I N S E L.*

My dear, take my word for't 'tis all fancy: besides shou'd he drum in thy very bed-chamber, I shou'd only hug thee the closer.

*Clasp'd in the folds of love, I'd meet my doom,  
And act my joys tho' thunder shook the room.*

A C T



ACT II. SCENE I.

SCENE opens, and discovers Vellum in his Office, and a Letter in his hand.

V E L L U M.

**T**HIS Letter astonisheth; may I believe my own eyes — or rather my spectacles — *To Humphrey Vellum, Esq; Steward to the Lady Truman.*

Vellum,

**I** Doubt not but you will be glad to hear your master is alive, and designs to be with you in half an hour. The report of my being slain in the Netherlands, has, I find, produced some disorders in my family. I am now at the George-Inn; if an old man with a gray beard in a black cloke, enquires after you, give him admittance. He passes for a Conjuror, but is really

*Your faithful Friend,*

G. Truman.

*P. S. Let this be a secret, and you shall find your account in it.*

This amazeth me! and yet the reasons why I should believe he is still living are manifold — First, because this has often been the case of other military adventurers.

I 3

Secondly,

Secondly, because the news of his death was first publish'd in *Dyer's Letter*.

Thirdly, because this letter can be written by none but himself—I know his hand, and manner of spelling.

Fourthly, —

*Enter* BUTLER.

BUTLER.

Sir, here's a strange old Gentleman that asks for you ; he says he's a Conjurer, but he looks very suspicious ; I wish he ben't a Jesuit.

V E L L U M.

Admit him immediately.

BUTLER.

I wish he ben't a Jesuit ; but he says he's nothing but a Conjurer.

V E L L U M.

He says right — he is no more than a Conjurer. Bring him in and withdraw. *[Exit Butler.*

And Fourthly, as I was saying, because —

*Enter* BUTLER with Sir GEORGE.

BUTLER.

Sir, here is the Conjurer — what a devilish long beard he has ! I warrant it has been growing these hundred years. *[Aside Exit.*

Sir GEORGE.

Dear *Vellum*, you have receiv'd my Letter ; but before we proceed lock the door.

V E L L U M.

It is his voice.

*[Shuts the door.*

Sir GEORGE.

In the next place help me off with this cumbersome Cloke.

V E L-

V E L L U M.

It is his shape.

*Sir G E O R G E.*

So, now lay my beard upon the table.

V E L L U M.

[*After having look'd on Sir George thro' his spectacles.*]

It is his face, every lineament!

*Sir G E O R G E.*

Well, now I have put off the conjurer and the old man, I can talk to thee more at my ease.

V E L L U M.

Believe me, my good master, I am as much rejoiced to see you alive, as I was upon the day you were born. Your name was in all the news-papers, in the list of those that were slain.

*Sir G E O R G E.*

We have not time to be particular. I shall only tell thee in general, that I was taken prisoner in the battle, and was under close confinement for several months. Upon my release, I was resolv'd to surprise my wife with the news of my being alive. I know, *Vellum*, you are a person of so much penetration, that I need not use any further arguments to convince you that I am so.

V E L L U M.

I am — and moreover, I question not but your good Lady will likewise be convinced of it. Her Honour is a discerning Lady.

*Sir G E O R G E.*

I'm only afraid she shou'd be convinc'd of it to her sorrow. Is not she pleas'd with her imaginary Widowhood? Tell me truly, was she afflicted at the report of my death?

V E L L U M.

Sorely.

*Sir G E O R G E.*

How long did her grief last?



*V E L L U M.*

Longer than I have known any Widows — at least three days.

*Sir G E O R G E.*

Three days, say'st thou? three whole days? I'm afraid thou flatterest me! — O woman! woman!

*V E L L U M.*

Grief is twofold.

*Sir G E O R G E.*

This blockhead is as methodical as ever — but I know he's honest. [*Afide.*

*V E L L U M.*

There is a real grief, and there is a methodical grief; she was drown'd in tears till such time as the Tailor had made her Widow's weeds — indeed they became her.

*Sir G E O R G E.*

Became her! and was that her comfort? truly a most seasonable consolation!

*V E L L U M.*

But I must needs say she paid a due regard to your memory, and could not forbear weeping when she saw company.

*Sir G E O R G E.*

That was kind indeed! I find she griev'd with a deal of good-breeding. But how comes this gang of lovers about her?

*V E L L U M.*

Her jointure is considerable.

*Sir G E O R G E.*

How this fool torments me!

[*Afide.**V E L L U M.*

Her person is amiable —

*Sir G E O R G E.*

Death!

[*Afide.**V E L L U M.*

But her character is unblemish'd. She has been as virtuous in your absence as a *Penelope*. — *Sir*



*Sir G E O R G E.*

And has had as many suitors.

*V E L L U M.*

Several have made their overtures.

*Sir G E O R G E.*

Several!

*V E L L U M.*

But she has rejected all.

*Sir G E O R G E.*

There thou reviv'st me — but what means this *Tinsel*?  
Are his visits acceptable?

*V E L L U M.*

He is young.

*Sir G E O R G E.*

Does she listen to him?

*V E L L U M.*

He is gay.

*Sir G E O R G E.*

Sure she could never entertain a thought of marry-  
ing such a coxcomb!

*V E L L U M.*

He is not ill made.

*Sir G E O R G E.*

Are the vows and protestations that pass between us  
come to this! I can't bear the thought of it! is *Tinsel*  
the man design'd for my worthy successor?

*V E L L U M.*

You do not consider that you have been dead these  
fourteen months —

*Sir G E O R G E.*

Was there ever such a dog?

[*Aside.*

*V E L L U M.*

And I have often heard her say, that she must never  
expect to find a second *Sir George Truman* — meaning  
your Ho--nour.

*The Drummer : Or,**Sir G E O R G E.*

I think she lov'd me ; but I must search into this story of the *Drummer* before I discover myself to her. I have put on this habit of a Conjuror, in order to introduce myself. It must be your business to recommend me as a most profound person, that by my great knowledge in the curious arts can silence the *Drummer*, and dispossess the house.

*V E L L U M.*

I am going to lay my accounts before my Lady, and I will endeavour to prevail upon her Honour to admit the trial of your art.

*Sir G E O R G E.*

I have scarce heard of any of these stories that did not arise from a love-intrigue — Amours raise as many ghosts as murders.

*V E L L U M.*

Mrs. *Abigail* endeavours to persuade us, that 'tis your Honour who troubles the house.

*Sir G E O R G E.*

That convinces me 'tis a cheat, for I think, *Vellum*, I may be pretty well assur'd it is not me.

*V E L L U M.*

I am apt to think so truly. Ha—ha—ha.

*Sir G E O R G E.*

*Abigail* had always an ascendent over her Lady, and if there is a trick in this matter, depend upon it she is at the bottom of it. I'll be hang'd if this ghost be not one of *Abigail's* familiars.

*V E L L U M.*

Mrs. *Abigail* has of late been very mysterious.

*Sir G E O R G E.*

I fancy, *Vellum*, thou could'st worm it out of her. I know formerly there was an amour between you.

*V E L L.*

*V E L L U M.*

Mrs. *Abigail* hath her allurements, and she knows I have pick'd up a competency in your Ho--nour's service.

*Sir G E O R G E.*

If thou hast, all I ask of thee in return is, that thou would'st immediately renew thy addresses to her. Coax her up. Thou hast such a silver tongue, *Vellum*, as'twill be impossible for her to withstand. Besides, she is so very a woman, that she'll like thee the better for giving her the pleasure of telling a secret. In short, wheedle her out of it, and I shall act by the advice which thou givest me.

*V E L L U M.*

Mrs. *Abigail* was never deaf to me, when I talk'd upon that subject. I will take an opportunity of addressing myself to her in the most pathetic manner.

*Sir G E O R G E.*

In the mean time lock me up in your office, and bring me word what success you have—Well, sure I am the first that ever was employ'd to lay himself.

*V E L L U M.*

You act indeed a threefold part in this house; you are a Ghost, a Conjuror, and my ho--noured Master *Sir George Truman*; he, he, he! You will pardon me for being jocular.

*Sir G E O R G E.*

O, Mr. *Vellum*, with all my heart. You know I love you Men of wit and humour. Be as merry as thou pleasest, so thou dost thy business. [*Mimicking him.*] You will remember, *Vellum*, your commission is twofold, first to gain admission for me to your Lady, and secondly to get the Secret out of *Abigail*.

*V E L L U M.*

It sufficeth.

[*The Scene shuts.*]

*Enter*

*Enter L A D Y sola.**L A D Y.*

Women who have been happy in a first marriage, are the most apt to venture upon a second. But for my part, I had a Husband so every way suited to my Inclinations, that I must entirely forget him, before I can like another Man. I have now been a widow but fourteen months, and have had twice as many lovers, all of 'em profess admirers of my person, but passionately in love with my jointure. I think it is a revenge I owe my sex to make an example of this worthless tribe of fellows, who grow impudent, dress themselves fine, and fancy we are obliged to provide for 'em. But of all my captives, Mr. *Tinsel* is the most extraordinary in his kind. I hope the diversion I give myself with him is unblameable. I'm sure 'tis necessary to turn my thoughts off from the memory of that dear Man, who has been the greatest happiness and affliction of my life. My heart would be a prey to melancholy, if I did not find these innocent methods of relieving it. But here comes *Abigail*. I must teaze the baggage, for I find she has taken it into her head that I am entirely at her disposal.

*Enter A B I G A L.**A B I G A L.*

Madam! Madam! yonder's Mr. *Tinsel* has as good as taken possession of your house. Marry, he says, he must have Sir *George's* apartment enlarg'd; for truly, says he, I hate to be straiten'd. Nay, he was so impudent as to shew me the chamber where he intends to consummate, as he calls it.

*L A D Y.*

L A D Y.

Well! he's a wild fellow.

A B I G A L.

Indeed he's a very fad man, Madam.

L A D Y.

He's young, *Abigal*; 'tis a thousand pities he should be lost; I should be mighty glad to reform him.

A B I G A L.

Reform him! marry hang him!

L A D Y.

Has not he a great deal of life?

A B I G A L.

Ay, enough to make your heart ake.

L A D Y.

I dare say thou think'st him a very agreeable fellow.

A B I G A L.

He thinks himself so, I'll answer for him.

L A D Y.

He's very good-natur'd!

A B I G A L.

He ought to be so, for he's very filly.

L A D Y.

Dost thou think he loves me?

A B I G A L.

Mr. *Fantome* did, I am sure.

L A D Y.

With what raptures he talk'd!

A B I G A L.

Yes, but 'twas in praise of your jointure-house.

L A D Y.

He has kept bad Company.

A B I G A L.

They must be very bad indeed, if they were worse than himself.

L A D Y.



L A D Y.

I have a strong fancy a good woman might reform him.

A B I G A L.

It would be a fine experiment, if it should not succeed.

L A D Y.

Well, *Abigal*, we'll talk of that another time ; here comes the Steward, I have no further occasion for you at present. [Exit *Abigal*.

Enter V E L L U M.

V E L L U M.

Madam, is your Ho--nour at leisure to look into the accounts of the last week ? They rise very high—house-keeping is chargeable in a house that is haunted.

L A D Y.

How comes that to pass ? I hope the drum neither eats nor drinks ? But read your account, *Vellum*.

V E L L U M.

[*putting on and off his spectacles in this Scene*] A hoghead and a half of ale — it is not for the ghost's drinking — But your Ho- nour's servants say they must have something to keep up their courage against this strange noise. They tell me they expect a double quantity of malt in their small-bear, so long as the house continues in this condition.

L A D Y.

At this rate they'll take care to be frighten'd all the year round, I'll answer for 'em. But go on.

V E L L U M.

*Item*, Two sheep, and a — Where is the ox ? — Oh, here I have him — and an ox — your Honour must always have a piece of cold beef in the house for the entertainment of so many strangers, who come from all



all parts to hear this Drum. *Item*, Bread, ten peck-loaves — They cannot eat beef without bread — *Item*, three barrels of table-beer — They must drink with their meat.

L A D Y.

Sure no Woman in *England* has a steward that makes such ingenious comments on his works. [Aside.

V E L L U M.

*Item*, to Mr. *Tinsel's* servants five bottles of port wine — it was by your Ho--nour's order — *Item*, three bottles of sack for the use of Mrs. *Abigail*.

L A D Y.

I suppose that was by your own order.

V E L L U M.

We have been long friends, we are your Ho--nour's ancient servants; sack is an innocent cordial, and gives her spirit to chide the servants, when they are tardy in their bus'ness; he, he, he, pardon me for being jocular.

L A D Y.

Well, I see you'll come together at last.

V E L L U M.

*Item*, a dozen pound of watch-lights for the use of the servants.

L A D Y.

For the use of the servants! What, are the rogues afraid of sleeping in the dark? What an unfortunate Woman am I! This is such a particular distress, it puts me to my wits end. *Vellum*, What wou'd you advise me to do?

V E L L U M.

Madam, your Ho--nour has two points to consider. *Imprimis*, To retrench these extravagant expences, which so many strangers bring upon you — *Secondly*, To clear the house of this invisible Drummer.

L A D Y.

*The Drummer: Or,**L A D Y.*

This learned division leaves me just as wise as I was.  
But how must we bring these two points to bear?

*V E L L U M.*

I beseech your Ho--nour to give me the hearing.

*L A D Y.*

I do. But pr'ythee take pity on me, and be not tedious.

*V E L L U M.*

I will be concise. There is a certain person arriv'd this morning, an aged man of a venerable aspect, and of a long hoary beard, that reacheth down to his girdle. The common people call him a wizard, a white witch, a conjurer, a cunning man, a necromancer, a ———

*L A D Y.*

No matter for his titles. But what of all this?

*V E L L U M.*

Give me the hearing, good my Lady. He pretends to great skill in the occult sciences, and is come hither upon the rumour of this *Drum*. If one may believe him, he knows the secret of laying ghosts, or of quieting houses that are haunted.

*L A D Y.*

Pho, these are idle stories to amuse the country people, this can do us no good.

*V E L L U M.*

It can do us no harm, my Lady.

*L A D Y.*

I dare say thou dost not believe there is any thing in it thyself.

*V E L L U M.*

I cannot say, I do; there is no danger however in the experiment. Let him try his skill; if it shou'd succeed, we are rid of the *Drum*; if it shou'd not, we may tell the world that it has, and by that means at least get out of this expensive way of living;

so

so that it must turn to your advantage one way or another.

*L A D Y.*

I think you argue very rightly. But where is the Man? I wou'd fain see him. He must be a curiosity.

*V E L L U M.*

I have already discours'd him, and he is to be with me, in my office, half an hour hence. He asks nothing for his pains, till he has done his work; — no cure, no money.

*L A D Y.*

That circumstance, I must confess, wou'd make one believe there is more in his art than one wou'd imagine. Pray *Vellum* go and fetch him hither immediately.

*V E L L U M.*

I am gone. He shall be forth-coming forthwith.

[*Exeunt.*

*Enter* BUTLER, COACHMAN,  
and GARDINER.

*B U T L E R.*

Rare news, my lads, rare news!

*G A R D I N E R.*

What's the matter? hast thou got any more vales for us?

*B U T L E R.*

No, 'tis better than that.

*C O A C H M A N.*

Is there another stranger come to the house?

*B U T L E R.*

Ay, such a stranger as will make all our lives easy.

*G A R D I N E R.*

What! is he a Lord?

*B U T L E R.*

A Lord! no, nothing like it, — He's a Conjurer.

*C O A C H.*

C O A C H M A N.

A Conjurer! what, is he come a wooing to my Lady?

B U T L E R.

No, no, you fool, he's come on purpose to lay the Spirit.

C O A C H M A N.

Ay marry, that's good news indeed; but where is he?

B U T L E R.

He's lock'd up with the Steward in his office, they are laying their heads together very close. I fancy they are casting a figure.

G A R D I N E R.

Pr'ythee *John* what sort of a creature is a Conjurer?

B U T L E R.

Why he's made much as other men are, if it was not for his long gray beard.

C O A C H M A N.

Look ye, *Peter*, it stands with reason, that a Conjurer shou'd have a long gray beard — for did ye ever know a Witch that was not an old woman?

G A R D I N E R.

Why! I remember a Conjurer once at a fair, that to my thinking was a very smock-fac'd man, and yet spew'd out fifty yards of green ferret. I fancy, *John*, if thou'dst get him into the pantry and give him a cup of ale, he'd shew us a few tricks. Dost think we cou'd not persuade him to swallow one of thy case-knives for his diversion? he'll certainly bring it up again.

B U T L E R.

*Peter*, thou art such a wiseacre! thou dost not know the difference between a Conjurer and a Jugler. This man must be a very great master of his trade. His beard is at least half a yard long, he's dress'd in a strange dark cloke, as black as a coal. Your Conjurer always goes in mourning.

G A R.

*GARDINER,*

Is he a gentleman? had he a sword by his side?

*BUTLER.*

No, no, he's too grave a man for that, a Conjuror is as grave as a judge — but he had a long white wand in his hand.

*COACHMAN.*

You may be sure there's a good deal of virtue in that wand—I fancy 'tis made out of witch-elm.

*GARDINER.*

I warrant you if the Ghost appears, he'll whisk ye that wand before his eyes, and strike you the drum-stic out of his hand.

*BUTLER.*

No; the wand, look ye, is to make a circle, and if he once gets the Ghost in a circle, then he has him — let him get out again if he can. A circle, you must know, is a Conjuror's trap.

*COACHMAN.*

But what will he do with him when he has him there?

*BUTLER.*

Why then he'll overpower him with his learning.

*GARDINER.*

If he can once compass him, and get him in lobs-pound, he'll make nothing of him, but speak a few hard words to him, and perhaps bind him over to his good behaviour for a thousand years.

*COACHMAN.*

Ay, ay, he'll send him packing to his grave again with a flea in his ear, I warrant him.

*BUTLER.*

No, no, I would advise Madam to spare no cost. If the Conjuror be but well paid, he'll take pains upon the Ghost, and lay him, look ye, in the red-sea — and then he's laid for ever.

*COACH-*



*The Drummer: Or,*

C O A C H M A N.

Ay, marry, that would spoil his Drum for him.

G A R D I N E R.

Why *John*, there must be a power of spirits in that  
fame red-sea—I warrant ye they are as plenty as fish.

C O A C H M A N.

Well, I wish after all that he may not be too hard  
for the Conjurer; I'm afraid he'll find a tough bit of  
work on't.

G A R D I N E R.

I wish the spirit may not carry a corner of the house  
off with him.

B U T L E R.

As for that, *Peter*, you may be sure that the Steward  
has made his bargain with the cunning-man beforehand,  
that he shall stand to all costs and damages — but hark!  
yonder's Mrs. *Abigail*, we shall have her with us im-  
mediately, if we do not get off.

G A R D I N E R.

Ay lads! if we could get Mrs. *Abigail* well laid too  
— we should lead merry lives.*For to a man like me that's stout and bold,  
A Ghost is not so dreadful as a Scold.*

A C T





A C T III. S C E N E I.

S C E N E *opens, and discovers Sir George in Vellum's Office.*

*Sir G E O R G E.*

**I** Wonder I don't hear of *Vellum* yet. But I know his wisdom will do nothing rashly. The fellow has been so us'd to form in business, that it has infected his whole conversation. But I must not find fault with that punctual and exact behaviour, which has been of so much use to me; my estate is the better for it.

*Enter V E L L U M.*

Well *Vellum*, I am impatient to hear your success.

*V E L L U M.*

First, let me lock the door.

*Sir G E O R G E.*

Will your Lady admit me?

*V E L L U M.*

If this lock is not mended soon, it will be quite spoiled.

*Sir G E O R G E.*

Pr'ythee let the lock alone at present, and answer me.

*V E L L U M.*

Delays in business are dangerous — I must send for the smith next week — and in the mean time will take a minute of it.

*Sir G E O R G E.*

What says your Lady?

*V E L-*

*V E L L U M.*

This Pen is naught, and wants mending ——— My Lady, did you say ?

*Sir G E O R G E.*

Does she admit me ?

*V E L L U M.*

I have gain'd admission for you as a Conjurer.

*Sir G E O R G E.*

That's enough! I'll gain admission for myself as a Husband. Does she believe there is any thing in my art ?

*V E L L U M.*

It is hard to know what a woman believes.

*Sir G E O R G E.*

Did she ask no questions about me ?

*V E L L U M.*

Sundry — she desires to talk with you herself, before you enter upon your business.

*Sir G E O R G E.*

But when ?

*V E L L U M.*

Immediately. This instant.

*Sir G E O R G E.*

Pugh. What hast thou been doing all this while! Why didst not tell me so? Give me my cloke — have you yet met with *Abigail* ?

*V E L L U M.*

I have not yet had an opportunity of talking with her. But we have interchanged some languishing glances.

*Sir G E O R G E.*

Let thee alone for that, *Vellum*, I have formerly seen thee ogle her through thy spectacles. Well! this is a most venerable cloke. After the business of this day is over, I'll make thee a present of it. 'Twill become thee mightily.

*V E L L U M.*

He, he, he! wou'd you make a Conjurer of your Steward ?

*Sir*

*Sir G E O R G E.*

Pr'ythee don't be jocular, I'm in haste. Help me on with my beard.

*V E L L U M.*

And what will your Ho--nour do with your cast beard?

*Sir. G E O R G E.*

Why, faith, thy gravity wants only such a beard to it; if thou would'st wear it with the cloke, thou would'st make a most compleat heathen philosopher. But where's my wand?

*V E L L U M.*

A fine taper stick! it is well chosen. I will keep this till you are sheriff of the county. It is not my custom to let any thing be lost.

*Sir G E O R G E.*

Come, *Vellum*, lead the way. You must introduce me to your Lady. Thou'rt the fittest fellow in the world to be a Master of the ceremonies to a Conjuror. [*Exeunt.*]

*Enter ABIGAL crossing the stage, TINSEL following.*

*T I N S E L.*

*Naby, Naby, whither so fast child?*

*A B I G A L.*

Keep your hands to yourself. I'm going to call the Steward to my Lady.

*T I N S E L.*

What? Goodman *Twofold*? I met him walking with a strange old fellow yonder. I suppose he belongs to the family too. He looks very antique. He must be some of the furniture of this old mansion-house.

*A B I G A L.*

What does the man mean? Don't think to palm me as you do my Lady.

*T I N-*

*T I N S E L.*

Pr'ythee, *Nab*, tell me one thing; what's the reason thou art my enemy?

*A B I G A L.*

Marry, because I'm a friend to my Lady.

*T I N S E L.*

Dost thou see any thing about me thou dost not like?

Come hither, huffy, give me a kifs: don't be ill-natured.

*A B I G A L.*

Sir, I know how to be civil. [*Kisses her.*] — this rogue will carry off my Lady, if I don't take care.

*Afide:*

*T I N S E L.*

Thy lips are as soft as velvet, *Abigal*, I must get thee a husband.

*A B I G A L.*

Ay, now you don't speak idly, I can talk to you.

*T I N S E L.*

I have one in my Eye for thee. Dost thou love a young lusty son of a whore?

*A B I G A L.*

Laud, how you talk!

*T I N S E L.*

This is a thundering dog.

*A B I G A L.*

What is he?

*T I N S E L.*

A private Gentleman.

*A B I G A L.*

Ay! where does he live?

*T I N S E L.*

In the horse-guards — But he has one fault I must tell thee of. If thou canst bear with that, he's a man for thy purpose.

*A B I G A L.*

Pray, Mr. *Tinsel*, what may that be?

*T I N.*

*T I N S E L.*

He's but five and twenty years old.

*A B I G A L.*

'Tis no matter for his age, if he has been well educated.

*T I N S E L.*

No man better, child; he'll tie a wig, tofs a dye, make a pafs, and swear with fuch a grace, as wou'd make thy heart leap to hear him.

*A B I G A L.*

Half these accomplishments will do, provided he has an estate—Pray what has he?

*T I N S E L.*

Not a farthing.

*A B I G A L.*

Pax on him, what do I give him the hearing for! [*Aside.*

*T I N S E L.*

But as for that I wou'd make it up to him.

*A B I G A L.*

How?

*T I N S E L.*

Why, look ye, child, as foon as I have married thy Lady, I defign to difcard this old prig of a steward, and to put this honeft gentleman, I am fpeaking of, into his place.

*A B I G A L.*

This fellow's a fool — I'll have no more to fay to him. — [*Aside.*] — Hark! my Lady's a coming!

*T I N S E L.*

Depend upon it, *Nab*, I'll remember my promise.

*A B I G A L.*

Ay, and fo will I too — to your coft. [*Aside.*

[*Exit Abigail.*

*T I N S E L.*

My Dear is purely fitted up with a maid—but I fhall rid the houfe of her.

*Enter L A D Y.*

*L A D Y.*

Oh, Mr. *Tinsel*, I am glad to meet you here. I am going to give you an entertainment, that won't be disagreeable to a man of wit and pleasure of the town — There may be something diverting in a conversation between a Conjuror and this conceited ass. [*Aside.*

*T I N S E L.*

She loves me to distraction, I see that. [*Aside.*] — Pr'ythee, widow, explain thyself.

*L A D Y.*

You must know here is a strange sort of a Man come to town, who undertakes to free the house from this disturbance. The steward believes him a Conjuror.

*T I N S E L.*

Ay; thy steward is a deep one!

*L A D Y.*

He's to be here immediately. It is indeed an odd figure of a man.

*T I N S E L.*

Oh! I warrant you he has studied the black art! Ha, ha, ha! Is he not an *Oxford* scholar? — Widow, thy house is the most extraordinarily inhabited of any widow's this day in christendom — I think thy four chief domestics are — a wither'd *Abigail* — a superannuated steward — a Ghost — and a Conjuror.

*L A D Y.* [*mimicking Tinsel.*]

And you wou'd have it inhabited by a fifth, who is a more extraordinary Person than any of all these four.

*T I N S E L.*

It's a sure sign a woman loves you, when she imitates your manner. [*Aside.*] — Thou'rt very smart, my dear. But see! smoke the Doctor.

*Enter*



*Enter VELLUM, and Sir GEORGE in his Conjuror's habit.*

V E L L U M.

I will introduce this profound person to your Ladyship, and then leave him with you — Sir, this is her Honour.

Sir G E O R G E.

I know it well.

[*Exit Vellum.*

[*Aside, walking in a musing Posture*] That dear Woman! the sight of her unmans me. I could weep for tenderness, did not I, at the same time, feel an indignation rise in me, to see that wretch with her: And yet I cannot but smile to see her in the company of her first and second husband at the same time.

L A D Y.

Mr. *Tinsel*, do you speak to him; you are us'd to the company of men of learning.

T I N S E L.

Old Gentleman, thou dost not look like an inhabitant of this world; I suppose thou art lately come down from the stars. Pray what news is stirring in the *Zodiac*?

Sir G E O R G E.

News that ought to make the heart of a coward tremble. *Mars* is now entering into the first house, and will shortly appear in all his domal dignities. —

T I N S E L.

*Mars*? Pr'ythee, father gray-beard, explain thyself.

Sir G E O R G E.

The entrance of *Mars* into his house, portends the entrance of a master into this family — and that soon.

T I N S E L.

D'ye hear that, Widow? The stars have cut me out for thy husband. This house is to have a master, and that soon — Hark thee, old *Gadbury*, is not *Mars* very like a young fellow call'd *Tom Tinsel*?

K 2

Sir

*The Drummer : Or,**Sir G E O R G E.*Not so much as *Venus* is like this Lady.*T I N S E L.*

A word in your ear, Doctor; these two planets will be in conjunction by and by; I can tell you that.

*Sir G E O R G E.* [*aside, walking disturb'd.*]

Curse on this impertinent fop! I shall scarce forbear discovering myself—Madam, I am told that your house is visited with strange noises.

*L A D Y.*

And I am told that you can quiet them. I must confess I had a curiosity to see the person I had heard so much of; and, indeed, your aspect shows that you have had much experience in the world. You must be a very aged Man.

*Sir G E O R G E.*

My aspect deceives you; what do you think is my real age?

*T I N S E L.*I shou'd guess thee within three years of *Methuselah*. Pr'ythee tell me, wast not thou born before the Flood?*L A D Y.*

Truly I shou'd guess you to be in your second or third century. I warrant you, you have great grandchildren with beards of a foot long.

*Sir G E O R G E.*Ha, ha, ha! If there be truth in Man, I was but five and thirty last *August*. O! the study of the occult Sciences makes a Man's beard grow faster than you wou'd imagine.*L A D Y.*What an escape you have had, Mr. *Tinsel*, that you were not bred a Scholar!*T I N S E L.*

And so I fancy, Doctor, thou think'st me an illiterate fellow, because I have a smooth chin?

*Sir*

*Sir G E O R G E.*

Hark ye, Sir, a word in your ear. You are a Coxcomb by all the rules of Physiognomy: but let that be a secret between you and me. [*Aside to Tinsel.*]

*L A D Y.*

Pray, Mr. *Tinsel*, what is it the Doctor whispers?

*T I N S E L.*

Only a compliment, child, upon two or three of my features. It does not become me to repeat it.

*L A D Y.*

Pray, Doctor, examine this Gentleman's face, and tell me his fortune.

*Sir G E O R G E.*

If I may believe the lines of his face, he likes it better than I do, or — than you do, fair Lady.

*T I N S E L.*

Widow, I hope now thou'rt convinc'd he's a cheat.

*L A D Y.*

For my part I believe he's a witch—go on, Doctor.

*Sir G E O R G E.*

He will be cross'd in love; and that soon.

*T I N S E L.*

Pr'ythee, Doctor, tell us the truth. Dost not thou live in *Moor-Fields*?

*Sir G E O R G E.*

Take my word for it, thou shalt never live in my Lady *Truman's* mansion-house.

*T I N S E L.*

Pray, old Gentleman, hast thou never been pluck'd by the beard when thou wert faucy?

*L A D Y.*

Nay, Mr. *Tinsel*, you are angry! do you think I wou'd marry a man that dares not have his fortune told?

*Sir G E O R G E.*

Let him be angry — I matter not — he is but short-liv'd. He will soon die of —

*The Drummer : Or,**T I N S E L.*

Come, come, speak out, old *Hocus*, he, he, he! this fellow makés me burit with laughing. [*Forces a laugh.*]

*Sir G E O R G E.*

He will soon die of a fright — or of the — let me see your nose — ay — 'tis so!

*T I N S E L.*

You son of a whore! I'll run ye through the body, I never yet made the sun shine thro' a Conjuror —

*L A D Y.*

Oh, fy, Mr. *Tinsel*! you will not kill an old man?

*T I N S E L.*

An old man! the dog says he's but five and thirty.

*L A D Y.*

Oh, fy, Mr. *Tinsel*, I did not think you could have been so passionate; I hate a passionate man. Put up your sword, or I must never see you again.

*T I N S E L.*

Ha, ha, ha! I was but in jest, my dear. I had a mind to have made an experiment upon the Doctor's body. I wou'd but have drill'd a little eyelet hole in it, and have seen whether he had art enough to close it up again.

*Sir G E O R G E.*

Courage is but ill shown before a Lady. But know if ever I meet thee again, thou shalt find this arm can wield other weapons besides this wand.

*T I N S E L.*

Ha, ha, ha!

*L A D Y.*

Well, learned Sir, you are to give a proof of your art, not of your courage. Or if you will show your courage, let it be at nine o'clock — for that is the time the noise is generally heard.

*T I N S E L.*

And look ye, old Gentleman, if thou dost not do thy business

business well, I can tell thee by the little skill I have, that thou wilt be tofs'd in a blanket before ten. We'll do our endeavour to send thee back to the stars again.

*Sir G E O R G E.*

I'll go and prepare myself for the ceremonies — and Lady, as you expect they shou'd succeed to your wishes, treat that fellow with the contempt he deserves.

[*Exit Sir George.*]

*T I N S E L.*

The sauciest dog I ever talk'd with in my whole Life!

*L A D Y.*

Methinks he's a diverting fellow; one may see he's no fool.

*T I N S E L.*

No fool! ay, but thou dost not take him for a Conjuror.

*L A D Y.*

Truly I don't know what to take him for; I am resolv'd to employ him however. When a sickness is desperate, we often try remedies that we have no great faith in.

*Enter A B I G A L.*

*A B I G A L.*

Madam, the tea is ready in the parlour, as you order'd.

*L A D Y.*

Come, Mr. *Tinsel*, we may there talk of this subject more at leisure. [*Exeunt Lady and Tinsel.*]

*A B I G A L* sola.

Sure never any Lady had such Servants as mine has! well, if I get this thousand pound, I hope to have some of my own. Let me see, I'll have a pretty tight Girl—just such as I was ten years ago (I'm afraid I may say twenty) she shall dress me and flatter me—for I will be



flatter'd, that's pos ! my Lady's cast suits will serve her, after I have given them the wearing. Besides, when I am worth a thousand pound, I shall certainly carry off the Steward—Madam *Vellum* ! — how prettily that will sound ! Here, bring out Madam *Vellum*'s Chaise — nay, I do not know but it may be a Chariot. — It will break the Attorney's Wife's heart — for I shall take place of every body in the Parish but my Lady. If I have a Son, he shall be call'd *Fantome*. But see Mr. *Vellum*, as I could wish. I know his humour, and will do my utmost to gain his heart.

*Enter V E L L U M with a Pint of Sack.*

*V E L L U M.*

Mrs. *Abigal*, don't I break in upon you unseasonably ?

*A B I G A L.*

Oh, no, Mr. *Vellum*, your visits are always seasonable.

*V E L L U M.*

I have brought with me a taste of fresh Canary, which I think is delicious.

*A B I G A L.*

Pray set it down — I have a dram-glass just by —

[*Brings in a Rummer.*

I'll pledge you ; my Lady's good health.

*V E L L U M.*

And your own with it — sweet Mrs. *Abigal*.

*A B I G A L.*

Pray, good Mr. *Vellum*, buy me a little parcel of this Sack, and put it under the article of Tea—I would not have my name appear to it.

*V E L L U M.*

Mrs. *Abigal*, your name seldom appears in my Bills — and yet — if you will allow me a merry expression — you have been always in my books, Mrs. *Abigal*. Ha, ha, ha !

*A B I-*



*A B I G A L.*

Ha, ha, ha! Mr. *Vellum*, you are such a dry jesting Man!

*V E L L U M.*

Why truly, Mrs. *Abigal*, I have been looking over my papers — and I find you have been a long time my Debtor.

*A B I G A L.*

Your Debtor, for what, Mr. *Vellum*?

*V E L L U M.*

For my heart, Mrs. *Abigal* — and our accounts will not be balanc'd between us, till I have yours in exchange for it. Ha, ha, ha!

*A B I G A L.*

Ha, ha, ha! you are the most gallant dun, Mr. *Vellum*.

*V E L L U M.*

But I am not us'd to be paid by words only, Mrs. *Abigal*; when will you be out of my Debt?

*A B I G A L.*

Oh, Mr. *Vellum*, you make one blush — my humble service to you.

*V E L L U M.*

I must answer you, Mrs. *Abigal*, in the country phrase — *Your love is sufficient*. Ha, ha, ha!

*A B I G A L.*

Ha, ha, ha! Well, I must own I love a merry Man!

*V E L L U M.*

Let me see, how long is it, Mrs. *Abigal*, since I first broke my mind to you — It was, I think, *Undecimo Gulielmi*, — we have convers'd together these fifteen years — and yet, Mrs. *Abigal*, I must drink to our better acquaintance. He, he, he — Mrs. *Abigal*, you know I am naturally jocosé.

*A B I G A L.*

Ah, you Men love to make sport with us silly creatures.

*V E L L U M.*

Mrs. *Abigal*, I have a trifle about me, which I wou'd willingly make you a present of. It is indeed but a little toy.

*A B I G A L.*

You are always exceedingly obliging.

*V E L L U M.*

It is but a little toy — scarce worth your acceptance.

*A B I G A L.*

Pray do not keep me in suspence; what is it, Mr. *Vellum*?

*V E L L U M.*

A silver thimble.

*A B I G A L.*

I always said Mr. *Vellum* was a generous lover.

*V E L L U M.*

But I must put it on myself, Mrs. *Abigal* — you have the prettiest tip of a finger — I must take the freedom to salute it.

*A B I G A L.*

Oh fy! you make me ashamed, Mr. *Vellum*; how can you do so? I protest I am in such a confusion —

[*A feign'd struggle.*]

*V E L L U M.*

This finger is not the finger of idleness; it bears the honourable scars of the needle — but why are you so cruel as not to pare your nails?

*A B I G A L.*

Oh, I vow you press it so hard! pray give me my finger again.

*V E L L U M.*

This middle finger, Mrs. *Abigal*, has a pretty neighbour — a wedding-ring would become it mightily — He, he, he!

*A B I G A L.*

You're so full of your Jokes. Ay, but where must I find one for it?

*V E L L-*

*V E L L U M.*

I design this thimble only as the forerunner of it, they will set off each other, and are — indeed a two-fold emblem. The first will put you in mind of being a good hufwife, and the other of being a good wife. Ha, ha, ha!

*A B I G A L.*

Yes, yes, I see you laugh at me.

*V E L L U M.*

Indeed I am ferious.

*A B I G A L.*

I thought you had quite forsaken me — I am sure you cannot forget the many repeated vows and promises you formerly made me.

*V E L L U M.*

I shou'd as soon forget the multiplication table.

*A B I G A L.*

I have always taken your part before my Lady.

*V E L L U M.*

You have so, and I have *Item'd* it in my memory.

*A B I G A L.*

For I have always look'd upon your interests as my own.

*V E L L U M.*

It is nothing but your cruelty can hinder them from being so.

*A B I G A L.*

I must strike while the iron's hot. [*Aside.*] — Well, Mr. *Vellum*, there is no refusing you, you have such a bewitching tongue!

*V E L L U M.*

How? speak that again!

*A B I G A L.*

Why then in plain *English* I love you.

*V E L L U M.*

I'm overjoy'd!

*V E L L.*

*A B I G A L.*

I must own my passion for you.

*V E L L U M.*I'm transported. *[Catches her in his arms.**A B I G A L.*

Dear charming man!

*V E L L U M.*

Thou sum total of all my happiness! I shall grow extravagant! I can't forbear! — to drink thy virtuous inclinations in a bumper of Sack. Your Lady must make haste, my Duck, or we shall provide a young steward to the Estate, before she has an heir to it — Pr'ythee my dear, does she intend to marry Mr. *Tinsel*?

*A B I G A L.*

Marry him! my Love, no, no! we must take care of that! there would be no staying in the house for us if she did. That young Rake-hell wou'd send all the old servants a grazing. You and I should be discarded before the honey-moon was at an end.

*V E L L U M.*

Pr'ythee, sweet one, does not this Drum put the thoughts of marriage out of her head?

*A B I G A L.*

This Drum, my dear, if it be well manag'd, will be no less than a thousand pound in our way.

*V E L L U M.*

Ay, say'st thou so, my Turtle?

*A B I G A L.*

Since we are now as good as Man and Wife—I mean, almost as good as Man and Wife — I ought to conceal nothing from you.

*V E L L U M.*

Certainly my Dove, not from thy yoke-fellow, thy help-mate, thy own flesh and blood!

*A B I G A L.*

Hush! I hear Mr. *Tinsel*'s laugh, my Lady and he are a coming

coming this way ; if you will take a turn without, I'll tell you the whole contrivance.

*V E L L U M.*

Give me your hand, Chicken.

*A B I G A L.*

Here take it, you have my heart already:

*V E L L U M.*

We shall have much issue.

[*Exeunt.*]



A C T



ACT IV. SCENE I.

*Enter VELLUM and BUTLER.*

*VELLUM.*

*JOHN*, I have certain orders to give you — and therefore be attentive.

*BUTLER.*

Attentive! ay, let me alone for that. — I suppose he means being sober. *[Aside.*

*VELLUM.*

You know I have always recommended to you a method in your business; I wou'd have your knives and forks, your spoons and napkins, your plate and glasses, laid in a method.

*BUTLER.*

Ah, Mr. *Vellum*, you are such a sweet-spoken man, it does one's heart good to receive your orders.

*VELLUM.*

Method, *John*, makes business easy, it banishes all perplexity and confusion out of families.

*BUTLER.*

How he talks! I cou'd hear him all day.

*VELLUM.*

And now, *John*, let me know whether your table-linen, your side-board, your cellar, and every thing else within your province, are properly and methodically dispos'd for an entertainment this evening.

*BUT-*



BUTLER.

Master *Vellum*, they shall be ready at a quarter of an hour's warning. But pray, Sir, is this entertainment to be made for the Conjurer?

V E L L U M.

It is, *John*, for the Conjurer, and yet it is not for the Conjurer?

BUTLER.

Why, look you, Master *Vellum*, if it is for the Conjurer, the Cook-maid shou'd have orders to get him some dishes to his palate. Perhaps he may like a little brimstone in his sauce.

V E L L U M.

This Conjurer, *John*, is a complicated creature, an amphibious animal, a person of a twofold nature — but he eats and drinks like other men.

BUTLER.

Marry, Master *Vellum*, he shou'd eat and drink as much as two other men, by the account you give of him.

V E L L U M.

Thy conceit is not amiss, he is indeed a double man, ha, ha, ha!

BUTLER.

Ha! I understand you, he's one of your Hermaphrodites, as they call 'em.

V E L L U M.

He is married, and he is not married — he hath a beard, and he hath no beard. He is old and he is young.

BUTLER.

How charmingly he talks! I fancy, Master *Vellum*, you cou'd make a Riddle. The same Man old and young? how do you make that out, Master *Vellum*?

V E L L U M.

Thou hast heard of a snake casting his skin, and recovering his youth. Such is this sage person.

BUT-

*The Drummer: Or,*

*BUTLER.*

Nay, 'tis no wonder a Conjuror shou'd be like a Serpent.

*VELLUM.*

When he has thrown aside the old Conjuror's slough that hangs about him, he'll come out as fine a young Gentleman as ever was seen in this house.

*BUTLER.*

Does he intend to sup in his slough?

*VELLUM.*

That time will show.

*BUTLER.*

Well, I have not a head for these things. Indeed, Mr. *Vellum*, I have not understood one word you have said this half hour.

*VELLUM.*

I did not intend thou shou'dst — but to our business — let their be a table spread in the great hall. Let your pots and glasses be wash'd, and in a readiness. Bid the cook provide a plentiful supper, and see that all the servants be in their best liveries.

*BUTLER.*

Ay! now I understand every word you say. But I wou'd rather hear you talk a little in that t'other way.

*VELLUM.*

I shall explain to thee what I have said by and by — bid *Susan* lay two pillows upon your Lady's bed.

*BUTLER.*

Two pillows! Madam won't sleep upon 'em both! she is not a double woman too.

*VELLUM.*

She will sleep upon neither. But hark, Mrs. *Abigail*, I think I hear her chiding the Cook-maid.

*BUTLER.*

Then I'll away, or it will be my turn next; she, I am sure, speaks plain *English*, one may easily understand every word she says.

[*Exit Butler.*

*VELLUM.*

V E L L U M *solus.*

V E L L U M.

Servants are good for nothing, unless they have an Opinion of the Person's understanding who has the direction of them — but see Mrs. *Abigail*! she has a bewitching countenance, I wish I may not be tempted to marry her in good earnest.

*Enter* A B I G A L.

A B I G A L.

Ha! Mr. *Vellum*.

V E L L U M.

What brings my sweet one hither?

A B I G A L.

I am coming to speak to my friend behind the wainscot. It is fit, child, he should have an account of this Conjuror, that he may not be surpris'd.

V E L L U M.

That wou'd be as much as thy thousand pound is worth.

A B I G A L.

I'll speak low — walls have ears.

[*Pointing at the wainscot.*

V E L L U M.

But hark you Ducklin! be sure you do not tell him that I am let into the secret.

A B I G A L.

That's a good one indeed! as if I shou'd ever tell what passes between you and me.

V E L L U M.

No, no, my child, that must not be; he, he, he! that must not be; he, he, he!

A B I.

*The Drummer: Or,*

*A B I G A L.*

You will always be waggish.

*V E L L U M.*

Adieu, and let me hear the result of your conference.

*A B I G A L.*

How can you leave one so soon? I shall think it an age till I see you again.

*V E L L U M.*

Adieu my pretty one.

*A B I G A L.*

Adieu sweet Mr. *Vellum*.

*V E L L U M.*

My pretty one. — [As he is going off.]

*A B I G A L.*

Dear Mr. *Vellum*!

*V E L L U M.*

My pretty one! [Exit *Vellum*.]

*A B I G A L* *sola.*

I have him — if I can but get this thousand pound.

[*Fantome* gives three raps upon his Drum behind the wainscot.]

*A B I G A L.*

Ha! three raps upon the Drum! the signal Mr. *Fantome* and I agreed upon, when he had a mind to speak with me. [Fantome raps again.]

*A B I G A L.*

Very well, I hear you; come fox, come out of your hole.

Scene opens and *FANTOME* comes out.

*A B I G A L.*

You may leave your Drum in the wardrobe, till you have occasion for it.

*FAN-*

FANTOME.

Well, Mrs. *Abigal*, I want to hear what is a doing in the world.

ABIGAL.

You are a very inquisitive Spirit. But I must tell you, if you do not take care of yourself, you will be laid this evening.

FANTOME.

I have overheard something of that matter. But let me alone for the Doctor — I'll engage to give a good account of him. I am more in pain about *Tinsel*. When a Lady's in the case, I'm more afraid of one Fop than twenty Conjurers.

ABIGAL.

To tell you truly, he presses his attacks with so much impudence, that he has made more progress with my Lady in two days, than you did in two months.

FANTOME.

I shall attack her in another manner, if thou canst but procure me another interview. There's nothing makes a lover so keen, as being kept up in the dark.

ABIGAL.

Pray no more of your distant bows, your respectful compliments—Really, Mr. *Fantome*, you're only fit to make love across a tea-table.

FANTOME.

My dear Girl! I can't forbear hugging thee for thy good advice.

ABIGAL.

Ay, now I have some hopes of you; but why don't you do so to my Lady?

FANTOME.

Child, I always thought your Lady lov'd to be treated with respect.

ABIGAL.

Believe me, Mr. *Fantome*, there is not so great a difference

difference between woman and woman as you imagine. You see *Tinsel* has nothing but his fauciness to recommend him.

FANTOME.

*Tinsel* is too great a Coxcomb to be capable of love — And let me tell thee, *Abigail*, a man, who is sincere in his passion, makes but a very awkward profession of it — but I'll mend my manners.

ABIGAIL.

Ay, or you'll never gain a widow — come, I must tutor you a little; suppose me to be my Lady, and let me see how you'll behave yourself.

FANTOME.

I'm afraid, child, we han't time for such a piece of mummery.

ABIGAIL.

Oh, it will be quickly over, if you play your part well.

FANTOME.

Why then, dear Mrs. *Ab* — I mean my Lady *Tremman*.

ABIGAIL.

Ay! but you han't saluted me.

FANTOME.

That's right; Faith I forgot that circumstance. [*Kisses her.*] *Nectar* and *Ambrosia*!

ABIGAIL.

That's very well —

FANTOME.

How long must I be condemn'd to languish! when shall my sufferings have an end! my life! my happiness, my all is wound up in you. —

ABIGAIL.

Well! why don't you squeeze my hand?

FANTOME.

What, thus?

ABI.



*A B I G A L.*

Thus? Ay — now throw your arm about my middle; hug me closer. — You are not afraid of hurting me! now pour forth a volley of rapture and nonsense, till you are out of breath.

*F A N T O M E.*

Transport and ecstasy! where am I! my life! my bliss! — I rage, I burn, I bleed, I die!

*A B I G A L.*

Go on, go on.

*F A N T O M E.*

Flames and darts — bear me to the gloomy shade, rocks and grottoes — flowers, *Zephyrs*, and purling streams.

*A B I G A L.*

Oh! Mr. *Fantome*, you have a tongue would undo a vestal! you were born for the ruin of our sex.

*F A N T O M E.*

This will do then, *Abigail*?

*A B I G A L.*

Ay, this is talking like a lover. Tho' I only represent my Lady, I take a pleasure in hearing you. Well, o' my conscience when a man of sense has a little dash of the coxcomb in him, no woman can resist him. Go on at this rate, and the thousand pound is as good as in my pocket.

*F A N T O M E.*

I shall think it an age till I have an opportunity of putting this lesson in practice.

*A B I G A L.*

You may do it soon, if you make good use of your time; Mr. *Tinsel* will be here with my Lady at eight, and at nine the Conjuror is to take you in hand.

*F A N T O M E.*

Let me alone with both of them.

*A B I.*

*The Drummer : Or,**A B I G A L.*

Well! forewarn'd, fore-arm'd. Get into your box,  
and I'll endeavour to dispose every thing in your favour.

[*Fantome goes in, exit Abigal.*]

*Enter V E L L U M.*

*V E L L U M.*

Mrs. *Abigal* is withdrawn. — I was in hopes to have heard what pass'd between her and her invifible correspondent.

*Enter T I N S E L.*

*T I N S E L.*

*Vellum! Vellum!*

*V E L L U M.*

*Vellum!* We are methinks very familiar; I am not us'd to be call'd so by any but their Ho--nours [*Aside.*]  
— What wou'd you, Mr. *Tinsel*?

*T I N S E L.*

Let me beg a favour of thee, old gentleman.

*V E L L U M.*

What is that, good Sir?

*T I N S E L.*

Pr'ythee run and fetch me the rent-roll of thy Lady's estate.

*V E L L U M.*

The rent-roll?

*T I N S E L.*

The rent-roll? ay, the rent roll! dost not understand what that means?

*V E L L U M.*

Why, have you thoughts of purchasing of it?

*T I N S E L.*

Thou hast hit it, old boy; that is my very intention.

*V E L L.*

*VELLUM.*

The purchase will be considerable.

*TINSEL.*

And for that reason I have bid thy Lady very high — she is to have no less for it than this entire person of mine.

*VELLUM.*

Is your whole estate personal, Mr. *Tinsel*? — he, he, he!

*TINSEL.*

Why, you queer old dog, you don't pretend to jest, d'ye? Look ye, *Vellum*, if you think of being continued my steward, you must learn to walk with your toes out.

*VELLUM.*

An insolent companion!

[*Aside.*

*TINSEL.*

Thou'rt confounded rich I see, by that dangling of thy arms.

*VELLUM.*

An ungracious bird!

[*Aside.*

*TINSEL.*

Thou shalt lend me a couple of thousand pounds.

*VELLUM.*

A very profligate.

[*Aside.*

*TINSEL.*

Look ye, *Vellum*, I intend to be kind to you. — I'll borrow some money of you.

*VELLUM.*

I cannot but smile to consider the disappointment this young fellow will meet with; I will make myself merry with him. [*Aside.*] — And so, Mr. *Tinsel*, you promise you will be a very kind master to me?

[*Stifling a laugh.*

*TINSEL.*

What will you give for a life in the house you live in?

*VELLUM.*

*The Drummer : Or,**V E L L U M.*

What do you think of five hundred pounds ? — ha, ha, ha !

*T I N S E L.*

That's too little.

*V E L L U M.*

And yet it is more than I shall give — and I will offer you two reasons for it.

*T I N S E L.*

Pr'ythee what are they ?

*V E L L U M.*

First, because the tenement is not in your disposal ; and secondly, because it never will be in your disposal : and so fare you well, good Mr. *Tinsel*. Ha, ha, ha, you will pardon me for being jocular. [*Exit Vellum.*]

*T I N S E L.*

This rogue is as saucy as the Conjuror ; I'll be hang'd if they are not akin.

*Enter L A D Y.**L A D Y.*

Mr. *Tinsel*, what, all alone ? You Free-thinkers are great admirers of solitude.

*T I N S E L.*

No, faith, I have been talking with thy steward ; a very grotesque figure of a fellow, the very picture of one of our Benchers. How can you bear his conversation ?

*L A D Y.*

I keep him for my steward, and not my companion. He's a sober man ?

*T I N S E L.*

Yes, yes, he looks like a put — a queer old dog, as ever I saw in my life : we must turn him off, widow. He cheats thee confoundedly, I see that.

*L A D Y.*

L A D Y.

Indeed you're mistaken, he has always had the reputation of being a very honest man.

T I N S E L.

What, I suppose he goes to church.

L A D Y.

Goes to church! so do you too, I hope.

T I N S E L.

I wou'd for once, Widow, to make sure of you.

L A D Y.

Ah, Mr. *Tinsel*, a husband who would not continue to go thither, would quickly forget the promises he made there.

T I N S E L.

Faith, very innocent and very ridiculous! Well then, I warrant thee, Widow, thou wou'dst not for the world marry a sabbath-breaker!

L A D Y.

Truly they generally come to a bad end. I remember the Conjuror told you you were short-liv'd.

T I N S E L.

The Conjuror! Ha, ha, ha!

L A D Y.

Indeed you're very witty!

T I N S E L.

Indeed you're very handsome. [*Kisses her hand.*]

L A D Y.

I wish the Fool does not love me! [*Aside.*]

T I N S E L.

Thou art the idol I adore. Here must I pay my devotion — Pr'ythee, Widow, hast thou any timber upon thy estate?

L A D Y.

The most impudent fellow I ever met with.

[*Aside.*]

T I N S E L.

I take notice thou hast a great deal of old plate here in the house, Widow.

L A D Y.

Mr. *Tinsel*, you are a very observing man.

T I N S E L.

Thy large silver cistern would make a very good coach; and half a dozen salvers that I saw on the side-board, might be turn'd into six as pretty horses as any that appear in the ring.

L A D Y.

You have a very good fancy, Mr. *Tinsel*— what pretty transformations you could make in my house — But I'll see where 'twill end. [ *Afide.*

T I N S E L.

Then I observe, child, you have two or three services of gilt plate; we'd eat always in china, my dear.

L A D Y.

I perceive you are an excellent manager — how quickly you have taken an inventory of my goods!

T I N S E L.

Now hark ye, Widow, to show you the love that I have for you —

L A D Y.

Very well, let me hear.

T I N S E L.

You have an old-fashion'd gold caudle-cup, with the figure of a Saint upon the lid on't.

L A D Y.

I have: what then?

T I N S E L.

Why look ye, I'd sell the caudle-cup with the old Saint for as much money as they'd fetch, which I wou'd convert into a diamond buckle, and make you a present of it.

L A D Y.



L A D Y.

Oh you are generous to an extravagance. But pray, Mr. *Tinsel*, don't dispose of my goods before you are sure of my person. I find you have taken a great affection to my moveables.

T I N S E L.

My dear, I love every thing that belongs to you.

L A D Y.

I see you do, Sir, you need not make any protestations upon that subject.

T I N S E L.

Pho, pho, my dear, we are growing serious, and, let me tell you, that's the very next step to being dull. Come, that pretty face was never made to look grave with.

L A D Y.

Believe me, Sir, whatever you may think, marriage is a serious subject.

T I N S E L.

For that very reason, my dear, let us get over it as fast as we can.

L A D Y.

I shou'd be very much in haste for a husband, if I married within fourteen months after Sir *George*'s decease.

T I N S E L.

Pray, my dear, let me ask you a question ; Dost not thou think that Sir *George* is as dead at present, to all intents and purposes, as he will be a twelvemonth hence ?

L A D Y.

Yes : but decency, Mr. *Tinsel* —

T I N S E L.

Or dost thou think thou'lt be more a Widow then, than thou art now ?

L A D Y.

The world would say I never lov'd my first husband.

L 2

T I N-

T I N S E L.

Ah, my dear, they wou'd say you lov'd your second ; and they wou'd own I deserv'd it, for I shall love thee most inordinately.

L A D Y.

But what wou'd people think ?

T I N S E L.

Think ! why they wou'd think thee the Mirrour of widowhood—That a Woman shou'd live fourteen whole months after the decease of her Spouse, without having engaged herself. Why, about town, we know many a woman of quality's second Husband several years before the death of the first.

L A D Y.

Ay, I know you Wits have your common-place jests upon us poor Widows.

T I N S E L.

I'll tell you a story, Widow ; I know a certain Lady, who considering the craziness of her husband, had, in case of mortality, engaged herself to two young fellows of my acquaintance. They grew such desperate rivals for her while her husband was alive, that one of them pink'd the other in a duel. But the good Lady was no sooner a Widow, but what did my dowager do ? Why faith, being a woman of Honour, she married a third, to whom, it seems, she had given her first promise.

L A D Y.

And this is a true story upon your own knowledge ?

T I N S E L.

Every tittle, as I hope to be marry'd, or never believe *Tom Tinsel*.

L A D Y.

Pray, Mr. *Tinsel*, do you call this talking like a Wit, or like a Rake ?

T I N S E L.

Innocent enough; he, he, he ! Why ! where's the difference, my dear ?

L A D Y.

L A D Y.

Yes, Mr. *Tinsel*, the only man I ever lov'd in my  
e, had a great deal of the one, and nothing of the  
her in him.

T I N S E L.

Nay, now you grow vapourish ; thou'lt begin to fancy  
ou hear'st the Drum by and by.

L A D Y.

If you had been here last night about this time, you  
ould not have been so merry.

T I N S E L.

About this time, say'st thou? Come faith, for the  
umour's sake, we'll sit down and listen.

L A D Y.

I will, if you'll promise to be serious.

T I N S E L.

Serious ! never fear me, child. Ha, ha, ha ! dost  
not hear him ?

L A D Y.

You break your word already. Pray, Mr. *Tinsel*, do  
you laugh to show your wit or your teeth !

T I N S E L.

Why, both ! my dear. — I'm glad however, that  
she has taken notice of my teeth. [*Aside.*] But you  
look serious, Child ; I fancy thou hear'st the Drum,  
dost not ?

L A D Y.

Don't talk so rashly.

T I N S E L.

Why, my dear, you could not look more frightened if  
you had *Lucifer's* Drum-major in your house.

L A D Y.

Mr. *Tinsel*, I must desire to see you no more in it, if  
you do not leave this idle way of talking.

*T I N S E L.*

Child, I thought I had told you what is my opinion of Spirits, as we were drinking a dish of tea but just now — There is no such thing, I give thee my word.

*L A D Y.*

Oh, Mr. *Tinsel*, your authority must be of great weight to those that know you.

*T I N S E L.*

For my part, Child, I have made myself easy in those points.

*L A D Y.*

Sure nothing was ever like this fellow's vanity, but his ignorance. *[Aside.]*

*T I N S E L.*

I'll tell thee what now, Widow, — I wou'd engage by the help of a white sheet and a penyworth of link in a dark night, to frighten you a whole country village out of their senses, and the Vicar into the bargain. *[Drum beats.]* Hark! hark! what noise is that! Heaven defend us! this is more than fancy.

*L A D Y.*

It beats more terrible than ever,

*T I N S E L.*

'Tis very dreadful! what a dog have I been to speak against my conscience, only to shew my parts!

*L A D Y.*

It comes nearer and nearer. I wish you have not anger'd it by your foolish discourse.

*T I N S E L.*

Indeed, Madam, I did not speak from my heart; I hope it will do me no hurt, for a little harmless rallery.

*L A D Y.*

Harmless, d'ye call it? it beats hard by us, as if it wou'd break through the wall.

*T I N.*

T I N S E L.

What a devil had I do with a white sheet?

[Scene opens and discovers Fantome.]

T I N S E L.

Mercy on us! it appears.

L A D Y.

Oh! 'tis he! 'tis he himself, 'tis Sir George! 'tis my husband.

[She faints.]

T I N S E L.

Now wou'd I give ten thousand pound that I were in town.

[Fantome advances to him drumming.]

I beg ten thousand pardons. I'll never talk at this rate any more.

[Fantome still advances drumming.]

By my Soul, Sir George, I was not in earnest [falls on his knees.] Have compassion on my youth, and consider I am but a coxcomb — [Fantome points to the door.] But see he waves me off — ay with all my heart — What a devil had I to do with a white sheet?

[He steals off the stage, mending his pace as the Drum beats.]

F A N T O M E.

The scoundrel is gone, and has left his Mistress behind him. I'm mistaken if he makes love in this house any more. I have now only the Conjuror to deal with. I don't question but I shall make his reverence scamper as fast as the lover. And then the day's my own. But the servants are coming. I must get into my cupboard.

[He goes in.]

*Enter ABIGAL and Servants.*

A B I G A L.

O my poor Lady! this wicked Drum has frightened Mr. Tinsel out of his wits, and my Lady into a swoon. Let me bend her a little forward. She revives. Here, carry her into the fresh air, and she'll recover.

[They

L 4

carry

*carry her off.]* This is a little barbarous to my Lady, but 'tis all for her good : and I know her so well, that she wou'd not be angry with me, if she knew what I was to get by it. And if any of her friends shou'd blame me for it hereafter,

*I'll clap my Hand upon my Purse, and tell 'em,  
'Twas for a thousand Pound, and Mr. Vellum.*



**A C T**





ACT V. SCENE I.

*Enter Sir George in his Conjuror's Habit, the Butler marching before him with two large candles, and the two Servants coming after him, one bringing a little table, and another a chair.*

BUTLER.

AN'T please your Worship, Mr. Conjuror, the Steward has given all of us orders to do whatsoever you shall bid us, and to pay you the same respect, as if you were our Master.

Sir GEORGE.

Thou say'st well.

GARDINER.

An't please your Conjuror's Worship, shall I set the table down here?

Sir GEORGE.

Here, Peter.

GARDINER.

Peter! — he knows my name by his learning.

[*Aside.*]

COACHMAN.

I have brought you, reverend Sir, the largest elbow-chair in the house; 'tis that the Steward sits in when he holds a Court.

Sir GEORGE.

Place it there.

BUTLER.

Sir, will you please to want any thing else?

*The Drummer: Or,**Sir G E O R G E.*

Paper, and a pen and ink.

*B U T L E R.*

Sir, I believe we have paper that is fit for your purpose! my Lady's mourning paper, that is black'd at the edges—wou'd you choofe to write with a crow-quill?

*Sir G E O R G E.*

There is none better.

*B U T L E R.*

Coachman, go fetch the paper and standish out of the little Parlour.

*C O A C H M A N.* [*to the Gardiner.*]

*Peter*, pr'ythee do thou go along with me—I'm afraid—you know I went with you last night into the garden, when the cook-maid wanted a handful of parfley.

*B U T L E R.*

Why, you don't think I'll stay with the Conjuror by myself!

*G A R D I N E R.*

Come we'll all three go and fetch the pen and ink together.

[*Exeunt Servants.*]*Sir G E O R G E solus.*

There's nothing, I see, makes such strong alliances as fear. These fellows are all enter'd into a confederacy against the Ghost. There must be abundance of business done in the family at this rate. But here comes the triple alliance. Who cou'd have thought these three rogues cou'd have found each of 'em an employment in fetching a pen and ink?

*Enter G A R D I N E R with a Sheet of paper, COACHMAN with a Standish, and BUTLER with a Pen.*

*G A R D I N E R.*

Sir, there is your paper,

*C O A C H-*

C O A C H M A N.

Sir, there is your Standish.

B U T L E R.

Sir, there is your crow-quill pen — I'm glad I have got rid on't. [*Aside.*]

G A R D I N E R.

He forgets that he's to make a circle [*Aside.*] — Doctor, shall I help you to a bit of chalk?

Sir G E O R G E.

It is no matter.

B U T L E R.

Look ye, Sir, I show'd you the spot where he's heard oftenest, if your worship can but ferret him out of that old wall in that next room —

Sir G E O R G E.

We shall try.

G A R D I N E R.

That's right, *John*. His worship must let fly all his learning at that old wall.

B U T L E R.

Sir, if I was worthy to advise you, I wou'd have a bottle of good *October* by me. Shall I set a cup of old stingo at your elbow?

Sir G E O R G E.

I thank thee — we shall do without it.

G A R D I N E R.

*John*, he seems a very good-natur'd man for a Conjuror.

B U T L E R.

I'll take this opportunity of enquiring after a bit of plate I have lost. I fancy, whilst he is in my Lady's pay, one may hedge in a question or two into the bargain. Sir, Sir, may I beg a word in your ear?

Sir G E O R G E.

What wouldst thou?

B U T

*The Drummer: Or,**BUTLER.*

Sir, I know I need not tell you, that I lost one of my silver spoons last week.

*Sir GEORGE.*

Mark'd with a Swan's neck —

*BUTLER.*

My Lady's crest! He knows every thing. [*Afide.*]  
How wou'd your worship advise me to recover it again?

*Sir GEORGE.*

Hum!

*BUTLER.*

What must I do to come at it?

*Sir GEORGE.*

Drink nothing but small-beer for a fortnight —

*BUTLER.*

Small-beer! Rot-gut!

*Sir GEORGE.*

If thou drink'st a single drop of Ale before fifteen days are expir'd — it is as much — as thy spoon — is worth.

*BUTLER.*

I shall never recover it that way; I'll e'en buy a new one. [*Afide.*]

*COACHMAN.*

D'ye mind how they whisper?

*GARDINER.*

I'll be hang'd if he be not asking him something about *Nell*.

*COACHMAN.*

I'll take this opportunity of putting a question to him about poor *Dobbin*: I fancy he cou'd give me better counsel than the farrier.

*BUTLER.* [*to the Gardiner.*]

A prodigious Man! he knows every thing: Now is the time to find out thy pick-ax.

*GARDINER.*

I have nothing to give him: Does not he expect to have his hand cross'd with silver?

*COACH.*

*COACHMAN.* [to Sir George.]

Sir, may a man venture to ask you a question?

*Sir GEORGE.*

Ask it.

*COACHMAN.*

I have a poor horse in the stable that's bewitch'd —

*Sir GEORGE.*

A bay gelding.

*COACHMAN.*

How cou'd he know that? —

[*Aside.*

*Sir GEORGE.*

Bought at *Banbury.*

*COACHMAN.*

Whew — so it was o' my conscience.

[*Whistles.*

*Sir GEORGE.*

Six years old last *Lammas.*

*COACHMAN.*

To a day. [*Aside.*] Now, Sir, I wou'd know whether the poor beast is bewitch'd by *Goody Crouch* or *Goody Fbye*?

*Sir GEORGE.*

Neither.

*COACHMAN.*

Then it must be *Goody Gurton*? for she is the next old woman in the parish.

*GARDINER.*

Haft thou done, *Robin*?

*COACHMAN.* [to the Gardiner.]

He can tell thee any thing.

*GARDINER.* [to Sir George.]

Sir, I wou'd beg to take you a little further out of hearing —

*Sir GEORGE.*

Speak.

*GARDINER.*

The Butler and I, Mr. Doctor, were both of us in love at the same time with a certain person.

*Sir*

*The Drummer: Or,*

Sir G E O R G E.

A woman.

G A R D I N E R.

How cou'd he know that?

[*Aside.*]

Sir G E O R G E.

Go on.

G A R D I N E R.

This woman has lately had two children at a birth.

Sir G E O R G E.

Twins.

G A R D I N E R.

Prodigious! where cou'd he hear that?

[*Aside.*]

Sir G E O R G E.

Proceed.

G A R D I N E R.

Now, because I us'd to meet her sometimes in the garden, she has laid them both —

Sir G E O R G E.

To thee.

G A R D I N E R.

What a power of learning he must have! he knows every thing.

[*Aside.*]

Sir G E O R G E.

Hast thou done?

G A R D I N E R.

I wou'd desire to know whether I am really father to them both?

Sir G E O R G E.

Stand before me, let me survey thee round.

[*Lays his wand upon his head, and makes him turn about.*]

C O A C H M A N.

Look yonder, *John*, the silly dog is turning about under the Conjuror's wand. If he has been faucy to him, we shall see him puff'd off in a whirlwind immediately

Sir G E O R G E.

Twins, dost thou say!

[*Still turning him*]

G. A. R.



G A R D I N E R.

Ay; are they both mine, d'ye think?

Sir G E O R G E.

Own but one of them.

G A R D I N E R.

Ah, but Mrs. *Abigail* will have me take care of them both — she's always for the Butler — if my poor Master *Sir George* had been alive, he wou'd have made him go halves with me.

Sir G E O R G E.

What, was *Sir George* a kind master?

G A R D I N E R.

Was he! ay, my fellow-servants will bear me witness.

Sir G E O R G E.

Did you love *Sir George*?

B U T L E R.

Every body lov'd him —

C O A C H M A N.

There was not a dry eye in the Parish at the news of his death —

G A R D I N E R.

He was the best neighbour —

B U T L E R.

The kindest husband —

C O A C H M A N.

The truest friend to the poor —

B U T L E R.

My good Lady took on mightily, we all thought it wou'd have been the death of her —

Sir G E O R G E.

I protest these fellows melt me! I think the time long till I am their master again, that I may be kind to them.

[*Aside.*]

*Enter*

*Enter V E L L U M.*

*V E L L U M.*

Have you provided the Doctor ev'ry thing he has occasion for ? if so—you may depart. [*Exeunt Servants.*

*Sir G E O R G E.*

I can as yet see no hurt in my wife's behaviour ; but still have some certain pangs and doubts, that are natural to the heart of a fond Man. I must take the advantage of my disguise to be thoroughly satisfied. It wou'd neither be for her happiness, nor mine, to make myself known to her till I am so [*Aside.*] — Dear *Vel-lum* ! I am impatient to hear some news of my wife, how does she after her fright ?

*V E L L U M.*

It is a saying somewhere in my *Lord Coke*, that a Widow —

*Sir G E O R G E.*

I ask of my Wife, and thou talk'st to me of my *Lord Coke*—pr'ythee tell me how she does, for I am in pain for her.

*V E L L U M.*

She is pretty well recover'd, Mrs. *Abigail* has put her in good heart ; and I have given her great hopes from your skill.

*Sir G E O R G E.*

That I think cannot fail, since thou hast got this secret out of *Abigail*. But I could not have thought my friend *Fantome* would have serv'd me thus —

*V E L L U M.*

You will still fancy you are a living Man —

*Sir G E O R G E.*

That he shou'd endeavour to ensnare my wife —

*V E L L U M.*

You have no right in her, after your demise : Death extinguishes

extinguishes all property,—*Quoad banc*—it is a maxim in the law.

*Sir G E O R G E.*

A pox on your learning! well, but what's become of *Tinsel*?

*V E L L U M.*

He rush'd out of the house, call'd for his horse, clap'd spurs to his sides, and was out of sight in less time than I——can——tell——ten.

*Sir G E O R G E.*

This is whimsical enough! my wife will have a quick succession of lovers, in one day — *Fantome* has driven out *Tinsel*, and I shall drive out *Fantome*.

*V E L L U M.*

Ev'n as one wedge driveth out another—he, he, he! you must pardon me for being jocular.

*Sir G E O R G E.*

Was there ever such a provoking blockhead! but he means me well. [*Aside.*] Well! I must have satisfaction of this traitor *Fantome*; and cannot take a more proper one, than by turning him out of my house, in a manner that shall throw shame upon him, and make him ridiculous as long as he lives. — You must remember, *Vellum*, you have abundance of business upon your hands, and I have but just time to tell it you over; all I require of you is dispatch, therefore hear me.

*V E L L U M.*

There is nothing more requisite in business than dispatch ——.

*Sir G E O R G E.*

Then hear me.

*V E L L U M.*

It is indeed the life of business ——

*Sir G E O R G E.*

Hear me then, I say.

*V E L L*

*V E L L U M.*

And as one has rightly observed, the benefit that attends it is four-fold. First—

*Sir G E O R G E.*

There is no bearing this! thou art a going to describe dispatch, when thou shouldst be practising it.

*V E L L U M.*

But your Ho--nour will not give me the hearing —

*Sir G E O R G E.*

Thou wilt not give me the hearing— [Angrily.]

*V E L L U M.*

I am still.

*Sir G E O R G E.*

In the first place, you are to lay my wig, hat, and sword ready for me in the closet, and one of my scarlet coats. You know how *Abigail* has described the Ghost to you.

*V E L L U M.*

It shall be done.

*Sir G E O R G E.*

Then you must remember, whilst I am laying this Ghost, you are to prepare my wife for the reception of her real husband; tell her the whole story, and do it with all the art you are master of, that the surprize may not be too great for her.

*V E L L U M.*

It shall be done — but since her Ho--nour has seen this apparition, she desires to see you once more, before you encounter it.

*Sir G E O R G E.*

I shall expect her impatiently. For now I can talk to her without being interrupted by that impertinent Rogue *Tinsel*. I hope thou hast not told *Abigail* any thing of the secret.

*V E L L U M.*

Mrs. *Abigail* is a woman; there are many reasons why

why she shou'd not be acquainted with it; I shall only mention fix —

*Sir G E O R G E.*

Hush, here she comes! oh my heart!

*Enter L A D Y, and A B I G A L.*

*Sir G E O R G E.*

[*Afide, while Vellum talks in dumb show to Lady.*] O that lov'd woman! how I long to take her into my arms! if I find I am still dear to her memory, it will be a return to life indeed! But I must take care of indulging this tenderness, and put on a behaviour more suitable to my present character.

[*Walks at a distance in a pensive posture, waving his wand.*]

*L A D Y.* [To Vellum.]

This is surprising indeed! so all the servants tell me; they say he knows every thing that has happen'd in the family.

*A B I G A L.* [*Afide.*]

A parcel of credulous fools! they first tell him their secrets, and then wonder how he comes to know them.

[*Exit Vellum, exchanging fond looks with Abigail.*]

*L A D Y.*

Learned Sir, may I have some conversation with you, before you begin your ceremonies?

*Sir G E O R G E.*

Speak! but hold — first let me feel your pulse.

*L A D Y.*

What can you learn from that?

*Sir G E O R G E.*

I have already learnt a secret from it, that will astonish you.

*L A D Y.*

Pray, what is it?

*Sir*



*The Drummer : Or,**Sir G E O R G E.*

You will have a husband within this half hour.

*A B I G A L.* [*Aside.*]I'm glad to hear that — he must mean Mr. *Fantome* ;  
I begin to think there's a great deal of truth in his art.*L A D Y.*Alas ! I fear you mean I shall see Sir *George's* apparition a second time.*Sir G E O R G E.*Have courage, you shall see the apparition no more.  
The husband I mention shall be as much alive as I am.*A B I G A L.*Mr. *Fantome* to be sure.[*Aside.*]*L A D Y.*

Impossible ! I lov'd my first too well.

*Sir G E O R G E.*You cou'd not love the first better than you will love  
the second.*A B I G A L.* [*Aside.*]I'll be hang'd if my dear steward has not instructed  
him ; he means Mr. *Fantome* to be sure ; the thousand  
pound is our own !*L A D Y.*Alas ! you did not know Sir *George.**Sir G E O R G E.*As well as I do myself—I saw him with you in the  
red damask room, when he first made love to you ; your  
mother left you together, under pretence of receiving a  
visit from Mrs. *Hawthorn*, on her return from *London.**L A D Y.*

This is astonishing !

*Sir G E O R G E.*You were a great admirer of a single life for the first  
half hour ; your refusals then grew still fainter and fainter.  
With what ecstasy did Sir *George* kiss your hand, when  
you told him you shou'd always follow the advice of  
your *Mamma* !*L A D Y.*



L A D Y.

Every circumstance to a tittle?

Sir G E O R G E.

Then, Lady! the wedding night! I saw you in your white fatten night-gown; you wou'd not come out of your dressing-room, till Sir *George* took you out by force. He drew you gently by the hand — you struggled—but he was too strong for you — you blush'd, he —

L A D Y.

Oh! stop there! go no farther! — he knows every thing. [*Aside.*]

A B I G A L.

Truly, Mr. *Conjurer*, I believe you have been a wag in your youth.

Sir G E O R G E.

Mrs. *Abigal*, you know what your good word cost Sir *George*, a purse of broad pieces, Mrs. *Abigal*.

A B I G A L.

The Devil's in him. [*Aside.*] Pray, Sir, since you have told so far, you should tell my Lady that I refus'd to take them.

Sir G E O R G E.

'Tis true, Child, he was forc'd to thrust them into your bosom.

A B I G A L.

This Rogue will mention the thousand pound, if I don't take care. [*Aside.*] Pray, Sir, tho' you are a *Conjurer*, methinks you need not be a Blab —

L A D Y.

Sir, since I have no reason to doubt of your art, I must beseech you to treat this apparition gently — it has the resemblance of my deceas'd husband; if there be any undiscover'd secret, any thing that troubles his rest, learn it of him.

Sir

*Sir G E O R G E.*

I must to that end be sincerely informed by you, whether your heart be engaged to another; have not you received the Addresses of many lovers since his death?

*L A D Y.*

I have been oblig'd to receive more visits than have been agreeable.

*Sir G E O R G E.*

Was not *Tinsel* welcome? — I'm afraid to hear an answer to my own question. [*Aside.*]

*L A D Y.*

He was well recommended.

*Sir G E O R G E.*

Racks!

[*Aside.*]*L A D Y.*

Of a good family.

*Sir G E O R G E.*

Tortures!

[*Aside.*]*L A D Y.*

Heir to a considerable estate!

*Sir G E O R G E.*

Death! [*Aside.*] And you still love him? — I'm distracted! [*Aside.*]

*L A D Y.*

No, I despise him. I found he had a design upon my fortune, was base, profligate, cowardly, and ev'ry thing that cou'd be expected from a Man of the vilest principles! —

*Sir G E O R G E.*

I'm recover'd.

[*Aside.*]*A B I G A L.*

Oh, Madam, had you seen how like a scoundrel he look'd when he left your Ladyship in a swoon. Where have you left my Lady? says I. In an elbow-chair, Child, says he: And where are you going? says I. To town,

town, Child, says he: For to tell thee truly; Child, says he, I don't care for living under the same roof with the Devil, says he.

*Sir G E O R G E.*

Well, Lady, I see nothing in all this that may hinder Sir George's Spirit from being at rest.

*L A D Y.*

If he knows any thing of what passes in my heart, he cannot but be satisfied of that fondness which I bear to his Memory. My sorrow for him is always fresh when I think of him. He was the kindest, truest, tenderest — Tears will not let me go on —

*Sir G E O R G E.*

This quite o'erpowers me — I shall discover myself before my time. [*Aside.*] — Madam, you may now retire and leave me to myself.

*L A D Y.*

Success attend you!

*A B I G A L.*

I wish Mr. *Fantome* gets well off from this old Don: — I know he'll be with him immediately.

[*Exeunt Lady and Abigail.*]

*Sir G E O R G E solus.*

*Sir G E O R G E.*

My heart is now at ease, she is the same dear woman I left her — now for my revenge upon *Fantome* — I shall cut the ceremonies short — a few words will do his business — now let me seat myself in form — a good easy-chair for a Conjuror this! — now for a few mathematical scratches — a good lucky scrawl, that — faith I think it looks very Astrological — these two or three magical Pot-hooks about it, make it a compleat Conjuror's scheme. [*Drum beats.*] Ha, ha, ha, Sir, are you

you there? Enter, Drummer. Now I must pore upon my Paper.

*Enter FANTOME, beating the Drum.*

*Sir G E O R G E.*

Pr'ythee, don't make a noise I'm busy. [*Fantome beats.*  
A pretty march ! pr'ythee beat that over again.

[*He beats and advances.*

*Sir G E O R G E.* [*Rising.*]

Ha! You're very perfect in the step of a Ghost. You stalk it majestically. [*Fantome advances.*

How the Rogue stares ! he acts it to admiration ! I'll be hang'd if he has not been practising this half hour in Mrs. *Abigal's* wardrobe.

[*Fantome starts, gives a rap upon his Drum.*

Pr'ythee don't play the fool ! [*Fantome beats.*

Nay, nay, enough of this, good Mr. *Fantome.*

*FANTOME.* [*Aside.*]

Death ! I'm discover'd. This Jade *Abigal* has betray'd me.

*Sir G E O R G E.*

Mr. *Fantome*, upon the word of an Astrologer, your thousand pound bribe will never gain my Lady *Truman.*

*FANTOME.*

'Tis plain, she has told him all. [*Aside.*

*Sir G E O R G E.*

Let me advise you to make off as fast as you can, or I plainly perceive by my art, Mr. *Ghost* will have his bones broke.

*FANTOME.* [*to Sir George.*]

Look ye, old Gentleman, I perceive you have learnt this secret from Mrs. *Abigal.*

*Sir G E O R G E.*

I have learnt it from my art.

*FAN-*

FANTOME.

Thy art! pr'ythee no more of that. Look ye, I know you are a cheat as much as I am. And if thou'lt keep my counfel, I'll give thee ten broad pieces —

Sir GEORGE.

I am not mercenary! young Man, I scorn thy Gold.

FANTOME.

I'll make them up twenty——

Sir GEORGE.

Avant! and that quickly, or I'll raife such an Apparition, as shall ——

FANTOME.

An Apparition, old Gentleman! you miftake your Man, I am not to be frighted with bugbears ——

Sir GEORGE.

Let me retire but for a few moments, and I will give thee such a proof of my art ——

FANTOME.

Why, if thou haft any *Hocus pocus* Tricks to play, why canft not do them here?

Sir GEORGE.

The raifing of a Spirit, requires certain feeret myfteries to be performed, and words to be mutter'd in private ——

FANTOME.

Well, if I fee through your trick, you will promife to be my friend?

Sir GEORGE.

I will —— attend and tremble.

[Exit.

FANTOME *folus.*

FANTOME.

A very folemn old Afs! but I fmoke him,—he has a mind to raife his price upon me. I could not think this flut wou'd have us'd me thus—I begin to be horribly



tir'd of my Drum, I wish I was well rid of it. However I have got this by it, that it has driven off *Tinsel* for good and all; I shan't have the mortification to see my mistress carry'd off by such a Rival. Well, whatever happens, I must stop this old fellow's mouth, I must not be sparing in hush-money. But here he comes.

*Enter Sir GEORGE in his own habit.*

*FANTOME.*

Ha! what's that! *Sir George Truman!* This can be no counterfeit. His dress! his shape! his face! the very wound of which he dy'd! nay, then 'tis time to decamp! *[Runs off.*

*Sir GEORGE.*

Ha, ha, ha, Fare you well, good *Sir George* — the Enemy has left me master of the field: here are the marks of my victory. This Drum will I hang up in my great hall as the trophy of the day.

*Enter ABIGAL.*

*Sir George stands with his hand before his face in a musing posture.*

*ABIGAL.*

Yonder he is. O' my conscience he has driven off the Conjuror. *Mr. Fantome, Mr. Fantome!* I give you joy, I give you joy. What do you think of your thousand pounds now? Why does not the Man speak?

*[Pulls him by the sleeve.*

*Sir GEORGE.*

Ha!

*[Taking his hand from his face.*

*ABIGAL.*

Oh! 'tis my Master!

*[Scrieks.*

*[Running away he catches her.*

*Sir*



*Sir G E O R G E.*

Good Mrs. *Abigal* not so fast.

*A B I G A L.*

Are you alive, Sir?—He has given my shoulder such a curfed tweak! they must be real fingers. I feel 'em I'm sure.

*Sir G E O R G E.*

What dost think?

*A B I G A L.*

Think, Sir, Think? Troth I don't know what to think. Pray, Sir, how —

*Sir G E O R G E.*

No questions, good *Abigal*. Thy curiosity shall be satisfied in due time. Where's your Lady?

*A B I G A L.*

Oh, I am so frightened—and so glad! —

*Sir G E O R G E.*

Where's your Lady, I ask you —

*A B I G A L.*

Marry I don't know where I am myself — I can't forbear weeping for joy —

*Sir G E O R G E.*

Your Lady! I say your Lady! I must bring you to yourself with one pinch more —

*A B I G A L.*

Oh! she has been talking a good while with the Steward.

*Sir G E O R G E.*

Then he has open'd the whole story to her, I'm glad he has prepar'd her. Oh! here she comes.

*Enter L A D Y follow'd by V E L L U M.*

*L A D Y.*

Where is he! let me fly into his arms! My life! my soul! my husband!

*The Drummer : Or,**Sir G E O R G E.*

Oh! let me catch thee to my heart, dearest of women!

*L A D Y.*

Are you then still alive, and are you here! I can scarce believe my senses! now am I happy indeed!

*Sir G E O R G E.*

My heart is too full to answer thee.

*L A D Y.*

How could you be so cruel to defer giving me that joy which you knew I must receive from your presence? you have robb'd my life of some hours of happiness that ought to have been in it.

*Sir G E O R G E.*

It was to make our happiness the more sincere and unmixt. There will be now no doubts to dash it. What has been the affliction of our lives, has given a variety to them, and will hereafter supply us with a thousand materials to talk of.

*L A D Y.*

I am now satisfy'd that it is not in the power of absence to lessen your love towards me.

*Sir G E O R G E.*

And I am satisfy'd that it is not in the power of death to destroy that love which makes me the happiest of Men.

*L A D Y.*

Was ever woman so blest! to find again the darling of her Soul, when she thought him lost for ever! to enter into a kind of second marriage with the only Man whom she was ever capable of loving!

*Sir G E O R G E.*

May it be as happy as our first, I desire no more! Believe me, my Dear, I want words to express those transports of joy and tenderness which are every moment rising in my heart whilst I speak to thee.

*Enter*

*Enter* S E R V A N T S.

*B U T L E R.*

Just as the Steward told us, Lads! Look you there, if he ben't with my Lady already.

*G A R D I N E R.*

He! he! he! what a joyful night will this be for Madam!

*C O A C H M A N.*

As I was coming in at the gate, a strange gentleman whisk'd by me; but he took to his heels, and made away to the *George*. If I did not see master before, I shou'd have sworn it had been his Honour.

*G A R D I N E R.*

Ha'ft given orders for the bells to be fet a ringing?

*C O A C H M A N.*

Never trouble thy head about that, 'tis done.

*Sir G E O R G E* [*to Lady.*]

My Dear, I long as much to tell you my whole story, as you do to hear it. In the mean while, I am to look upon this as my wedding-day. I'll have nothing but the voice of mirth and feasting in my house. My poor neighbours and my servants shall rejoice with me. My hall shall be free to every one, and let my cellars be thrown open.

*B U T L E R.*

Ah! blefs your Honour, may you never die again!

*C O A C H M A N.*

The same good man that ever he was!

*G A R D I N E R.*

Whurra!

*Sir G E O R G E.*

*Vellum*, thou hast done me much service to-day. I know thou lov'st *Abigail*, but she's disappointed in a fortune. I'll make it up to both of you. I'll give thee a

thousand pound with her. It is not fit there shou'd be  
one sad heart in my house to-night.

L A D Y.

What you do for *Abigail*, I know is meant as a com-  
pliment to me. This is a new instance of your love.

A B I G A I L.

Mr. *Vellum*, you are a well-spoken Man : Pray do  
you thank my Master and my Lady.

Sir G E O R G E.

*Vellum*, I hope you are not displeas'd with the Gift I  
make.

V E L L U M.

*The gift is two-fold. I receive from you  
The virtuous partner, and a portion too ;  
For which, in humble wise, I thank the Donors :  
And so we bid good-night to both your Ho-nours.*



T H E



THE  
EPILOGUE,

Spoken by Mrs. OLDFIELD.

**T**O-night the Poet's advocate I stand,  
And he deserves the favour at my hand,  
Who in my equipage their cause debating  
Has plac'd two Lovers, and a third in waiting ;  
If both the first shou'd from their duty swerve,  
There's one behind the wainscot in reserve.  
In his next Play, if I would take this trouble,  
He promis'd me to make the number double :  
In troth 'twas spoke like an obliging creature,  
For tho', 'tis simple, yet it shews good-nature.

My help thus ask'd, I cou'd not choose but grant,  
And really I thought the Play wou'd want it.  
Void as it is of all the usual arts  
To warm your fancies, and to steal your hearts ?  
No Court-Intrigue, no City-Cuckoldom,  
No song, no dance, no music — but a Drum —  
No smutty thought in doubtful phrase exprest ;  
And, Gentlemen, if so, pray where's the jest ?  
When we wou'd raise your mirth, you hardly know  
Whether in strictness you shou'd laugh or no,

## EPILOGUE.

*But turn upon the Ladies in the pit,  
And if they redden, you are sure 'tis wit.*

*Protect him then, ye Fair-ones ; for the Fair  
Of all conditions are his equal care.  
He draws a Widow, who, of blameless carriage,  
True to her jointure, bates a second marriage ;  
And to improve a virtuous wife's delights,  
Out of one Man contrives two wedding-nights.  
Nay, to oblige the sex in every state,  
A nymph of five and forty finds her mate.*

*Too long has Marriage, in this tasteless age,  
With ill-bred rallery supply'd the stage ;  
No little Scribler is of wit so bare,  
But has his sting at the poor wedded pair.  
Our Author deals not in conceits so stale :  
For shou'd th' examples of his Play prevail,  
No man need blush, tho' true to marriage-vows,  
Nor be a jest tho' he shou'd love his spouse.  
Thus has he done you British consorts right,  
Whose Husbands, shou'd they pry like mine to-night,  
Wou'd never find you in your conduct slipping,  
Tho' they turn'd Conjurers to take you tripping.*



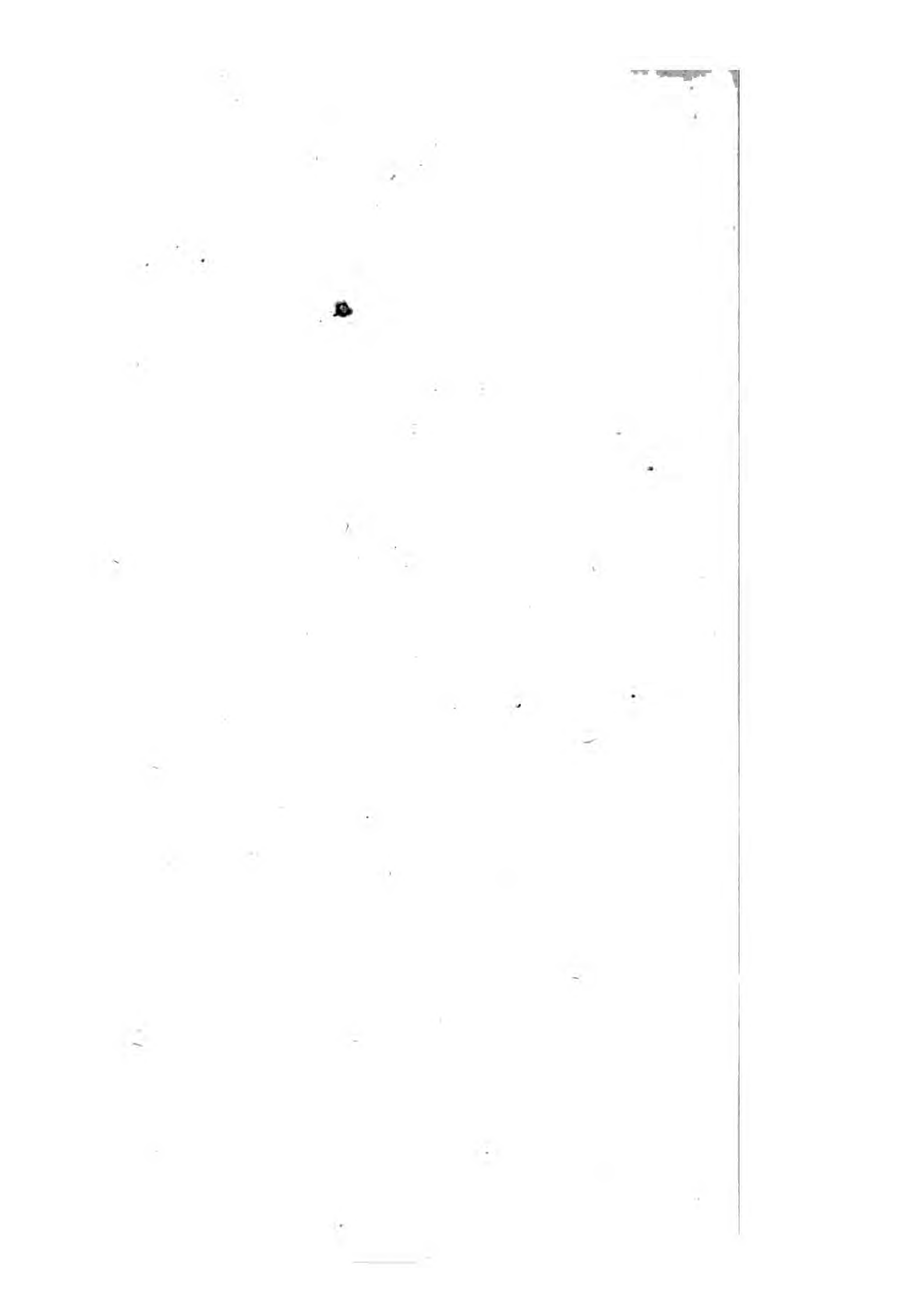


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THE LATE  
T R I A L  
AND  
C O N V I C T I O N  
OF  
*Count* T A R I F F.

---

M 5






THE L A T E

*Trial and Conviction*

O F

Count *T A R I F F*.

 HE whole Nation is at present very inquisitive after the proceedings in the cause of Goodman *Fact*, Plaintiff, and Count *Tariff*, Defendant; as it was tried on the 18th of *June*, in the thirteenth year of her Majesty's reign, and in the year of the Lord 1713. I shall therefore give my Countrymen a short and faithful account of that whole matter. And in order to it, must in the first place premise some particulars relating to the person and character of the said Plaintiff Goodman *Fact*.

Goodman *Fact* is allowed by every body to be a plain-spoken person, and a man of very few words. Tropes and figures are his Aversion. He  
affirms

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affirms every thing roundly, without any art, rhetoric, or circumlocution. He is a declared enemy to all kinds of ceremony and complaisance. He flatters no body. Yet so great is his natural eloquence that he cuts down the finest orator, and destroys the best contrived argument, as soon as ever he gets himself to be heard. He never applies to the passions or prejudices of his audience: when they listen with attention and honest minds, he never fails of carrying his point. He appeared in a suit of *English* broad-cloth, very plain, but rich. Every thing he wore was substantial, honest, home-spun ware. His cane indeed came from the *East-Indies*, and two or three little superfluities from *Turkey*, and other parts. It is said that he encouraged himself with a bottle of neat *Port*, before he appeared at the trial. He was huzzaed into the Court by several thousands of *Weavers, Clothiers, Fullers, Dyers, Packers, Calenders, Setters, Silk-men, Spinners, Dressers, Whitsters, Winders, Mercers, Throwsters, Sugar-bakers, Distillers, Drapers, Hofiers, Planters, Merchants, and Fishermen*; who all unanimously declared that they could not live above two months longer, if their Friend *Fact* did not gain his cause.

Every body was over-joyed to hear that the good man was come to town. He no sooner made his appearance in Court, but several of his Friends fell a weeping at the sight of him: for indeed he had not been seen there three years before.

The Charge he exhibited against *Count Tariff* was drawn up in the following articles.

I. That the said *Count* had given in false and fraudulent reports in the name of the Plaintiff.

II. That

II. That the said Count had tampered with the said Plaintiff, and made use of many indirect methods to bring him over to his party.

III. That the said Count had wilfully and knowingly traduced the said Plaintiff, having misrepresented him in many cunningly devised speeches, as a person in the *French* Interest.

IV. That the said Count had averred in the presence of above five hundred persons, that he had heard the Plaintiff speak in derogation of the *Portuguese, Spaniards, Italians, Hollanders*, and others; who were the persons whom the said Plaintiff had always favoured in his discourse, and whom he should always continue to favour.

V. That the said Count had given a very disadvantageous relation of the three great Farms, which had long flourished under the care and superintendency of the Plaintiff.

VI. That he would have obliged the owners of the said farms to buy up many commodities which grew upon their own lands. That he would have taken away the labour from the tenants, and put it into the hands of strangers. That he would have lessened and destroyed the produce of the said farms.

That by these and many other wicked devices he would have starved many honest day-labourers; have impoverished the owner, and have filled his farm with beggars, &c.

VII. That the said Count had either sunk or mislaid several books, papers, and receipts, by which the Plaintiff might sooner have found means to vindicate himself from such calumnies, aspersions, and misrepresentations.

In all these particulars Goodman *Fact* was very short but pithy: for, as I said before, he was a plain home-

home-spun man. His yea was yea, and his nay, nay. He had farther so much of the Quaker in him, that he never swore, but his affirmation was as valid as another's oath.

It was observed that Count *Tariff* endeavoured to brow-beat the Plaintiff all the while he was speaking: but though he was not so impudent as the Count, he was every whit as sturdy; and when it came to the Count's turn to speak, old *Faët* so stared him in the face, after his plain, downright way, that the Count was very often struck dumb, and forced to hold his tongue in the middle of his discourse.

More witnesses appeared on this occasion to attest Goodman *Faët*'s veracity than ever were seen in a court of justice. His cause was pleaded by the ablest men in the kingdom; among whom was a Gentleman of *Suffolk*, who did him signal Service.

Count *Tariff* appear'd just the reverse of Goodman *Faët*. He was dressed in a fine brocade wastecoat, curiously embroidered with Flower-de-luces. He wore also a broad-brimmed hat, a shoulder-knot, and a pair of silver-clocked stockings. His speeches were accompanied with much gesture and grimace. He abounded in empty phrases, superficial flourishes, violent assertions, and feeble proofs. To be brief, he had all the *French* assurance, cunning, and volubility of tongue; and would most certainly have carried his cause, had he dealt with any one antagonist in the world besides Goodman *Faët*.

The Count being call'd upon to answer to the charge which had been made against him, did it after a manner peculiar to the family of the *Tariffs*, viz. by railing and calling names.

He,



He, in the first place, accused his adversary of *Scandulum magnatum*, and of speaking against his superiors with sauciness and contempt. As the plain good man was not of a make to have any friends at Court, he was a little startled at this accusation, till at length he made it appear, that it was impossible for any of his family to be either saucy or cringing; for that their character was, above all others in the world, to do what was required of them by the Court, that is, **TO SPEAK THE TRUTH AND NOTHING BUT THE TRUTH.**

The Count in the next place assured the Court, that his antagonist had taken upon him a wrong name, having curtailed it of two or three letters; for that in reality his name was not **FACT** but **FACTION**. The Count was so pleased with this conceit, that for an hour together he repeated it in every sentence; calling his antagonist's assertions, the reports of faction; his friends, the sons of faction; the testimonies of witnesses, the dictates of faction: nay, with such a degree of impudence did he push this matter, that when he heard the cries of above a million of people begging for their bread, he termed the prayers and importunities of such a starving multitude, the **CLAMOURS OF FACTION.**

As soon as the Count was driven out of this device, he affirmed roundly in the Court, that **FACT** was not an *Englishman* by birth, but that he was of *Dutch* extraction, and born in *Holland*. In consequence of this assertion, he began to rally the poor Plaintiff, under the title of **MYNHEER VAN FACT**; which took pretty well with the simpletons of his party, but the men of sense did not think the jest worth all their lands and tenements.

When

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When the Count had finished his speech, he desired leave to call in his witnesses, which was granted: when immediately there came to the bar a man with a hat drawn over his eyes in such a manner that it was impossible to see his face. He spoke in the spirit, nay in the very language of the Count, repeated his arguments, and confirmed his assertions. Being asked his name; he said the world called him M E R C A T O R; but as for his true name, his age, his lineage, his religion, his place of abode, they were particulars, which for certain reasons he was obliged to conceal. The Court found him such a false, shuffling, prevaricating rascal, that they set him aside as a person unqualified to give his testimony in a Court of Justice; advising him at the same time, as he tendered his ears, to forbear uttering such notorious falsehoods as he had then published. The witness however persisted in his contumacy, telling them he was very sorry to find, that notwithstanding what he had said they were resolved to be as arrant fools as all their forefathers had been for a hundred years before them.

There came up another witness who spoke much to the reputation of Count *Tariff*. This was a tall, black, blustering person, dress'd in a *Spanish* habit, with a plume of feathers on his head, a *Golillio* about his neck, and a long *Toledo* sticking out by his side; his garments were so covered with tinsel and spangles, that at a distance he seemed to be made up of silver and gold. He called himself D O N A S S I E N T O, and mentioned several nations that had sought his friendship; but declared that he had been gained over by the Count; and that he was come into these parts to enrich every one that heard him. The Court was at first very well pleased

pleased with his figure, and the promises he made them; but upon examination found him a true *Spaniard*: nothing but show and beggary. For it was fully proved, that notwithstanding the boasts and appearance which he made, he was not worth a groat: nay, that upon casting up his annual expences, with the debts and incumbrances which lay upon his estate, he was worse than nothing.

There appeared another witness in favour of the Count, who spoke with so much violence and warmth, that the Court began to listen to him very attentively; till upon hearing his name they found he was a notorious Knight of the post, being kept in pay, to give his testimony on all occasions where it was wanted. This was the EXAMINER; a person who had abused almost every man in *England*, that deserved well of his country. He called Goodman *Faët* a liar, a seditious person, a traitor, and a rebel; and so much incensed the honest man, that he would certainly have knocked him down if he could have come at him. It was allowed by every body, that so foul-mouthed a witness never appeared in any cause. Seeing several persons of great eminence, who had maintained the cause of Goodman *Faët*, he called them idiots, blockheads, villains, knaves, infidels, atheists, apostates, fiends and devils; never did man show so much eloquence in ribaldry. The Court was at length so justly provoked with this fellow's behaviour, who spared no age, nor sex, nor profession, which had shown any friendship or inclination for the Plaintiff, that several began to whisper to one another, it was high time to bring him to punishment. But the witness overhearing the word *pillory* repeated twice or thrice, slunk away privately, and hid himself among the people.

After

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After a full hearing on both sides, *Count Tariff* was cast, and *Goodman Fact* got his cause; but the Court sitting late, did not think it fit at that time to give him costs, or indeed to enter into that matter. The honest man immediately retired, after having assured his friends, that at any time when the *Count* should appear on the like occasion, he would undertake their defence, and come to their assistance, if they would be at the pains to find him out.

It is incredible, how general a joy *Goodman Fact's* success created in the city of *London*; there was nothing to be seen or heard the next day, but shaking of hands, congratulations, reflexions on the danger they had escaped; and gratitude to those who had delivered them from it.

The night concluded with balls, bonfires, ringing of bells, and the like public demonstrations of joy.



T H E

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THE

WHIG - EXAMINER.

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# The WHIG-EXAMINER.

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N<sup>o</sup> 1. Thursday, September 14, 1710.

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*Nescia mens hominum fati sortisque futurae,  
Et servare modum, rebus sublata secundis!  
Turno tempus erit, magno cum optaverit emptum  
Intactum Pallanta, & cum spolia ista diemque  
Oderit.*



THE design of this work is to censure the writings of others, and to give all persons a rehearing, who have suffered under any unjust sentence of the *Examiner*. As that Author has hitherto proceeded, his paper would have been more properly entitled the *Executioner*: at least his examination is like that which is made by the rack and wheel. I have always admired a Critic that has discovered the beauties of an author, and never knew one who made it his business to lash the faults of other writers, that was not guilty of greater himself;

as the hangman is generally a worse malefactor, than the criminal that suffers by his hand. To prove what I say, there needs no more than to read the annotations which this Author has made upon Dr. Garth's Poem, with the preface in the front, and a riddle at the end of them : To begin with the first: Did ever an advocate for a party open with such an unfortunate assertion? *The collective body of the Whigs have already engrossed our riches :* That is, in plain *English*, the Whigs are possessed of all the riches in the nation. Is not this giving up all he has been contending for these six weeks? Is there any thing more reasonable, than that those who have all the riches of the nation in their possession, or if he likes his own phrase better, as indeed I think it is stronger, that those who have already *engrossed* our riches, should have the management of our public Treasure, and the direction of our fleets and armies? But let us proceed: *Their Representative the Kit-Cat have pretended to make a Monopoly of our sense.* Well, but what does all this end in? If the author means any thing it is this, That to prevent such a Monopoly of sense, he is resolved to deal in it himself by retail, and sell a pennyworth of it every week. In what follows, there is such a shocking familiarity both in his ralleries and civilities, that one cannot long be in doubt who is the Author. The remaining part of the preface has so much of the pedant, and so little of the conversation of men in it, that I shall pass it over, and hasten to the riddles, which are as follows.

The R I D D L E.

**S**PHINX was a monster, that would eat  
Whatever stranger she could get ;  
Unless his ready wit disclos'd  
The subtle riddles she propos'd.  
Oedipus was resolv'd to go,  
And try what strength of parts could do :  
Says Sphinx, On this depends your fate :  
Tell me what animal is that,  
Which has four feet at morning bright ?  
Has two at noon, and three at night ?  
'Tis man, said he, who weak by nature,  
At first creeps, like his fellow-creature,  
Upon all four : As years accrue,  
With sturdy steps he walks on two :  
In age, at length, grown weak and sick,  
For his third leg adopts the stick.  
Now in your turn, 'tis just, methinks,  
You should resolve me, Madam Sphinx,  
What stranger creature yet is he,  
Who has four legs, then two, then three ;  
Then loses one, then gets two more,  
And runs away at last on four.

The first part of this little mystical Poem is an old riddle, which we could have told the meaning of, had not the Author given himself the trouble of explaining it : but as for the exposition of the second, he leaves us altogether in the dark. The riddle runs thus : What creature is it that walks upon four legs in the morning, two legs at noon, and three legs at night ? This he solves, as our forefathers have done for these two thousand years ;

years; and not according to *Rabelais*, who gives another reason why a man is said to be a creature with three legs at night. Then follows the second riddle: What creature, says he, is it that first uses four legs, then two legs, then three legs; then loses one leg, then gets two legs, and at last runs away upon four legs? Were I disposed to be sple-  
netic, I should ask if there was any thing in the new garland of riddles *so wild, so childish, or so flat*: But though I dare not go so far as that, I shall take upon me to say, that the Author has stolen his hint out of the garland, from a riddle which I was better acquainted with than the *Nile* when I was but twelve years old. It runs thus, Riddle my riddle my ree, what is this? Two legs sat upon three legs, and held one leg in her hand; in came four legs, and snatch'd away one leg; up started two legs, and flung three legs at four legs, and brought one leg back again. This Enigma, joined with the foregoing two, rings all the changes that can be made upon four legs. That I may deal more ingenuously with my Reader than the above-mentioned Enigmatist has done, I shall present him with a key to my riddle; which upon application he will find exactly fitted to all the words of it: one leg is a leg of mutton, two legs is a servant-maid, three legs is a joint-stool, which in the Sphinx's country was called a tripod; as four legs is a dog, who in all nations and ages has been reckoned a quadruped. We have now the exposition of our first and third riddles upon legs; let us here, if you please, endeavour to find out the meaning of our second, which is thus in the Author's words:

*What*

*What stranger creature yet is he  
That has four legs, then two, then three;  
Then loses one, then gets two more,  
And runs away at last on four?*

This riddle, as the Poet tells us, was proposed by *Oedipus* to the Sphinx, after he had given his solution to that which the Sphinx had proposed to him. This *Oedipus*, you must understand, though the people did not believe it, was son to a King of *Thebes*, and bore a particular grudge to the Treasurer of that Kingdom; which made him so bitter upon *H. L.* in this Enigma.

*What stranger creature yet is he,  
That has four legs, then two, then three?*

By which he intimates, that this great man at *Thebes* being *weak by nature*, as he admirably expresses it, could not walk as soon as he was born, but, like other children, fell upon all four when he attempted it; that he afterwards went upon two legs, like other men; and that in his more advanced age, he got a white staff in Queen *Jocasta's* court, which the Author calls his third leg. Now it so happened that the Treasurer fell, and by that means broke his third leg, which is intimated by the next words, *Then loses one* --- Thus far I think we have travelled through the riddle with good success,

*What stranger creature yet is he  
That has four legs, then two, then three:  
Then loses one. —*



But now comes the difficulty that has puzzled the whole town, and which I must confess has kept me awake for these three nights ;

— *Then gets two more,  
And runs away at last on four.*

I at last thought the treasurer of *Thebes* might have walked upon crutches, and so ran away on four legs, *viz.* two natural and two artificial. But this I have no authority for ; and therefore upon mature consideration do find that the words (*Then gets two more*) are only Greek expletives, introduced to make up the verse, and to signify nothing ; and that *runs*, in the next line, should be *rides*. I shall therefore restore the true ancient reading of this riddle, after which it will be able to explain itself.

*Oedipus* speaks :

*Now in your turn, 'tis just methinks,  
You should resolve me, Madam Sphinx,  
What stranger creature yet is he,  
Who has four legs, then two, then three ;  
Then loses one, then gains two more,  
And rides away at last on four ?*

I must now inform the Reader, that *Thebes* was on the continent, so that it was easy for a man to ride out of its dominions on horseback, an advantage that a *British* Statesman would be deprived of. If he would run away, he must do it *in an open boat* ; for to say of an *Englishman* in this sense, that he runs away on all four, would be as absurd as to say, he clapped spurs to his horse



horse at St. James's gate, and galloped away to the Hague.

Before I take my farewell of this subject, I shall advise the Author for the future to speak his meaning more plainly. I allow he has a happy talent at doggrel, when he writes upon a known subject: where he tells us in plain intelligible language, how *Syrisca's* ladle was lost in one hole, and *Hans Carvel's* finger in another, he is very jocular and diverting; but when he wraps a lampoon in a riddle, he must consider that his jest is lost to every one, but the few merry wags that are in the secret. This is making darker satires than ever *Persius* did. After this cursory view of the *Examiner's* performance, let us consider his remarks upon the Doctor's. That general piece of rallery which he passes upon the Doctor's considering the Treasurer in several different views, is that which might fall upon any Poem in *Waller*, or any other writer who has diversity of thoughts and allusions: and tho' it may appear a pleasant ridicule to an ignorant Reader, is wholly groundless and unjust. I do likewise dissent with the *Examiner*, upon the phrases of *passions being poised*, and of the *retrieving merit from dependence*, which are very beautiful and poetical. It is the same cavilling spirit that finds fault with that expression of the *pomp of peace among the woes of war*, as well as of *offering unask'd*. As for the *Nile*, how *Icarus* and *Phaeton* came to be joined with it, I cannot conceive. I must confess they have been formerly used to represent the fate of rash ambitious men; and I cannot imagine why the Author should deprive us of those particular Similes for the future. The next Criticism upon

the stars, seems introduced for no other reason but to mention Mr. *Bickerstaff*, whom the Author every where endeavours to imitate and abuse. But I shall refer the *Examiner* to the frog's advice to her little one, that was blowing itself up to the size of an Ox:

——— *Non si te ruperis, inquit,*  
*Par eris*———

The allusion to the victim may be a Gallimatia in French politics, but is an apt and noble allusion to a true *English* spirit. And as for the *Examiner's* remarks on the word *bleed* (though a man would laugh to see impotent malice so little able to contain itself) one cannot but observe in them the temper of the Banditti whom he mentions in the same paper, who always murder where they rob. The last observation is upon the line, *Ingratitude's a weed of every clime*. Here he is very much out of humour with the Doctor for having called that the *weed*, which *Dryden* only terms the *growth*, of every Clime. But for God-fake, why so much tenderness for ingratitude.

But I shall say no more. We are now in an age wherein impudent assertions must pass for arguments: and I do not question but the same, who has endeavoured here to prove that he who wrote the *Dispensary* was no Poet, will very suddenly undertake to shew, that he who gain'd the Battle of *Blenheim* is no General.

*Thursday,*



N<sup>o</sup> 2 Thursday, September 21.

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— Arcades ambo,

Et cantare pares —

Virg.

I Never yet knew an Author that had not his admirers. *Bunyan* and *Quarles* have passed thro' several editions; and please as many Readers, as *Dryden* and *Tillotson*. The *Examiner* had not written two half-sheets of paper before he met with one that was astonished at the force he was master of, and approaches him with awe, when he mentions State-subjects, as *incroaching on the province that belonged to him*, and treating of things that deserved to pass under his pen. The same humble author tells us, that the *Examiner* can furnish mankind with an *Antidote to the poison that is scattered through the nation*. This crying up of the *Examiner's* Antidote, puts me in mind of the first appearance that a celebrated *French* quack made in the streets of *Paris*. A little boy walked before him, publishing, with a shrill voice, *Mon pere guerit toutes sortes de maladies, My father cures all sorts of distempers*: To which the Doctor, who walked behind him, added in a grave and composed manner, *L'enfant dit vrai, The Child says true*.

That the Reader may see what party the Author of this Letter is of, I shall shew how he speaks

of the *French* King and the Duke of *Anjou*, and how of our greatest Allies, the Emperor of *Germany* and the States-General. In the mean while the *French* King has withdrawn his troops from *Spain*, and has put it out of his power to restore that monarchy to us, was he reduced low enough really to desire to do it. The Duke of *Anjou* has had leisure to take off those whom he suspected, to confirm his friends, to regulate his revenues, to increase and form his troops, and above all, to rouse that spirit in the *Spanish* nation, which a succession of lazy and indolent Princes had lulled asleep. From hence it appears probable enough, that if the war continue much longer on the present foot, instead of regaining *Spain*, we shall find the Duke of *Anjou* in a condition to pay the Debt of gratitude, and support the grandfather in his declining years; by whose arms, in the days of his infancy, he was upheld. What expressions of tenderness, duty and submission! The Panegyric on the Duke of *Anjou*, is by much the best written part of this whole Letter; the Apology for the *French* King, is indeed the same which the *Post-boy* has often made, but worded with greater deference and respect to that great Prince. There are many strokes of the Author's good-will to our confederates, the *Dutch* and the Emperor, in several parts of this notable Epistle; I shall only quote one of them, alluding to the concern which the Bank, the States-General, and the Emperor, expressed for the Ministry by their humble applications to Her Majesty in these words.

*Not daunted yet, they resolve to try a new expedient, and the interest of Europe is to be represented as inseparable from that of the Ministers.*

Haud

Haud dubitant equidem implorare quod usquam est ;  
Flectere si nequeunt Superos, Acheronta movebunt.

*The members of the Bank, the Dutch, and the Court of Vienna, are called in as confederates to the Ministry. This, in the mildest English it will bear, runs thus. They are resolved to look for help wherever they can find it; if they cannot have it from heaven, they will go to hell for it; That is, to the members of the Bank, the Dutch, and the Court of Vienna. The French King, the Pope, and the Devil, have been often joined together by a well-meaning Englishman; but I am very much surpris'd to see the Bank, the Dutch, and the Court of Vienna, in such company. We may still see the Gentleman's principles in the accounts which he gives of his own country; speaking of the G---l, the quondam T---r and the J---to, which every one knows comprehends the Whigs, in their utmost extent; he adds, in opposition to them, For the Queen and the whole body of the British Nation, ———*

*Nos Numerus sumus.*

In English,

*We are Cyphers.*

How properly the Tories may be called the whole body of the *British* nation, I leave to any one's judging: and wonder how an author can be so disrespectful to Her Majesty, as to separate Her in so saucy a manner from that part of her people, who according to the *Examiner* himself, have en-



*grossed the riches of the nation ; and all this to join her, with so much impudence, under the common denomination of We, that is, WE Queen and Tories are cyphers. Nos numerus sumus is a scrap of Latin more impudent than Cardinal Woolsey's Ego & Rex meus. We find the same particle WE, used with great emphasis and significancy in the eighth page of this Letter ; But, nothing decisive, nothing which had the appearance of earnest, has been so much as attempted, except that wise expedition to Thoulon, which WE suffered to be defeated before it began. Whoever did, God forgive them: there were indeed several stories of discoveries made, by letters and messengers that were sent to France.*

Having done with the Author's party and principles, we shall now consider his performance, under the three heads of Wit, Language, and Argument. The first lash of his Satire falls upon the *Censor of Great-Britain*, who, says he, resembles the famous *Censor of Rome*, in nothing but espousing the *cause of the vanquished*. Our Letter-writer here alludes to that known verse in *Lucan*,

*Victrix causa Diis placuit, sed victa Catoni.*

*The Gods espoused the cause of the conquerors, but Cato espoused the Cause of the vanquished. The misfortune is, that this verse was not written of Cato the Censor, but of Cato of Utica. How Mr. Bickerstaff, who has written in favour of a party that is not vanquished, resembles the younger Cato, who was not a Roman Censor, I do not well conceive, unless it be in struggling for the liberty of his country. To say therefore, that the Censor of Great-Britain resembles that famous Censor of Rome*



*Rome in nothing but espousing the cause of the vanquished*; is just the same as if one should say, in regard to the many obscure truths and secret histories that are brought to light in this Letter, that the Author of these new revelations, resembles the ancient Author of the Revelations *in nothing but venturing his head*. Besides that there would be no ground for such a resemblance, would not a man be laughed at by every common Reader, should he thus mistake one St. *John* for another, and apply that to St. *John* the *Evangelist* which relates to St. *John* the Baptist, who died many years before him?

Another smart touch of the Author we meet with in the fifth page, where, without any preparation, he breaks out all on a sudden into a vein of poetry; and instead of writing a letter to the *Examiner*, gives advice to a painter in these strong lines: *Paint, Sir, with that force which you are master of, the present state of the war abroad; and expose to the public view those principles upon which, of late, it has been carried on, so different from those upon which it was originally entered into. Collect some few of the indignities which have been this year offered to Her Majesty, and of those unnatural struggles which have betrayed the weakness of a shattered constitution*. By the way, a man may be said to paint a battle, or if you please, a war; but I do not see how it is possible to paint the present state of a war. So a man may be said to describe or to collect accounts of indignities and unnatural struggles; but to collect the things themselves, is a figure which this Gentleman has introduced into our *English* prose. Well, but what will be the use of this picture of a state

of the war? and this collection of indignities and struggles? It seems the chief design of them is to make a dead man blush, as we may see in those inimitable lines which immediately follow: *And when this is done, D---n shall blush in his grave among the dead, W---le among the living, and even Vol---e shall feel some remorse.* Was there ever any thing, I will not say so stiff and so unnatural, but so brutal and so silly! this is downright hacking and hewing in Satire. But we see a masterpiece of this kind of writing in the twelfth page; where without any respect to a Dutches of *Great-Britain*, a Princess of the Empire, and one who was a bosom-friend of her Royal Mistress, he calls a great lady *an insolent woman, the worst of her sex, a fury, an executioner of divine vengeance, a plague*; and applies to her a line which *Virgil* writ originally upon *Alecto*. One would think this foul-mouthed writer must have received some particular injuries, either from this great Lady or from her husband; and these the world shall be soon acquainted with, by a book which is now in the press, entitled, *An Essay towards proving that gratitude is no virtue.* This Author is full of Satire, and is so angry with every one that is pleased with the Duke of *Marlborough's* victories, that he goes out of his way to abuse one of the Queen's singing-men, who it seems did his best to celebrate a thanksgiving day in an Anthem; as you may see in that passage: *Towns have been taken and battles have been won; the mob has buzz'd round bonfires, the Stentor of the chapel has strained his throat in the gallery, and the Stentor of S---m has deafned his audience from the pulpit.* Thus you see how like a true son of  
the

the High-Church, he falls upon a learned and reverend Prelate, and for no other crime, but for preaching with an audible voice. If a man lifts up his voice like a trumpet to preach sedition, he is received by some men as a Confessor; but if he cries aloud, and spares not, to animate people with devotion and gratitude, for the greatest public blessings that ever were bestowed on a sinful nation, he is reviled as a *Stentor*.

I promised in the next place to consider the Language of this excellent Author, who I find takes himself for an Orator. In the first page he censures several for the poison which they *profusely scatter* through the nation; that is, in plain *English*, for *squandering away their poison*. In the second he talks of *carrying probability through the thread of a fable*; and in the third, of *laying an odium at a man's door*. In the fourth he rises in his expressions; where he speaks of those who would persuade the people, that *the G---l, the quondam T---r, and the J---to, are the only objects of the confidence of the Allies, and of the fears of the enemies*. I would advise this Author to try the beauty of this expression. Suppose a foreign Minister should address Her Majesty in the following manner, (for certainly it is Her Majesty only to whom the sense of the compliment ought to be paid) Madam, you are *the object of the confidence of the Allies*; or Madam, your Majesty is *the only object of the fears of the enemies*. Would a man think that he had learned *English*? I would have the Author try, by the same rule, some of his other Phrases, as *Page 7*. where he tells us, *That the balance of power in Europe would be still precarious*. What would a tradesman think, if one should tell him in

a passion, that his *scales were precarious*; and mean by it, that they were *not fixed*? In the thirteenth page he speaks of certain *profligate wretches who having usurped the Royal Seat, resolved to venture overturning the chariot of government, rather than to lose their place in it.* A plain-spoken man would have left the *Chariot* out of this sentence, and so have made it good *English*. As it is there, it is not only an impropriety of speech, but of metaphor; it being impossible for a man to have a place in the *Chariot* which he drives. I would therefore advise this Gentleman, in the next edition of his Letter, to change the *Chariot* of government into the *Chaise* of government, which will sound as well, and serve his turn much better. I could be longer on the *errata* of this very small work, but will conclude this head with taking notice of a certain figure which was unknown to the ancients, and in which this Letter-writer very much excels. This is called by some an *Anticlimax*, an instance of which we have in the tenth page; where he tells us, that *Britain* may expect to have this only glory left her, *That she has proved a farm to the Bank, a province to Holland, and a jest to the whole world.* I never met with so sudden a downfall in so promising a sentence; *a jest to the whole world* gives such an unexpected turn to this happy period, that I was heartily troubled and surpris'd to meet with it. I do not remember in all my reading, to have observed more than two couplets of verses that have been written in this figure; the first are thus quoted by Mr. *Dryden*.

*Not only London echoes with thy fame,  
But also Islington has heard the same.*

The



The other are in *French*.

*Allez vous, lui dit il, sans bruit chez vos parens,  
Ou vous avez laisse votre honneur & vos gens.*

But we need not go further than the Letter before us for examples of this nature, as we may find in page the eleventh. *Mankind remains convinced, that a Queen possessed of all the virtues requisite to bless a nation, or make a private family happy, sits on the throne.* Is this Panegyric or Burlesque? To see so glorious a Queen celebrated in such a manner, gives every good subject a secret indignation; and looks like Scarron's character of the great Queen *Semiramis*, who, says that Author, "was the Founder of *Babylon*, Conqueror of the *East*, and an excellent Housewife."

The third subject, being the argumentative part of this Letter, I shall leave till another occasion.



*Thursday,*

N<sup>o</sup> 3 *Thursday, September 28.*

——— *Non defensoribus istis*  
*Tempus eget.* ———

Virg.

I Was once talking with an old humdrum fellow, and before I had heard his story out, was called away by business. About three years after I met him again, when he immediately reassumed the thread of his story, and began his salutation with, *but Sir, as I was telling you.* The same method has been made use of by very polite writers; as, in particular, the Author of *Don Quixote*, who inserts several novels in his works, and after a parenthesis of about a dozen leaves, returns again to his story. *Hudibras* has broke off the *Adventure of the Bear and Fiddle.* The *Tatler* has frequently interrupted the course of a *Lucubration*, and taken it up again after a fortnight's respite; as the *Examiner*, who is capable of imitating him in this particular, has likewise done.

This may serve as an apology for my postponing the examination of the argumentative part of *the Letter to the Examiner* to a further day, though I must confess, this was occasioned by a Letter which I received last post. Upon opening it, I found it to contain a very curious piece of antiquity; which, without preface or application, was introduced as follows.

“ *Alcibiades* was a man of wit and pleasure, bred  
 “ up in the school of *Socrates*; and one of the best  
 “ Orators



“ Orators of his age, notwithstanding he lived at  
“ a time when learning was as its highest pitch: he  
“ was likewise very famous for his military ex-  
“ ploits, having gained great conquests over the *Lacedæmonians*, who had formerly been the confederates of his countrymen against the great King of *Persia*, but were at that time in alliance with the *Persians*. He had been once so far misrepresented and traduced by the malice of his enemies, that the Priests cursed him. But after the great services which he had done for his country, they publicly repealed their curses, and changed them into applauses and benedictions.

“ *Plutarch* tells us, in *the life of Alcibiades*, that one *Taureas*, an obscure man, contended with him for a certain prize, which was to be conferred by vote; at which time each of the competitors recommended himself to the *Athenians* by an oration. The speech which *Alcibiades* made on that occasion, has been lately discovered among the Manuscripts of *King's-college in Cambridge*; and communicated to me by my learned friend Dr. *B---tley*; who tells me, that by a marginal note it appears, that this *Taureas*, or, as the Doctor rather chooses to call him, *Toryas*, was an *Athenian Brewer*. This speech I have translated literally, changing very little in it, except where it was absolutely necessary to make it understood by an *English Reader*. It is as follows.

“ IS it then possible, O ye *Athenians*, that I who  
“ hitherto have had none but Generals to  
“ oppose me, must now have an artisan for my  
“ antagonist? That I who have overthrown the  
“ Princes of *Lacedæmon*, must now see myself in  
“ danger

danger of being defeated by a Brewer? What will  
 the world say of the Goddess that presides over  
 you, should they suppose you follow her dictates?  
 would they think she acted like herself, like the  
 great *Minerva*? would they now say, she in-  
 spires her sons with wisdom? or would they not  
 rather say, she has a second time chosen owls for  
 her favourites? But O ye men of *Athens*, what  
 has this man done to deserve your voices? You  
 say he is honest; I believe it, and therefore he  
 shall brew for me. You say he is assiduous in  
 his calling: and is he not grown rich by it? let  
 him have your custom but not your votes: you  
 are now to cast your eyes on those who can de-  
 tect the artifices of the common enemy, that can  
 disappoint your secret foes in Council, and your  
 open ones in the field. Let it not avail my com-  
 petitor, that he has been tapping his liquors, while  
 I have been spilling my blood; that he has been  
 gathering hops for you, while I have been reaping  
 laurels. Have I not born the dust and heat of  
 the day, while he has been sweating at the furnace?  
 behold these scars, behold this wound which still  
 bleeds in your service; what can *Taureas* shew  
 you of this nature? What are his marks of ho-  
 nour? has he any other wound about him, ex-  
 cept the accidental scaldings of his wort, or bruises  
 from the tub or barrel? Let it not, O *Athenians*,  
 let it not be said, that your Generals have con-  
 quered themselves into your displeasure, and lost  
 your favour by gaining you victories. Shall those  
 achievements that have redeemed the present  
 age from slavery, be undervalued by those who  
 feel the benefits of them? Shall those names that  
 have made your city the glory of the whole earth,  
 be

“ be mentioned in it with obloquy and detraction?  
“ Will not your posterity blush at their forefathers,  
“ when they shall read in the annals of their coun-  
“ try, that *Alcibiades* in the 90th Olympiad, after  
“ having conquered the *Lacedæmonians*, and reco-  
“ vered *Byzantium*, contended for a prize against  
“ *Taureas* the Brewer? The competition is dis-  
“ honourable, the defeat would be shameful. I  
“ shall not however slacken my endeavours for the  
“ security of my country. If she is ungrateful, she  
“ is still *Athens*. On the contrary, as she will stand  
“ more in need of defence, when she has so dege-  
“ nerate a people; I will pursue my victories, till  
“ such time as it shall be out of your power to hurt  
“ yourselves, and that you may be in safety even  
“ under your present leaders. But oh! thou ge-  
“ nius of *Athens*, whither art thou fled? Where  
“ is now the race of those glorious spirits that pe-  
“ rished at the battle of *Thermopylae*, and fought  
“ upon the plains of *Marathon*? Are you weary  
“ of conquering, or have you forgotten the oath  
“ which you took at *Agraulos*, *That you would look*  
“ *upon the bounds of Attica to be those soils only*  
“ *which are incapable of bearing wheat and barley,*  
“ *vines and olives*? Consider your enemies the  
“ *Lacedæmonians*; did you ever hear that they pre-  
“ ferred a Coffee-man to *Agefilas*? No, though  
“ their Generals have been unfortunate, though  
“ they have lost several battles, though they have  
“ not been able to cope with the troops of  
“ *Athens*, which I have conducted; they are com-  
“ forted and condoled, nay celebrated and extolled,  
“ by their fellow-citizens. Their Generals have  
“ been received with honour after their defeat,  
“ yours with ignominy after conquest. Are there  
“ not

“ not men of *Taureas*'s temper and character, who  
 “ tremble in their hearts at the name of the great  
 “ King of *Persia*? who have been *against* entering  
 “ into a war with him, or for making a peace upon  
 “ base conditions? that have grudged those contri-  
 “ butions which have set our country at the head of  
 “ all the governments of *Greece*? that would dis-  
 “ honour those who have raised her to such a pitch  
 “ of glory? that would betray those liberties which  
 “ your fathers in all ages have purchased or recover-  
 “ ed with their blood? and would prosecute your  
 “ fellow-citizens with as much rigour and fury, as  
 “ of late years we have attacked the common ene-  
 “ my? I shall trouble you no more, O ye Men of  
 “ *Athens*; you know my actions, let my antagonist  
 “ relate what he has done for you. Let him pro-  
 “ duce his vats and tubs, in opposition to the heaps  
 “ of arms and standards which were employed  
 “ against you, and which I have wrested out of the  
 “ hands of your enemies. And when this is done,  
 “ let him be brought into the field of election upon  
 “ his dray-cart; and if I can finish my conquest  
 “ sooner, I will not fail to meet him there in a tri-  
 “ umphant chariot. But, oh ye Gods! let not the  
 “ King of *Persia* laugh at the fall of *Alcibiades*!  
 “ Let him not say, *the Athenians have avenged me*  
 “ *upon their own Generals*; or let me be rather  
 “ struck dead by the hand of a *Lacedæmonian*, than  
 “ disgraced by the voices of my fellow-citizens.

*Thursday,*





N<sup>o</sup> 4 Thursday, October 5.

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*Satis eloquentiæ, sapientiæ parum.*

Sal.

**H**Udibras has defined nonsense (as Cowley does wit) by negatives. Nonsense (says he) is that which is neither true nor false. These two great properties of nonsense, which are always essential to it, give it such a peculiar advantage over all other writings, that it is incapable of being either answered or contradicted. It stands upon its own basis like a rock of adamant, secured by its natural situation against all conquests or attacks. There is no one place about it weaker than another, to favour an enemy in his approaches. The major and the minor are of equal strength. Its questions admit of no reply, and its assertions are not to be invalidated. A man may as well hope to distinguish colours in the midst of darkness as to find out what to approve and disapprove in nonsense: you may as well assault an army that is buried in intrenchments. If it affirms any thing, you cannot lay hold of it; or if it denies, you cannot confute it. In a word, there are greater depths and obscurities, greater intricacies and perplexities, in an elaborate and well-written piece of nonsense, than in the most abstruse and profound tract of school-divinity.

After this short panegyric upon nonsense, which may appear as extravagant to an ordinary Reader,  
as

as *Erasmus's Encomium of folly*; I must here solemnly protest, that I have not done it to curry favour with my antagonist, or to reflect any praise in an oblique manner upon the *Letter to the Examiner*: I have no private considerations to warp me in this controversy, since my first entering upon it. But before I proceed any further, because it may be of great use to me in this dispute, to state the whole nature of nonsense; and because 'tis a subject entirely new, I must take notice that there are two kinds of it, *viz.* high nonsense and low nonsense.

Low nonsense is the talent of a cold phlegmatic temper, that in a poor dispirited stile creeps along servilely through darkness and confusion. A writer of this complexion gropes his way softly amongst self-contradictions, and grovels in absurdities.

*Videri vult pauper, & est pauper.*

He has neither wit nor sense, and pretends to none.

On the contrary, your high nonsense blusters and makes a noise: it stalks upon hard words, and rattles through polysyllables. It is loud and sonorous, smooth and periodical. It has something in it like manliness and force, and makes one think of the name of Sir *Hercules Nonsense* in the play called *The nest of fools*. In a word, your high nonsense has a majestic appearance, and wears a most tremendous garb, like *Æsop's* ass clothed in a lion's skin.

When *Aristotle* lay upon his death-bed, and was asked whom he would appoint for his successor in the school, two of his scholars being Candidates for it; he called for two different sorts of wine,  
and



and by the character which he gave of them, denoted the different qualities and perfections that shewed themselves in the stile and writings of each of the competitors. As rational writings have been represented by *wine*; I shall represent those kinds of writings we are now speaking of, by *small-beer*.

Low nonsense is like that in the barrel, which is altogether flat, tasteless, and insipid. High nonsense is like that in the bottle, which has in reality no more strength and spirit than the other, but frets and flies, and bounces, and by the help of a little wind that is got into it, imitates the passions of a much nobler liquor.

We meet with a low groveling nonsense in every *Grub-street* production; but I think there are none of our present writers who have hit the sublime in nonsense, besides Dr. S---l in divinity, and the Author of this letter in politics; between whose characters in their respective professions, there seems to be a very nice resemblance.

There is still another qualification in nonsense which I must not pass over, being that which gives it the last finishing and perfection, and eminently discovers itself in the letter to the Examiner. — This is when an Author without any meaning, seems to have it; and so imposes upon us by the sound and ranging of his words, that one is apt to fancy they signify something. Any one who reads this letter, as he goes through it, will lie under the same delusion; but after having read it, let him consider what he has learnt from it, and he will immediately discover the deceit. I did not indeed at first imagine there was in it such a jargon of ideas, such an inconsistency of notions, such a confusion of particles, that rather puzzle than connect the sense,  
which

which in some places he seems to have aimed at, as I found upon my nearer perusal of it: Nevertheless, as no body writes a book without meaning something, though he may not have the faculty of writing consequentially, and expressing his meaning; I think I have with a great deal of attention and difficulty found out what this Gentleman would say, had he the gift of utterance. The System of his politics, when disembroiled and cleared of all those incoherences and independent matters that are woven into this motley piece, will be as follows. The conduct of the late Ministry is considered first of all in respect to foreign affairs, and secondly to domestic: As to the first, he tells us, that *the motives which engaged Britain in the present war, were both wise and generous*; so that the Ministry is cleared as to that particular. These motives he tells us, *were to restore the Spanish monarchy to the house of Austria, and to regain a Barrier for Holland. The last of these two motives, he says, was effectually answered by the reduction of the Netherlands in the year 1706, or might have been so by the concessions which it is notorious that the enemy offered.* So that the Ministry are here blamed for not contenting themselves with the barrier they had gained in the year 1706, nor with the concessions which the enemy then offered. The other motive of our entering into the war, *viz. The restoring the Spanish monarchy to the house of Austria, he tells us, remained still in its full force; and we were told, says he, that though the barrier of Holland was secured, the trade of Britain and the balance of power in Europe would be still precarious: Spain therefore must be conquered.* He then loses himself in matter to-reign to his purpose: But what he endeavours in  
the

the sequel of his discourse, is to shew, that we have not taken the proper method to recover the *Spanish* monarchy; that the whole stress of the war has been wantonly laid where France is best able to keep us at a bay; that the *French* King has made it impossible for himself to give up *Spain*, and that the Duke of *Anjou* has made it as impossible for us to conquer it: Nay, that instead of regaining *Spain*, we shall find the Duke of *Anjou* in a condition to pay the debt of gratitude, and support the Grandfather in his declining years, by whose arms in the days of his infancy he was upheld. He then intimates to us, that the *Dutch* and the Emperor will be so very well satisfied with what they have already conquered, that they may probably leave the house of *Bourbon* in the quiet possession of the *Spanish* Monarchy.

This strange huddle of politics has been so fully answered by General *Stanhope*, that if the Author had delayed the publishing of his letter but a fortnight, the world would have been deprived of that elaborate production. Notwithstanding all that the *French* King or the Duke of *Anjou* have been able to do, notwithstanding the feeble efforts we have made in *Spain*, notwithstanding the little care the Emperor takes to support King *Charles*, notwithstanding the *Dutch* might have been contented with a larger and better country than their own already conquered for them, that victorious General at the head of *English* and *Dutch* forces, in conjunction with those of the Emperor, has wrested *Spain* out of the hands of the house of *Bourbon*; and added the conquests of *Navarre*, *Aragon*, and *Castile*, to those of *Catalonia*, *Bavaria*, *Flanders*, *Mantua*, *Milan*, *Naples*, *Sicily*, *Majorca*, *Minorca*, and *Sardinia*.

*ania.* Such a wonderful Series of victories, and those astonishing returns of ingratitude which they have met with, appear both of them rather like dreams than realities: They puzzle and confound the present age, and it is to be hoped they will not be believed by posterity. Will the trifling Author of this letter say, that the Ministry did not apply themselves to the reduction of *Spain*, when the whole Kingdom was twice conquered in their administration? The Letter-writer says, *that the Dutch had gained a good barrier after the battle of Ramillies in the Year 1706.* But I would fain ask him, whether he thinks *Antwerp* and *Brussels*, *Ghent* and *Bruges*, could be thought a strong barrier, or that those important conquests did not want several towns and forts to cover them? But it seems our great General on that side has done more for us than we expected of him, and made the barrier too impregnable. *But*, says the Letter-writer, *the stress of the war was laid in the wrong place:* But if the laying the stress of the war in the *Low-Countries* drew thither the whole strength of *France*; if it weakened *Spain*, and left it exposed to an equal force; if *France*, without being pressed on this side, could have assisted the Duke of *Anjou* with a numerous army; and if by the advantage of the situation, it could have sent and maintained in *Spain* ten regiments with as little trouble and expence as *England* could two regiments; every impartial Judge would think that the stress of the war has been laid in the right place.

The Author of this confused dissertation on foreign affairs, would fain make us believe, that *England* has gained nothing by these conquests, and put us out of humour with our chief Allies, the  
Emperor



Emperor and the *Dutch*. He tells us, *they hoped England would have been taken care of, after having secured a barrier for Holland*: As if *England* were not taken care of by this very securing a barrier for *Holland*; which has always been looked upon as our *Bulwark*, or as *Mr. Waller* expresses it, our *outguard on the continent*; and which if it had fallen into the hands of the *French*, would have made *France* more strong by sea than all *Europe* besides. Has not *England* been taken care of by gaining a new mart in *Flanders*, by opening our trade into the *Levant*, by securing ports for us in *Gibraltar*, *Minorca* and *Naples*, and by that happy prospect we have of renewing that great branch of our commerce into *Spain*, which will be of more advantage to *England*, than any conquest we can make of towns and provinces? Not to mention the demolishing of *Dunkirk*, which we were in a fair way of obtaining during the last Parliament, and which we never so much as proposed to ourselves at our first engaging in this war.

As for this Author's aspersions of the *Dutch* and *Germans*, I have sometimes wondered that he has not been complained of for it to the Secretary of state. Had he not been looked upon as an insignificant scribbler, he must have occasioned remonstrances and memorials: Such national injuries are not to be put up, but when the offender is below resentment. This puts me in mind of an honest *Scotchman*, who as he was walking along the streets of *London*, heard one calling out after him *Scot*, *Scot*, and casting forth in a clamorous manner a great deal of opprobrious language against that ancient nation: *Sawney* turned about in a great passion, and found, to his surprise, that the person who abused

him was a faucy parrot that hung up not far from him in a cage; upon which he clapped his hand to his sword, and told him, were he a man as he were a green-goose, he would have run him through the wemb.

The next head our Politician goes upon, relates to our domestic affairs; where I am extremely at a loss to know what he would be at: All that I can gather from him is, that *the Queen had grieved her subjects* in making choice of such men for her Ministers, as raised the nation to a greater pitch of glory than ever it was in the days of our forefathers, or than any other nation in these our days.



N<sup>o</sup> 5. *Thursday, October 12.*

*Parere jam non scelus est.*

Martial.

**W**E live in a nation where at present there is scarce a single head that does not teem with politics. The whole Island is peopled with Statesmen, and not unlike *Trinculo's Kingdom*, of Vice-roys, every man has contrived a scheme of government for the benefit of his fellow-subjects, which they may follow and be safe.

After this short preface, by which, as an *Englishman*, I lay in my claim to be a Politician; I shall enter on my discourse.

The chief point that has puzzled the Freeholders of *Great-Britain*, as well as all those that pay scot



scot and lot, for about these six months last past, is this, Whether they would rather be governed by a Prince that is obliged by laws to be good and gracious, just and upright, a friend, a father, and a defender of his people; or by one who, if he pleases, may drive away or plunder, imprison or kill, without opposition or resistance. This is the true state of the controversy relating to *passive-obedience* and *non-resistance*. For I must observe, that the Advocates for this doctrine have stated the case in the softest and most palatable terms that it will bear: And we very well know, that there is great art in moulding a question; and that many a motion will pass with a *nemine contradicente* in some words, that would have been as unanimously rejected in others. *Passive-obedience* and *Non-resistance* are of a mild, gentle, and meek-spirited sound: They have respect but to one side of the relation between the sovereign and the subject, and are apt to fill the mind with no other ideas but those of peace, tranquillity, and resignation. To shew this doctrine in those black and odious colours that are natural to it, we should consider it with regard to the Prince as well as to the People: The question will then take another turn, and it will not be debated whether resistance may be lawful, or whether we may take up arms against our Prince; but whether the *English* form of government be a tyranny or a limited monarchy? Whether our Prince be obliged by our constitution to act according to law, or whether he be arbitrary and despotical?

It is impossible to state the measures of *Obedience*, without settling the extent of *Power*; or to describe the *Subject*, without defining the *King*.

An arbitrary Prince is in justice and equity the master of a non-resisting people; for where the power is uncircumscribed, the obedience ought to be unlimited. *Passive-obedience* and *Non-resistance* are the duties of *Turks* and *Indians*, who have no laws above the Will of a *Grand Signior* or a *Mogul*. The same power which those Princes enjoy in their respective governments, belongs to the legislative body in our constitution; and that for the same reason; because no body of men is subject to laws, or can be controled by them, who have the authority of making, altering, or repealing whatever laws they shall think fit. Were our legislature vested in the person of our Prince, he might doubtless wind and turn our constitution at his pleasure; he might shape our government to his fancy. In a word, he might oppress, persecute, or destroy, and no man say to him, What dost thou?

If therefore we would rightly consider our form of government, we should discover the proper measures of our duty and obedience; which can never rise too high to our Sovereign, whilst he maintains us in those rights and liberties we were born to. But to say that we have rights which we ought not to vindicate and assert; that Liberty and Property are the birth-right of the *English* nation, but that if a Prince invades them by violent and illegal methods, we must upon no pretence resist, but remain altogether passive; nay, that in such a case we must all lose our lives unjustly rather than defend them: this, I say, is to confound governments, and to join things together that are wholly repugnant in their natures; since it is plain, that such a passive sub-  
jection,

jection, such an unconditional obedience, can be only due to an arbitrary Prince or to a legislative body.

Were these smooth ensnaring terms rightly explained to the people, and the controversy of Non-resistance set in this just light, we should have wanted many thousands of hands to some late Addresses. I would fain know what Freeholder in *England* would have subscribed the following Address, had it been offered to him; or whether Her Majesty, who values the rights of her subjects as much as her own prerogative, would not have been very much offended at it? and yet I will appeal to the Reader, if this has not been the sense of many Addresses, when taken out of several artificial qualifying expressions, and exposed in their true and genuine light.

*Madam,*

“ IT is with unspeakable grief of heart, that  
“ we hear a set of men daily preaching up  
“ among us that pernicious and damnable doc-  
“ trine of self-preservation; and boldly affirm-  
“ ing, as well in their public writings, as in  
“ their private discourses, that it is lawful to re-  
“ sist a tyrant, and take up arms in defence of  
“ their lives and liberties. We have the utmost hor-  
“ ror and detestation of these diabolical princi-  
“ ples, that may induce your people to rise up in  
“ vindication of their rights and freedoms, when-  
“ ever a wicked Prince shall make use of his  
“ Royal authority to subvert them. We are asto-  
“ nished at the bold and impious attempts of  
“ those men, who under the reign of the best of  
“ Sovereigns, would avow such dangerous tenets

“ as may secure them under the worst. We are  
 “ resolved to beat down and discountenance these  
 “ seditious notions, as being altogether republi-  
 “ can, jesuitical, and conformable to the practice  
 “ of our rebellious forefathers ; who in all ages,  
 “ at an infinite expence of blood and treasure,  
 “ asserted their rights and properties, and con-  
 “ sulted the good of their posterity by resistance,  
 “ arms, and pitched battles, to the great trouble  
 “ and disquiet of their lawful Prince. We do  
 “ therefore in the most humble and dutiful man-  
 “ ner solemnly protest and declare, that we will  
 “ never resist a Sovereign that shall think fit to  
 “ destroy our *Magna Charta*, or invade those  
 “ rights and liberties which those traitors pro-  
 “ cured for us ; but will venture our lives and  
 “ fortunes against such of our fellow - subjects  
 “ who think they may stand up in defence of  
 “ them.”

It happens very unluckily that there is something  
 so supple and insinuating in this absurd unnatural  
 doctrine, as makes it extremely agreeable to a  
 Prince's ear : for which reason the publishers of it  
 have always been the favourites of weak Kings.  
 Even those who have *no inclination* to do hurt to  
 others, says the famous Satirist, would have *the*  
*power* of doing it if they pleased. Honest men  
 who tell their Sovereigns what they expect from  
 them, and what obedience they shall be always  
 ready to pay them, are not upon an equal foot  
 with such base and abject flatterers ; and are  
 therefore always in danger of being the last in the  
 Royal favour. Nor indeed would that be un-  
 reasonable, if the professors of Non-resistance and  
 Passive-



Passive-obedience would stand to their principle: but instead of that we see they never fail to exert themselves against an arbitrary power, and to cast off the oppression when they feel the weight of it. Did they not in the late revolution rise up unanimously with those who always declared their subjection to be conditional, and their obedience limited? And very lately, when their Queen had offended them in nothing but by the promotion of a few great men to posts of trust and honour, who had distinguished themselves by their moderation and humanity to all their fellow-subjects, what was the behaviour of these men of meek and resigned principles? Did not the *Church-Memorial*, which they all applauded and cried up as the language and sentiments of their party, tell H. M. that it would not be safe for Her to rely upon their doctrines of Passive-obedience and Non-resistance, for that *nature might rebel against principles*? Is not this, in plain terms, that they will only practise Non-resistance to a Prince that pleases them, and Passive-obedience when they suffer nothing? I remember one of the rabble in *Oedipus*, when he is upbraided with his rebellion, and asked by the prophet if he had not taken an oath to be loyal, falls a scratching his head, and tells him, Why yes truly, he had taken such an oath, *but it was a hard thing that an oath should be a man's master*. This is in effect the language of the Church in the above-mentioned Memorial. Men of these soft peaceable dispositions in times of prosperity, put me in mind of *Kirk's Lambs*; for that was the name he used to give his dragoons that had signalized themselves above the rest of the army by many military achievements among their own countrymen.

There

There are two or three fatal consequences of this doctrine, which I cannot forbear pointing out. The first of which is, That it has a natural tendency to make a good King a very bad one. When a man is told he may do what he pleases with impunity, he will be less careful and cautious of doing what he should do, than a man who is influenced by fear as well as by other motives to virtue. It was a saying of *Thales* the wise *Milesian*, that of all wild beasts a tyrant is the worst, and of all tame beasts a flatterer. They do indeed naturally beget one another, and always exist together. Persuade a Prince that he is irresistible, and he will take care not to let so glorious an attribute lie dead and useless by him. An arbitrary power has something so great in it, that he must be more than man who is endowed with it, but never exerts it.

This consequence of the doctrine I have been speaking of, is very often a fatal one to the people; there is another which is no less destructive to the Prince. A late unfortunate King very visibly owed his ruin to it. He relied upon the assurances of his people, that they would never resist him upon any pretence whatsoever, and accordingly began to act like a King who was not under the restraint of laws, by dispensing with them, and taking on him that power which was vested in the whole legislative body. And what was the dreadful end of such a proceeding? It is too fresh in every body's memory. Thus is a Prince corrupted by the professors of this doctrine, and afterwards betrayed by them. The same persons are the Actors, both in the temptation and the punishment. They assure him they will never resist,  
but



but retain their obedience under the utmost sufferings; he tries them in a few instances, and is deposed by them for his credulity.

I remember at the beginning of King *James's* reign the Quakers presented an Address, which gave great offence to the High Church-men of those times. But notwithstanding the uncourtliness of their phrases, the sense was very honest. The Address was as follows, to the best of my memory, for I then took great notice of it; and may serve as a counterpart to the foregoing one.

“ THESE are to testify to thee our sorrow for  
“ our friend *Charles*, whom we hope thou  
“ wilt follow in every thing that is good.  
“ We hear that thou art not of the religion of  
“ the land any more than we, and therefore may  
“ reasonably expect that thou wilt give us the same  
“ liberty that thou takest thyself.  
“ We hope that in this and all things else thou  
“ wilt promote the good of thy people, which will  
“ oblige us to pray that thy reign over us may be  
“ long and prosperous.”

Had all King *James's* subjects addressed him with the same integrity; he had, in all probability, sat upon his throne till death had removed him from it.

*The End of the Second Volume.*



*[The text in this image is extremely faint and illegible. It appears to be a page of handwritten notes or a document with very light ink. The content is mostly obscured by noise and low contrast.]*

