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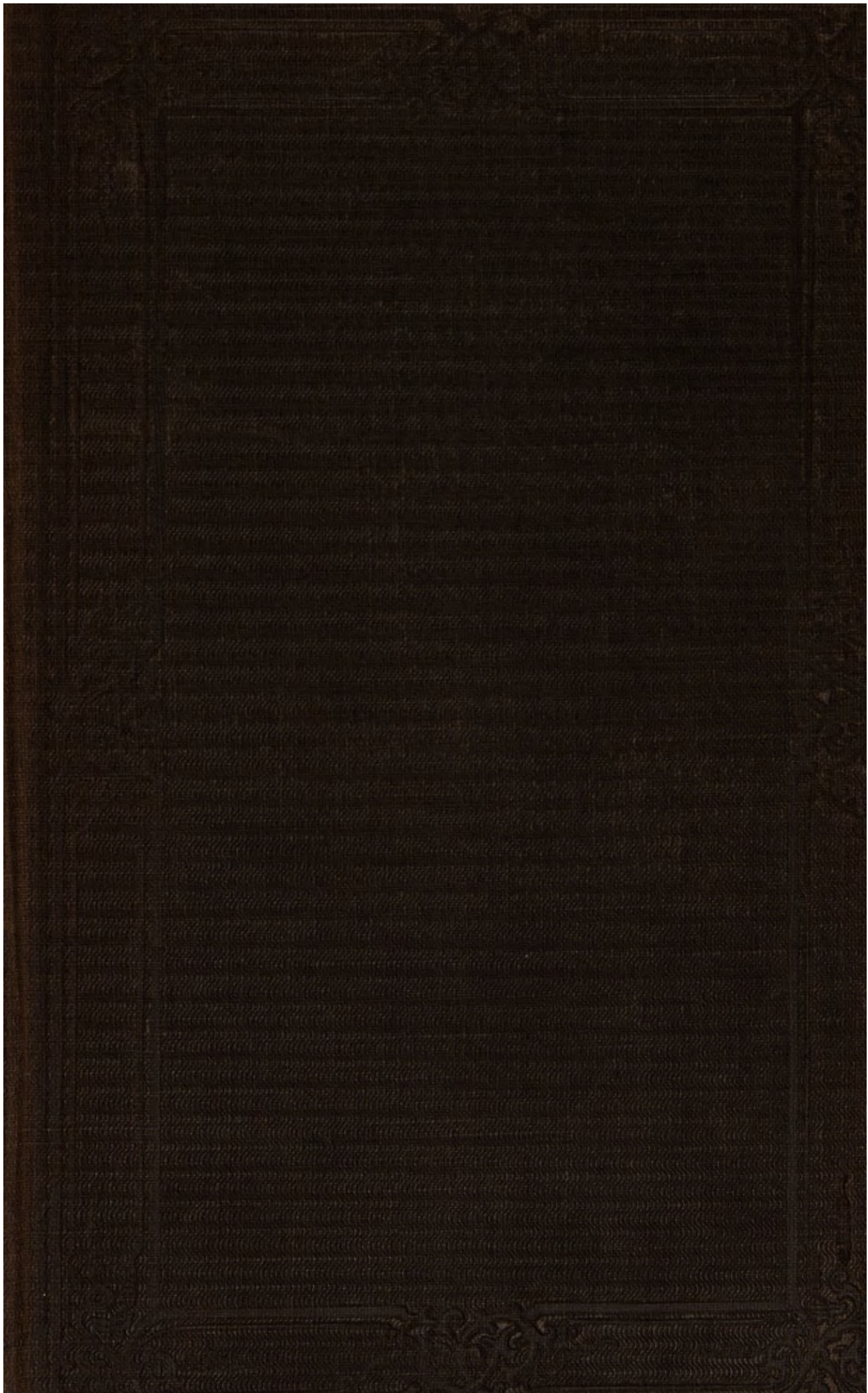
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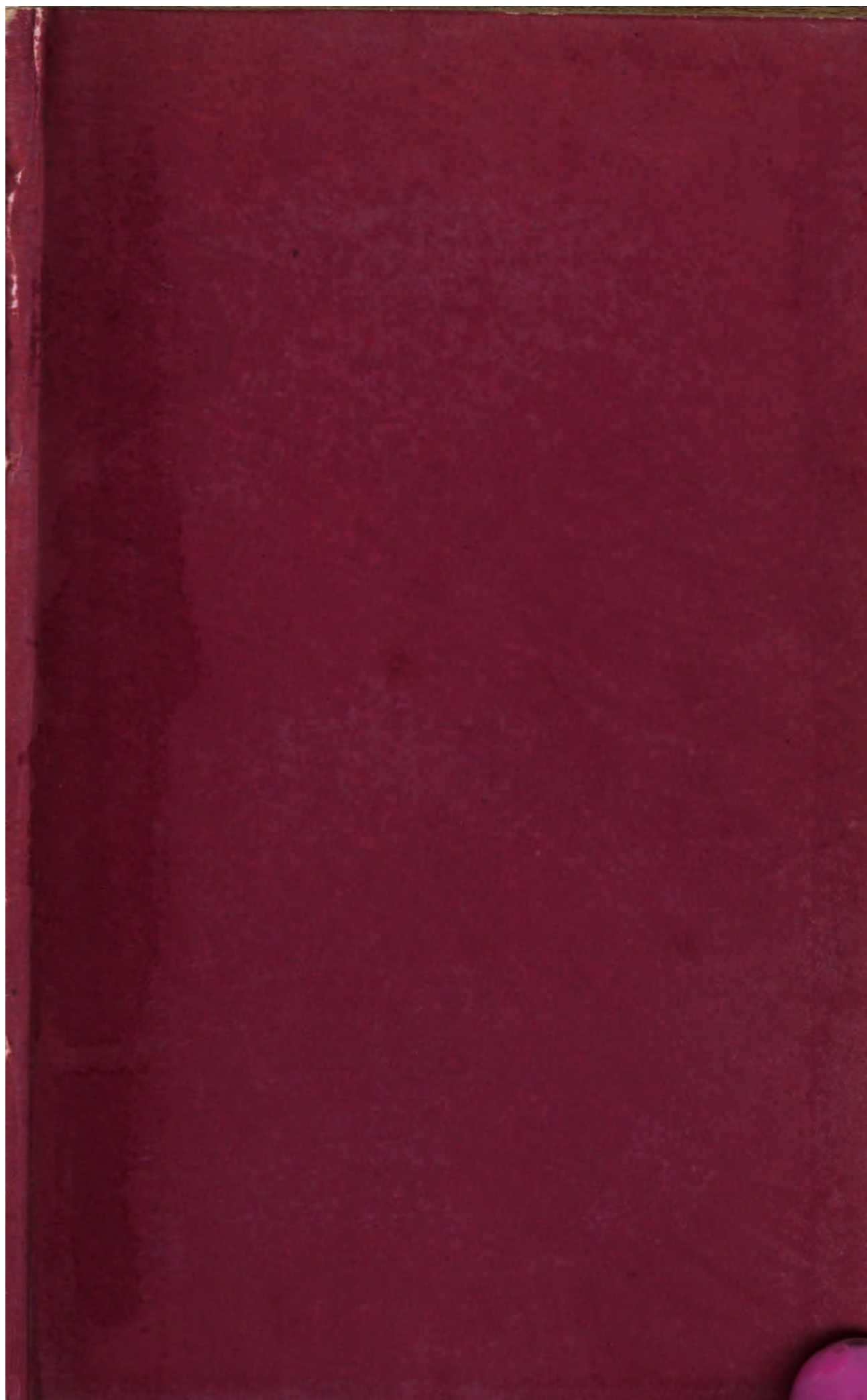
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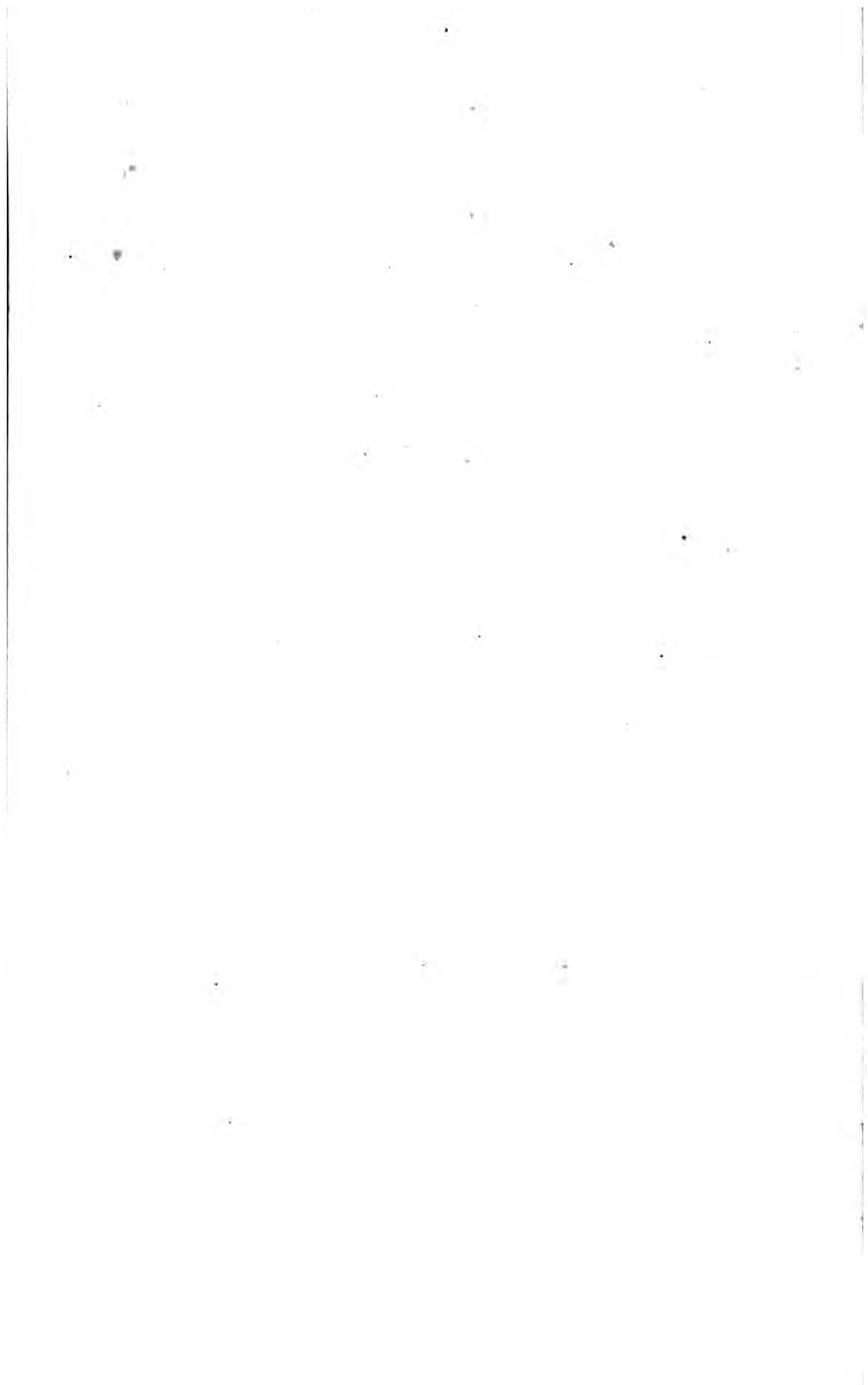




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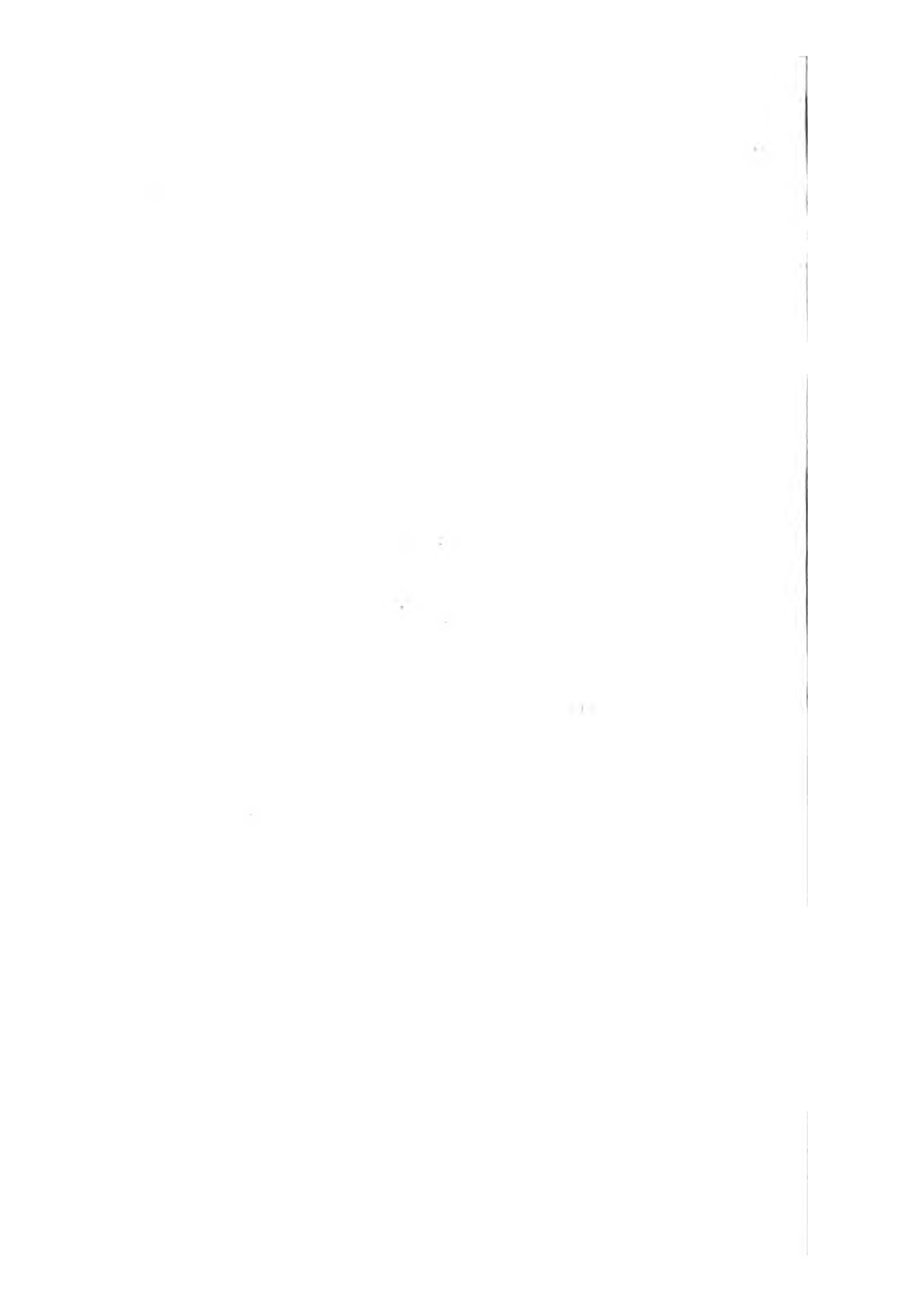




POETRY

OF

THE ANTI-JACOBIN.



POETRY  
OF  
THE ANTI-JACOBIN:

COMPRISING THE CELEBRATED

POLITICAL & SATIRICAL POEMS, PARODIES,  
AND JEUX-D'ESPRIT

OF

THE RIGHT HON. GEORGE CANNING,  
THE EARL OF LIVERPOOL, MARQUIS WELLESLEY,  
THE RIGHT HON. J. H. FRERE,  
G. ELLIS, ESQ., W. GIFFORD, ESQ.  
AND OTHERS.

*New and Revised Edition,*  
*WITH EXPLANATORY NOTES.*



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LONDON:  
G. WILLIS, GREAT PIAZZA, COVENT GARDEN.  
1852.

*280. s. 21.*



LONDON:  
SAVILL AND EDWARDS, PRINTERS,  
CHANDOS-STREET.

## EDITOR'S PREFACE.

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THE fate which usually attends political and satirical writings that owe their origin to passing events, has in no way affected the POETRY OF THE ANTI-JACOBIN, which, after a lapse of more than fifty years, still continues to interest and delight. Public opinion never fails, sooner or later, to arrive at a just conclusion as to the merits both of individuals and actions; and though it may often neglect to preserve a meritorious work, never perpetuates a worthless one. Poetry which lashed with so remorseless a hand the patriotic proceedings, and held up to ridicule the persons and habits, of the most distinguished Whig leaders, must have possessed no common merit to have won the encomiums of such liberal politicians and such critics as MACKINTOSH and JEFFREY, MOORE and BYRON.

Mr. Moore, in his *Life of Sheridan*, observes, "The *Rolliad* and the *Anti-Jacobin* may, on their respective sides of the question, be considered as models of that style of political satire whose lightness and vivacity give it the appearance of proceeding rather from the wantonness of wit than of ill-nature, and whose very malice, from the fancy with which it is mixed up, like certain kinds of fire-works, explodes in sparkles."

As the poems refer to occurrences long since past,

a rapid glance at the state of events at that time may render them more intelligible to the generality of readers.

The affairs of England were then in a critical position. The ministry of Mr. Pitt was carrying on a fierce war with republican France, the necessity for which had split the public into two great parties. The liberal party alleged, that "the whole misfortunes of Europe and all the crimes of France had arisen from the iniquitous coalition of kings to overturn its infant freedom;—that, if its government had been left alone, it would neither have stained its hands with innocent blood at home nor pursued plans of aggrandizement abroad; and that the Republic, relieved from the pressure of external danger, and no longer roused by the call of patriotic duty, would have quietly turned its swords into pruning-hooks, and, renouncing the allurements of foreign conquests, thought only of promoting the internal felicity of its citizens."

These sentiments, though supported by the extraordinary eloquence of Fox, Sheridan, Erskine, and others, had but little weight with the minister or the great body of the public. It was impossible to deny, that the power of the French Republic was daily increasing, and threatened the subjugation of the greater part of Europe. Bonaparte had overrun Italy, and broken the power of Austria, which, by the treaty of Leoben, was compelled to cede the Netherlands to France, allow the free navigation of the Rhine, and recognise the independence of the newly-erected Italian republics. Spain, also, had declared war against Britain, which was thus left to contend singly against the power of France; for the Directory had refused the basis of peace proposed by Lord Malmesbury,

that of a mutual restitution of conquests. To add to these embarrassments, during the year 1797, credit became affected, and the Bank of England suspended cash payments; mutinies broke out in the fleets at Spithead and the Nore; and Ireland was on the verge of rebellion. But the talents of Mr. Pitt were equal to the occasion, and his power rose higher than ever, when his prognostications were shortly after (in December 1797) confirmed by the unprovoked attack upon Switzerland by the French. The infamy of this proceeding was equal to its impolicy; for nothing ever done by the revolutionary government had so powerful an effect in cooling the ardour of its partisans in Europe, and opening the eyes of the intelligent and respectable classes in every other country to their ultimate designs. Its effect on the friends of freedom in England may be judged of from the indignant protest of Sir JAMES MACKINTOSH, himself once a warm admirer of the French Revolution, who, in his defence of Jean Peltier, in 1803, for a libel on Bonaparte, declared, "the invasion and destruction of Switzerland an act, in comparison with which all the deeds of rapine and blood perpetrated in the world are innocence itself." Even before this, the true character of the Revolution had been detected by the democratic COLEBRIDGE, who gave public utterance to his feelings of horror and disgust in that noble *Ode to France* written in February 1797. In a word, to say nothing of her other conquests, France, at the beginning of 1798, had three affiliated republics at her side, the Batavian, Cisalpine, and the Ligurian; before its close she had organized three more, the Helvetic, the Roman, and the Parthenopeian.

Mr. Pitt's influence was further increased by the threatened invasion of Great Britain by the French, a proceeding which, as it affected every class in the country, raised the national enthusiasm to the highest pitch, inflamed, as it already was, by the recent glorious victories off Cape St. Vincent and Camperdown. That they were likely to be in earnest had been already shown by their expeditions to Bantry Bay and Pembrokehire, and Napoleon's boast at Geneva, that "he would democratize England in three months," proved how much he relied upon the support of the malcontents both in Great Britain and Ireland. The estimates and preparations for defence were enormous; taxes, to an extent utterly unknown before, were laid on; the Volunteer Bill was passed (Sheridan assisting), by which, in addition to the regular army, a hundred and fifty thousand volunteers were, in a few weeks, in arms; the king was authorized, by another bill, in the event of an invasion, to call out the levy, *en masse*, of the population; the Alien Bill was re-enacted; and the suspension of the Habeas Corpus Act continued for another year.

But the genius of one man, however great, can effect but little, unless suitably supported by others. The sagacious mind of Mr. Pitt had long seen that his party in Parliament were, with very few exceptions, no match for his numerous opponents, powerful both in talent and social position; among whom were Fox, Sheridan, Erskine, Horne Tooke, Whitbread, Nicholls, Courtney, Fitzpatrick, the Dukes of Norfolk and Bedford, Lord Stanhope, the Duchess of Devonshire, and others. He was always anxious, therefore, to secure whatever available talent presented itself, and immediately on their appearance

enlisted under his banners CANNING, JENKINSON, HUSKISSON, and CASTLEREAGH, all men of the same standing, for the first three were born in 1770, and the last in 1769.

The important assistance of Mr. Canning was immediately felt, for he was, in the words of Lord Byron, "a genius—almost a universal one; an orator, a wit, a poet, a statesman." Though he entered Parliament at the early age of 23 (in 1793), and attained the post of Under-Secretary of State for the Foreign Department two years after, he was by no means inexperienced either as a writer or as an orator; for while a student at Eton he had won distinction by his papers in the *Microcosm*, a weekly paper published by the more advanced Etonians, and also in the discussions of their Debating Society, which were conducted with strict regard to parliamentary usages. And afterwards, while studying for the law, his evenings were chiefly devoted to the debating societies of the metropolis, in which he achieved so much reputation as to lead to his introduction to Mr. Pitt, whose party he unhesitatingly joined.

Mr. Canning early felt the necessity of government's possessing some literary engine, which, like the Whig *Rolliad*, published some years before, should carry confusion into the ranks of its enemies. In a lucky hour he conceived the idea of the *Anti-Jacobin Review*, a series of weekly papers, interspersed with poetry, the avowed object of which was to expose the vicious doctrines of the French Revolution, and to turn into ridicule and contempt the advocates of that event, and the sticklers for peace and parliamentary reform. The editor was Mr. Gifford, whose vigorous and unscrupulous pen had been already shewn in

his *Baviad* and *Mæviad*; Mr. John Hookham Frere, Mr. Jenkinson (afterwards Earl of Liverpool), Mr. George Ellis, Lord Clare, Lord Mornington (afterwards Marquis Wellesley), and Dr. John Whitaker. These gentlemen entered upon their task with no common spirit. Their purpose was to blacken their adversaries, and they spared no means, fair or foul, in the attempt. Their most distinguished countrymen, whose only fault was their being opposed to government, were treated with no more respect than their foreign adversaries, and were held up to public execration as traitors, blasphemers, and debauchées. So alarmed, however, became some of the more moderate supporters of ministers at the boldness of the language employed, that Mr. Pitt was induced to interfere, and, after an existence of eight months, the *Anti-Jacobin* (in its original form) ceased to exist.

From this reproach Mr. Canning must be excepted. Great as were his powers of satire, he knew how to respect the decencies of life; and what one of his political opponents (Sir James Mackintosh) says on this subject may be taken as conclusive—"There is no writing of his which a man of honour might not have avowed as soon as the first heat of contest was past."

The *Poetry of the Anti-Jacobin* is not exclusively political. The *Loves of the Triangles*, a parody on Dr. Darwin's *Loves of the Plants*, is, in the opinion of a celebrated critic (Lord Jeffrey) of the highest degree of merit; as is also *The Progress of Man*, a parody on Payne Knight's *Progress of Civil Society*; and *The Rovers*, a burlesque on the German dramas then in vogue, whose extraordinary plots, and language alternately ultra-

sentimental and domestically bathotic, well marked them out for ridicule, is distinguished by sharp wit and broad humour of the happiest kind. Mr. Canning, and his coadjutor Mr. Frere, in this piece did a real service to literature, and assisted in a purification which Mr. Gifford, by his demolition of the Della Cruscan school of poetry, had so well begun. Of the *Friend of Humanity and the Knife-grinder* it is unnecessary to speak; perhaps no lines in the English language have been more effective, or oftener quoted.

The atmosphere of the forum and the business of official life, from the time of Cicero downwards, have never been considered as well adapted for the development of the poetic faculty; nor have prime ministers and secretaries of state, in general, left much of a sportive character behind them; but, we believe, there is no work which exhibits so brilliant an exception as the present, or may so truly be called a volume of "Cabinet" poetry.

The Editor's duty has been the humble one of elucidating, by occasional notes, allusions become obscure through lapse of time, and of filling up the blanks which shadowed forth the various persons' names. However imperfectly his task may have been accomplished, he has the satisfaction of making accessible to the public a work which, from the scarcity of copies, has for many years been seldom met with, and whose merits the present generation know chiefly by hearsay.

CHARLES EDMONDS.

*May, 1852.*





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- C. ... Canning's own copy of the Poetry.
- B. ... Lord Burghersh's copy.
- W. ... Wright the publisher's copy.
- U. ... Information of W. Upcott, amanuensis.

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"Wright, the publisher of the *Anti-Jacobin*, lived at 169, Piccadilly, and his shop was the general morning resort of the friends of the ministry, as Debrett's was of the oppositionists. About the time when the *Anti-Jacobin* was contemplated, Owen, who had been the publisher of Burke's pamphlets, failed. The editors of the *Anti-Jacobin* took his house, paying the rent, taxes, &c., and gave it up to Wright, reserving to themselves the first floor, to which a communication was opened through Wright's house. Being thus enabled to pass to their own rooms through Wright's shop, where their frequent visits did not excite any remarks, they contrived to escape particular observation."

"Their meetings were most regular on Sundays, but they not unfrequently met on other days of the week, and in their rooms were chiefly written the poetical portions of the work. What was written was generally left open upon the table, and as others of the party dropped in, hints or suggestions were made; sometimes whole passages were contributed by some of the parties present, and afterwards altered by others, so that it is almost impossible to ascertain the names of the authors. Where, in the above notes, a piece is ascribed to different authors, the conflicting statements may arise from incorrect information, but sometimes they arise from the whole authorship being assigned to one person, when in fact both may have contributed. If we look at the references, 151, 188, 201, we shall see Mr. Canning naming several authors, whereas Lord Burghersh assigns all to one author. Mr. Canning's authority is here more to be relied upon. 'New Morality' Mr. Canning assigns generally to the four contributors; Mr. Wright has given some interesting particulars by appropriating to each his peculiar portion."

"GIFFORD was the working editor, and wrote most of the refutations and corrections of the 'Lies,' 'Mistakes,' and 'Misrepresentations.'"

"The papers on finance were chiefly by PITT: the first column was frequently for what he might send; but his contributions were uncertain, and generally very late, so that the space reserved for him was sometimes filled up by other matter. He only once met the editors at Wright's."

"UPCOTT, who was at the time assistant in Wright's shop, was employed as amanuensis, to copy out for the printer the various contributions, that the authors' handwriting might not be detected."

For the above interesting particulars, as well as for the names of the authors, the public are indebted to the researches of E. Hawkins, Esq., of the British Museum, by whom they were contributed to that valuable periodical, *Notes and Queries*.

POETRY  
OF  
THE ANTI-JACOBIN.

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No. I.

INTRODUCTION.

Nov. 20, 1797.

IN our anxiety to provide for the amusement as well as information of our readers, we have not omitted to make all the inquiries in our power for ascertaining the means of procuring poetical assistance. And it would give us no small satisfaction to be able to report, that we had succeeded in this point, precisely in the manner which would best have suited our own taste and feelings, as well as those which we wish to cultivate in our readers.

But whether it be that good morals, and what we should call good politics, are inconsistent with the spirit of true poetry—whether “*the Muses still with freedom found*” have an aversion to *regular* governments, and require a frame and system of protection less complicated than king, lords, and commons:—

“Whether primordial *nonsense* springs to life  
In the wild war of *democratic* strife,”

B

and there only—or for whatever other reason it may be, whether physical, or moral, or philosophical (which last is understood to mean something more than the other two, though exactly *what*, it is difficult to say), we have not been able to find one good and true poet, of sound principles and sober practice, upon whom we could rely for furnishing us with a handsome quantity of sufficient and approved verse—such verse as our readers might be expected to get by heart, and to sing; as the worthy philosopher MONGE describes the little children of Sparta and Athens singing the songs of Freedom, in expectation of the coming of *the Great Nation*.

In this difficulty, we have had no choice, but either to provide no poetry at all,—a shabby expedient,—or to go to the only market where it is to be had good and ready made, that of the *Jacobins*—an expedient full of danger, and not to be used but with the utmost caution and delicacy.

To this latter expedient, however, after mature deliberation, we have determined to have recourse: qualifying it at the same time with such precautions as may conduce at once to the safety of our readers' principles, and to the improvement of our own poetry.

For this double purpose, we shall select from time to time, from among those effusions of the *Jacobin* Muse which happen to fall in our way, such pieces as may serve to illustrate some one of the principles on which the poetical as well as the political doctrine of the NEW SCHOOL is established—prefacing each of them, for our readers' sake, with a short

disquisition on the particular tenet intended to be enforced or insinuated in the production before them—and accompanying it with an humble effort of our own, in imitation of the poem itself, and in further illustration of its principle.

By these means, though we cannot hope to catch “*the wood-notes wild*” of the Bards of Freedom, we may yet acquire, by dint of repeating after them, a more complete knowledge of the secret in which their greatness lies, than we could by mere prosaic admiration—and if we cannot become poets ourselves, we at least shall have collected the elements of a *Jacobin* Art of Poetry, for the use of those whose genius may be more capable of turning them to advantage.

It might not be unamusing to trace the springs and principles of this species of poetry, which are to be found, some in the exaggeration, and others in the direct inversion of the sentiments and passions which have in all ages animated the breast of the favourite of the Muses, and distinguished him from the “vulgar throng.”

The poet in all ages has despised riches and grandeur.

The *Jacobin* poet improves this sentiment into a hatred of the rich and the great.

The poet of other times has been an enthusiast in the love of his native soil.

The *Jacobin* poet rejects all restriction in his feelings. *His* love is enlarged and expanded so as to comprehend all human kind. The love of all human kind is without doubt a noble passion: it



can hardly be necessary to mention, that its operation extends to *freemen*, and them only, all over the world.

The old poet was a warrior, at least in imagination; and sung the actions of the heroes of his country in strains which "made Ambition Virtue," and which overwhelmed the horrors of war in its glory.

The *Jacobin* poet would have no objection to sing battles too—but *he* would take a distinction. The prowess of Bonaparte, indeed, he might chant in his loftiest strain of exultation. *There* we should find nothing but trophies, and triumphs, and branches of laurel and olive, phalanxes of Republicans shouting victory, satellites of despotism biting the ground, and geniuses of Liberty planting standards on mountain-tops.

But let his own country triumph, or her allies obtain an advantage; straightway the "beauteous face of war" is changed; the "pride, pomp, and circumstance" of victory are kept carefully out of sight—and we are presented with nothing but contusions and amputations, plundered peasants, and deserted looms. Our poet points the thunder of his blank verse at the head of the recruiting serjeant, or roars in dithyrambics against the lieutenants of pressgangs.

But it would be endless to chase the coy Muse of *Jacobinism* through all her characters. *Mille habet ornatus*. The *Mille decenter habet*, is perhaps more questionable. For in whatever disguise she appears, whether of mirth or of melancholy, of piety or of

tenderness, under all disguises, like *Sir John Brute* in woman's clothes, she is betrayed by her drunken swagger and ruffian tone.

In the poem which we have selected for the edification of our readers and our own imitation this day, the principles which are meant to be inculcated speak so plainly for themselves, that they need no previous introduction.

---

### INSCRIPTION\*

*For the Apartment in Chepstow Castle, where Henry Marten, the Regicide, was imprisoned thirty years.*

FOR thirty years secluded from mankind  
 Here MARTEN linger'd. Often have these walls  
 Echoed his footsteps, as with even tread  
 He paced around his prison; not to him  
 Did Nature's fair varieties exist;  
 He never saw the sun's delightful beams,  
 Save when through yon high bars he pour'd a sad  
 And broken splendour. Dost thou ask his crime?  
 He had REBELL'D AGAINST THE KING, AND SAT  
 IN JUDGMENT ON HIM; for his ardent mind  
 Shaped goodliest plans of happiness on earth,  
 And peace and liberty. Wild dreams! but such  
 As Plato loved; such as with holy zeal  
 Our Milton worshipp'd. Blessed hopes! awhile  
 From man withheld, even to the latter days  
 When Christ shall come, and all things be fulfill'd!

---

\* [By SOUTHEY.—ED.]

## IMITATION.

## INSCRIPTION

*For the Door of the Cell in Newgate, where Mrs. Brownrigg, the Prentice-side, was confined previous to her execution.*

FOR one long term, or e'er her trial came,  
 Here BROWNRIGG linger'd. Often have these cells  
 Echoed her blasphemies, as with shrill voice  
 She screamed for fresh Geneva. Not to her  
 Did the blithe fields of Tothill, or thy street,  
 St. Giles, its fair varieties expand;  
 Till at the last, in slow-drawn cart, she went  
 To execution. Dost thou ask her crime?  
 SHE WHIPP'D TWO FEMALE 'PRENTICES TO DEATH,  
 AND HID THEM IN THE COAL-HOLE. For her mind  
 Shaped strictest plans of discipline. Sage schemes!  
 Such as Lycurgus taught, when at the shrine  
 Of the Orthyian goddess he bade flog  
 The little Spartans; such as erst chastised  
 Our Milton, when at college. For this act  
 Did Brownrigg swing. Harsh laws! But time  
 shall come,  
 When France shall reign, and laws be all repeal'd!

## No. II.

Nov. 27, 1797.

IN the specimen of JACOBIN POETRY which we gave in our last Number, was developed a principle, perhaps one of the most universally recognised in the Jacobin creed; namely, "that the animadversion of *human laws upon human actions* is for the most part nothing but *gross oppression*; and that, in all cases of the administration of *criminal justice*, the truly benevolent mind will consider only the *severity of the punishment*, without any reference to the *malignity of the crime*." This principle has of late years been laboured with extraordinary industry, and brought forward in a variety of shapes, for the edification of the public. It has been inculcated in bulky quartos, and illustrated in popular novels. It remained only to fit it with a poetical dress, which had been attempted in the inscription for Chepstow Castle, and which (we flatter ourselves) was accomplished in that for Mrs. Brownrigg's cell.

Another principle, no less devoutly entertained, and no less sedulously disseminated, is the *natural and eternal warfare of the POOR and the RICH*. In those orders and gradations of society, which are the natural result of the original difference of talents and of industry among mankind, the Jacobin sees nothing but a graduated scale of violence and cruelty. He considers every rich man as an oppressor, and

every person in a lower situation as the victim of avarice, and the slave of aristocratical insolence and contempt. These truths he declares loudly, not to excite compassion, or to soften the consciousness of superiority in the higher, but for the purpose of aggravating discontent in the inferior orders.

A human being, in the lowest state of penury and distress, is a treasure to a reasoner of this cast. He contemplates, he examines, he turns him in every possible light, with a view of extracting from the variety of his wretchedness new topics of invective against the pride of property. He, indeed, (if he is a true Jacobin,) refrains from *relieving* the object of his compassionate contemplation; as well knowing, that every diminution from the general mass of human misery, must proportionably diminish the force of his argument.

This principle is treated at large by many authors. It is versified in sonnets and elegies without end. We trace it particularly in a poem by the same author [SOUTHEY] from whom we borrowed our former illustration of the Jacobin doctrine of crimes and punishments. In this poem, the pathos of the matter is not a little relieved by the absurdity of the metre. We shall not think it necessary to transcribe the whole of it, as our imitation does not pretend to be so literal as in the last instance, but merely aspires to convey some idea of the manner and sentiment of the original. One stanza, however, we must give, lest we should be suspected of painting from fancy, and not from life.

The learned reader will perceive that the metre is

Sapphic, and affords a fine opportunity for his *scanning* and *proving*, if he has not forgotten them.

Cōld wās thē nīght wīnd; driftīng fāst thē snōws fēll;  
Wide wēre thē dōwns, ānd shēltērlēss ānd nākēd:  
Whēn ā poōr wānd'rēr strūgglēd ōn hēr jōurnēy,  
Wēāry ānd wāy-sōre.\*

\* [The original poem is here subjoined:—

## THE WIDOW.

## SAPPHICS.

Cold was the night wind; drifting fast the snows fell;  
Wide were the downs, and shelterless and naked;  
When a poor wanderer struggled on her journey,  
Weary and way-sore.

Drear were the downs, more dreary her reflections;  
Cold was the night wind, colder was her bosom:  
She had no home, the world was all before her,  
She had no shelter.

Fast o'er the heath a chariot rattled by her:  
"Pity me!" feebly cried the poor night wanderer.  
"Pity me, strangers! lest with cold and hunger  
Here I should perish.

"Once I had friends—but they have all forsook me!  
Once I had parents—they are now in heaven!  
I had a home once—I had once a husband—  
Pity me, strangers!

"I had a home once—I had once a husband—  
I am a widow, poor and broken-hearted!"  
Loud blew the wind, unheard was her complaining;  
On drove the chariot.

Then on the snow she laid her down to rest her;  
She heard a horseman: "Pity me!" she groaned out.  
Loud was the wind, unheard was her complaining;  
On went the horseman.

Worn out with anguish, toil, and cold and hunger,  
Down sunk the wanderer; sleep had seized her senses:  
There did the traveller find her in the morning—  
God had released her.]

This is enough; unless the reader should wish to be informed how

Fāst o'ēr thē blēak hēath rāttlīng drōve ā chāriōt;  
or how, not long after,

Lōūd blēw thē wīnd, ūnheārd wās hēr cōmplāinīng—  
Ōn wēnt thē hōrsemān.

We proceed to give our imitation, which is of the *Amæbæan* or *Collocutory* kind.

IMITATION.

SAPPHICS.

THE FRIEND OF HUMANITY AND THE KNIFE-GRINDER.

FRIEND OF HUMANITY.

“NEEDY Knife-grinder! whither are you going?  
Rough is the road, your wheel is out of order—  
Bleak blows the blast; your hat has got a hole in't,  
So have your breeches!

“Weary Knife-grinder! little think the proud ones,  
Who in their coaches roll along the turnpike-  
-road, what hard work 'tis crying all day “Knives and  
“Scissars to grind O!”

“Tell me, Knife-grinder, how you came to grind  
knives?  
Did some rich man tyrannically use you?  
Was it the squire? or parson of the parish?  
Or the attorney?

“ Was it the squire, for killing of his game? or  
 Covetous parson, for his tithes distraining?  
 Or roguish lawyer, made you lose your little  
 All in a lawsuit ?

“ (Have you not read the Rights of Man, by Tom  
 Paine?)

Drops of compassion tremble on my eyelids,  
 Ready to fall, as soon as you have told your  
 Pitiful story.”

KNIFE-GRINDER.

“ Story ! God bless you ! I have none to tell, sir,  
 Only last night a-drinking at the Chequers,  
 This poor old hat and breeches, as you see, were  
 Torn in a scuffle.

“ Constables came up for to take me into  
 Custody ; they took me before the justice ;  
 Justice Oldmixon put me in the parish-  
 -Stocks for a vagrant.

“ I should be glad to drink your Honour’s health in  
 A pot of beer, if you will give me sixpence ;  
 But for my part, I never love to meddle  
 With politics, sir.”

FRIEND OF HUMANITY.

“ *I give thee sixpence ! I will see thee d——d first—*  
 Wretch ! whom no sense of wrongs can rouse to  
 vengeance—

Sordid, unfeeling, reprobate, degraded,  
 Spiritless outcast !”

*[Kicks the knife-grinder, overturns his wheel, and exit in a  
 transport of Republican enthusiasm and universal philan-  
 thropy.]*



## No. III.

Nov. 30, 1797.

WE have received the following from a loyal correspondent, and we shall be very happy at any time to be relieved, by communications of a similar tendency, from the drudgery of Jacobinical imitations.

## THE INVASION ;\*

OR, THE BRITISH WAR SONG.

*To the Tune of "Whilst happy in my native land."*

## I.

WHILST happy in our native land,  
 So great, so famed in story,  
 Let's join, my friends, with heart and hand  
 To guard our country's glory :  
 When Britain calls, her valiant sons  
 Will rush in crowds to aid her—  
 Snatch, snatch your muskets, prime your guns,  
 And crush the fierce invader !  
 Whilst every Briton's song shall be,  
 " O give us death—or victory !"

---

\* [On Feb. 22, 1797, about 1400 Frenchmen actually landed at Pembroke, but surrendered without resistance to the country people, whom Lord CAWDOR had armed with scythes and pitchforks.—ED.]

## II.

Long had this favour'd isle enjoy'd  
 True comforts, past expressing,  
 When *France* her hellish arts employ'd  
 To rob us of each blessing :  
 These from our hearths by force to tear  
 (Which long we've learn'd to cherish)  
 Our frantic foes shall vainly dare ;  
 We'll keep 'em, or we'll perish—  
 And every day our song shall be,  
 " O give us death—or victory !

## III.

Let France in savage accents sing  
 Her bloody Revolution ;  
 We prize our country, love our king,  
 Adore our constitution ;  
 For these we'll every danger face,  
 And quit our rustic labours ;  
 Our ploughs to firelocks shall give place ;  
 Our scythes be changed to sabres ;  
 And clad in arms, our song shall be,  
 " O give us death—or victory !"

## IV.

Soon shall the proud invaders learn,  
 When bent on blood and plunder,  
 That British bosoms nobly burn  
 To brave their cannon's thunder :  
 Low lie those heads, whose wily arts  
 Have plann'd the world's undoing !

Our vengeful blades shall reach those hearts  
Which seek our country's ruin ;  
And night and morn our song shall be,  
“ O give us death—or victory !”

## v.

When, with French blood our fields manured,  
The glorious struggle's ended,  
We'll sing the dangers we've endured,  
The blessings we've defended :  
O'er the full bowl our feats we'll tell,  
Each gallant deed reciting ;  
And weep o'er those who nobly fell  
Their country's battle fighting—  
And ever thence our song shall be,  
“ 'Tis valour leads to victory.”

## No. IV.

Dec. 4, 1797.

WE have been favoured with the following specimen of Jacobin Poetry, which we give to the world without any comment or imitation. We are informed (we know not how truly) that it will be sung at the meeting of the Friends of Freedom; an account of which is anticipated in our present paper.

## LA SAINTE GUILLOTINE.

## A New Song.

ATTEMPTED FROM THE FRENCH.

*Tune*—"O'er the vine-covered hills and gay regions of France."

## I.

FROM the blood-bedew'd valleys and mountains of  
 France,  
 See the genius of Gallic invasion advance!  
 Old ocean shall waft her, unruffled by storm,  
 While our shores are all lined with the *Friends of*  
*Reform.\**

---

\* See proclamation of the Directory.

Confiscation and Murder attend in her train,  
 With meek-eyed Sedition, the daughter of Paine ;\*  
 While her sportive *Poissardes* with light footsteps  
     are seen  
 To dance in a ring round the gay *Guillotine*. †

## II.

To *London*, "the rich, the defenceless," ‡ she comes—  
 Hark ! my boys, to the sound of the Jacobin drums !  
 See Corruption, Prescription, and Privilege fly,  
 Pierced through by the glance of her blood-darting  
     eye.

While patriots, from prison and prejudice freed,  
 In soft accents shall lisp the Republican creed,  
 And with tri-colour'd fillets, and cravats of green,  
 Shall crowd round the altar of *Saint Guillotine*.

## III.

See the level of Freedom sweeps over the land—  
 The vile Aristocracy's doom is at hand !  
 Not a seat shall be left in a House *that we know*,  
 But for *Earl Buonaparte* and *Baron Moreau*.  
 But the rights of the Commons shall still be respected,  
 Buonaparte himself shall approve the elected ;  
 And the Speaker shall march with majestic mien,  
 And make his three bows to the grave *Guillotine*.

---

\* The "too long calumniated author of the *Rights of Man*."  
 —See a Sir Something Burdett's speech at the Shakspeare, as  
 referred to in the *Courier* of Nov. 30.

† The Guillotine at Arras was, as is well known to every  
 Jacobin, painted "*Couleur de Rose*."

‡ See *Weekly Examiner*, No. 11. Extract from the *Courier*.

## IV.

Two heads, says the proverb, are better than one,  
 But the Jacobin choice is for Five Heads or none.  
 By Directories only can Liberty thrive;  
 Then down with the ONE, Boys! and up with the  
     FIVE!  
 How our bishops and judges will stare with amaze-  
     ment,  
 When their heads are thrust out at the *National*  
     *Casement!* \*  
 When the *National Razor*\* has shaved them quite  
     clean,  
 What a handsome oblation to *Saint Guillotine!*

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 No. V.

\* Dec. 11, 1797.

WE have already hinted at the principle by which the followers of the Jacobinical sect are restrained from the exercise of their own favourite virtue of charity. The force of this prohibition, and the strictness with which it is observed, are strongly exemplified in the following poem. It is the production of the same author,† whose happy effort in English Sapphics we presumed to imitate; the present effusion is in Dactyls, and equally subject to the laws of Latin prosody.

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\* *La petite Fenêtre*, and *la Razoire Nationale*, fondling expressions applied to the Guillotine by the Jacobins in France, and their pupils here.

† [SOUTHEY.—ED.]

## THE SOLDIER'S WIFE.\*

Wēaryŷ wāy-wāndērēr, lānguīd ānd sīck āt hēart,  
 Trāvĕllīng pāīnfūllŷ ōvēr thĕ rūggĕd roād;  
 Wild vīsāg'd wāndērēr—āh fŏr thŷ hēavŷ chānce.

We think that we see him fumbling in the pocket of his blue pantaloons; that the splendid shilling is about to make its appearance, and to glitter in the eyes, and glad the heart of the poor sufferer. But no such thing—the bard very calmly contemplates her situation, which he describes in a pair of very pathetic stanzas; and after the following well-imagined topic of consolation, concludes by leaving her to Providence.

Thy husband will never return from the war again;  
 Cold is thy hopeless heart, *even as charity*;  
 Cold are thy famished babes—*God help thee*, widow'd  
 one!

\* [The original poem is here subjoined:—

## THE SOLDIER'S WIFE.

## DACTYLICS.

Weary way-wanderer, languid and sick at heart,  
 Travelling painfully over the rugged road;  
 Wild-visaged wanderer! Ah! for thy heavy chance.

Sorely thy little one drags by thee barefooted,  
 Cold is the baby that hangs at thy bending back—  
 Meagre and livid, and screaming its wretchedness.

Woe-begone mother, half anger, half agony,  
 As over thy shoulder thou lookest to hush the babe,  
 Bleakly the blinding snow beats in thy haggard face.†

Thy husband will never return from the war again;  
 Cold is thy hopeless heart, even as charity—  
 Cold are thy famished babes—*God help thee*, widowed one!]

1795.

† This stanza was supplied by S. T. COLERIDGE.

We conceived that it would be necessary to follow up this general rule with the particular exception, and to point out one of those cases in which the embargo upon Jacobin bounty is sometimes suspended; with this view we have subjoined the poem of

### THE SOLDIER'S FRIEND.

#### DACTYLICS.

COME, little Drummer Boy, lay down your knapsack  
here :

I am the soldier's friend—here are some books for  
you ;

Nice clever books by Tom Paine, the philanthropist.

Here's half-a-crown for you—here are some hand-  
bills too—

Go to the barracks, and give all the soldiers some.

Tell them the sailors are all in a mutiny.

*[Exit Drummer Boy, with handbills, and half-a-crown.—Manet Soldier's Friend.]*

Liberty's friends thus all learn to amalgamate,

Freedom's volcanic explosion prepares itself,

Despots shall bow to the fasces of liberty.

Reason, philosophy, "fiddledum diddledum,"

Peace and fraternity, higgledy, piggedy,

Higgledy, piggedy, "fiddledum, diddledum."

*Et cætera, et cætera, et cætera.*



## SONNET.—TO LIBERTY.

JUST Guardian of man's social bliss! for thee  
The paths of danger gladly would I tread:  
For thee! contented, join the glorious dead,  
Who nobly scorn'd a life that was not free!

But worse than death it pains my soul, to see  
The Lord of Ruin, by wild Uproar led,  
Hell's first-born, ANARCHY, exalt his head,  
And seize thy throne, and bid us bow the knee!

What though his iron sceptre, blood-imbrued,  
Crush half the nations with resistless might;  
Never shall this firm spirit be subdued:  
In chains, in exile, still the chanted rite,  
O LIBERTY! to thee shall be renew'd:  
O still be sea-girt ALBION thy delight!

D.

## No. VI.

Dec. 18, 1797.

WE cannot enough congratulate ourselves on having been so fortunate as to fall upon the curious specimens of classical metre and correct sentiment which we have made the subjects of our late Jacobinical imitations.

The fashion of admiring and imitating these productions has spread in a surprising degree. Even those who sympathize with the principles of the writer selected as our model, seem to have been struck with the ridicule of his poetry.

There appeared in the *Morning Chronicle* of Monday a *Sapphic Ode*, apparently written by a friend and associate of our author, in which he is however travestied most unmercifully. And to make the joke the more pointed, the learned and judicious editor contrived to print the ode *en masse*, without any order of lines, or division of stanza; so that it was not discovered to be *verse* till the next day, when it was explained in a hobbling *erratum*.

We hardly know which to consider as the greater object of compassion in this case—the original *Odist*, thus parodied by his friend, or the mortified *Parodist* thus mutilated by his printer. “*Et tu Brute!*” has probably been echoed from each of these worthies to his murderer, in a tone that might melt the hardest heart to pity.

We cordially wish them joy of each other, and we resign the modern *Lesbian lyre* into their hands without envy or repining.

Our author's DACTYLICS have produced a second imitation (conveyed to us from an unknown hand), with which we take our leave of this species of poetry also.

THE SOLDIER'S WIFE.\*

DACTYLICS.

“ Weāry wăy-wāndērēr,” &c. &c.

IMITATION.

DACTYLICS.

*Being the quintessence of all the Dactyls that ever were,  
or ever will be written.*

HUMBLY ADDRESSED TO THE AUTHOR OF THE ABOVE.

WEARISOME Sonneteer, feeble and querulous,  
Painfully dragging out thy demo-cratic lays—  
Moon-stricken Sonneteer, “ ah! for thy heavy  
chance!”

Sorely thy Dactyls lag on uneven feet:  
Slow is the syllable which thou wouldst urge to  
speed,  
Lame and o'erburthen'd, and “ screaming its wretch-  
edness!”

. . . . . †

Ne'er talk of ears again! look at thy spelling-book;  
*Dilworth* and *Dyche* are both mad at thy quantities—  
DACTYLICS, call'st thou 'em?—“ God help thee, silly  
one!”

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\* [See p. 18.—ED.]

† My worthy friend the bellman had promised to supply an additional stanza; but the business of assisting the lamplighter, chimney-sweeper, &c., with complimentary verses for their worthy masters and mistresses pressing on him at this season, he was obliged to decline it. [A quiz at COLERIDGE'S contributory stanza.—ED.]

THE verses which we here present to the public were written immediately after the Revolution of the 4th of September. We should be much obliged to any of our classical and loyal correspondents for an English translation of them.

IPSA mali Hortatrix scelerumque uberrima Mater  
 In se prima suos vertit lymphata furores,  
 Luctaturque diú secum, et conatibus ægris  
 Fessa cadit, proprioque jacet labefacta veneno.

Mox tamen ipsius rursúm violentia morbi  
 Erigit ardentem furiis, ultróque minantem  
 Spargere bella procul, vastæque incendia cladis,  
 Civilesque agitare faces, totumque per orbem  
 Sceptra super Regum et Populorum subdita colla  
 Ferre pedem, et sanctas Regnorum evertere sedes.

Aspicias! Ipsa sui bacchatur sanguine Regis,  
 Barbaraque ostentans feralis signa triumphi,  
 Mole giganteâ campis prorumpit apertis,  
 Successu scelerum, atque insanis viribus audax.

At quâ Pestis atrox rapido se turbine vertit,  
 Cernis ibi, priscâ morum compage solutâ,  
 Procubuisse solo civilis fœdera vitæ,  
 Et quodcunque Fides, quodcunque habet alma  
     verendi  
 Religio, Pietasque et Legum fræna sacrarum.

Nec spes Pacis adhúc—necdum exsaturata rapinis  
 Effera Bellatrix, fusove expleta cruore.  
 Crescit inextinctus Furor, atque exæstuat ingens  
 Ambitio, immanisque irâ Vindicta renatâ

Reliquias Soliorum et adhuc restantia Regna  
Flagitat excidio, prædæque incumbit opimæ.

Una etenim in mediis Gens intemerata ruinis  
Libertate probâ, et justo libramine rerum,  
Securum faustis degit sub legibus ævum ;  
Antiquosque colit mores, et jura Parentum  
Ordine firma suo, sanoque intacta vigore,  
Servat adhuc, hominumque fidem, curamque  
Deorum.

Eheu ! quanta odiis avidoque alimenta furori !  
Quanta profanatas inter spoliabitur aras  
Victima ! si quando versis Victoria fatis  
Annuerit scelus extremum, terrâque subactâ  
Impius Oceani sceptrum fædaverit Hostis !

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## No. VII.

Dec. 25, 1797.

WE have been favoured with a translation of the Latin verses inserted in our last Number. We have little doubt that our readers will agree with us, in hoping that this may not be the last contribution which we shall receive from the same hand.

PARENT of countless crimes, in headlong rage,  
War with herself see frantic *Gallia* wage,  
Till worn and wasted by intestine strife,  
She falls—her languid pulse scarce quick with life.  
But soon she feels through every trembling vein,  
New strength collected from convulsive pain :  
Onward she moves, and sounds the dire alarm,  
And bids insulted nations haste to arm ;

Spreads wide the waste of war, and hurls the brand  
Of civil discord o'er each troubled land,  
While desolation marks her furious course,  
And thrones subverted bow beneath her force.

Behold ! she pours her Monarch's guiltless blood,  
And quaffs with savage joy the crimson flood ;  
Then, proud the deadly trophies to display  
Of her foul crimes, resistless bursts away,  
Unaw'd by justice, unappall'd by fear,  
And runs with giant strength her mad career.

Where'er her banners float in barbarous pride,  
Where'er her conquest rolls its sanguine tide,  
There, the fair fabric of establish'd law,  
There social order, and religious awe,  
Sink in the general wreck ; indignant there  
Honour and Virtue fly the tainted air ;  
Fly the mild duties of domestic life  
That cheer the parent, that endear the wife,  
The lingering pangs of kindred grief assuage,  
Or soothe the sorrows of declining age.

Nor yet can Hope presage th' auspicious hour,  
When Peace shall check the rage of lawless Power ;  
Nor yet th' insatiate thirst of blood is o'er,  
Nor yet has Rapine ravaged every shore.  
Exhaustless Passion feeds th' augmented flame,  
And wild Ambition mocks the voice of Shame ;  
Revenge, with haggard look and scowling eyes,  
Surveys with horrid joy th' expected prize ;  
Broods o'er each remnant of monarchic sway,  
And dooms to certain death his fancied prey.

For midst the ruins of each falling state,  
 ONE FAVOUR'D NATION braves the general fate—  
 One favour'd nation, whose impartial laws  
 Of sober Freedom vindicate the cause ;  
 Her simple manners, 'midst surrounding crimes,  
 Proclaim the genuine worth of ancient times ;  
 True to herself, unconquerably bold,  
 The rights her valour gain'd she dares uphold ;  
 Still with pure faith her promise dares fulfil,  
 Still bows submission to th' Almighty will.

Just Heav'n ! how Envy kindles at the sight !  
 How mad Ambition plans the desperate fight !  
 With what new fury Vengeance hastes to pour  
 Her tribes of rapine from yon crowded shore !  
 Just Heav'n ! how fair a victim at the shrine  
 Of injured Freedom shall her life resign,  
 If e'er, propitious to the vows of hate,  
 Unsteady Conquest stamp our mournful fate,  
 If e'er proud France usurp our ancient reign,  
 And ride triumphant o'er the insulted main !

\*       \*       \*       \*       \*

Far hence the unmanly thought—the voice of  
 Fame

Wafts o'er the applauding deep her DUNCAN'S name.  
 What though the Conqueror of th' Italian plains  
 Deem nothing gain'd, while this fair isle remains ;  
 Though his young breast with rash presumption glow,  
 He braves the vengeance of no vulgar foe :  
 Conqueror no more, full soon his laurel'd pride  
 Shall perish—whelm'd in Ocean's angry tide ;  
 His broken bands shall rue the fatal day,  
 And scatter'd fleets proclaim BRITANNIA'S sway.

## No. VIII.

Jan. 1, 1798.

A CORRESPONDENT has adapted the beautiful poem of the BATTLE OF SABLA, in "Carlyle's Specimens of Arabian Poetry," to the circumstances of the present moment. We shall always be happy to see the poetry of other times and nations so successfully engaged in the service of our country, and of the present order of society.

## THE CHOICE.

(FROM THE BATTLE OF SABLA, IN CARLYLE'S  
SPECIMENS OF ARABIAN POETRY.)

## I.

HAST thou not seen th' insulting foe  
 In fancied triumphs crown'd ?  
 And heard their frantic rulers throw  
 These empty threats around ?  
 " Make now YOUR CHOICE ! The terms we give,  
 Desponding Britons, hear !  
 These fetters on your hands receive,  
 Or in your hearts the spear."

Can we forget our old renown ;  
 Resign the empire of the sea ;  
 And yield at once our sovereign's crown,  
 Our ancient laws and liberty ?



Shall thus the fierce destroyer's hand  
 Pass unresisted o'er our native land ?  
 Our country sink, to barb'rous force a prey,  
 And *ransom'd* England bow to *Gallic* sway ?

## II.

“ Is then the contest o'er ? ” we cried,  
 And lie we at your feet ?  
 And dare you vauntingly decide  
 The fortune we shall meet ?  
 A brighter day we soon shall see ;  
 No more the prospect lours ;  
 And conquest, peace, and liberty,  
 Shall gild our future hours.”

Yes ! we will guard our old renown ;  
 Assert our empire of the sea ;  
 And keep untouch'd our sovereign's crown,  
 Our ancient laws and liberty.

Not thus the fierce destroyer's hand  
 Shall scatter ruin o'er this smiling land ;  
 No barb'rous force shall here divide its prey ;  
 Nor *ransom'd* England bow to *Gallic* sway.

## III.

The foe advance. In firm array  
 We'll rush o'er Albion's sands—  
 Till the red sabre marks our way  
 Amid their yielding bands !  
 Then, as they lie in death's cold grasp,  
 We'll cry, “ OUR CHOICE IS MADE !  
 These hands the sabre's hilt shall clasp,  
 Your hearts shall feel the blade.”

Thus Britons guard their ancient fame,  
 Assert their empire o'er the sea,  
 And to the envying world proclaim,  
 One nation still is brave and free—

Resolv'd to conquer or to die,  
 True to their KING, their LAWS, their LIBERTY:  
 No barb'rous foe finds here an easy prey—  
*Un-ransom'd* England spurns all foreign sway.

---

THE following poem has been transmitted to us, without preface or introduction, by a gentleman of the name of IRELAND. We apprehend from the peculiarities of the style, that it must be the production of a remote period. We are likewise inclined to imagine, that it may contain allusions to some former event in English history. What that event may have been, we must submit to the better judgment and superior information of our readers, from whom we impatiently expect a solution of this interesting question. The editor has been influenced solely by a sense of its poetical merit.

#### THE DUKE AND THE TAXING-MAN.\*

WHILOME there liv'd in fair Englonde  
 A Duke of peerless wealth,  
 And mickle care he took of her  
 Old Constitution's health.

---

\* [The above ballad refers to the saving qualities of the then DUKE OF NORTHUMBERLAND. Another on the same subject, entitled *Chevy Chase*, will be found on a subsequent page.—ED.]

Full fifty thousand pounds and more  
 To him his vassals paid,  
 But ne to King, ne Countree, he  
 Would yield th' assessment made.

The taxing-man, with grim viságe  
 Came pricking on the way,  
 The taxing-man, with wrothful words,  
 Thus to the Duke did say :

“ Lord Duke, Lord Duke, thou'st hid from me,  
 As sure as I'm alive,  
 Of goodly palfreys *seventeen*,  
 Of varlets *twenty-five*.”

Then out he drew his gray goose quill,  
 Ydipp'd in ink so black,  
 And sorely to SURCHARGE the Duke,  
 I trowe, he was ne slack.

Then 'gan the Duke to looken pale,  
 And stared as astound,  
 Twaie coneynge Clerks\* eftsoons he spies  
 Sitting their board around.

“ O woe is me,” then cried the Duke,  
 “ Ne mortal wight but errs!  
 I'll hie to yon twaie coneynge Clerks,  
 Yclept Commissioners.”

---

\* *Twaie coneynge Clerks*.—*Coneynge* is the participle of the verb to *ken* or *know*. It by no means imports what we now denominate a *knowing one*: on the contrary, *twaie coneynge clerks* means *two intelligent and disinterested clergymen*.

The Duke he hied him to the board,  
 And straught 'gan for to say,  
 "A seely\* wight I am, God wot,  
 Ne ken I the right way.

"These varlets twenty-five were ne'er  
*Liveried in white and red;*  
 Withouten this, what signifie  
 Wages, and board, and bed?

"And by St. George, that stout horseman,  
 My palfreys *seventeen*,  
 For two years, or perchance for three,  
 I had forgotten clean."

"Naie," quoth the Clerk, "both horse and foot  
 To hide was thine intent,  
 Ne seely wight be ye, but did  
 With good advisament.†

"Surcharge, surcharge, good Taxing-man,  
 Anon our seals we fix,  
 Of sterling pounds, Lord Duke, you pay  
 Three hundred thirty-six."

---

\* *Seely* is evidently the original of the modern word *silly*. A *seely wight*, however, by no means imports what is now called a *silly fellow*, but means a man of simplicity of character, devoid of all *vanity*, and of any strange, ill-conducted ambition, which, if successful, would immediately be fatal to the man who indulged it.

† *Good advisament* means—*cool consideration*.

EPIGRAM ON THE PARIS LOAN,  
 CALLED  
 THE LOAN UPON ENGLAND.

THE Paris cits, a patriotic band,  
 Advance their cash on British freehold land.  
 But let the speculating rogues beware—  
 They've bought the *skin*, but who's to kill *the bear* ?

No. IX.

Jan. 8, 1798.

ODE TO ANARCHY.

BY A JACOBIN.

(BEING AN IMITATION OF HORACE, ODE XXXV. BOOK I.)

*O Diva, gratum quæ regis Antium !*

GODDESS, whose dire terrific power  
 Spreads from thy much-lov'd Gallia's plains  
 Where'er her blood-stain'd ensigns lower,  
 Where'er fell Rapine stalks, or barb'rous Discord  
 reigns!

Thou, who canst lift to fortune's height  
 The wretch by truth and virtue scorn'd,  
 And crush, with insolent delight,  
 All whom true merit rais'd, or noble birth adorn'd!

Thee, oft the murd'rous band implores,  
Swift darting on its hapless prey :  
Thee, wafted from fierce Afric's shores,  
The Corsair chief invokes to speed him on his way.

Thee, the wild Indian tribes revere ;  
Thy charms the roving Arab owns ;  
Thee, kings, thee tranquil nations fear,  
The bane of social bliss, the foe to peaceful thrones.

For, soon as thy loud trumpet calls  
To deadly rage, to fierce alarms,  
Just order's goodly fabric falls,  
Whilst the mad people cry, "to arms ! to arms !"

With thee Proscription, child of strife,  
With death's choice implements, is seen,  
Her murd'rer's gun, assassin's knife,  
And, "last not least in love," her darling *Guillotine*.

Fond hope is thine,—the hope of spoil,  
And faith,—such faith as ruffians keep :  
They prosper thy destructive toil,  
That makes the widow mourn, the helpless orphan  
weep.

Then false and hollow friends retire,  
Nor yield one sigh to soothe despair ;  
Whilst crowds triumphant Vice admire,  
Whilst harlots shine in robes that deck'd the great  
and fair.

Guard our famed chief to Britain's strand !  
 Britain, our last, our deadliest foe :  
 Oh, guard his brave associate band !  
 A band to slaughter train'd, and "nursed in scenes  
 of woe."

What shame, alas ! one little Isle  
 Should dare its native laws maintain !  
 At Gallia's threats serenely smile,  
 And, scorning her dread power, triumphant rule the  
 main.

For this have guiltless victims died  
 In crowds at thy ensanguined shrine !  
 For this has recreant Gallia's pride  
 O'erturn'd religion's fanes, and braved the wrath  
 divine !

What throne, what altar, have we spared  
 To spread thy power, thy joys impart ?  
 Ah then, our faithful toils reward !  
 And let each falchion pierce some loyal Briton's heart.

---

THE following Song is recommended to be sung at all *convivial* Meetings, convened for the purpose of opposing the Assessed Tax Bill. The correspondent who has transmitted it to us, informs us that he has tried it with great success among many of his well-disposed neighbours, who had been at first led to apprehend that the 120th part of their income

was too great a sacrifice, for the preservation of the remainder of their property from French confiscation.

YOU have heard of REWBELL,\*  
That demon of hell,  
And of BARRAS, his brother Director;  
Of the canting LEPAUX,  
And that scoundrel MOREAU,  
Who betray'd his old friend and protector.

Would you know how these friends,  
For their own private ends,  
Would subvert our religion and throne?—  
Do you doubt of their skill  
To change laws at their will?—  
You shall hear how they treated their own.

'Twas their pleasure to look,  
In a little blue book,  
At the code of their famed legislation,  
That with truth they might say,  
In the space of one day  
They had broke every law of the nation.

---

\* [The above Song refers to the memorable events of Sept. 4, 1797 (the model of Prince Louis Napoleon's *coup d'état*, Dec. 2, 1851), when REWBELL, BARRAS, and LAREVELLI RE-LEPAUX, on the plea that the Republic was in danger, got rid of their colleagues, Carnot and Barthélemy—dispersed by military force the members of the Five Hundred and the Ancients, fifty-three of whom were condemned to transportation—banished the editors &c. of forty-two newspapers—annulled the elections of forty-eight departments—and effected other arbitrary measures without opposition. M. THIERS considers “the Directory by these means prevented civil war, and substituted an arbitrary but necessary act of power, carried out with energy, but with all the mildness and moderation that revolutionary times would allow.”—ED.]



The first law that they see,  
Is "*the press shall be free!*"

The next is "*the trial by jury:*"  
Then, "*the people's free choice;*"  
Then, "*the members' free voice*"—

When REWBELL exclaim'd in a fury—

"On a method we'll fall  
For infringing them all—

We'll seize on each printer and member:  
No period so fit  
For a desperate hit,

As our old bloody month of *September*.

"We'll annul each election  
Which wants our correction,

And name our own creatures instead.  
When once we've our will,  
No blood we will spill,

(Let CARNOT be knock'd on the head).

"To *Rochefort* we'll drive  
Our victims alive,

And as soon as on board we have got 'em,  
Since we destine the ship  
For no more than one trip,

We can just make a hole in the bottom.

"By this excellent plan,  
On the *true Rights of Man*,

When we've founded our *fifth Revolution*,  
Though *England's* our foe,  
An army shall go

To *improve* HER corrupt Constitution.

" We'll address to the nation  
 A fine proclamation,  
 With offers of friendship so warm :  
 Who can give BUONAPARTÉ  
 A welcome so hearty  
 As the friends of a THOROUGH REFORM ?"

---

## No. X.

Jan. 15, 1798.

FOR the two following poems we are indebted to unknown correspondents. They could not have reached us at a more seasonable period.

The former, we trust, describes the feelings common to every inhabitant of this country. The second, we know too well, is expressive of the sentiments of our enemies.

## LINES,

WRITTEN AT THE CLOSE OF THE YEAR 1797.

LOUD howls the storm along the neighbouring shore ;  
 BRITAIN indignant hears the frantic roar :  
 Her generous sons pour forth on every side,  
 Firm in their country's cause—their country's pride ;  
 See wild invasion threatens this envied land :  
 Swift to defend her, springs each Social Band :  
 Her white rocks echoing to their cheerful cry,  
 " God and our King,"—" England and Victory !"

Yes! happy BRITAIN, on thy tranquil coast  
 No trophies mad Philosophy shall boast!  
 Though thy disloyal sons, a feeble band,  
 Sound the loud blast of treason through the land;  
 Scoff at thy dangers with unnatural mirth,  
 And execrate the soil which gave them birth;  
 With jaundiced eye thy splendid triumphs view,  
 And give to FRANCE, the palm to BRITAIN due:  
 Or,—when loud strains of gratulation ring,  
 And lowly bending to the ETERNAL KING,  
 Thy SOVEREIGN bids a nation's praise arise  
 In grateful incense to the fav'ring skies—  
 Cast o'er each solemn scene a scornful glance,  
 And only sigh for ANARCHY and FRANCE.

Yes! unsupported *Treason's* standard falls,  
*Sedition* vainly on her children calls,  
 While cities, cottages, and camps contend,  
 Their King, their Laws, their Country to defend.

Raise, BRITAIN, raise thy sea-encircled head;  
 Round the wide world behold thy glory spread;  
 Firm as thy guardian oaks thou still shalt stand,  
 The dread and wonder of each hostile land;  
 While the dire fiends of discord idly rave,  
 And, mad with anguish, curse the severing wave.

QUEEN of the OCEAN, lo! she smiles serene,  
 'Mid the deep horrors of the dreadful scene;  
 With heartfelt piety to Heav'n she turns—  
 From Heav'n the flame of British courage burns—  
 She dreads no power but HIS who rules the ball,  
 At whose "great bidding" empires rise and fall;

In HIM, on peaceful plain, or tented field,  
 She trusts, secure in HIS protecting shield—  
 GALLIA, thy threats she scorns—BRITAIN shall never  
 yield.

AN ENGLISHWOMAN.

---

TRANSLATION OF THE NEW SONG

OF THE

“ A R M Y O F E N G L A N D . ”

WRITTEN BY THE CI-DEVANT BISHOP OF AUTUN.

WITH NOTES BY THE TRANSLATOR.

GOOD Republicans all,  
 The Directory's call  
 Invites you to visit JOHN BULL;  
 Oppress'd by the rod  
 Of a King, and a God,\*  
 The cup of his misery's full.

Old JOHNNY shall see  
 What makes a man free;

---

\* GENERAL DANICAN, in his Memoirs, tells us, that while he was in command, a felon, who had assumed the name of Brutus, chief of a revolutionary tribunal at Rennes, said to his colleagues, on Good Friday, “ Brothers, we must put to death this day, at the same hour the counter-revolutionist Christ died, that young devotee who was lately arrested:” and this young lady was guillotined accordingly, and her corpse treated with *every possible species of indecent insult*, to the infinite amusement of a vast multitude of spectators.

Not parchments, nor statutes on paper;  
 And stripp'd of his riches,  
 Great charter, and breeches,  
 Shall cut a free citizen's caper.

Then away, let us over  
 To Deal, or to Dover—  
 We laugh at his talking so big;  
 He's pamper'd with feeding,  
 And wants a sound bleeding—  
*Par Dieu!* he shall bleed like a pig!

JOHN, tied to the stake,  
 A grand baiting will make,  
 When worried by mastiffs of France;  
 What Republican fun,  
 To see his blood run,  
 As at Lyons, La Vendée, and Nantz!\*

With grape-shot discharges,  
 And plugs in his barges,  
 With *National Razors* good store,  
 We'll pepper, and shave him,  
 And in the *Thames* lave him—  
 How sweetly he'll bellow and roar!

---

\* The reader will find in the works of PETER PORCUPINE\*\* (a spirited and instructive writer), an ample and satisfactory commentary on this and the following stanza. The French themselves inform us, that by the several modes of destruction here alluded to, upwards of 30,000 persons were butchered at Lyons, and this once magnificent city almost levelled to the ground, by the command of a wretched actor (COLLOT D'HERBOIS), whom they had formerly hissed from the stage. From the same authorities we learn, that at Nantz 27,000 persons, of both sexes, were murdered; chiefly by drowning them in plugged boats. The waters of the Loire became putrid, and were for-

\*\* [W. COBBETT.]

What the villain likes worse,  
 We'll vomit his purse,  
 And make it the guineas disgorge;  
 For your RAPHAELS and RUBENS  
 We would not give two-pence;  
 Stick, stick to the PICTURES OF GEORGE.

No Venus of stone,  
 But of good flesh and bone,  
 Will do for a true Democrat;  
 When weary with slaughter,  
 With JOHN'S wife and daughter  
 We'll join in a little *chit-chat*.

The shop-keeping hoard,  
 The tenant, and lord,  
 And the merchants,\* are excellent prey:  
 At our cannon's first thunder,  
*Rape, pillage, and plunder*  
 The *Order* shall be of the day.

---

bidden to be drunk, by the savages who conducted the massacre:—that at Paris 150,000, and in La Vendée 300,000 persons were destroyed.—Upon the whole, the French themselves acknowledge, that TWO MILLIONS of human beings (exclusive of the military), have been sacrificed to the principles of EQUALITY and the RIGHTS OF MAN: 250,000 of these are stated to be WOMEN, and 30,000 CHILDREN. In this last number, however, they do not include the unborn; nor those who started from the bodies of their agonizing parents, and were stuck upon the bayonets of those very men who are now to compose the "ARMY OF ENGLAND," amidst the most savage acclamations.

\* At Lyons, JABOGUES, the *second* murderer (the actor being the *first*), in his speech to the Democratic Society, used these words—"Down with the edifices raised for the profit or the pleasure of the rich; down with them ALL. COMMERCE and ARTS are useless to a warlike people, and are the destruction of

French fortunes and lives,  
 French daughters and wives,  
     Have *five honest men* to defend 'em!  
 And BARRAS and Co.  
 When to England we go,  
     Will kindly take JOHN'S *in commendam*.

---

that SUBLIME EQUALITY which France is determined to spread over the globe."

Such are the consequences of RADICAL REFORM! Let any merchant, farmer, or landlord; let any husband or father consider this, and then say, "*Shall we or shall we not contribute a moderate sum, IN PROPORTION TO OUR ANNUAL EXPENDITURE, for the purpose of preserving ourselves from the fate of Lyons, La Vendée, and Nantz?*"

STYPTIC.

## No. XI.

Jan. 22, 1798.

WE have said in another part of our paper of this day, "that though we shall never begin an attack, we shall always be prompt to repel it."

On this principle, we could not pass over in silence the epistle to the editors of the *Anti-Jacobin*, which appeared in the *Morning Chronicle* of Wednesday, and from which we have fortunately been furnished with a motto for this day's paper.

We assure the author of the epistle, that the answer which we have here the honour to address to him, contains our genuine and undisguised sentiments upon the merits of the poem.

Our conjectures respecting the authors and abettors of this performance may possibly be as vague and unfounded as theirs are with regard to the editors of the *Anti-Jacobin*. We are sorry that we cannot satisfy their curiosity upon this subject—but we have little anxiety for the gratification of our own.



TO THE AUTHOR OF THE EPISTLE TO THE  
EDITORS OF THE ANTI-JACOBIN.\*

*Nostrorum sermonum candide judex!*

BARD of the borrow'd lyre! to whom belong  
The shreds and remnants of each hackney'd song;  
Whose verse thy friends in vain for wit explore,  
And count but *one good line* in eighty-four!  
Whoe'er thou art, all hail! thy bitter smile  
Gilds our dull page, and cheers our humble toil!

---

\* It is hardly to be expected, that the character of the epistle should be taken on trust from the editors of this volume; it is thought best, therefore, to subjoin the whole performance as it originally appeared — a mode of hostility obviously the most fair, and in respect to the combatants in the cause of Jacobinism, by much the most effectual. They are always best opposed by the arms which they themselves furnish. Jacobinism shines by its own light.

To the respectable names which the author of the following address has thought proper to connect with the "ANTI-JACOBIN," no apology is made for thus preserving this otherwise perishable specimen of dulness and defamation. He who has been reviled by the enemies of the "ANTI-JACOBIN," must feel that principles are attributed to him, of which he need not be ashamed: and when the abuse is conveyed in such a strain of feebleness and folly, he must see that those principles excite animosity only in quarters of which he need not be afraid.

It is only necessary to add, what is most conscientiously the truth, that this production, such as it is, is *by far the best* of all the attacks that the combined wits of the cause have been able to muster against the "ANTI-JACOBIN."

EPISTLE TO THE EDITORS OF THE ANTI-JACOBIN.

*Hic Niger est; hunc tu, Romane, caveto!*

To tell what gen'ral's did, or statesmen spoke,  
To teach the world by truths, or please by joke;  
To make mankind grow bold as they peruse,  
Judge on existing things, and—weigh the news;  
For this a PAPER first display'd its page,  
Commanding tears and smiles through ev'ry age!

For *yet*—though firm and fearless in the cause  
 Of pure religion, liberty, and laws,—  
 Though truth approved, though fav'ring virtue smiled,  
 Some doubts remain'd: we *yet* were *unreviled*.

---

Hail, justly famous! who in modern days  
 With nobler flight aspire to higher praise;  
 Hail, justly famous! whose discerning eyes  
 At once detect **MISTAKES, MIS-STATEMENTS, LIES**;  
 Hail, justly famous! who with fancy blest,  
 Use fiend-like virulence for sportive jest;  
 Who only bark to serve your private ends—  
 Patrons of Prejudice, Corruption's friends!  
 Who hurl your venom'd darts at well-earn'd fame—  
 Virtue your hate, and Calumny your aim!

Whoe'er ye are, all hail!—whether the skill  
 Of youthful **CANNING** guides the ranc'rous quill,  
 With powers mechanic far above his age  
 Adapts the paragraph and fills the page,  
 Measures the column, mends whate'er's amiss,  
 Rejects **THAT** letter, and accepts of **THIS**;  
 Or **HAMMOND**, leaving his official toil,  
 O'er this great work consume the midnight oil—  
 Bills, passports, letters, for the Muses quit,  
 And change dull business for amusing wit:—  
 His life of labour at one gasp is o'er,  
 His books forgot—his desk beloved no more!  
 Proceed to prop the Ministerial cause;  
 See consequential **MORPETH** nods applause;  
 In ev'ry fair one's ear at balls and plays  
 The gentle **GRANVILLE LEVESON** whispers praise:  
 Well judging Patrons, whom such works can please;  
 Great works, well worthy Patrons such as these!

Who heard, not raptured, the poetic Sage  
 Who sung of Gallia in a headlong rage,  
 And blandly drew with no uncourtly grace  
 The simple manners of our English race—  
 Extoll'd great **DUNCAN**, and, supremely brave,  
 Whelm'd **BUONAPARTE**'s pride beneath the wave?  
 I swear by all the youths that **MALMESBURY** chose,  
 By **ELLIS**' sapient prominence of nose,  
 By **MORPETH**'s gait, important, proud, and big—  
 By **LEVESON GOWER**'s crop-imitating wig,  
 That, could the pow'rs which in those numbers shine,  
 Could that warm spirit animate my line,

Thanks to thy zeal! those doubts at length are o'er!  
 Thy suffrage crowns our wish!—we ask no more  
 To stamp with sterling worth each honest line,  
 Than censure, cloth'd in vapid verse like thine!

---

Your glorious deeds which humbly I rehearse—  
 Your deeds should live immortal as my verse;  
 And, while they wonder'd whence I caught my flame,  
 Your sons should blush to read their fathers' shame!

Proceed, great men!—your office is not done;  
 Proceed with what you have so well begun:  
 Load Fox (if you by PITT would be preferr'd)  
 With ev'ry guilt that KENYON ever heard—  
 Adult'rer, gamester, drunkard, cheat, and knave,  
 A factious demagogue and pension'd slave!  
 Loose, loose your cry—with ire satiric flash;  
 Let all the Opposition feel your lash,  
 And prove them to these hot and partial times  
 A combination of the worst of crimes!

But softer numbers softer subjects fit:  
 In liquid phrases thrill the praise of PITT;  
 Extol in eulogies of candid truth  
 The Virgin Minister—the Heav'n-born Youth;  
 The greatest gift that fate to England gave,  
 Created to support and born to save;  
 Prompt to supply whate'er his country lacks—  
 Skillful to GAG, and knowing how to TAX!  
 With him companions meet in order stand—  
 A firm, compact, and well-appointed band:  
 Skill'd to advance or to retreat, DUNDAS,  
 And bear thick battle on his front of brass;  
 GRANVILLE with pond'rous head, which match'd we find  
 By equal ponderosity behind——

But hold, my Muse; nor farther these pursue!—  
 Great Editors, we have digress'd from you;  
 From you, to whom our trivial lays belong,  
 From you, the sole inspirers of our song!  
 Proceed:—urge on the same vindictive strain,  
 To gain the applauses of great MALMESBURY'S train;  
 With jaundiced eyes the noblest patriot scan:  
 Proceed—be more opprobrious if you can;  
 Proceed—be more abusive ev'ry hour;—  
 To be more stupid is beyond your power.

But say—in full blown honours dost thou sit  
 'Midst Brooks's *elders* on the bench of wit,  
 Where HARE, chief-justice, frames the stern decree,  
 While with their learned brother, sages three,  
 FITZPATRICK, TOWNSHEND, SHERIDAN, agree?

Or art thou one—THE PARTY'S flatter'd fool,  
 Train'd in Debrett's, or Ridgway's civic school—  
 One, who with rant and nonsense daily wears,  
 Well-natured RICHARDSON! thy patient ears;—  
 Who sees nor taste nor genius in these times,  
 Save PARR'S *buzz* prose,\* and COURTENY'S kidnapp'd  
 rhymes?†

---

\* BZZ PROSE.—The learned reader will perceive that this is an elegant *metonymy*, by which the quality belonging to the outside of the head is transferred to the inside. *Buzz* is an epithet usually applied to a large wig. It is here used for swelling, burly, bombastic writing.

There is a picture of HOGARTH'S (the Election Ball, we believe), in which among a number of hats thrown together in one corner of the room, there is not one of which you cannot to a certainty point out the owner among the figures dancing, or otherwise distributed through the picture.

We remember to have seen an experiment of this kind tried at one of the Universities with the *wig* and *writings* here alluded to. A page taken from the most happy and elaborate part of the writings was laid upon a table in a barber's shop, round which a number of wigs of different descriptions and dimensions were suspended, and among them that of the Author of the writings. It was required of a young student, after reading a few sentences in the page, to point out among the wigs that which must of necessity belong to the head in which such sentences had been engendered. The experiment succeeded to a miracle. The learned reader will now see all the beauty and propriety of the *metonymy*.

† KIDNAPP'D RHYMES.—Kidnapp'd, implies something more than *stolen*. It is, according to an expression of Mr. Sheridan's (in the "Critic"), using *other people's "thoughts as gipsies do*

Or is it he,—the youth,\* whose daring soul  
 With *half a mission* sought the Frozen Pole;—  
 And then, returning from the unfinish'd work,  
 Wrote *half a letter*,—to demolish BURKE?  
 Studied Burke's manner,—aped his forms of speech;  
 Though when he strives his metaphors to reach,

---

*stolen children—disfiguring them, to make them pass for their own."*

This is a serious charge against an author, and ought to be well supported. To the proof then!

In an Ode of the late LORD NUGENT'S are the following spirited lines:

“Though Cato liv'd—though Tully spoke—  
 Though Brutus dealt the godlike stroke,  
 Yet perish'd fated Rome!”

The author above mentioned saw these lines, and liked them—as well he might: and as he had a mind to write about Rome himself, he did not scruple to enlist them into his service; but he thought it right to make a small alteration in their appearance, which he managed thus—Speaking of Rome, he says it is the place

“*Where* Cato liv'd:”—

A sober truth! which gets rid at once of all the poetry and spirit of the original, and reduces the sentiment from an example of manners, virtue, patriotism, from the *vita exemplar dedit* of LORD NUGENT, to a mere question of inhabitancy. *Ubi habitavit Cato*—where he was an inhabitant-householder, paying scot and lot, and had a house on the right-hand side of the way, as you go down *Esquiline* Hill, just opposite to the poulterer's. But to proceed—

“*Where* Cato liv'd; *where* Tully spoke,  
*Where* Brutus dealt the godlike stroke—  
*By which his glory rose!!!*”

The last line is *not* borrowed.

We question whether the history of modern literature can produce an instance of a theft so shameless, and turned to so little advantage. [Notwithstanding these attacks, Mr. Courteny was distinguished as one of the wittiest of the opposition orators in the House of Commons.—ED.]

\* [Mr. Robert Adair.—ED.]

One luckless slip his meaning overstrains,  
And loads the blunderbuss with BEDFORD'S brains.\*

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\* *And loads the blunderbuss with Bedford's brains.*— This line is wholly unintelligible without a note. And we are afraid the note will be wholly incredible, unless the reader can fortunately procure the book to which it refers.

In the "Part of a Letter," which was published by MR. ROBT. ADAIR, in answer to Mr. Burke's "Letter to the D. of B." nothing is so remarkable as the studious imitation of Mr. Burke's *style*.

His vehemence, and his passion, and his irony, his wild imagery, his far-sought illustrations, his rolling and lengthened periods, and the short quick pointed sentences in which he often condenses as much wisdom and wit as others would expand through pages, or through volumes,—all these are carefully kept in view by his opponent, though not always very artificially copied or applied.

But imitators are liable to be led strangely astray: and never was there an instance of a more complete mistake of a plain meaning, than that which this line is intended to illustrate—a mistake no less than of a *coffin* for a *corpse*. This is hard to believe, or to comprehend—but you shall hear.

Mr. Burke, in one of his publications, had talked of the French "*unplumbing* the dead in order to destroy the living,"—by which he intended, without doubt, not metaphorically, but literally, *stripping the dead of their leaden coffins, and then making them (not the DEAD but the COFFINS) into bullets.*" A circumstance perfectly notorious at the time the book was written.

But this does not satisfy our author. He determines to retort Mr. Burke's own words upon him; and unfortunately "reaching at a metaphor," where Mr. Burke only intended a fact, he falls into the little mistake above mentioned, and by a stroke of his pen transmutes the illustrious head of the house of Russell into a metal, to which it is not for us to say how near or how remote his affinity may possibly have been. He writes thus—"If Mr. Burke had been content with '*unplumbing*' a dead Russell, and hewing HIM (observe—not the coffin, but HIM—the old dead Russell himself) *into grape and canister, to sweep down the whole generation of his descendants,*" &c. &c. &c.

The thing is scarcely credible; but it is so! We write with the book open before us.

Whoe'er thou art—ne'er may thy patriot fire,  
 Unfed by praise or patronage, expire !  
 Forbid it, Taste !—with compensation large  
 Patrician hands thy labours shall o'ercharge !\*  
 BEDFORD and WHITBREAD shall vast sums advance,  
 The *Land and Malt* of Jacobin Finance !

Whoe'er thou art !—before thy feet we lay,  
 With lowly suit, our *Number of to-day* !  
 Spurn not our offering with averted eyes !  
 Let thy pure breath revive the extinguished *Lies* !  
*Mistakes, Mis-statements*, now so oft o'erthrown,  
 Rebuild, and prop with nonsense of thy own !  
 Pervert our meaning, and misquote our text—  
 And *furnish us a motto for the next* !

---

\* Qu.—Surcharge ?

## ODE TO LORD MOIRA.\*

## I.

IF on your head † some vengeance fell,  
 MOIRA, for every tale you tell,  
     The listening Lords to cozen ;  
 If but one whisker lost its hue,  
 Changed (like Moll Coggin's tail) to blue,  
     I'd hear them by the dozen.

---

\* [This Ode, written by CANNING, refers to the wish of a "Third Party" in the House of Commons, who were dissatisfied with the conduct of the war, the embarrassed state of the finances, and the alarming situation of the country, to have an interview with LORD MOIRA, with a view to effect a change of Ministry. The following extracts from a letter from his Lordship to COL. M'MAHON, dated June 15, 1797, will throw some light on this negotiation. "They requested that I would endeavour, on the assurance of their support, to form an administration, on the principle of excluding persons who had on either side made themselves obnoxious to the public. I strenuously recommended them to form an alliance with MR. FOX's party, that might be satisfactory to themselves, and reduce to strict engagement the extent of the measures, which MR. FOX, when brought into office by themselves, would propose. Hitherto nobody has been designated to any particular office but SIR WILLIAM PULTENEY. The gentlemen had said that he was the person whom they should be most gratified in seeing CHANCELLOR OF THE EX-CHEQUER, and I had professed to them and to him that there was not any person with whom I could act more confidently. I added, the introduction of LORD THURLOW, SIR WILLIAM PULTENEY, and myself, into the Cabinet, would not assure the public of a change of system."—ED.]

† HORACE, ODE VIII., BOOK II.

IN BARINEM.

*Ulla si juris tibi pejerati  
 Pœna, Barine, nocuisset unquam,  
 Dente si nigro fieres, vel uno  
   Turpior ungui,*



## II.

But still, howe'er you draw your bow,\*  
 Your charms improve, your triumphs grow,  
 New grace adorns your figure;  
 More stiff your boots, more black your stock,  
 Your hat assumes a prouder cock,  
 Like Pistol's (if 'twere bigger).

## III.

Tell then your stories, strange and new,\*\*  
 Your Father's fame † shall vouch them true;  
 So shall the *Dublin Papers*;  
 Swear by the stars ‡ that saw the sight,  
 That infant thousands die each night,  
 While troops *blow out their tapers*.

## IV.

SHUCKBOROUGH § shall cheer you with a smile,  
 MACPHERSON || simpering all the while,  
 With BASTARD || and with Bruin: ||  
 And fierce NICHOLL, ¶ who wields at will

---

*Crederem. \* Sed tu simul obligasti  
 Perfidum votis caput, enitescis  
 Pulchrior multo, juvenumque prodis  
 Publica cura.*

† *Expedit matris cineres opertos  
 Fallere, et toto, ‡ taciturna noctis  
 Signa cum cælo, gelidâque Divos  
 Morte carentes.*

*Ridet hoc, inquam, § Venus ipsa, rident  
 Simples || Nymphæ, ferus et ¶ Cupido  
 Semper ardentes acuens sagittas  
 Cote cruentâ.*

\*\* [Referring to Lord Moira's complaints against the Government agents for unnecessary cruelty to the Irish rebels.—ED.]

Th' emphatic stick, or powerful quill,  
To prove his country's ruin.

## V.

Each day new followers\* crowd your board,  
And lean expectants hail my Lord  
With adoration fervent:  
Old THURLOW,† though he swore by G—  
No more to own a master's nod,  
Is still your humble servant.

## VI.

Old PULTENEY‡ too, your influence feels,  
And asks from you th' Exchequer Seals,  
To tax and save the nation:  
TOOKE trembles,|| lest your potent charms  
Should lure CHARLES FOX§ from *his* fond arms,  
To YOUR Administration.

Adde quod pubes tibi crescit omnis,  
\* *Servitus crescit nova*;——

+ ————— *nec priores*  
*Impiæ tectum dominæ relinquunt*  
*Sæpe minati.*

Te suis matres metuunt juvenis,  
Te † *senes parci, miseræque § nuper*  
*Virgines nuptæ, tua ne retardet*  
*Aura Maritos.*

|| The trepidation of Mr. Tooke, though natural, was not necessary; as it appeared from the ever-memorable "Letter to Mr. M'Mahon," (which was published about this time in the *Morning Chronicle*, and threw the whole town into paroxysms of laughter) that in the Administration which his Lordship was so gravely employed in forming, Mr. Fox was to have no place!

## No. XII.

Jan. 29, 1798.

THE following Ode was dropped into the letter-box in our Publisher's window. From its title—"A BIT OF AN ODE TO MR. FOX"—we were led to imagine there was some mistake in the business, and that it was meant to have been conveyed to Mr. Wright's neighbour, Mr. Debrett, whom we recollected to have been the Publisher of the "Half of a Letter" to the same gentleman, which occasioned so much noise (of horse-laughing) in the world. Our politics certainly do not entitle us to the honourable distinction of being made the channel for communicating such a production to the public. But, for our parts, as we are "not at war with genius," on whatever side we find it, we are happy to give this Poem the earliest place in our Paper; and shall be equally ready to pay the same attention to any future favours of the same kind, and from the same quarter.

The Poem is a free translation, or rather, perhaps, imitation, of the twentieth Ode of the second Book of Horace. We have taken the liberty to subjoin the passages of which the parallel is the most striking.

## A BIT OF AN ODE TO MR. FOX.\*

## I.

ON† grey goose quills sublime I'll soar  
 To metaphors unreach'd before,  
 That scare the vulgar reader:  
 With style well form'd from BURKE'S best  
 books—  
 From rules of grammar (e'en HORNE TOOKE'S)  
 A bold and free Seceder.

## II.

I‡ whom, dear FOX, you condescend  
 To call your "Honourable Friend,"  
 Shall live for everlasting:  
 That§ Stygian gallery I'll quit,  
 Where printers crowd me as I sit,  
 Half-dead with rage and fasting.

## III.

I|| feel, the growing down descends,  
 Like goose-skin, to my fingers' ends—

---

\* [Written in the character of Mr. (afterwards Sir) Robert Adair, to whom allusion is made at pp. 48, 49.—ED.]

+ Non usitatâ nec tenui ferar  
 Pennâ biformis per liquidum æthera  
 Vates.

‡ ——— Non ego, quem vocas  
 Dilecte, Mæcenas, obibo,

§ Nec Stygiâ cohibebor undâ.

|| Jam jam residunt cruribus asperæ  
 Pelles, et album mutor in alitem

Each nail becomes a feather :  
 My\* cropp'd head waves with sudden plumes,  
 Which erst (like BEDFORD's, or his groom's)  
 Unpowder'd, braved the weather.\*\*

## IV.

I mount, I mount into the sky,  
 "Sweet † bird," to ‡ Petersburg I'll fly :  
 Or, if you bid, to Paris ;  
 Fresh missions of the *Fox* and *goose*  
 Successful treaties may produce ;  
 Though PITT in all miscarries.

## V.

Scotch,§ English, Irish *Whigs* shall read  
 The pamphlets, letters, odes I breed,  
 Charm'd with each bright endeavour :  
*Alarmists* || tremble at my strain,  
 E'en ¶ PITT, made candid by champaign,  
 Shall hail ADAIR "*the clever.*"

\* Supernè, nascunturque leves  
 Per digitos humerosque plumæ.

\* \* \*

Visam gementis litora Bospori,  
 Syrtesque Gætulas, † canorus  
 Ales, ‡ Hyperboreosque campos.

§ Me Colchus, et qui || dissimulat metum.

\* \* \*

\* \* \* me peritus

Discet Hiber, Rhodanique ¶ poter.

\*\* [This alludes to MR. PITT's Tax upon Hair-powder, which turned out a failure; the public declining its use rather than pay the tax. Those who continued it were called "*guinea-pigs*," the tax being a guinea per head.—ED.]

## VI.

Though criticism assail my name,  
 And luckless blunders blot my\* fame,  
 O! † make no needless bustle;  
 As vain and idle it would be  
 To waste one pitying thought on me,  
 As to ‡ “unplumb a RUSSELL.”§

---

Absint \* inani funere nenïæ,  
 † Luctusque turpes et querimonïæ.  
 ‡ \_\_\_\_\_ sepulchri  
 Mitte supervacuos honores.

§ [For an explanation of this allusion, see Note at p. 49.—ED.]

## No. XIII.

Feb. 5, 1798.

ACME AND SEPTIMIUS ; OR, THE HAPPY  
UNION.

CELEBRATED AT THE CROWN AND ANCHOR TAVERN.

FOX,\* with TOOKE to grace his side,  
 Thus address'd his blooming bride—  
 "Sweet! should I e'er, in power or place,  
 Another Citizen embrace;  
 Should e'er my eyes delight to look  
 On aught alive, save JOHN HORNE TOOKE,  
 Doom me to ridicule and ruin,  
 In the coarse hug† of *Indian Bruin*!"

He spoke;‡ and to the left and right,  
 NORFOLK hiccupp'd with delight.

TOOKE,§ his bald head gently moving,  
 On the sweet patriot's drunken eyes,  
 His wine-empurpled lips applies,  
 And thus returns in accents loving :

---

\* Acmen Septimius suos amores  
 Tenens in gremio, mea, inquit, Acme,  
 Ni te perdit amo, &c.

+ Cæsio veniam obuius Leoni.

‡ Hoc ut dixit, Amor sinistram, ut  
 Dextram, sternuit approbationem.

§ At Acme leviter caput reflectens,  
 Et dulcis pueri ebrios ocellos

“So, my dear\* Charley, may success  
 At length my ardent wishes bless,  
 And lead, through discord’s low’ring storm,  
 To one grand RADICAL REFORM !  
 As, from this hour I love thee more  
 Than e’er I hated thee before !”

He spoke,† and to the left and right,  
 NORFOLK hiccupp’d with delight.

With this good omen they proceed ;‡  
 Fond toasts their mutual passion feed ;  
 In FOX’s breast HORNE TOOKE prevails  
 Before§ rich *Ireland*|| and *South Wales* ;||  
 And FOX (unread each other book),  
 Is Law and Gospel to HORNE TOOKE.

When were such kindred souls ¶ united !  
 Or wedded pair so much delighted ?

Illo purpureo ore suaviata.

Sic, inquit, mea vita, \* Septimille, &c.

+ Hoc ut dixit, Amor sinistram, &c.

‡ Nunc ab auspicio bono profecti

Mutuis animis amant, amantur.

Unam Septimius misellus Acmen

Mavult quam § Syrias Britanniasque.

|| *I. e.*, The Clerkship of the Pells in Ireland, and Auditorship of South Wales.

¶ Quis ullos homines beatiores

Vidit, quis venerem auspiciorem ?



## No. XIV.

Feb. 12, 1798.

IT has been our invariable custom to suppress such of our correspondents' favours as conveyed any compliments to ourselves; and we have deviated from it in the present instance, not so much out of respect to the uncommon excellence of the Poem before us, as because it agrees so intimately with the general design of our paper, to expose the deformity of the French Revolution, to counteract the detestable arts of those who are seeking to introduce it here, and above all, to invigorate the exertions of our countrymen against every foe, foreign and domestic, by showing them the immense and inexhaustible resources they yet possess in British Courage and British Virtue!

TO

THE AUTHOR OF THE ANTI-JACOBIN.

FOE to thy country's foes! 'tis THINE to claim  
 From Britain's genuine sons a British fame—  
 Too long French manners our fair isle disgraced;  
 Too long French fashions shamed our native taste.  
 Still prone to change, we half-resolved to try  
 The proffer'd charms of FRENCH FRATERNITY.

Fair was her form, and FREEDOM's honour'd name  
 Conceal'd the horrors of her secret shame:

She claim'd some kindred with that guardian pow'r,  
 Long worshipp'd here in Britain's happier hour :  
 Virtue and peace, she said, were in her train,  
 The long-lost blessings of Astræa's reign—  
 But soon the vizor dropp'd—her haggard face  
 Betray'd the Fury lurking in the Grace—  
 The false attendants that behind her press'd,  
 In vain disguised, the latent guilt confess'd :  
 PEACE dropt her snow-white robe, and shudd'ring  
 show'd

AMBITION's mantle reeking fresh with blood ;  
 Presumptuous FOLLY stood in REASON's form,  
 Pleased with the power to ruin,—not reform ;  
 PHILOSOPHY, proud phantom, undismay'd,  
 With cold regard the ghastly train survey'd ;  
 Saw PERSECUTION gnash her iron teeth,  
 While Atheists preach'd the *eternal sleep of death* ;  
 Saw ANARCHY the social chain unbind,  
 And DISCORD sour the blood of human kind ;  
 Then talk'd of Nature's Rights, and Equal Sway ;  
 And saw her system safe—and stalk'd away !

Foil'd by our ARMS, where'er in arms we met,  
 With ARTS LIKE THESE the foe assails us yet.  
 Hopeless the fort to storm, or to surprise,  
 More secret wiles his envious malice tries ;  
 Diseased himself, spreads wide his own despair,  
 Pollutes the fount, and taints the wholesome air.

While many a chief, to glory not unknown,  
 Alarms each hostile shore, and guards our own,  
 'Tis THINE, the latent treachery to proclaim :  
 An humbler warfare, but the cause the same.

In vain had Pompey crush'd the Pontic host,  
 And chased the pirate swarm from every coast;  
 Had not the Civic Consul's watchful eye  
 Track'd through the windings of conspiracy,  
 The crew that leagued their country to o'erthrow;  
 The base confederates of a Gallic\* foe;  
 Exposed, confounded, shamed, and forced away,  
 The "JACOBIN REFORMER† of his day."

'Tis THINE a subtler mischief to pursue,  
 And drag a deeper, darker, plot to view;  
 Whate'er its form, still ready to engage,  
 Detect its malice, or resist its rage;  
 Whether it whispers low, or raves aloud,  
 In sneers profane, or blasphemies avow'd;  
 Insults its King, reviles its Country's cause,  
 And, 'scaped from justice, braves the lenient laws:  
 Whate'er the hand in desperate faction bold,  
 By native hate inspired, or foreign gold;  
 Traitors absolved, and libellers released,  
 The recreant peer, or renegado priest;  
 The *Sovereign people's* cringing, crafty slave,  
 The dashing fool, and instigating knave,  
 Each claims thy care; nor think the labour vain—  
 Vermin have sunk the Ship that ruled the Main.

---

\* *Conjuravere Cives nobilissimi Patriam incendere—Gallorum gentem infestissimam nomini Romano in bellum arcessunt—Dux Hostium cum exercitu supra caput est.—ORAT. CATON. ap. SALLUST.*

† *Tum Catilina polliceri tabulas novas, proscriptionem locupletium, Magistratus, Sacerdotia, rapinas, alia omnia quæ bellum atque libido Victorum fert.—SALLUST.*

'Tis THINE, with truth's fair shield to ward the blow,  
 And turn the weapon back upon the foe :  
 To trace the skulking fraud, the candid cheat,  
 That can retract the falsehood, yet repeat :  
 To wake the listless, slumb'ring as they lie,  
 Lapt in th' embrace of soft security ;  
 To rouse the cold, re-animate the brave,  
 And show the cautious ALL THEY HAVE TO SAVE.

Erect that standard ALFRED first unfurl'd,  
 Britain's just pride, the wonder of the world ;  
 Whose staff is Freedom's spear, whose blazon'd field  
 Beams with the CHRISTIAN CROSS, the REGAL SHIELD ;  
 That standard, which the Patriot Barons bore,  
 Restored, from Runimede's resounding shore ;  
 Which since consign'd to William's guardian hand,  
 Waved in new splendour o'er a grateful land ;  
 Which oft in vain by force or fraud assail'd,  
 Has stood the shock of ages—and prevail'd.

Yes ! the BRIGHT SUN OF BRITAIN yet shall shine—  
 The clouds are earthborn, but his fire divine ;  
 That temperate splendour, and that genial heat,  
 Shall still illumine, and cherish empire's seat ;  
 While the red meteor, whose portentous glare  
 Shot plagues infectious through the troubled air ;  
 Admired, or fear'd no more, shall melt away,  
 Lost in the radiance of HIS BRIGHTER DAY !

## LINES

WRITTEN UNDER THE BUST OF CHARLES FOX,  
AT THE CROWN AND ANCHOR.

I'll not sell Uncle Noll, Charles Surface cries;—  
I'll not sell Charley Fox, John Bull replies:  
Sell him, indeed ! who'll find me such another?—  
Fox is above all price ; so hold your bother.

*Morning Post, Feb. 6.*

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To make our readers some amends for this miserable doggerel, we will present them, in our turn, with some lines written *under a bust*, NOT *at the Crown and Anchor*, by an English traveller. We believe they are more just ; we are certain they are more poetical.

## LINES\*

*Written by a Traveller at Czarco-zelo under the Bust of a certain Orator, once placed between those of Demosthenes and Cicero.*

## I.

THE Grecian Orator of old,  
With scorn rejected Philip's laws,  
Indignant spurn'd at foreign gold,  
And triumph'd in his country's cause.

---

\* [These lines allude to the Empress Catherine's placing in her gallery the bust of Fox between those of Demosthenes and Cicero, as a token of gratitude for his exertions in defeating the project of Pitt, who, in conjunction with Prussia and Holland, had prepared a powerful armament to compel her to give up Ockzakow, which she had seized. The Court party delighted in stigmatizing Fox as the modern Catiline.—ED.]

## II.

A foe to every wild extreme,  
'Mid civil storms, the Roman Sage  
Repress'd Ambition's frantic scheme,  
And check'd the madding people's rage.

## III.

Their country's peace, and wealth and fame,  
With patriot zeal their labours sought,  
And Rome's or Athens' honour'd name  
Inspired and govern'd every thought.

## IV.

Who now, in this presumptuous hour,  
Aspires to share the Athenian's praise?  
The advocate of foreign power,  
The Æschines of latter days.

## V.

What chosen name to Tully's join'd,  
Is thus announced to distant climes?  
Behold, to lasting shame consign'd,  
The Catiline of modern times!

## No XV.

Feb. 19, 1798.

## THE PROGRESS OF MAN.\*

A Didactic Poem,

IN FORTY CANTOS, WITH NOTES CRITICAL AND EXPLANATORY:  
CHIEFLY OF A PHILOSOPHICAL TENDENCY.

DEDICATED TO R. P. KNIGHT, ESQ.

## CANTO FIRST.

CONTENTS.—The Subject proposed.—Doubts and Waverings.—Queries not to be answered.—Formation of the stupendous Whole.—Cosmogony; or the Creation of the World:—the Devil—Man—Various Classes of Being:—ANIMATED BEINGS—Birds—Fish—Beasts—the Influence of the Sexual Appetite—on Tigers—on Whales—on Crimpt Cod—on Perch—on Shrimps—on Oysters.—Various Stations assigned to different Animals:—Birds—Bears—Mackerel.—Bears remarkable for their fur—Mackerel cried on a Sunday—Birds do not graze—nor Fishes fly—nor Beasts live in the Water.—Plants equally contented with their lot:—Potatoes—Cabbage—Lettuce—Leeks—Cucumbers.—MAN only discontented—born a Savage; not choosing to continue so, becomes polished—resigns his Liberty—Priest-craft—King-craft—Tyranny of Laws and Institutions.—Savage life—description thereof:—The Savage free—roaming Woods—feeds on Hips and Haws—Animal Food—first notion of it from seeing a Tiger tearing his prey—wonders if it is good—resolves to try—makes a Bow and Arrow—kills a Pig—resolves to roast

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\* [These verses were written to ridicule a work by Mr. R. Payne Knight, the title of which was *The Progress of Civil Society*, a Didactic Poem, in Six Books. London, 1796, 4to.—ED.]

a part of it—lights a fire—APOSTROPHE to fires—Spits and Jacks not yet invented.—Digression.—CORINTH—SHEFFIELD.—Love, the most natural desire after Food.—Savage Courtship.—Concubinage recommended.—Satirical Reflections on Parents and Children—Husbands and Wives—against collateral Cousanguinity.—FREEDOM the only Morality, &c. &c. &c.

WHETHER some great, supreme o'er-ruling Power  
 Stretch'd forth its arm at Nature's natal hour,  
 Composed this mighty whole with plastic skill,  
 Wielding the jarring elements at will?  
 Or whether sprung from Chaos' mingling storm, 5  
 The mass of matter started into form?  
 Or Chance o'er earth's green lap spontaneous fling  
 The fruits of autumn and the flowers of spring?  
 Whether material substance unrefined,  
 Owns the strong impulse of instinctive mind, 10  
 Which to one centre points diverging lines,  
 Confounds, refracts, invig'rates, and combines?  
 Whether the joys of earth, the hopes of heaven,  
 By man to God, or God to man, were given?

*Ver. 3.* A modern author of great penetration and judgment, observes very shrewdly, that "the cosmogony of the world has puzzled the philosophers of all ages. What a medley of opinions have they not broached upon the creation of the world? Sanchoniathon, Manetho, Berosus, and Ocellus Lucanus, have all attempted it in vain. The latter has these words—*Anarchon ara kai ateleutaion to pan*—which imply, that all things have neither beginning nor end." See Goldsmith's *Vicar of Wakefield*: see also Mr. Knight's Poem on the *Progress of Civil Society*.

*Ver. 12.* The influence of Mind upon Matter, comprehending the whole question of the Existence of Mind as independent of Matter, or as co-existent with it, and of Matter considered as an intelligent and self-dependent Essence, will make the subject of a larger Poem in 127 Books, now preparing under the same auspices.



If virtue leads to bliss, or vice to woe? 15  
 Who rules above, or who reside below?  
 Vain questions all—shall man presume to know?  
 On all these points, and points obscure as these,  
 Think they who will,—and think whate'er they please!

Let us a plainer, steadier theme pursue— 20  
 Mark the grim savage scoop his light canoe ;  
 Mark the dark rook, on pendant branches hung,  
 With anxious fondness feed her cawing young.—  
 Mark the fell leopard through the desert prowl,  
 Fish prey on fish, and fowl regale on fowl ;— 25  
 How Lybian tigers' chawdrons love assails,  
 And warms, midst seas of ice, the melting whales ;—  
 Cools the crimpl'd cod, fierce pangs to perch imparts,  
 Shrinks shrivell'd shrimps, but opens oysters' hearts ;—  
 Then say, how all these things together tend 30  
 To one great truth, prime object, and good end?

First—to each living thing, whate'er its kind,  
 Some lot, some part, some station is assign'd.  
 The feather'd race with pinions skim the *air*—  
 Not so the mackerel, and still less the bear : 35

---

*Ver.* 14. See Godwin's *Enquirer*; Darwin's *Zoonomia*; Paine; Priestley, &c. &c.; also all the French Encyclopedists.

*Ver.* 16. *Quæstio spinosa et contortula.*

*Ver.* 26. "Add thereto a tiger's chawdron."—Macbeth.

*Ver.* 26, 27. "In softer notes bids Lybian lions roar,  
 And warms the whale on Zembla's frozen shore."

*Progress of Civil Society, Book I. ver.* 98.

*Ver.* 29. "An oyster may be crossed in love."—Mr. Sheridan's *Critic.*

*Ver.* 34. Birds fly.

*Ver.* 35. But neither fish, nor beasts—particularly as here exemplified.

*This* roams the *wood*, carniv'rous, for his prey!  
*That* with soft roe pursues his *watery* way:  
*This* slain by hunters, yields his shaggy hide;  
*That*, caught by fishers, is on *Sundays* cried.—

But each contented with his humble sphere, 40  
 Moves unambitious through the circling year;  
 Nor e'er forgets the fortune of his race,  
 Nor pines to quit, or strives to change his place.  
 Ah! who has seen the mailed lobster rise,  
 Clap her broad wings, and soaring claim the skies? 45  
 When did the owl, descending from her bow'r  
 Crop, 'midst the fleecy flocks, the tender flow'r;  
 Or the young heifer plunge, with pliant limb,  
 In the salt wave, and fish-like strive to swim?

The same with plants—potatoes 'tatoes breed— 50  
 Uncostly cabbage springs from cabbage seed;  
 Lettuce to lettuce, leeks to leeks succeed;  
 Nor e'er did cooling cucumbers presume  
 To flow'r like myrtle, or like violets bloom.

*Ver.* 36. The bear.

*Ver.* 37. The mackerel—There are also *hard-roed* mackerel.  
*Sed de his alio loco.*

*Ver.* 38. Bear's *grease*, or *fat*, is also in great request;  
 being supposed to have a *crinipdrous*, or hair-producing quality.

*Ver.* 39. There is a special Act of Parliament which permits  
 mackerel to be cried on Sundays.

*Ver.* 45 to 49. Every animal contented with the lot which it  
 has drawn in life. A fine contrast to man, who is always dis-  
 contented.

*Ver.* 49. *Salt wave*—wave of the sea—"briny wave."—  
 Poetæ passim.

*Ver.* 50. A still stronger contrast, and a greater shame to  
 man, is found in plants;—they are contented—he restless and  
 changing. *Mens agitat mihi, nec placidâ contenta quiete est.*

*Ver.* 50. *Potatoes 'tatoes breed.* Elision for the sake of verse,  
 not meant to imply that the root degenerates.—Not so with man—

Mox daturus  
 Progeniem vitiosorem.

—Man, only,—rash, refined, presumptuous man, 55  
Starts from his rank, and mars creation's plan.  
Born the free heir of nature's wide domain,  
To art's strict limits bounds his narrow'd reign;  
Resigns his native rights for meaner things, 59  
For faith and fetters—laws, and priests, and kings.

*(To be continued.)*

We are sorry to be obliged to break off here. The remainder of this admirable and instructive Poem is in the press, and will be continued the first opportunity.

THE EDITOR.

## No. XVI.

Feb. 26, 1798.

THE specimen of the poem on the "Progress of Man," with which we favoured our Readers in our last Number, has occasioned a variety of letters, which we confess have not a little surprised us, from the unfounded, and even contradictory charges they contain. In one, we are accused of malevolence, in bringing back to notice a work that had been quietly consigned to oblivion;—in another, of plagiarism in copying its most beautiful passages;—in a third, of vanity, in striving to imitate what was in itself inimitable, &c. &c. But why this alarm? has the author of the "Progress of Civil Society" an exclusive patent for fabricating *Didactic* poems? or can we not write against order and government without incurring the guilt of imitation? We trust we were not so ignorant of the nature of a didactic poem (so called from *didaskein*, to teach, and *poema*, a poem; because it teaches nothing, and is not poetical) even before the "Progress of Civil Society" appeared, but that we were capable of such an undertaking.

We shall only say further, that we do not intend to proceed regularly with our poem; but having the remaining thirty-nine cantos by us, shall content ourselves with giving, from time to time, such extracts as may happen to suit our purpose.

The following passage, which, as the reader will see by turning to the contents prefixed to the head of the Poem, is part of the first canto, contains so happy a deduction of man's present state of depravity, from the first slips and failings of his original state, and inculcates so forcibly the mischievous consequences of *social* or *civilized*, as opposed to *natural* society, that no dread of imputed imitation can prevent us from giving it to our readers.

### PROGRESS OF MAN.

Lo! the rude savage, free from civil strife,  
 Keeps the smooth tenour of his guiltless life;  
 Restrain'd by none, save Nature's lenient laws,  
 Quaffs the clear stream, and feeds on hips and haws.  
 Light to his daily sports behold him rise?                   65  
 The bloodless banquet health and strength supplies.  
 Bloodless not long—one morn he haps to stray  
 Through the lone wood—and close beside the way  
 See the gaunt tiger tear his trembling prey;  
 Beneath whose gory fangs a leveret bleeds,                   70  
 Or pig—such pig as fertile China breeds.

---

*Ver.* 61—66. Simple state of savage life—previous to the pastoral, or even the hunter state.

*Ver.* 66. First savages disciples of Pythagoras.

*Ver.* 67, &c. Desire of animal food natural only to beasts, or to man in a state of civilized society. First suggested by the circumstance here related.

*Ver.* 71. Pigs of the *Chinese* breed most in request.

Struck with the sight, the wondering savage  
 stands,  
 Rolls his broad eyes, and clasps his lifted hands !  
 Then restless roams—and loaths his wonted food ;  
 Shuns the salubrious stream, and thirsts for blood. 75

By thought matured, and quicken'd by desire,  
 New arts, new arms, his wayward wants require.  
 From the tough yew a slender branch he tears,  
 With self-taught skill the twisted grass prepares ;  
 Th' unfashion'd bow, with labouring efforts bends 80  
 In circling form, and joins th' unwilling ends.  
 Next some tall reed he seeks—with sharp-edg'd stone  
 Shapes the fell dart, and points with whiten'd bone.

Then forth he fares. Around in careless play,  
 Kids, pigs, and lambkins unsuspecting stray, 85  
 With grim delight he views the sportive band,  
 Intent on blood, and lifts his murderous hand.  
 Twangs the bent bow—resounds the fateful dart,  
 Swift-wing'd, and trembles in a porker's heart.

Ah, hapless porker! what can now avail 90  
 Thy back's stiff bristles, or thy curly tail ?  
 Ah! what avail those eyes so small and round,  
 Long pendent ears, and snout that loves the ground ?

---

*Ver.* 76. First formation of a bow. Introduction to the science of archery.

*Ver.* 79. Grass twisted, used for a string, owing to the want of other materials not yet invented.

*Ver.* 83. Bone—fish's bone found on the sea-shore, shark's teeth, &c. &c.

*Ver.* 90. Ah! what avails, &c.—See Pope's *Description of the death of a Pheasant*.

*Ver.* 93. "With leaden eye that loves the ground."

Not unreveng'd thou diest!—in after times 94  
 From thy spilt blood shall spring unnumber'd crimes.  
 Soon shall the slaught'rous arms that wrought thy  
     woe,  
 Improved by malice, deal a deadlier blow ;  
 When *social* man shall pant for nobler game,  
 And 'gainst his fellow man the vengeful weapon aim.

As love, as gold, as jealousy inspires, 100  
 As wrathful hate, or wild ambition fires,  
 Urged by the statesman's craft, the tyrant's rage,  
 Embattled nations endless wars shall wage,  
 Vast seas of blood the ravaged field shall stain,  
 And millions perish—that a *king* may reign! 105

For blood once shed, new wants and wishes rise ;  
 Each rising want invention quick supplies.  
 To roast his victuals is man's next desire,  
 So two dry sticks he rubs, and lights a fire ;  
 Hail fire, &c. &c.

---

*Ver.* 94. The first effusion of blood attended with the most dreadful consequences to mankind.

*Ver.* 97. *Social* Man's wickedness opposed to the simplicity of savage life.

*Ver.* 100, 101. Different causes of war among men.

*Ver.* 106. Invention of fire—first employed in cookery, and produced by rubbing dry sticks together.

## No. XVII.

March 5, 1798.

WE are obliged to a learned correspondent for the following ingenious imitation of BION.—We will not shock the eyes of our fair readers with the original Greek, but the following *Argument* will give them some idea of the nature of the Poem here imitated.

## ARGUMENT.

Venus is represented as bringing to the Poet, while sleeping, her son Cupid, with a request that he would teach him Pastoral Poetry—Bion complies, and endeavours to teach him the rise and progress of that art:—Cupid laughs at his instructions, and in his turn teaches his master the Loves of Men and Gods, the Wiles of his Mother, &c.—“Pleased with his lessons,” says BION, “I forgot what I lately taught Cupid, and recollect in its stead only what Cupid taught me.”

## IMITATION, &amp;c.\*

WRITTEN AT ST. ANNE'S HILL.

SCARCE had sleep my eyes o'erspread,  
Ere Alecto sought my bed;  
In her left hand a torch she shook,  
And in her right led JOHN HORNE TOOKE.

O thou! who well deserv'st the bays,  
Teach him, she cried, Seditious lays—

---

\* [Written in the character of C. J. Fox at his seat, St. Anne's Hill, near Chertsey, during his secession from Parliament from 1797 to 1802. His fondness for the Greek Poets is well known.—ED.]



She said, and left us; I, poor fool,  
 Began the wily priest to school;  
 Taught him how MOIRA sung of lights  
 Blown out by troops o' stormy nights;  
 How ERSKINE, borne on rapture's wings,  
 At clubs and taverns sweetly sings  
 Of *self*—while yawning Whigs attend—  
*Self* first, last, midst, and without end;  
 How BEDFORD piped, ill-fated Bard!  
 Half-drown'd, in empty Palace-yard;  
 How LANSDOWNE, nature's simple child,  
 At BOWOOD trills his wood-notes wild—  
 How these and more (a phrenzied choir)  
 Sweep with bold hand Confusion's lyre,  
 Till madding crowds around them storm  
 "FOR ONE GRAND RADICAL REFORM!"

TOOKE stood silent for a while,  
 Listening with sarcastic smile;  
 Then in verse of calmest flow,  
 Sung of treasons, deep and low,  
 Of rapine, prisons, scaffolds, blood,  
 Of war against the great and good;  
 Of Venice, and of Genoa's doom,  
 And fall of unoffending Rome;  
 Of monarchs from their station hurl'd,  
 And one waste desolated world.

Charm'd by the magic of his tongue,  
 I lost the strains I lately sung,  
 While those he taught, remain impress'd  
 For ever on my faithful breast.

DORUS.

SOMETHING like the same idea seems to have dictated the following Stanzas, which appear to be a loose imitation of the beautiful Dialogue of Horace and Lydia, and for which, though confessedly in a lower style of poetry, and conceived rather in the *slang*, or *Brentford* dialect, than in the classical Doric of the foregoing Poem, we have many thanks to return to an ingenious academical correspondent.

## THE NEW COALITION.

## I.

FOX.—When erst I coalesced with North,  
And brought my *Indian bantling* forth\*  
In place—I smiled at faction's storm,  
Nor dreamt of *radical reform*.

## II.

TOOKE.—While yet no patriot project pushing,  
Content I thump'd Old Brentford's cushion,  
I pass'd my life so free and gaily;  
Not dreaming of that d——d *Old Bailey*.

## III.

FOX.—Well! now my favourite preacher's *Nickle*,†  
He keeps for PITT a rod in pickle;  
His gestures fright th' astonish'd gazers,  
His sarcasms cut like Packwood's razors.

---

\* [His famous *India Bill*.—ED.]

† [Mr. Nicholls, M.P., was blind of one eye, and altogether remarkably ugly. His delivery was ungraceful, and his action generally much too vehement.—ED.]

## IV.

TOOKE.—*Thelwall's* my man for state alarm ;  
 I love the rebels of *Chalk Farm* ;  
 Rogues that no statutes can subdue,  
 Who'd bring the French, and head them too.

## V.

FOX.—A whisper in your ear, JOHN HORNE,  
 For *one great end* we both were born,  
 Alike we roar, and rant, and bellow—  
 Give us your hand, my honest fellow.

## VI.

TOOKE.—Charles, for a shuffler long I've known thee :  
 But come—for once, I'll not disown thee ;  
 And since with patriot zeal thou burnest,  
 With thee I'll live—or hang *in earnest*.

---

\* [JOHN HORNE TOOKE was educated for the church, though his own inclinations were for the law, for which his acuteness, courage, and self-possession, well fitted him. In 1760 he was inducted into the vicarage of *New Brentford*, the duties of which he performed for some years with great propriety. Nothing, however, could repress his original yearnings, so he ultimately resigned his vicarage, and entered as a student in the Temple; but was refused admission to the bar on account of his being a clergyman. In 1775 he was imprisoned for a libel on the king's troops in America. In 1790 he was an unsuccessful candidate for Westminster; the other candidates were Mr. Fox and General Sir Alan Gardiner. In 1794 he was tried, in company with Thelwall and others, for high treason, when all were acquitted. In 1796 he again stood for Westminster, and failed; but in 1801 he obtained a seat in Parliament for Old Sarum, on the nomination of Lord Camelford. He added TOOKE to his patronymic, in compliment to his patron, the name of whose estate of Purley, near Godstone, in Surrey, furnished the title of his famous etymological work, "The Diversions of Purley."—ED.]

## No. XVIII.

March 12, 1798.

WE are indebted for the following exquisite imitation of one of the most beautiful Odes of Horace, to an unknown hand. All that we can say is, that it came to us in a blank cover sealed with a ducal coronet, and that it appears evidently to be the production of a mind not more classical than convivial.

## ODE.\*

WHITHER, O Bacchus, in thy train,†  
 Dost thou transport thy votary's brain  
 With sudden inspiration?  
 Where dost thou bid me quaff my wine,  
 And toast new measures to combine  
 The *Great* and *Little Nation*?

---

\* [This Ode, written in the character of the DUKE OF NORFOLK, refers to the famous toast "Our Sovereign's health, THE MAJESTY OF THE PEOPLE," proposed by his Grace at a Banquet at the Crown and Anchor Tavern, on the 24th Jan 1798, given to celebrate the birthday of Mr. Fox. For this toast the Duke of Norfolk was deprived by the Ministry of all his offices.—ED.]

HOR. LIB. III. CARM. 25.

DITHYRAMBUS.

† Quo me, Bacche, rapis, tui  
 Plenum? quæ nemora, aut quos agor in specus,  
 Velox mente novâ?

Say, in what tavern I shall raise\*  
 My nightly voice in Charley's praise,  
 And dream of future glories,  
 When FOX, with salutary sway  
 (Terror the Order of the Day)  
 Shall reign o'er King and Tories ?

My mighty feelings must have way !†  
 A toast I'll give—a thing I'll say,  
 As yet unsaid by any,—  
 "OUR SOV'REIGN LORD !"—let those who doubt  
 My honest meaning, hear me out—  
 "HIS MAJESTY—THE MANY !"

Plain folks may be surprised, and stare,‡  
 As much surprised as BOB ADAIR  
 At Russia's wooden houses ;  
 And Russian snows, that lie so thick ;§  
 And Russian boors|| that daily kick,  
 With barbarous foot, their spouses.

\* Quibus

Antris egregii Cæsaris aûdiar  
 Eternum meditans decus  
 Stellis inserere, et consilio Jovis ?

† Dicam insigne, recens, adhuc  
 Indictum ore alio.

‡ Non secus in jugis  
 Exsomnis stupet Evias,  
 Hebrum prospiciens,

§ et nive candidam  
 Thracen, ac pede barbaro  
 Lustratam Rhodopen.

|| There appears to have been some little mistake in the Translator here—*Rhodope* is not, as he seems to imagine, the name of a woman, but of a mountain, and not in *Russia*. Possibly, however, the Translator may have been misled by the inaccuracy of the traveller here alluded to.

What joy, when drunk, at midnight's hour,\*  
 To stroll through Covent Garden's bow'r,  
   Its various charms exploring;  
 And, midst its shrubs and vacant stalls,  
 And proud Piazza's crumbling walls,  
   Hear trulls and watchmen snoring!

Parent of wine, and gin, and beer,†  
 The nymphs of Billingsgate you cheer;  
   Naiads robust and hearty;  
 As Brooks's chairmen fit to wield  
 Their stout oak bludgeons in the field,  
   To aid our virtuous party.

Mortals! no common voice you hear  
*Militia Colonel, Premier Peer,*  
*Lieutenant of a County!*  
 I speak high things! yet, god of wine,  
 For thee, I fear not to resign  
   These gifts of royal bounty.§

\* Ut mihi devio  
 Ripas, et vacuum nemus  
 Mirari libet!

† O Naiadum potens  
 Baccharumque valentium  
 Proceras manibus vertere fraxinos.

‡ Nil parvum, aut humili modo,  
 Nil mortale loquar. Dulce periculum est  
 O Linæe sequi deum  
 Cingentem viridi tempora pampino.

§ [This famous toast was in reality *first* proposed by EARL FITZWILLIAM, as chairman, at a dinner of the electors of Westminster, April 13, 1782. To this very nobleman was given the Lord-Lieutenancy of the West Riding of Yorkshire, taken from the Duke of Norfolk, for giving this toast on the occasion mentioned in the above ode.—ED.]

## No. XIX.

March 19, 1798.

FOR the authenticity of the inclosed Ballad we refer our readers to a volume of MS. Poems discovered upon the removal of some papers, during the late alterations which have taken place at the Tax-office, in consequence of the Reports of the Finance Committee.

It has been communicated to our printer by an ingenious friend of his, who occasionally acts for the Deputy Collector of the Parish of St. Martin in the Fields; but without date, or any other mark, by which we are enabled to guess at the particular subject of the composition.

## CHEVY CHASE.\*

God prosper long our noble king,  
 Our lives and safeties all :  
 A woeful story late there did  
 In Britain's Isle befall

---

\* [This clever parody has reference to the attempt made by the Duke of Northumberland to evade the payment of Mr. Pitt's Income-tax. To mitigate the severity of the pressure on persons with large families, a deduction of ten per cent. was allowed to persons who had above a certain number of children. Among others the Duke of Northumberland was not ashamed to avail himself of this clause.—ED.]

DUKE SMITHSON, of NORTHUMBERLAND,\*

A vow to God did make,  
The choicest gifts in fair England,  
For him and his to take.

“Stand fast, my merry men all,” he cried,  
“By MOIRA’S Earl and me,  
And we will gain place, wealth, and pow’r,  
As arm’d neutrality.

Excise and Customs, Church and Law,  
I’ve begg’d from *Master ROSE* ;  
The Garter too—but still *the Blues*  
I’ll have, or I’ll oppose.”

“Now God be with him,” quoth the KING,  
“Sith ’twill no better be ;  
I trust we have within our realm  
Five hundred good as he.”

The DUKE then join’d with Charley FOX,  
A leader ware and tried,  
And ERSKINE, SHERIDAN, and GREY  
Fought stoutly by his side.

Throughout our English Parliament,  
They dealt full many a wound ;  
But in his king’s and country’s cause,  
PITT firmly stood his ground.

---

\* [Sir Hugh Smithson married the Lady Elizabeth, daughter and only child of the Duke of Northumberland, who died in 1750. In the same year he obtained an Act of Parliament, authorizing him to assume the surname and arms of Percy. In 1767, the king created him Earl Percy and Duke of Northumberland. The hero of this ballad was the eldest son of this marriage.—ED.]



And soon a law like arrow keen,  
 Or spear, or curtal-axe,  
 Struck poor DUKE SMITHSON to the heart,  
 In shape of *Powder-tax*.\*

Sore leaning on his crutch, he cried,  
 "Crop, crop, my merry men all ;  
 No guinea for your heads I'll pay,  
 Though Church and State should fall."

Again the taxing-man appear'd—  
 No deadlier foe could be ;  
 A schedule of a cloth-yard long,  
 Within his hand bore he.

"Yield thee, DUKE SMITHSON, and behold  
 The assessment thou must pay ;  
 Dogs, horses, houses, coaches, clocks,  
 And servants in array."

"Nay," quoth the DUKE, "in thy black scroll  
 Deductions I espye—  
 For those who, poor, and mean, and low  
 With children burthen'd lie.

And though full sixty thousand pounds  
 My vassals pay to me,  
 From Cornwall to *Northumberland*,  
 Through many a fair countée ;

Yet England's church, its king, its laws,  
 Its cause I value not,  
 Compar'd with this, my constant text,  
 A *penny sav'd, is got*.

---

\* [See Note at p. 56.—ED.]

No drop of princely PERCY's blood  
Through these cold veins doth run ;  
With *Hotspur's* castles, blazon, name,  
I still am *poor* SMITHSON.

Let England's youth unite in arms,  
And every liberal hand  
With honest zeal subscribe their mite,  
To save their native land :

I at *St. Martin's* Vestry Board,  
To swear shall be content,  
That I have children eight, and claim  
*Deductions, ten per cent."*

God bless us all from factious foes,  
And French fraternal kiss ;  
And grant the king may never make  
Another *Duke* like this.

## No. XX.

March 26, 1798.

## ODE TO JACOBINISM.\*

## I.

DAUGHTER of Hell, insatiate power,  
 Destroyer of the human race,  
 Whose iron scourge and madd'ning hour  
 Exalt the bad, the good debase;  
 Thy mystic force, despotic sway,  
 Courage and innocence dismay,  
 And patriot monarchs vainly groan  
 With pangs unfelt before, unpitied and alone!

---

\* [For the convenience of comparison, the original poem of which the above is an imitation is here subjoined:—

## HYMN TO ADVERSITY.

BY GRAY.

Daughter of Jove, relentless power,  
 Thou tamer of the human breast,  
 Whose iron scourge, and torturing hour,  
 The bad affright, afflict the best!  
 Bound in thy adamant chain,  
 The proud are taught to taste of pain,  
 And purple tyrants vainly groan  
 With pangs unfelt before, unpitied and alone.

When first thy sire to send on earth  
 Virtue, his darling child, designed,  
 To thee he gave the heavenly birth,  
 And bade thee form her infant mind.  
 Stern, rugged nurse! thy rigid lore  
 With patience many a year she bore:  
 What sorrow was, thou bad'st her know,  
 And from her own she learned to melt at others' woe.

## II.

When first to scourge the sons of earth,  
 Thy sire his darling child design'd,  
 Gallia receiv'd the monstrous birth—  
 Voltaire inform'd thy infant mind ;

---

Scared at thy frown terrific, fly  
 Self-pleasing Folly's idle brood,  
 Wild Laughter, Noise, and thoughtless Joy,  
 And leave us leisure to be good.  
 Light they disperse, and with them go  
 The summer friend, the flattering foe ;  
 By vain Prosperity received,  
 To her they vow their truth, and are again believed.

Wisdom, in sable garb arrayed,  
 Immersed in rapturous thought profound,  
 And Melancholy, silent maid,  
 With leaden eye that loves the ground,  
 Still on thy solemn steps attend :  
 Warm Charity, the general friend,  
 With Justice, to herself severe,  
 And Pity, dropping soft the sadly-pleasing tear.

O, gently on thy suppliant's head,  
 Dread goddess, lay thy chastening hand !  
 Not in thy Gorgon terrors clad,  
 Nor circled with the vengeful band  
 (As by the impious thou art seen),  
 With thundering voice, and threatening mien,  
 With screaming Horror's funeral cry,  
 Despair, and fell Disease, and ghastly Poverty.

Thy form benign, O goddess ! wear,  
 Thy milder influence impart,  
 Thy philosophic train be there,  
 To soften, not to wound, my heart.  
 The generous spark extinct revive ;  
 Teach me to love and to forgive ;  
 Exact my own defects to scan,  
 What others are, to feel, and know myself a man.—ED ]

Well-chosen nurse! his sophist lore  
 He bade thee many a year explore!  
 He mark'd thy progress, firm though slow,  
 And statesmen, princes, leagued with their invet'rate  
 foe.

## III.

Scared at thy frown terrific, fly  
 The morals (antiquated brood)  
 Domestic Virtue, social Joy,  
 And Faith that has for ages stood ;  
 Swift they disperse, and with them go  
 The friend sincere, the gen'rous foe.—  
 Traitors to God and man avow'd,  
 By thee now rais'd aloft, now crush'd beneath the  
 crowd.

## IV.

Revenge, in blood-stain'd robe array'd,  
 Immersed in gloomy joy profound ;  
 Ingratitude, by guilt dismay'd,  
 With anxious eye wild glancing round,  
 Still on thy frantic steps attend :  
 With Death, thy victim's only friend,  
 Injustice, to the truth severe,  
 And Anguish, dropping still the life-consuming tear.

## V.

Oh swiftly on my country's head,  
 Destroyer, lay thy ruthless hand ;  
 Nor yet in Gallic terrors clad,  
 Nor circled by the *Marseilles band*,

(As by th' initiate thou art seen)  
With thund'ring cannon, *guillotine*,  
With screaming Horror's funeral cry,  
Fire, Rapine, sword, and chains, and ghastly Poverty.

## VI.

Thy sophist veil, dread goddess, wear,  
Falsehood insidiously impart;  
Thy philosophic train, be there,  
To taint the mind, corrupt the heart;  
The gen'rous virtues of our isle,  
Teach us to hate and to revile;  
Our glorious Charter's faults to scan,  
Time-sanction'd truths despise, and preach **THY**  
**RIGHTS OF MAN.**

AN ENGLISH JACOBIN.

## No. XXI.

April 2, 1798.

WE premised in our Sixteenth Number, that though we should not proceed regularly with the publication of the Didactic Poem, the PROGRESS OF MAN,—a work which, indeed, both from its bulk, and from the erudite nature of the subject, would hardly suit with the purposes of a Weekly Paper,—we should, nevertheless, give from time to time such extracts from it, as we thought were likely to be useful to our readers, and as were in any degree connected with the topics or events of the times.

The following extract is from the 23rd Canto of this admirable and instructive Poem;—in which the author (whom, by a series of accidents, which we have neither the space, nor indeed the liberty, to enumerate at present, we have discovered to be Mr. HIGGINS, of *St. Mary Axe*) describes the vicious refinement of what is called civilized society, in respect to marriage; contends with infinite spirit and philosophy against the factitious sacredness and indissolubility of that institution; and paints in glowing colours the happiness and utility (in a moral as well as political view) of an arrangement of an opposite sort, such as prevails in countries which are yet under the influence of pure and unsophisticated nature.

In illustration of his principles upon this subject, the author alludes to a popular production of the German Drama, the title of which is the "REFORM'D HOUSEKEEPER," which he expresses a hope of seeing transfused into the language of this country.

## THE PROGRESS OF MAN.

### CANTO TWENTY-THIRD.

#### CONTENTS.

ON MARRIAGE.—Marriage being indissoluble the cause of its being so often unhappy.—Nature's laws not consulted in this point.—Civilized nations mistaken.—OTAHETE: Happiness of the natives thereof—visited by Captain Cook, in his Majesty's Ship *Endeavour*—Character of Captain Cook.—Address to Circumnavigation.—Description of his Majesty's Ship *Endeavour*—Mast, rigging, sea sickness, prow, poop, mess-room, surgeon's mate—History of one.—Episode concerning naval chirurgery.—Catching a Thunny Fish.—Arrival at Otaheite—cast anchor—land—Natives astonished.—Love—Liberty—Moral—Natural—Religious—Contrasted with European manners.—Strictness—Licence—Doctor's Commons.—Dissolubility of MARRIAGE recommended—Illustrated by a game at Cards—Whist—Cribbage—Partners changed—Why not the same in Marriage?—Illustrated by a River.—Love free.—Priests, Kings.—German Drama.—KOTZEBUE's "Housekeeper Reformed."—Moral employments of Housekeeping described.—Hottentots sit and stare at each other—Query, WHY?—Address to the Hottentots.—History of the Cape of Good Hope.—Resumé of the Arguments against Marriage.—Conclusion.



## PROGRESS OF MAN.

## EXTRACT.

HAIL ! beauteous lands\* that crown the Southern  
Seas ;

Dear happy seats of Liberty and Ease !

Hail ! whose green coasts the peaceful ocean laves,  
Incessant washing with its watery waves !

Delicious islands ! to whose envied shore

Thee, gallant COOK ! the ship *Endeavour*† bore.

There laughs the sky, there zephyr's frolic train,  
And light-wing'd loves, and blameless pleasures reign :  
There, when two souls congenial ties unite,  
No hireling *Bonzes* chant the mystic rite ;  
Free every thought, each action unconfin'd,  
And light those fetters which no rivets bind.

There in each grove, each sloping bank along,  
And flow'rs and shrubs and odorous herbs among,  
Each shepherd‡ clasp'd, with undisguis'd delight,  
His yielding fair one,—in the Captain's sight ;

---

\* The ceremony of invocation (in didactic poems especially) is in some measure analogous to the custom of drinking toasts ; the corporeal representatives of which are always supposed to be absent, and unconscious of the irrigation bestowed upon their names. Hence it is, that our Author addresses himself to the natives of an island who are not likely to hear, and who, if they did, would not understand him.

† His Majesty's ship *Endeavour*.

‡ In justice to our Author we must observe, that there is a delicacy in this picture, which the words, in their common acceptance, do not convey. The amours of an English shepherd would probably be preparatory to marriage (which is contrary to our Author's principles), or they might disgust us

Each yielding fair, as chance or fancy led,  
 Preferr'd new lovers to her sylvan bed.

Learn hence, each nymph, whose free aspiring mind  
 Europe's cold laws,\* and colder custom† bind—  
 O ! learn, what Nature's genial laws decree—  
 What Otaheite‡ is, let Britain be !

\* \* \* \*

Of WHIST or CRIBBAGE mark th' amusing game—  
 The partners *changing*, but the SPORT the *same*.  
 Else would the gamester's anxious ardour cool,  
 Dull every deal, and stagnant every pool.  
 —Yet must *one* § Man, with one unceasing Wife,  
 Play the LONG RUBBER of connubial life.

Yes ! human laws, and laws esteem'd divine,  
 The generous passion straiten and confine ;  
 And, as a stream, when art constrains its course,  
 Pours its fierce torrent with augmented force,

---

by the vulgarity of their object. But in Otaheite, where the place of a shepherd is a perfect sinecure (there being no sheep on the island), the mind of the reader is not offended by any disagreeable allusion.

\* Laws made by parliaments or kings.

† Customs voted or imposed by ditto, not the customs here alluded to.

‡ M. Bailly and other astronomers have observed, that in consequence of the varying obliquity of the Ecliptic the climates of the circumpolar and tropical climates may, in process of time, be materially changed. Perhaps it is not very likely that even by these means Britain may ever become a small island in the South Seas. But this is not the meaning of the verse—the similarity here proposed relates to manners, not to local situation.

§ The word *one* here, means all the inhabitants of Europe (excepting the French, who have remedied this inconvenience), not any particular individual. The Author begs leave to disclaim every allusion that can be construed as personal.

So, Passion\* narrow'd to one channel small,  
*Unlike* the former, does not flow at all.  
 —For Love *then* only flaps his purple wings,  
 When uncontroll'd by priestcraft or by kings.

Such the strict rules, that, in these barbarous climes,  
 Choke youth's fair flow'rs, and feelings turn to crimes:  
 And people every walk of polish'd life †  
 With that two-headed monster, MAN and WIFE.

Yet bright examples sometimes we observe,  
 Which from the general practice seem to swerve;  
 Such as presented to Germania's ‡ view,  
 A KOTZEBUE's bold emphatic pencil drew:  
 Such as, translated in some future age,  
 Shall add new glories to the British stage;  
 —While the moved audience sit in dumb despair,  
 “Like Hottentots, § *and at each other stare.*”

With look sedate, and staid beyond her years,  
 In matron weeds a *Housekeeper* appears.  
 The jingling keys her comely girdle deck—  
 Her 'kerchief colour'd, and her apron *check*.  
 Can that be Adelaide, that “soul of whim,”  
*Reform'd* in practice, and in manner prim?

\* As a stream—simile of dissimilitude, a mode of illustration familiar to the ancients.

† Walks of polished life, see “Kensington Gardens,” a poem.

‡ Germania—Germany; a country in Europe, peopled by the Germani: alluded to in Cæsar's Commentaries, page 1, vol. ii. edit. prin. See also several Didactic Poems.

§ A beautiful figure of German literature. The Hottentots remarkable for staring at each other—God knows why.

—On household cares intent,\* with many a sigh  
 She turns the pancake, and she moulds the pie;  
 Melts into sauces rich the savoury ham;  
 From the crush'd berry strains the lucid jam;  
 Bids brandied cherries,† by infusion slow,  
 Imbibe new flavour, and their own forego,  
 Sole cordial of her heart, sole solace of her woe!  
 While still, responsive to each mournful moan,  
 The saucepan simmers in a softer tone.

\* \* \* \*

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\* This delightful and instructive picture of domestic life is recommended to all keepers of boarding-schools, and other seminaries of the same nature.

† It is a singular quality of brandied cherries, that they exchange their flavour for that of the liquor in which they are immersed.—*See Knight's Progress of Civil Society.*

## No. XXII.

April 9, 1798.

TO THE EDITOR OF THE ANTI-JACOBIN.

SIR, — I saw, with strong approbation, your specimen of ancient Sapphic measure in English, which I think far surpasses all that Abraham Fraunce, Richard Stanyhurst, or Sir Philip Sidney himself, have produced in that style—I mean, of course, your sublime and beautiful *Knife-Grinder*, of which it is not too high an encomium to say, that it even rivals the efforts of the fine-eared democratic poet, Mr. Southey. But you seem not to be aware, that we have a genuine Sapphic measure belonging to our own language, of which I now send you a short specimen.

## THE JACOBIN.

I AM a hearty Jacobin,  
 Who own no God, and dread no sin,  
 Ready to dash through thick and thin  
 For freedom :

And when the teachers of Chalk-Farm  
 Gave Ministers so much alarm,  
 And preach'd that kings did only harm,  
 I fee'd 'em,

By BEDFORD'S cut I've trimm'd my locks,  
 And coal-black is my knowledge-box,  
 Callous to all, except hard knocks  
   Of thumpers ;

My eye a noble fierceness boasts,  
 My voice as hollow as a ghost's,  
 My throat oft wash'd by factious toasts  
   In bumpers.

Whatever is in France, is right ;  
 Terror and blood are my delight ;  
 Parties with us do not excite  
   Enough rage.

Our boasted laws I hate and curse,  
 Bad from the first, by age grown worse,  
 I pant and sigh for univers-<sup>\*</sup>  
   al suffrage.

WAKEFIELD I love—adore HORNE TOOKE,  
 With pride on JONES and THELWALL look,  
 And hope that they, by hook or crook,  
   Will prosper.

But they deserve the worst of ills,  
 And all th' abuse of all our quills,  
 Who form'd of strong and *gagging Bills*  
   A cross pair.

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\* This division of the word is in the true spirit of the English as well as the ancient Sapphic. See the "Counter-scuffle," "Counter-rat," and other poems in this style.

Extinct since then each speaker's fire,  
 And silent ev'ry daring lyre,\*  
 Dum-founded they whom I would hire  
 To lecture.

Tied up, alas ! is every tongue  
 On which conviction nightly hung,†  
 And THELWALL looks, though yet but young,  
 A spectre.‡

B. O. B.

\* There is a doubt, whether this word should not have been written *liar*.

† These words, of *conviction* and *hanging*, have so ominous a sound, it is rather odd they were chosen.

‡ [The hero of the above song is the celebrated DUKE OF NORFOLK, who was one of the first to set the example of wearing his hair without powder. He was nicknamed the "Royal Duke," from being always drunk, or, in vulgar phraseology, "royal." His favourite resort was the Piazza Coffee House, Covent Garden, whence he would often sally forth, in a state of intoxication, and show his practical contempt for aristocratic prejudices in the selection of his companions and amusements. It must not be forgotten, however, that he was a munificent patron of literature, for he defrayed the entire expense of printing Taylor's Translation of Plato, 5 vols. 4to; Dallaway's History of Sussex, 2 vols. 4to; and Duncumb's History of Hereford, 2 vols. 4to. The initials B. O. B. refer to *Mr. Robert Adair*, who is often alluded to in these pages.—ED.]

## No. XXIII.

April 16, 1798.

WE cannot better explain to our readers the design of the poem from which the following extracts are taken, than by borrowing the expressions of the author, Mr. HIGGINS, of *St. Mary Axe*, in the letter which accompanied the manuscript.

We must premise, that we had found ourselves called upon to remonstrate with Mr. H. on the freedom of some of the positions laid down in his other didactic poem, the "Progress of Man;" and had in the course of our remonstrance hinted something to the disadvantage of the *new principles* which are now afloat in the world, and which are, in our opinion, working so much prejudice to the happiness of mankind. To this Mr. H. takes occasion to reply—

"What you call the *new principles* are, in fact, nothing less than *new*. They are the principles of primeval nature, the system of original and unadulterated man.

"If you mean by my addiction to *new principles* that the object which I have in view in my larger work [meaning the "Progress of Man"] and in the several other *concomitant* and *subsidiary* didactic poems which are necessary to complete my plan, is to restore this first, and pure simplicity; to rescue



and to recover the interesting nakedness of human nature, by ridding her of the cumbrous establishments which the folly, and pride, and self-interest of the worst part of our species have heaped upon her;—you are right. Such is my object. I do not disavow it. Nor is it mine alone. There are abundance of abler hands at work upon it. *Encyclopedias, Treatises, Novels, Magazines, Reviews, and New Annual Registers*, have, as you are well aware, done their part with activity and with effect. It remained to bring the *heavy* artillery of a didactic poem to bear upon the same object.

“If I have selected your paper as the channel for conveying my labours to the public, it was not because I was unaware of the hostility of your principles to mine, of the bigotry of your attachment to ‘things as they are,’ but because, I will fairly own, I found some sort of cover and disguise necessary for securing the favourable reception of my sentiments; the usual pretexts of humanity, and philanthropy, and fine feeling by which we have for some time obtained a passport to the hearts and understandings of men, being now worn out or exploded. I could not choose but smile at my success in the first instance, in inducing *you* to adopt my poem as your own.

“But you have called for an explanation of these principles of ours, and you have a right to obtain it. Our first principle is, then—the reverse of the trite and dull maxim of Pope—‘*Whatever is, is right.*’ We contend, that ‘*Whatever is, is wrong;*’ that institutions, civil and religious, that social order (as

it is called in *your cant*) and regular government, and law, and I know not what other fantastic inventions, are but so many cramps and fetters on the free agency of man's *natural intellect* and *moral sensibility*; so many badges of his degradation from the primal purity and excellence of his nature.

“Our second principle is, the ‘*eternal and absolute perfectibility of man.*’ We contend, that if, as is demonstrable, we have risen from a level with the *cabbages of the field* to our present comparatively intelligent and dignified state of existence, by the mere exertion of our own *energies*; we should, if these *energies* were not repressed and subdued by the operation of prejudice, and folly, by KING-CRAFT and PRIEST-CRAFT, and the other evils incident to what is called civilized society, continue to exert and expand ourselves in a proportion infinitely greater than anything of which we yet have any notion:—in a *ratio* hardly capable of being calculated by any science of which we are now masters: but which would in time raise man from his present biped state, to a rank more worthy of his endowments and aspirations; to a rank in which he would be, as it were, *all MIND*; would enjoy unclouded perspicacity and perpetual vitality; feed on *oxygene*, and never die, but *by his own consent*.

“But though the poem of the PROGRESS OF MAN alone would be sufficient to teach this system and enforce these doctrines, the whole practical effect of them cannot be expected to be produced, but by the gradual perfecting of each of the sublimer sciences;—at the husk and shell of which we are now nibbling,

and at the kernel whereof, in our present state, we cannot hope to arrive. These several sciences will be the subjects of the several *auxiliary* DIDACTIC POEMS which I have now in hand (one of which, entitled THE LOVES OF THE TRIANGLES, I herewith transmit to you), and for the better arrangement and execution of which, I beseech you to direct your bookseller to furnish me with a handsome Chambers's Dictionary; in order that I may be enabled to go through the several articles alphabetically, beginning with *Abracadabra*, under the first letter, and going down to *Zodiac*, which is to be found under the last.

“I am persuaded that there is no science, however abstruse, nay, no trade or manufacture, which may not be taught by a didactic poem. In that before you, an attempt is made (not unsuccessfully, I hope) to *enlist the imagination under the banners of Geometry. Botany* I found done to my hands. And though the more rigid and unbending stiffness of a mathematical subject does not admit of the same appeals to the warmer passions, which naturally arise out of the *sexual* (or, as I have heard several worthy gentlemen of my acquaintance, who delight much in the poem to which I allude, term it, by a slight misnomer no way difficult to be accounted for—the *sensual*) system of Linnæus;—yet I trust that the range and variety of illustration with which I have endeavoured to ornament and enlighten the arid truths of Euclid and Algebra, will be found to have smoothed the road of Demonstration, to have softened the rugged features of Elementary Propositions, and, as it were, to have strewed the *Asses' Bridge* with flowers.”

Such is the account which Mr. HIGGINS gives of his own undertaking, and of the motives which have led him to it. For our parts, though we have not the same sanguine persuasion of the *absolute perfectibility* of our species, and are in truth liable to the imputation of being more satisfied with *things as they are*, than Mr. HIGGINS and his associates;—yet, as we are, in at least the same proportion, less convinced of the practical influence of didactic poems, we apprehend little danger to our readers' morals from laying before them Mr. HIGGINS's doctrine in its most fascinating shape. The poem abounds, indeed, with beauties of the most striking kind,—various and vivid imagery, bold and unsparing impersonifications; and similitudes and illustrations brought from the most ordinary and the most extraordinary occurrences of nature,—from history and fable,—appealing equally to the heart and to the understanding, and calculated to make the subject of which the poem professes to treat, rather amusing than intelligible. We shall be agreeably surprised to hear that it has assisted any young student at either University in his mathematical studies.

We need hardly add, that the plates illustrative of this poem (the engravings of which would have been too expensive for our publication) are to be found in Euclid's Elements, and other books of a similar tendency.

## LOVES OF THE TRIANGLES.\*

## ARGUMENT OF THE FIRST CANTO.

Warning to the profane not to approach—Nymphs and Deities of Mathematical Mythology—Cyclois of a pensive turn—Pendulums, on the contrary, playful—and why?—Sentimental Union of the Naiads and Hydrostatics—Marriage of Euclid and Algebra.—Pulley the emblem of Mechanics—Optics of a licentious disposition—distinguished by her telescope and green spectacles.—Hyde-Park Gate on a Sunday morning—Cockneys—Coaches.—Didactic Poetry—Nonsensia—Love delights in Angles or Corners—Theory of Fluxions explained—Trochais, the Nymph of the Wheel—Smoke-Jack described—Personification of elementary or culinary Fire.—Little Jack Horner—Story of Cinderella—Rectangle, a Magician, educated by Plato and Menecmus—in love with Three Curves at the same time—served by Gins, or Genii—transforms himself into a Cone—the Three Curves requite his passion—Description of them—Parabola, Hyperbola, and Ellipsis—Asymptotes—Conjugated Axes.—Illustrations—Rewbell, Barras, and Lepaux, the three virtuous Directors—Macbeth and the Three Witches—the Three Fates—the Three Graces—King Lear and his Three Daughters—Derby Diligence—Catherine Wheel.—Catastrophe of Mr. Gingham, with his Wife and Three Daughters overturned in a One-horse Chaise—Dislocation and Contusion two kindred Fiends—Mail Coaches—Exhortation to Drivers to be careful—Genius of the Post-Office—Invention of Letters—Digamma—Double Letters—Remarkable Direction of one—Hippona the Goddess of Hack-horses—Parameter and Abscissa unite to overpower the Ordinate, who retreats down the Axis-Major, and forms himself in a Square—Isosceles, a Giant—Dr. Rhomboides—Fifth Proposition, or Asses' Bridge—Bridge of Lodi—Buonaparte—Raft and Windmills—Exhortation to the recovery of our Freedom—Conclusion.

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\* [Written in ridicule of Dr. DARWIN's *Loves of the Plants*.—E. D.]

## THE LOVES OF THE TRIANGLES.

A Mathematical and Philosophical Poem,

INSCRIBED TO DR. DARWIN.

## CANTO I.

STAY your rude steps, or e'er your feet invade  
 The Muses' haunts, ye sons of War and Trade!  
 Nor you, ye legion fiends of Church and Law,  
 Pollute these pages with unhallow'd paw!  
 Debased, corrupted, grovelling, and confined,                   5  
 No DEFINITIONS touch *your* senseless mind;  
 To *you* no POSTULATES prefer their claim,  
 No ardent AXIOMS *your* dull souls inflame;  
 For *you*, no TANGENTS touch, no ANGLES meet,  
 No CIRCLES join in osculation sweet!                   10

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Ver. 1—4. Imitated from the introductory couplet to the "Economy of Vegetation:"

"Stay your rude steps, whose throbbing breasts infold  
 The legion fiends of glory and of gold."

This sentiment is here expanded into four lines.

Ver. 6. *Definition*.—A distinct notion explaining the genesis of a thing.—*Wolfius*.

Ver. 7. *Postulate*.—A self-evident proposition.

Ver. 8. *Axiom*.—An indemonstrable truth.

Ver. 9. *Tangents*.—So called from touching, because they touch circles, and never cut them.

Ver. 10. *Circles*.—See Chambers's Dictionary, article, "Circle."

Ver. 10. *Osculation*.—For the *osculation*, or kissing of circles and other curves, see Huygens, who has veiled this delicate and inflammatory subject in the decent obscurity of a learned language.

For *me*, ye CISSOIDS, round my temples bend  
 Your wandering curves; ye CONCHOIDS extend;  
 Let playful PENDULES quick vibration feel,  
 While silent CYCLOIS rests upon her wheel;  
 Let HYDROSTATICS, simpering as they go, 15  
 Lead the light Naiads on fantastic toe;  
 Let shrill ACOUSTICS tune the tiny lyre;  
 With EUCLID sage fair ALGEBRA conspire;  
 The obedient pulley strong MECHANICS ply,  
 And wanton OPTICS roll the melting eye! 20

I see the fair fantastic forms appear,  
 The flaunting drapery, and the languid leer;

Ver. 11. *Cissois*—A curve supposed to resemble the sprig of ivy, from which it has its name, and therefore peculiarly adapted to poetry.

Ver. 12. *Conchois*, or *Conchylis*—a most beautiful and picturesque curve; it bears a fanciful resemblance to a *conch* shell. The conchois is capable of infinite extension, and presents a striking analogy between the animal and mathematical creation—every individual of this species containing within itself a series of *young* conchoids for several generations, in the same manner as the Aphides and other insect tribes are observed to do.

Ver. 15. *Hydrostatics*—Water has been supposed, by several of our philosophers, to be capable of the passion of love. Some later experiments appear to favour this idea. Water, when pressed by a moderate degree of heat, has been observed to *simper*, or *simmer*, as it is more usually called. The same does not hold true of any other element.

Ver. 17. *Acoustics*—The doctrine or theory of sound.

Ver. 18. *Euclid and Algebra*—The loves and nuptials of these two interesting personages, forming a considerable episode in the third canto, are purposely omitted here.

Ver. 19. *Pulley*—So called from our Saxon word to PULL, signifying to pull or draw.

Fair sylphish forms—who, tall, erect, and slim,  
 Dart the keen glance, and stretch the length of limb ;  
 To viewless harpings weave the meaningless dance, 25  
 Wave the gay wreath, and titter as they prance.

Such rich confusion charms the ravish'd sight,  
 When vernal Sabbaths to the Park invite.  
 Mounts the thick dust, the coaches crowd along,  
 Presses round Grosvenor Gate th' impatient throng ;  
 White-muslined misses and mammas are seen, 31  
 Linked with gay cockneys, glittering o'er the green :  
 The rising breeze unnumbered charms displays,  
 And the tight ancle strikes th' astonished gaze.

But chief, thou Nurse of the Didactic Muse, 35  
 Divine NONSENSIA, all thy soul infuse ;  
 The charms of *Secants* and of *Tangents* tell,  
 How Loves and Graces in an *Angle* dwell ;  
 How slow progressive *Points* protract the *Line*,  
 As pendant spiders spin the filmy twine ; 40

Ver. 23. *Fair sylphish forms* — *Vide* modern prints of nymphs and shepherds dancing to nothing at all.

Ver. 27. *Such rich confusion*—Imitated from the following genteel and sprightly lines in the first canto of the “Loves of the Plants:”

“ So bright its folding canopy withdrawn,  
 Glides the gilt landau o'er the velvet lawn,  
 Of beaux and belles displays the glittering throng,  
 And soft airs fan them as they glide along.

Ver. 38. *Angle*—*Gratus puellæ risus ab Angulo.*—*Hor.*

Ver. 39. *How slow progressive Points*—The Author has reserved the picturesque imagery which the *theory of fluxions* naturally suggested, for his “Algebraic Garden,” where the *fluents* are described as rolling with an even current between a margin of *curves* of the higher order over a pebbly channel, inlaid with *differential calculi*.

In the following six lines he has confined himself to a



How lengthened *Lines*, impetuous sweeping round,  
 Spread the wide *Plane*, and mark its circling bound ;  
 How *Planes*, their substance with their motion grown,  
 Form the huge *Cube*, the *Cylinder*, the *Cone*.

Lo! where the chimney's sooty tube ascends, 45  
 The fair TROCHAI from the corner bends !  
 Her coal-black eyes upturned, incessant mark  
 The eddying smoke, quick flame, and volant spark ;

strict explanation of the theory, according to which lines are supposed to be generated by the motion of points, planes by the lateral motion of lines, and solids from planes, by a similar process.

*Quære*—Whether a practical application of this theory would not enable us to account for the genesis or original formation of space itself, in the same manner in which Dr. Darwin has traced the whole of the organized creation to his six filaments—Vide *Zoonomia*. We may conceive the whole of our present universe to have been originally concentrated in a single point ; we may conceive this primeval point, or *punctum saliens* of the universe, evolving itself by its own energies, to have moved forwards in a right line, *ad infinitum*, till it grew tired ; after which the right line which it had generated would begin to put itself in motion in a lateral direction, describing an area of infinite extent. This area, as soon as it became conscious of its own existence, would begin to ascend or descend, according as its specific gravity might determine it, forming an immense solid space filled with vacuum, and capable of containing the present existing universe.

Space being thus obtained, and presenting a suitable nidus, or receptacle for the generation of chaotic matter, an immense deposit of it would gradually be accumulated ; after which, the filament of *fire* being produced in the chaotic mass, by an *idiosyncrasy*, or self-formed habit analogous to fermentation, *explosion* would take place ; *suns* would be shot from the central chaos ; *planets* from *suns* ; and *satellites* from *planets*. In this state of things the filament of *organization* would begin to exert itself, in those independent masses which, in proportion to their bulk, exposed the greatest surface to the action of *light* and *heat*. This filament, after an infinite series of ages,

Mark with quick ken, where flashing in between,  
 Her much-loved *Smoke-Jack* glimmers thro' the scene;  
 Mark, how his various parts together tend,       51  
 Point to one purpose,—in one object end;  
 The spiral *grooves* in smooth meanders flow,  
 Drags the long *chain*, the polished axles glow,  
 While slowly circumvolves the piece of beef below:  
 The conscious fire with bickering radiance burns,   56  
 Eyes the rich joint, and roasts it as it turns.

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would begin to *ramify*, and its viviparous offspring would diversify their forms and habits, so as to accommodate themselves to the various *incunabula* which Nature had prepared for them. Upon this view of things it seems highly probable that the first effort of Nature terminated in the production of vegetables, and that these being abandoned to their own *energies*, by degrees detached themselves from the surface of the earth, and supplied themselves with wings or feet, according as their different propensities determined them in favour of aerial and terrestrial existence. Others, by an inherent disposition to society and civilization, and by a stronger effort of *volition*, would become men. These, in time, would restrict themselves to the use of their *hind feet*: their *tails* would gradually rub off, by sitting in their caves or huts as soon as they arrived at a domesticated state; they would invent *language* and the use of *fire*, with our present and hitherto imperfect system of *society*. In the meanwhile, the *Fuci* and *Algæ*, with the *Corallines* and *Madrepores*, would transform themselves into *fish*, and would gradually populate all the submarine portion of the globe.

Ver. 46. *Trochais*—The Nymph of the Wheel, supposed to be in love with Smoke-Jack.

Ver. 56. *The conscious fire*—The sylphs and genii of the different elements have a variety of innocent occupations assigned them; those of fire are supposed to divert themselves with writing *Kunkel* in phosphorus. — See “Economy of Vegetation:”

“Or mark, with shining letters, Kunkel’s name  
 In the slow *phosphor’s* self-consuming flame.”

So youthful Horner rolled the roguish eye,  
 Cull'd the dark plum from out his Christmas pie,  
 And cried, in self-applause—"How good a boy  
                   am I." 60

So she, sad victim of domestic spite,  
 Fair Cinderella, pass'd the wintry night,  
 In the lone chimney's darksome nook immured,  
 Her form disfigured, and her charms obscured.  
 Sudden her godmother appears in sight, 65  
 Lifts the charmed rod, and chants the mystic rite.  
 The chanted rite the maid attentive hears,  
 And feels new ear-rings deck her listening ears;  
 While 'midst her towering tresses, aptly set,  
 Shines bright, with quivering glance, the smart  
                   aigrette;  
 Brocaded silks the splendid dress complete, 71  
 And the Glass Slipper grasps her fairy feet.  
 Six cock-tailed mice transport her to the ball,  
 And liveried lizards wait upon her call.

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Ver. 68. *Listening ears*—Listening, and therefore peculiarly suited to a pair of diamond ear-rings. See the description of Nebuchadnezzar in his transformed state—

“Nor flattery's self can pierce his *pendant ears*.”

In poetical diction, a person is said to “*breathe the BLUE air*,” and to “*drink the HOARSE wave!*”—not that the colour of the sky or the noise of the water has any reference to drinking or breathing, but because the poet obtains the advantage of thus describing his subject under a *double relation*, in the same manner in which material objects present themselves to our different senses at the same time.

Ver. 73. *Cock-tailed mice*—*coctilibus Muris*. *Ovid*.—There is reason to believe, that the *murine*, or *mouse* species, were anciently much more numerous than at the present day. It

Alas! that partial Science should approve      75  
 The sly RECTANGLE'S too licentious love!  
 For *three* bright nymphs, &c. &c.

(*To be continued.*)

appears from the sequel of the line, that Semiramis surrounded the city of Babylon with a number of these animals.

*Dicitur altam*

*Coctilibus Muris cinxisse Semiramis urbem.*

It is not easy at present to form any conjecture with respect to the end, whether of ornament or defence, which they could be supposed to answer. I should be inclined to believe, that in this instance the mice were dead, and that so vast a collection of them must have been furnished by way of tribute, to free the country from these destructive animals. This superabundance of the *murine* race must have been owing to their immense fecundity, and to the comparatively tardy reproduction of the *feline* species. The traces of this disproportion are to be found in the early history of every country.—The ancient laws of Wales estimate a cat at the price of as much corn as would be sufficient to cover her, if she were suspended by the tail with her fore-feet touching the ground.—See Howel Dha.—In Germany, it is recorded that an army of rats, a larger animal of the *mus* tribe, was employed as the ministers of divine vengeance against a feudal tyrant; and the commercial legend of our own Whittington might probably be traced to an equally authentic origin.

## No. XXIV.

April 23, 1798.

## THE LOVES OF THE TRIANGLES.

A Mathematical and Philosophical Poem.

(Continued.)

## CANTO I.

ALAS! that partial Science should approve 75  
 The sly RECTANGLE's too licentious love!  
 For *three* bright nymphs the wily wizard burns;—  
*Three* bright-eyed nymphs requite his flame by turns.  
 Strange force of magic skill! combined of yore  
 With Plato's science and Menecmus' lore. 80  
 In *Afric's* schools, amid those sultry sands  
 High on its base where Pompey's pillar stands,

---

Ver. 76. *Rectangle*—"A figure which has one angle, or more, of ninety degrees." Johnson's Dictionary.—It here means a right-angled triangle, which is therefore incapable of having more than one angle of ninety degrees, but which may, according to our author's *Prosopopœia*, be supposed to be in love with three, or any greater number of nymphs.

Ver. 80. *Plato's and Menecmus' lore*—Proclus attributes the discovery of the conic sections to Plato, but obscurely. Eratosthenes seems to adjudge it to Menecmus. "*Neque Menecmeos necesse erit in cono secare ternarios.*" (Vide *Montucla*.) From Greece they were carried to Alexandria, where (according to our author's beautiful fiction) *Rectangle* either did or might learn magic.

This learnt the Seer; and learnt, alas! too well,  
 Each scribbled talisman, and smoky spell:  
 What muttered charms, what soul-subduing arts, 85  
 Fell Zatanai to his sons imparts.

GINS—black and huge! who in Dom-Daniel's cave  
 Writhe your scorched limbs on sulphur's azure wave  
 Or, shivering, yell amidst eternal snows,  
 Where cloud-capp'd Caf protrudes his granite toes; 90  
 (Bound by his will, *Judæa's* fabled king,  
 Lord of *Aladdin's* lamp and mystic ring.)  
 Gins! ye remember!—for your toil conveyed  
 Whate'er of drugs the powerful charm could aid;

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Ver. 86. *Zatanai*—Supposed to be the same with Satan.—Vide the *New Arabian Nights*, translated by Cazotte, author of "*Le Diable amoureux*."

Ver. 87. *Gins*—the Eastern name for Genii.—Vide *Tales of ditto*.

Ver. 87. *Dom-Daniel*—a sub-marine palace near Tunis, where Zatanai usually held his court.—Vide *New Arabian Nights*.

Ver. 88. *Sulphur*—A substance which, when cold, reflects the yellow rays, and is therefore said to be yellow. When raised to a temperature at which it *attracts oxygene* (a process usually called *burning*), it emits a blue flame. This may be beautifully exemplified, and at a moderate expense, by igniting those *fusciculi* of brimstone *matches*, frequently sold (so frequently, indeed, as to form one of the London cries) by women of an advanced age, in this metropolis. They will be found to yield an *azure*, or blue light.

Ver. 90. *Caf*—the Indian *Caucasus*.—Vide *Bailly's Lettres sur l'Atlantide*, in which he proves that this was the native country of Gog and Magog (now resident in Guildhall), as well as of the *Peris*, or fairies, of the Asiatic romances.

Ver. 91. *Judæa's fabled king*—MR. HIGGINS does not mean to deny that Solomon was really King of Judæa. The epithet *fabled* applies to that empire over the Genii, which the retrospective generosity of the Arabian fabulists has bestowed upon this monarch.

Air, earth, and sea ye searched, and where below 95  
 Flame embryo lavas, young volcanoes glow,—  
 Gins! ye beheld appall'd th' enchanter's hand  
 Wave in dark air th' *Hypothenusal* wand;  
 Saw him the mystic *Circle* trace, and wheel  
 With head erect, and far-extended heel; 100  
 Saw him, with speed that mocked the dazzled eye,  
 Self-whirled, in quick gyrations eddying fly:  
 Till done the potent spell—behold him grown  
 Fair *Venus'* emblem—the *Phœnician* CONE.

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Ver. 96. *Young volcanoes*—The genesis of burning mountains was never, till lately, well explained. Those with which we are best acquainted are certainly not viviparous; it is therefore probable, that there exists, in the centre of the earth, a considerable reservoir of their eggs, which, during the obstetrical convulsions of general earthquakes, produce new volcanoes.

Ver. 100. *Far-extended heel*—The personification of *Rectangle*, besides answering a poetical purpose, was necessary to illustrate MR. HIGGINS'S philosophical opinions. The ancient mathematicians conceived that a cone was generated by the revolution of a triangle; but this, as our author justly observes, would be impossible, without supposing in the triangle that *expansive nisus*, discovered by Blumenbach, and improved by Darwin, which is peculiar to animated matter, and which alone explains the whole mystery of organization. Our enchanter sits on the ground, with his heels stretched out, his head erect, his wand (or *hypothenus*) resting on the extremities of his feet and the tip of his nose (as is finely expressed in the engraving in the original work), and revolves upon his bottom with great velocity. His skin, by magical means, has acquired an indefinite power of expansion, as well as that of assimilating to itself all the *azote* of the air, which he decomposes by expiration from his lungs—an immense quantity, and which, in our present unimproved and uneconomical mode of breathing, is quite thrown away. By this simple process the transformation is very naturally accounted for.

Ver. 104. *Phœnician Cone*—It was under this shape that Venus was worshipped in Phœnicia. MR. HIGGINS thinks it was the *Venus Urania*, or Celestial Venus; in allusion to which,

Triumphs the Seer, and now secure observes 105  
The kindling passions of the *rival* CURVES.

And first, the fair PARABOLA behold,  
Her timid arms, with virgin blush, unfold!  
Though, on one *focus* fixed, her eyes betray  
A heart that glows with love's resistless sway, 110  
Though, climbing oft, she strive with bolder grace  
Round his tall neck to clasp her fond embrace,  
Still ere she reach it, from his polished side  
Her trembling hands in devious *Tangents* glide.

Not thus HYPERBOLA:—with subtlest art 115  
The blue-eyed wanton plays her changeful part;  
Quick as her *conjugated axes* move  
Through every posture of luxurious love,  
Her sportive limbs with easiest grace expand;  
Her charms unveiled provoke the lover's hand: 120  
Unveiled, except in many a filmy ray,  
Where light *Asymptotes* o'er her bosom play,  
Nor touch her glowing skin, nor intercept the day.

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the Phœnician grocers first introduced the practice of preserving sugar-loaves in blue or sky-coloured paper—he also believes that the *conical* form of the original grenadier's caps was typical of the loves of Mars and Venus.

Ver. 107. *Parabola*—The curve described by projectiles of all sorts, as bombs, shuttlecocks, &c.

Ver. 115. *Hyperbola*—Not figuratively speaking, as in rhetoric, but mathematically; and therefore blue-eyed.

Ver. 122. *Asymptotes*—“Lines, which though they may approach still nearer together till they are nearer than the least assignable distance, yet being still produced infinitely, will never meet.”—*Johnson's Dictionary*.



Yet why, ELLIPSIS, at thy fate repine?  
 More lasting bliss, securer joys are thine. 125  
 Though to each fair his treacherous wish may stray,  
 Though each, in turn, may seize a transient sway,  
 'Tis thine with mild coercion to restrain,  
 Twine round his struggling heart, and bind with  
 endless chain.

Thus, happy France! in thy regenerate land, 130  
 Where TASTE with RAPINE saunters hand in hand;  
 Where, nursed in seats of innocence and bliss,  
 REFORM greets TERROR with fraternal kiss;  
 Where mild PHILOSOPHY first taught to scan  
 The *wrongs* of PROVIDENCE, and *rights* of Man; 135  
 Where MEMORY broods o'er FREEDOM's earlier scene,  
 The *Lantern* bright, and brighter *Guillotine*;  
*Three* gentle swains evolve their longing arms,  
 And woo the young REPUBLIC's virgin charms;  
 And though proud *Barras* with the fair succeed, 140  
 Though not in vain th' Attorney *Rewbell* plead,  
 Oft doth th' impartial nymph their love forego,  
 To clasp thy crooked shoulders, blest *Lepaux*!

So, with dark dirge athwart the blasted heath,  
*Three* Sister Witches hailed the appalled Macbeth. 145

So, the *Three* Fates beneath grim Pluto's roof,  
 Strain the dun warp, and weave the murky woof;  
 'Till deadly Atropos with fatal shears  
 Slits the thin promise of the expected years,

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Ver. 124. *Ellipsis*—A curve, the revolution of which on its axis produces an ellipsoid, or solid resembling the eggs of birds, particularly those of the gallinaceous tribe. *Ellipsis* is the only curve that embraces the cone.

While 'midst the dungeon's gloom or battle's din, 150  
Ambition's victims perish, as they spin.

Thus, the *Three* Graces on the Idalian green  
Bow with deft homage to Cythera's Queen ;  
Her polished arms with pearly bracelets deck,  
Part her light locks, and bare her ivory neck ; 155  
Round her fair form ethereal odours throw,  
And teach th' unconscious zephyrs where to blow,  
Floats the thin gauze, and glittering as they play,  
The bright folds flutter in phlogistic day.

So, with his daughters *Three*, th' unscattered Lear  
Heaved the loud sigh, and poured the glistening tear :  
His daughters *Three*, save one alone, conspire  
(Rich in his gifts) to spurn their generous sire ;  
Bid the rude storm his hoary tresses drench,  
Stint the spare meal, the hundred knights retrench ;  
Mock his mad sorrow, and with altered mien 166  
Renounce the daughter, and assert the queen.  
A father's griefs his feeble frame convulse,  
Rack his white head, and fire his feverous pulse ;  
Till kind Cordelia soothes his soul to rest, 170  
And folds the parent-monarch to her breast.

Thus some fair spinster grieves in wild affright,  
Vexed with dull megrim, or vertigo light ;  
Pleased round the fair *Three* dawdling doctors stand,  
Wave the white wig, and stretch the asking hand, 175  
State the grave doubt, the nauseous draught decree,  
And all receive, though none deserve, a fee.

So down thy hill, romantic Ashbourn, glides  
The Derby dilly, carrying *Three* INSIDES.

One in each corner sits, and lolls at ease, 180  
 With folded arms, propt back, and outstretched knees;  
 While the pressed *Bodkin*, punched and squeezed to  
 death,  
 Sweats in the midmost place, and scolds, and pants  
 for breath.

(*To be continued.*)

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No. XXV.

April 30, 1798.

BRISSOT'S GHOST.\*

As at the Shakespeare Tavern dining,  
 O'er the well replenished board  
 Patriotic chiefs reclining,  
 Quick and large libations poured;  
 While, in fancy, great and glorious,  
 'Midst the democratic storm,  
 Fox's crew, with shout victorious,  
 Drank to *Radical Reform*;

Sudden, up the staircase sounding,  
 Hideous yells and shrieks were heard;  
 Then, each guest with fear confounding,  
 A grim train of Ghosts appeared:

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\* [A Parody on Glover's Ballad of *Admiral Hosier's Ghost*.—  
 E.D.]

Each a head, with anguish gasping,  
 (Himself a trunk deformed with gore,)  
 In his hand, terrific, clasping,  
 Stalked across the wine-stained floor.

On them gleamed the lamp's blue lustre,  
 When stern BRISSOT'S grizzly shade  
 His sad bands was seen to muster,  
 And his bleeding troops arrayed.  
 Through the drunken crowd he hied him,  
 Where the chieftain sate enthroned,  
 There, his shadowy trunks beside him,  
 Thus in threatening accents groaned:

“Heed, oh heed our fatal story,  
 (I am BRISSOT'S injured Ghost,)  
 You who hope to purchase glory  
 In that field where I was lost!  
 Though dread PITT'S expected ruin  
 Now your soul with triumph cheers,  
 When you think on our undoing,  
 You will mix your hopes with fears.

“See these helpless, headless spectres,  
 Wandering through the midnight gloom:  
 Mark their Jacobinic lectures  
 Echoing from the silent tomb;  
 These, thy soul with terror filling,  
 Once were Patriots fierce and bold”—  
 (Each his head, with gore distilling,  
 Shakes, the whilst his tale is told.)

“Some from that dread engine's carving  
 In vain contrived their heads to save—

See BARBAROUX and PÉTION\* starving  
 In the Languedocian cave!  
 See, in a higgler's† hamper buckled,  
 How LOUVET's soaring spirit lay!  
 How virtuous ROLAND,‡ hapless cuckold,  
 Blew, what brains he had, away.

“ How beneath the power of MARAT,  
 CONDORCET, blaspheming, fell,  
 Begged some laudanum of GARAT,§  
 Drank ;—and slept,—to wake in hell!  
 Oh that, with worthier souls uniting,  
 I in my country's cause had shone!  
 Had died my Sovereign's battle fighting,  
 Or nobly propp'd his sinking throne!—

---

\* Such was the end of these worthies. They were found starved to death in a cave in Languedoc. Vide *Barrère's Rep.*

† See LOUVET's *Récit de mes Périls*.

‡ The virtuous ROLAND. This philosophic coxcomb is the idol of those who admire the French Revolution *up to a certain point*.

§ This little anecdote is not generally known.—It is strikingly pathetic.—GARAT has recorded this circumstance in a very eloquent sentence—“ O toi, qui arrêtas la main avec laquelle tu traçais le progrès de l'esprit humain, pour porter sur tes lèvres le breuvage mortel, d'autres pensées et d'autres sentiments out incliné ta volonté vers le tombeau, dans ta dernière délibération.—(GARAT, it seems, did not choose to poison *himself*.)—Tu as rendu à la liberté éternelle ton âme Républicaine par ce poison qui avait été partagé entre nous comme le pain entre des frères.”

“ Oh you, who stayed the hand with which you were tracing the progress of the human mind, to carry the mortal mixture to your lips—it was by other thoughts and other sentiments that your judgment was at length determined in that last deliberated act. You restored your Republican spirit to an eternal freedom, by that poison which we had shared together, like a morsel of bread between two brothers.”

“ But hold!—I scent the gales of morning—  
 Covent-Garden’s clock strikes One!  
 Heed, oh heed my earnest warning,  
 Ere England is, like France, undone!  
 To St. Stephen’s quick repairing,  
 Your dissembled mania end;  
 And, your errors past forswearing,  
 Stand at length your Country’s Friend!”

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No. XXVI.

May 7, 1798.

LOVES OF THE TRIANGLES.

THE frequent solicitations which we have received for a continuation of the *LOVES OF THE TRIANGLES*, have induced us to lay before the public (with Mr. Higgins’s permission) the concluding lines of the Canto. The catastrophe of Mr. and Mrs. Gingham, and the episode of Hippona, contained, in our apprehension, several reflections of too free a nature. The conspiracy of Parameter and Abscissa against the Ordinate, is written in a strain of poetry so very splendid and dazzling, as not to suit the more tranquil majesty of diction which our readers admire in Mr. Higgins. We have therefore begun our extract with the Loves of the Giant Isosceles, and the Picture of the Asses-Bridge, and its several illustrations.

## CANTO I.

## EXTRACT.

'Twas thine alone, O youth of giant frame,  
 Isosceles!\* that rebel heart to tame!  
 In vain coy Mathesis† thy presence flies:  
 Still turn her fond hallucinating‡ eyes;  
 Thrills with *Galvanic* fires§ each tortuous nerve,  
 Throb her blue veins, and dies her cold reserve.  
 —Yet strives the fair, till in the giant's breast  
 She sees the mutual passion flame confessed:

\* *Isosceles*—An equi-crural triangle—It is represented as a *Giant*, because MR. HIGGINS says he has observed that procerity is much promoted by the equal length of the legs, more especially when they are long legs.

† *Mathesis*—The doctrine of mathematics—Pope calls her *mad Mathesis*.—Vide *Johnson's Dictionary*.

‡ *Hallucinating*—The disorder with which Mathesis is affected, is a disease of *increased volition*, called *erotomania*, or *sentimental love*. It is the fourth species of the second genus of the first order and third class; in consequence of which, Mr. Hackman shot Miss Ray in the lobby of the playhouse.—Vide *Zoonomia*, vol. ii. p. 363, 365.

§ *Galvanic fires*—Dr. Galvani is a celebrated philosopher at Turin. He has proved that the electric fluid is the proximate cause of nervous sensibility; and MR. HIGGINS is of opinion, that by means of this discovery, the sphere of our disagreeable sensations may be, in future, considerably enlarged. “Since dead frogs (says he) are awakened by this fluid to such a degree of posthumous sensibility as to jump out of the glass in which they are placed, why not men, who are sometimes so much more sensible when alive? And if so, why not employ this new stimulus to deter mankind from dying (which they so pertinaciously continue to do) of various old-fashioned diseases, notwithstanding all the brilliant discoveries of modern philosophy, and the example of Count Cagliostro?”

Where'er he moves, she sees his tall limbs trace  
*Internal Angles\* equal at the base;*  
 Again she doubts him: but *produced at will*,  
 She sees *th' external Angles equal still*.

Say, blest Isosceles! what favouring power,  
 Or love, or chance, at night's auspicious hour,  
 While to the Asses-Bridge† entranced you strayed,  
 Led to the Asses-Bridge the enamoured maid?—  
 The Asses-Bridge, for ages doomed to hear  
 The deafening surge assault his wooden ear,  
 With joy repeats sweet sounds of mutual bliss,  
 The soft susurrant sigh, and gently-murmuring kiss.

So thy dark arches, *London Bridge*, bestride  
 Indignant Thames, and part his angry tide,  
 There oft—returning from those green retreats,  
 Where fair *Vauxhallia* decks her sylvan seats;—  
 Where each spruce nymph, from city compters free,  
 Sips the froth'd syllabub, or fragrant tea;  
 While with sliced ham, scraped beef, and burnt  
     champagne,  
 Her 'prentice lover soothes his amorous pain;—  
 There oft, in well-trimm'd wherry, glide along  
 Smart beaux and giggling belles, a glittering throng:

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\* *Internal Angles, &c.*—This is an exact versification of Euclid's fifth theorem.—Vide *Euclid in loco*.

† *Asses-Bridge*—Pons Asinorum—The name usually given to the before-mentioned theorem—though, as Mr. Higgins thinks, absurdly. He says, that having frequently watched companies of asses during their passage of a bridge, he never discovered in them any symptoms of geometrical instinct upon the occasion. But he thinks that with Spanish asses, which are much larger (vide *Townsend's Travels through Spain*), the case may possibly be different.



Smells the tarr'd rope—with undulation fine  
 Flaps the loose sail—the silken awnings shine;  
 “Shoot we the bridge!” the venturous boatmen cry;  
 “Shoot we the bridge!” the exulting fare\* reply.  
 —Down the steep fall the headlong waters go,  
 Curls the white foam, the breakers roar below.  
 The veering helm the dexterous steersman stops,  
 Shifts the thin oar, the fluttering canvas drops;  
 Then with closed eyes, clenched hands, and quick-  
     drawn breath,  
 Darts at the central arch, nor heeds the gulf beneath.  
 Full 'gainst the pier the unsteady timbers knock,  
 The loose planks, starting, own the impetuous shock;  
 The shifted oar, dropp'd sail, and steadied helm,  
 With angry surge the closing waters whelm—  
 Laughs the glad Thames, and clasps each fair one's  
     charms,  
 That screams and scrambles in his oozy arms.  
 Drenched each smart garb, and clogged each strug-  
     gling limb,  
 Far o'er the stream the Cockneys sink or swim;  
 While each badged boatman,† clinging to his oar,  
 Bounds o'er the buoyant wave, and climbs the  
     applauding shore.

So, towering Alp! from thy majestic ridge‡  
 Young Freedom gazed on Lodi's blood-stained *Bridge*;

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\* *Fare*—A person, or a number of persons conveyed in a hired vehicle by land or water.

† *Badged boatmen*—Boatmen sometimes wear a *badge*, to distinguish them, especially those who belong to the Watermen's Company.

‡ *Alp, or Alps*—A ridge of mountains which separate the

Saw, in thick throngs, conflicting armies rush,  
 Ranks close on ranks, and squadrons squadrons crush ;  
 Burst in bright radiance through the battle's storm,  
 Waved her broad hands, displayed her awful form ;  
 Bade at her feet regenerate nations bow,  
 And twined the wreath round BUONAPARTE'S brow.  
 Quick with new lights, fresh hopes, and altered zeal,  
 The slaves of despots dropp'd the blunted steel :  
 Exulting Victory owned her favourite child,  
 And freed Liguria clapp'd her hands, and smiled.

Nor long the time ere Britain's shores shall greet  
 The warrior-sage, with gratulation sweet :  
 Eager to grasp the wreath of naval fame,  
 The GREAT REPUBLIC plans the *Floating Frame* !  
 O'er the huge plane gigantic *Terror* stalks,  
 And counts with joy the close-compacted balks :  
 Of young-eyed *Massacres* the Cherub crew,  
 Round their grim chief the mimic task pursue ;  
 Turn the stiff screw,\* apply the strengthening clamp,  
 Drive the long bolt, or fix the stubborn cramp,

---

North of Italy from the South of Germany. They are evidently primeval and volcanic, consisting of granite, toadstone, and basalt, and several other substances, containing animal and vegetable recrements, and affording numberless undoubted proofs of the infinite antiquity of the earth, and of the consequent falsehood of the Mosaic chronology.

\* *Turn the stiff screw, &c.*—The harmony and imagery of these lines are imperfectly imitated from the following exquisite passage in the "Economy of Vegetation :"

"Gnomes, as you now dissect, with hammers fine,  
 The granite rock, the noduled flint calcine ;  
 Grind with strong arm the circling Chertz betwixt,  
 Your pure ka—o—lins and Pe—tunt—ses mixt.

*Canto ii. line 297.*

Lash the reluctant beam, the cable splice,  
 Join the firm dove-tail with adjustment nice,  
 Through yawning fissures urge the willing wedge,  
 Or give the smoothing adze a sharper edge.  
 Or group'd in fairy bands, with playful care,  
 The unconscious bullet to the furnace bear ;—  
 Or gaily tittering, tip the match with fire,  
 Prime the big mortar, bid the shell aspire ;  
 Applaud, with tiny hands, and laughing eyes,  
 And watch the bright destruction as it flies.

Now the fierce forges gleam with angry glare—  
 The windmill\* waves his woven wings in air ;  
 Swells the proud sail, the exulting streamers fly,  
 Their nimble fins unnumber'd paddles ply :  
 Ye soft airs breathe, ye gentle billows waft,  
 And, fraught with Freedom, bear the expected Raft !  
 Perch'd on her back, behold the Patriot train,  
 MUIR, ASHLEY, BARLOW, TONE, O'CONNOR, PAINE !  
 While TANDY'S hand directs the blood-empurpled  
 rein.

Ye Imps of Murder! guard her angel form,  
 Check the rude surge, and chase the hovering storm ;  
 Shield from contusive rocks her timber limbs,  
 And guide the sweet Enthusiast† as she swims !

---

\* *The windmill, &c.*—This line affords a striking instance of the sound conveying an echo to the sense. I would defy the most unfeeling reader to repeat it over without accompanying it by some corresponding gesture imitative of the action described.—*Editor.*

† *Sweet Enthusiast, &c.*—A term usually applied in allegoric or technical poetry to any person or object to which no other qualifications can be assigned.—*Chambers's Dictionary.*

And now, with web-foot oars, she gains the land,  
 And foreign footsteps press the yielding sand :  
 The Communes spread, the gay Departments smile,  
 Fair Freedom's Plant o'ershades the laughing isle :  
 Fired with new hopes, the exulting peasant sees  
 The Gallic streamer woo the British breeze ;  
 While, pleased to watch its undulating charms,  
 The smiling infant\* spreads his little arms.

Ye Sylphs of DEATH! on demon pinions flit  
 Where the tall Guillotine is raised for PITT :  
 To the poised plank tie fast the monster's back,†  
 Close the nice slider, ope the expectant sack ;  
 Then twitch, with fairy hands, the frolic pin—  
 Down falls the impatient axe with deafening din ;  
 ‡The liberated head rolls off below,  
 And simpering Freedom hails the happy blow!§

---

\* *The smiling infant*—Infancy is particularly interested in the diffusion of the new principles. See the "Bloody Buoy." See also the following description and prediction :

"Here Time's huge fingers grasp his giant mace,  
 And dash proud Superstition from her base ;  
 Rend her strong towers and gorgeous fanes, &c.

\* \* \* \* \*

While each light moment, as it passes by,  
 With feathery foot and pleasure-twinkling eye,  
 Feeds from its baby-hand with many a kiss  
 The callow nestlings of domestic bliss.

*Botanic Garden.*

+ *The monster's back*—Le Monstre Pitt, l'ennemi du genre humain. See Debates of the legislators of the Great Nation *passim*.

‡ Atque illud prono præceps agitur decursus.—*Catullus*.

§ [This poem was considered the perfection of parody by LORD JEFFREY (*Essays*, vol. iii.) "All the peculiarities," says he, "of the original poet are here brought together, and crowded into a little space, where they can be compared and estimated with ease."—ED ]

## No. XXVII.

May 14, 1798.

THE gallant defence of the ISLES OF ST. MARCOU, would justify a more serious celebration than is attempted in the following poem; and the modest and unassuming manner in which LIEUTENANT PRICE\* gives the account of services so highly meritorious, adds to the hope which we entertain that he will meet a more solid reward than any verse of ours or of our correspondent's could bestow.

CITIZEN MUSKEIN, if he understands Horace, and can read English, will be amply rewarded for the victory of which he has, no doubt, by this time made a pompous report to the Directory, by the perusal of the 14th Ode of the 1st Book, for which we have to return our thanks to a classical correspondent.

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\* [CAPTAIN CHARLES PAPPS PRICE, a native of Hay, in Breconshire, entered the service at a very early age, and in May 1778 was made lieutenant. Continuing actively employed, with honour to himself and benefit to his country, he was appointed to the command of the Island of Marcouf when threatened with an attack by the French from La Hogue. On the night of the 6th of May, 1798, the enemy attempted to carry the island by storm; but its gallant defender, with a handful of brave men, drove them back with immense loss, and so completely defeated them that they did not again repeat the attack. For his exemplary conduct in the affair he was promoted to the rank of Commander, and subsequently to that of Post-captain. He died at Hereford, about January 1813, aged 62.—*O'Byrne's Naval Biography.*]

A CONSOLATORY ADDRESS TO HIS GUN-  
BOATS.

BY CITIZEN MUSKEIN.

*O navis! referent in mare te novi fluctus.*

O GENTLE GUN-BOATS, whom the Seine  
Discharged from Havre to the main;  
Now leaky, creaking, blood-bespattered,  
With rudders broken, canvas shattered—  
O tempt the treacherous sea no more,  
But gallantly regain the shore.

Scarce could our guardian goddess, Reason,  
Ensure your timbers through the season.  
Though built of wood from famed Marseilles,  
Well-manned from galleys, and from jails,  
Though with LEPAUX'S and REWBELL'S aid,  
By PLEVILLE'S skill your keel was laid;  
Though lovely STAEL, and lovelier STONE,\*  
Have worked their fingers to the bone,  
And cut their petticoats to rags  
To make your bright three-coloured flags;  
Yet sacrilegious grape and ball  
Deform the works of STONE and STAEL,  
And trembling, without food or breeches,  
Our sailors curse the *painted* ——.†

---

\* STONE—better known by the name of HELEN MARIA WILLIAMS.

† We decline printing this rhyme at length, from obvious reasons of delicacy; at the same time that it is so accurate a

Children of Muskein's anxious care,  
 Source of my hope and my despair,  
 GUN-BOATS—unless you mean hereafter  
 To furnish food for British laughter—  
 Sweet GUN-BOATS, with your gallant crew,  
 Tempt not the rocks of SAINT MARCOU ;  
 Beware the Badger's bloody pennant,  
 And that d——d invalid LIEUTENANT!

O Navis! referent in mare te novi  
 Fluctus—O quid agis?—fortiter occupa  
 Portum: Nonne vides, ut  
 Nudum remigio latus,  
 Et malus celeri saucius Africo,  
 Antennæque gemant? Ac sine funibus  
 Vix durare carinæ  
 Possint imperiosius  
 Æquor? Non tibi sunt integra lintea;  
 Non Dii, quos iterum pressa voces malo;  
 Quamvis Pontica pinus,  
 Silvæ filia nobilis,  
 Jactes et genus et nomen inutile.  
 Nil *pictis* timidus navita *puppibus*  
 Fidit. Tu nisi ventis  
 Debes ludibrium, cave,  
 Nuper sollicitum quæ mihi tædium,  
 Nunc desiderium, curaque non levis,  
 Interfusa nitentes  
 Vites æquora Cycladas.

---

translation of *pictis puppibus*, that we know not how to suppress it, without doing the utmost injustice to the general spirit of the poem.

## ELEGY

ON THE DEATH OF JEAN BON ST. ANDRÉ.

THE following exquisite tribute to the memory of an unfortunate republican, is written with such a touching sensibility, that those who can command salt tears must prepare to shed them. The narrative is simple and unaffected; the event in itself interesting; the moral obvious and awful. — We have only to observe, that as this account of the transaction is taken from the French papers, it may possibly be somewhat partial. — The DEY's own statement of the affair has not yet been received. Every friend of humanity will join with us in expressing a candid and benevolent hope, that this business may not tend to kindle the flames of war between these two unchristian powers; but that, by mutual concession and accommodation, they may come to some point (short of the restoration of JEAN BON's head on his shoulders, which in this stage of the discussion is hardly practicable) by which the peace of the Pagan world may be preserved. For our part, we pretend not to decide from which quarter the concessions ought principally to be made. It is but candid to allow that there are probably faults on *both sides*, in this, as in most other cases. For the character of the DEY we profess a sincere respect on the one hand; and on the other, we naturally wish that the head of JEAN BON ST. ANDRÉ should be reserved for his own guillotine.



## ELEGY ; OR DIRGE.\*

## I.

ALL in the town of TUNIS,  
 In Africa the torrid,  
 On a Frenchman of rank  
 Was played such a prank,  
 AS LEPAUX must think quite horrid.

## II.

No story half so shocking,  
 By kitchen fire or laundry,  
 Was ever heard tell,—  
 As that which befel  
 The great JEAN BON ST. ANDRÉ.

## III.

Poor John was a gallant Captain,  
 In battles much delighting ;  
 He fled full soon  
 On the first of June—  
 But he bade the rest keep fighting.

## IV.

To Paris then returning,  
 And recovered from his panic,  
 He translated the plan  
 Of *Paine's Rights of Man*,  
 Into language Mauritanic.

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\* [Written by Mr. Canning.—ED.]

## V.

He went to teach at Tunis—  
 Where as Consul he was settled—  
 Amongst other things,  
 “That the people are kings!”  
 Whereat the DEY was nettled.

## VI.

The Moors being rather stupid,  
 And in temper somewhat mulish,  
 Understood not a word  
 Of the doctrine they heard,  
 And thought the Consul foolish.

## VII.

He formed a *Club* of *Brothers*,  
 And moved some resolutions—  
 “Ho ! ho ! (says the DEY),  
 “So this is the way  
 “That the French make *Revolutions*.”

## VIII.

The DEY then gave his orders  
 In Arabic and Persian—  
 “Let no more be said—  
 But bring me his head !  
 These *Clubs* are my aversion.”

## IX.

The Consul quoted WICQUEFORT,  
 And PUFFENDORF and GROTIUS ;  
 And proved from VATTEL  
 Exceedingly well,  
 Such a deed would be quite atrocious.

## X.

'Twould have moved a Christian's bowels  
 To hear the doubts he stated ;—  
     But the Moors they did  
     As they were bid,  
 And strangled him while he prated.

## XI.

His head with a sharp-edged sabre  
 They severed from his shoulders,  
     And stuck it on high,  
     Where it caught the eye,  
 To the wonder of all beholders.

## XII.

This sure is a doleful story  
 As e'er you heard or read of ;—  
     If at Tunis you prate  
     Of matters of state,  
 Anon they cut your head off !

## XIII.

But we hear the French Directors  
 Have thought the point so knotty ;  
     That the DEY having shown  
     He dislikes JEAN BON,  
 They have sent him BERNADOTTÉ.

On recurring to the French papers to verify our  
 Correspondent's statement of this singular adventure  
 of JEAN BON ST. ANDRÉ, we discovered, to our

great mortification, that it happened at ALGIERS, and not at TUNIS. We should have corrected this mistake, but for two reasons—first, that ALGIERS would not stand in the verse ; and, secondly, that we are informed by the young man who conducts the Geographical Department of the *Morning Chronicle*, that both the towns are in Africa, or Asia (he is not quite certain which), and, what is more to the purpose, that both are peopled by Moors. TUNIS, therefore, may stand.

## No. XXVIII.

May 21, 1798.

WE have received the following letter, with the poem that accompanies it, from a gentleman whose political opinions have hitherto differed from our own ; but who appears to feel, as every man who loves his country must, that there can be but one sentiment entertained by Englishmen at the present moment.

Were we at liberty, we should be happy to do justice to the author, and credit to ourselves, by mentioning his name.

TO THE EDITOR OF THE "ANTI-JACOBIN."

SIR,—However men may have differed on the political or constitutional questions which have of late been brought into discussion — whatever opinions they may have held on the system or conduct of administration — there can surely be now but one sentiment as to the instant necessity of firm and strenuous union for the preservation of our very existence as a people ; and if degrees of obligation could be admitted, where the utmost is required from all, it should seem that in this cause the opposers of administration stand doubly pledged ; for with what face of consistency can men pretend

to stickle for points of constitutional liberty at home, who will not be found amongst the foremost at their posts to defend their country from the yoke of foreign slavery ?

That there should be any set of men so infatuated as not to be convinced that the object of the enemy must be the utter destruction of these countries, after making the largest allowance for the effects of prejudice and passion, it is not easy to conceive. Such, however, we are told, there are. They believe, then, that after a long series of outrage, insult, and injury, in the height of their animosity and presumption, these moderate, mild, disinterested conquerors will invade us in arms, out of pure love and kindness, merely for our good, only to make us wiser, and better, and happier, and more prosperous than before !

Future events lie hid in the volume of Fate, but the intentions of men may be known by almost infallible indications. Passion and interest, the two mighty motives of human action, determine the Government of France to attempt the abolition of the British Empire ! and if, abandoned by God and our right arm, we should flinch in the conflict, that destruction will be operative to the full of their gigantic and monstrous imaginations !—Harbours filled up with the ruins of their towns and arsenals, the Thames rendered a vast morass, by burying the Imperial City in her bosom—but I will not proceed in the horrible picture.

Are we then, it may be asked, to wage eternal war ?—No ; a glorious resistance leads to an honour-

able peace. The French people have been long weary of the war ; their spirit has been forced by a system which must end in the failure of the engagement to give them the plunder of this country. They will awake from their dream, and raise a cry for peace, which their government will not dare to resist. The monarchs of Europe must now begin clearly to perceive that their fate hangs on the destiny of England ; they will unite to compel a satisfactory peace on a broad foundation ; and peace, when war has been tried to the utmost, will probably be permanent. A few years of wise economy and redoubled industry will place us again on the rising scale ; and if the pressure of the times may have rendered it necessary sometimes to have cast a temporary veil over the statue of Liberty, she may again safely be shown in an unimpaired lustre.

Of the following verses I have nothing to say : if it should be decided that the greatness of the object cannot bear out the mediocrity of the execution, I will not appeal from the decision.

## ODE TO MY COUNTRY.

MDCCXCVIII.

S. 1.

BRITONS! hands and hearts prepare ;  
The angry tempest threatens nigh,  
Deep-toned thunders roll in air,  
Lightnings thwart the livid sky ;

Throned upon the wingéd storm,  
 Fell DESOLATION rears her ghastly form,  
 Waves her black signal to her Hell-born brood,  
 And lures them thus with promised blood :

## A. 1.

“ Drive, my sons, the storm amain!  
 Lo, the hated, envied land,  
 Where PIETY and ORDER reign,  
 And Freedom dares maintain her stand.  
 Have ye not sworn, by night and hell,  
 These from the earth for ever to expel?  
 Rush on, resistless, to your destined prey,  
 Death and rapine point the way.”

## E. 1.

Britons ! stand firm ! with stout and dauntless heart  
 Meet unappall'd the threatening boaster's rage ;  
 Yours is the great, the unconquerable part,  
 For your loved hearths and altars to engage,  
 And sacred LIBERTY, more dear than life—  
 Yours be the triumph in the glorious strife.  
 Shall theft and murder braver deeds excite  
 Than honest scorn of shame and heavenly love of right ?

## S. 2.

Turn the bright historic page!  
 Still in glory's tented field,  
 Albion's arms, for many an age,  
 Have taught proud Gallia's bands to yield.  
 Are not WE the sons of those  
 Whose steel-clad sires pursued the insulting foes,



E'en to the centre of their wide domain,  
And bowed them to a BRITON'S reign?\*

## A. 2.

Kings, in modest triumph led,  
Graced the SABLE VICTOR'S arms:†  
His conquering lance, the battle's dread;—  
His courtesy the conquered charms.  
The lion-heart soft pity knows,  
To raise with soothing cares his prostrate foes;  
The vanquished head true valour ne'er oppress'd,  
Nor shunned to succour the distress'd.

## E. 2.

Spirit of great ELIZABETH! inspire  
High thoughts, high deeds, worthy our ancient  
fame;  
Breathe through our ardent ranks the patriot fire,  
Kindled at Freedom's ever-hallowed flame;  
Baffled and scorned, the Iberian tyrant found,  
Though half a world his iron sceptre bound,  
The gallant Amazon could sweep away,  
Armed with her people's love, the "INVINCIBLE"  
array.‡

## S. 3.

The BOLD USURPER§ firmly held  
The sword by splendid treasons gained;  
And Gallia's fiery genius quelled,  
And Spain's presumptuous claims restrained:

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\* Henry VI. crowned at Paris.

‡ The Spanish Armada.

† The Black Prince.

§ Oliver Cromwell.

When lust of sway, by flattery fed,\*  
 To venturous deeds the youthful monarch led,  
 In the full flow of victory's swelling tide  
 Britain checked his power and pride.

## A. 3.

To the great BATAVIAN's name†  
 Ceaseless hymns of triumph raise!  
 Scourge of tyrants, let his fame  
 Live in songs of grateful praise.  
 Thy turrets, BLENHEIM,‡ glittering to the sun,  
 Tell of bright fields from warlike Gallia won;  
 Tell how the mighty monarch mourned in vain  
 His impious wish the world to chain.

## E. 3.

And ye famed heroes, late retired to heaven,  
 Whose setting glories still the skies illumine,  
 Bend from the blissful seats to virtue given—  
 Avert your long-defended country's doom.  
 Earth from her utmost bounds shall wondering tell  
 How victory's meed ye gained, or conquering fell;  
 Britain's dread thunders bore from pole to pole,  
 Wherever man is found, or reflux oceans roll.

## S. 4.

Names embalmed in honour's shrine,  
 Sacred to immortal praise,  
 Patterns of glory, born to shine  
 In breathing arts or pictured lays:

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\* Louis XIV.                      † William III.  
 ‡ Blenheim, Ramilies, &c. &c.

See WOLFE, by yielding numbers pressed,  
 Expiring smile, and sink on victory's breast!  
 See MINDEN'S plains and BISCAY'S billowy bay  
 Deeds of deathless fame display.

## A. 4.

O! tread with awe the sacred gloom,  
 Patriot Virtue's last retreat;  
 Where Glory, on the trophied tomb,  
 Joys their merit to repeat;  
 There CHATHAM lies, whose master-hand  
 Guided through seven bright years the mighty band,  
 That round his urn, where grateful Memory weeps,  
 Each in his hallowed marble sleeps.

## E. 4.

Her brand accursed when civil discord hurled,\*  
 Britain alone the united world withstood,  
 RODNEY his fortune-favoured sails unfurled,  
 And led three nations' chiefs to Thames's flood.  
 Firm on his rock the VETERAN HERO† stands;  
 Beneath his feet unheeded thunders roar;  
 Smiling in scorn, he sees the glittering bands  
 Fly with repulse and shame old CALPE'S hope-  
 less shore.

## S. 5.

Heirs or partners of their toils,  
 Matchless heroes still we own;  
 Crowned with honourable spoils  
 From the leagued nations won.

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\* American war.

† Lord Heathfield.

On their high prows they proudly stand,  
The godlike guardians of their native land ;  
Lords of the mighty deep triumphant ride,  
Wealth and victory at their side.

## A. 5.

Loyal, bold, and generous bands,  
Strenuous in their country's cause,  
Guard their cultivated lands,  
Their altars, liberties, and laws.  
On his firm, deep-founded throne,  
Great BRUNSWICK sits—a name to fear unknown,  
With brow erect commands the glorious strife,  
Unawed, and prodigal of life.

## E. 5.

Sons of fair Freedom's long-descended line,  
To Gallia's yoke shall Britons bend the neck?—  
No ; in her cause though fate and hell combine  
To bury all in universal wreck,  
Of this fair Isle to make one dreary waste,  
Her greatness in her ruins only traced,—  
Arts, commerce, arms, sunk in one common grave—  
The man who dares to die will never live a slave.

## No. XXIX.

May 28, 1798.

IN a former number, we were enabled, by the communication of a classical correspondent, to compliment CITIZEN MUSKEIN with an Address to his Gun-boats, imitated from a favourite Ode of Horace. Another (or perhaps the same) hand has obligingly furnished us with a composition, which we have no doubt will be equally acceptable to the citizen to whom it is addressed.

## ODE TO THE DIRECTOR MERLIN.

HORACE, B. I. O. 5.

WHO now from Naples, Rome, or Berlin,  
 Creeps to thy blood-stained den, O MERLIN,  
 With diplomatic gold?—to whom  
 Dost thou give audience *en costume* ?

*King Citizen!*—How sure each state  
 That bribes thy love shall feel thy hate;  
 Shall see the democratic storm  
 Her commerce, laws, and arts deform.

How credulous, to hope the bribe  
 Could purchase peace from MERLIN's tribe!  
 Whom, faithless as the waves or wind,  
 No oaths restrain, no treaties bind.

For us—beneath yon SACRED ROOF,  
 The NAVAL FLAGS and arms of proof  
 By British valour nobly bought,  
 Show how true safety must be sought!\*

## AD PYRRHAM.

Quis multâ gracilis te puer in rosâ  
 Perfusus liquidis urguet odoribus  
 Grato, Pyrrha, sub antro ?  
 Cui flavam religas comam,

Simplex Munditiis ? Heu quoties fidem  
 Mutatosque Deos flebit, et aspera  
 Nigris æquora ventis  
 Emirabitur insolens,

Qui nunc te fruitur credulus aureâ ;  
 Qui semper vacuam, semper amabilem  
 Sperat, nescius auræ  
 Fallacis. Miseri, quibus

Intentata nites. Me tabulâ sacer  
 Votivâ paries indicat uvida  
 Suspendisse potenti  
 Vestimenta maris Deo.

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\* [M. THIERS, in his "History of the French Revolution," frequently asserts the incorruptibility (with the exception of BARBAS) of the French Directory. But Mr. ALISON, in his invaluable History, exposes the extraordinary conduct of M. TALLEYRAND, then Minister of Foreign Affairs, towards the envoys from the United States of America, who complained that an immense number of American vessels had been seized by the French Government under a decree of Jan. 1798, which directed that all ships having for their cargoes, in whole or in part, any English merchandise, should be held lawful prize, whoever was the proprietor thereof, from the single circumstance of its coming from England or its foreign settlements. The envoys were told that nothing could be done till their Government had advanced a sum equal to 1,280,000*l.* as a loan, and 50,000*l.* as a douceur to the Directors. These terms were, of course, indignantly rejected. The Hanse Towns, too, obtained licences to navigate the high seas only by the secret payment of 150,000*l.* to the Republican rulers.—ED.]

## No. XXX.

June 4, 1798.

OUR ingenious correspondent, MR. HIGGINS, has not been idle. The deserved popularity of the extracts which we have been enabled to give from his two didactic poems, the *Progress of Man*, and the *Loves of the Triangles*, has obtained for us the communication of several other works which he has in hand, all framed upon the same principle, and directed to the same end. The propagation of the New System of Philosophy forms, as he has himself candidly avowed to us, the main object of all his writings. A system, comprehending not politics only and religion, but morals and manners, and generally whatever goes to the composition or holding together of human society; in all of which a total change and revolution is absolutely necessary (as he contends) for the advancement of our common nature to its true dignity, and to the summit of that perfection which the combination of matter, called MAN, is by its innate energies capable of attaining.

Of this system, while the sublimer and more scientific branches are to be taught by the splendid and striking medium of didactic poetry, or *ratiocination in rhyme*, illustrated with such paintings and portraitures of essences and their attributes as may lay hold of the imagination while they perplex the judgment;—the more ordinary parts, such as

relate to the conduct of common life and the regulation of social feelings, are naturally the subject of a less elevated style of writing; of a style which speaks to the eye as well as to the ear,—in short, of dramatic poetry and scenic representation.

“With this view,” says MR. HIGGINS (for we love to quote the very words of this extraordinary and indefatigable writer),—“with this view,” says he, in a letter dated from his study in St. Mary Axe, the window of which looks upon the parish pump,—“with this view I have turned my thoughts more particularly to the German stage, and have composed—in imitation of the most popular pieces of that country, which have already met with so general reception and admiration in this—a Play; which, if it has a proper run, will, I think, do much to unhinge the present notions of men with regard to the obligations of civil society, and to substitute, in lieu of a sober contentment, and regular discharge of the duties incident to each man’s particular situation, a wild desire of undefinable latitude and extravagance,—an aspiration after shapeless somethings that can neither be described nor understood,—a contemptuous disgust at all that *is*, and a persuasion that nothing is as it ought to be;—to operate, in short, a general discharge of every man (in his own estimation) from every tie which laws, divine or human, which local customs, immemorial habits, and multiplied examples, impose upon him; and to set them about doing what they like, where they like, when they like, and how they like,—without reference to any law but their own will, or



to any consideration of how others may be affected by their conduct.

“When this is done, my dear sir,” continues Mr. H. (for he writes very confidentially)—“you see that a great step is gained towards the dissolution of the frame of every existing community. I say nothing of *Governments*, as *their* fall is of course implicated in that of the social system:—and you have long known that I hold every Government (that acts by coercion and restriction—by laws made by the few to bind the many) as a *malum in se*,—an evil to be eradicated,—a nuisance to be abated,—by force, if force be practicable; if not, by the artillery of reason, by pamphlets, speeches, toasts at club-dinners, and though last, not least, by didactic poems.

“But where would be the advantage of the destruction of this or that Government, if the form of Society itself were to be suffered to continue such as that another must necessarily arise out of it and over it?—Society, my dear sir, in its present state, is a *hydra*. Cut off one head,—another presently sprouts out, and your labour is to begin again. At best you can only hope to find it a *polypus*;—where, by cutting off the *head*, you are sometimes fortunate enough to find a *tail* (which answers all the same purposes) spring up in its place. This, we know, has been the case in France; the only country in which the great experiment of regeneration has been tried with anything like a fair chance of success.

“Destroy the frame of society,—decompose its parts,—and see the elements fighting one against

another,—insulated and individual,—every man for himself (stripped of prejudice, of bigotry, and of feeling for others) against the remainder of his species;—and there is then some hope of a totally new order of things,—of a *Radical Reform* in the present corrupt system of the world.

“The German theatre appears to proceed on this judicious plan. And I have endeavoured to contribute my mite towards extending its effect and its popularity. There is one obvious advantage attending this mode of teaching;—that it can proportion the infractions of law, religion, or morality, which it recommends, to the capacity of a reader or spectator. If you tell a student, or an apprentice, or a merchant’s clerk, of the virtue of a Brutus, or of the splendour of a La Fayette, you may excite his *desire* to be equally conspicuous; but how is he to set about it? Where is he to find the tyrant to murder? How is he to provide the monarch to be imprisoned, and the national guards to be reviewed on a white horse?—But paint the beauties of *forgery* to him in glowing colours;—show him that the presumption of virtue is in favour of rapine and occasional murder on the highway—and he presently understands you. The highway is at hand—the till or the counter is within reach. These *haberdashers’ heroics* come home to the business and the bosoms of men. And you may readily make ten *footpads*, where you would not have materials nor opportunity for a single *tyrannicide*.

“The subject of the piece which I herewith transmit to you, is taken from common or middling life; and its merit is that of teaching the most

lofty truths in the most humble style, and deducing them from the most ordinary occurrences. Its moral is obvious and easy; and is one frequently inculcated by the German dramas which I have had the good fortune to see; being no other than '*the reciprocal duties of one or more husbands to one or more wives, and to the children who may happen to arise out of this complicated and endearing connection.*' The plot, indeed, is formed by the combination of the plots of *two* of the most popular of these plays (in the same way as Terence was wont to combine two stories of Menander's). The characters are such as the admirers of these plays will recognise for their familiar acquaintances. There are the usual ingredients of imprisonments, post-houses and horns, and appeals to angels and devils. I have omitted only the *swearing*, to which English ears are not yet sufficiently accustomed.

"I transmit at the same time a *Prologue*, which in some degree breaks the matter to the audience. About the song of Rogero, at the end of the first Act, I am less anxious than about any other part of the performance, as it is, in fact, literally translated from the composition of a young German friend of mine, an *Illuminé*, of whom I bought the original for three-and-sixpence. It will be a satisfaction to those of your readers who may not at first sight hit upon the tune, to learn that it is setting by a hand of the first eminence.—I send also a rough sketch of the plot, and a few occasional notes.—The *geography* is by the young gentleman of the *Morning Chronicle*."

THE ROVERS; OR, THE DOUBLE  
ARRANGEMENT.\*

*Dramatis Personæ.*

- PRIOR of the ABBEY of QUEDLINBURGH, very corpulent and cruel.
- ROGERO, a prisoner in the Abbey, in love with MATILDA POTTINGEN.
- CASIMERE, a Polish emigrant, in Dembrowsky's legion, married to CECILIA, but having several children by MATILDA.
- PUDDINGFIELD and BEEFINGTON, English noblemen, exiled by the tyranny of King John, previous to the signature of Magna Charta.
- RODERIC, Count of SAXE WEIMAR, a bloody tyrant, with red hair, and an amorous complexion.
- GASPAR, the minister of the Count—author of ROGERO's confinement.
- YOUNG POTTINGEN, brother to MATILDA.
- MATILDA POTTINGEN, in love with ROGERO, and mother to CASIMERE's children.
- CECILIA MÜCKENFELD, wife to CASIMERE.
- Landlady, Waiter, Grenadiers, Troubadours, &c. &c.
- PANTALOWSKY and BRITCHINDA, children of MATILDA, by CASIMERE.
- JOACHIM, JABEL, and AMARANTHA, children of MATILDA, by ROGERO.
- CHILDREN OF CASIMERE AND CECILIA, with their respective Nurses.
- SEVERAL CHILDREN—fathers and mothers unknown.

*The Scene lies in the town of Weimar, and the neighbourhood of the Abbey of Quedlinburgh.*

*Time from the 12th to the present century.*

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\* [The greater portion of this Drama was written by MR. CANNING.—ED.]

## P R O L O G U E .

## IN CHARACTER.

Too long the triumphs of our early times,  
 With civil discord and with regal crimes,  
 Have stain'd these boards; while Shakspeare's pen  
     has shown  
 Thoughts, manners, men, to modern days unknown.  
 Too long have Rome and Athens been *the rage*;  
[Applause.  
 And classic Buskins soil'd a British stage.

To-night our bard, who scorns pedantic rules,  
 His plot has borrow'd from the German schools;  
 The German schools—where no dull maxims bind  
 The bold expansion of the electric mind.  
 Fix'd to no period, circled by no space,  
 He leaps the flaming bounds of time and place:  
 Round the dark confines of the forest raves,  
 With *gentle* Robbers\* stocks his gloomy caves;  
 Tells how Prime Ministers† are shocking things,  
 And *reigning Dukes* as bad as tyrant Kings;

---

\* See the "Robbers," a German tragedy [by Schiller], in which robbery is put in so fascinating a light, that the whole of a German University went upon the highway in consequence of it.

† See "Cabal and Love," a German tragedy [by Schiller], very severe against prime ministers and reigning Dukes of Brunswick. This admirable performance very judiciously reprobates the hire of German troops for the *American* war in the reign of Queen Elizabeth, a practice which would undoubtedly have been highly discreditable to that wise and patriotic princess, not to say wholly unnecessary—there being no American war at that particular time.

How to *two* swains\* *one* nymph her vows may give  
 And how *two* damsels\* with *one* lover live!  
 Delicious scenes!—such scenes *our* bard displays,  
 Which, crown'd with German, sue for British, praise.

Slow are the steeds, that through Germania's roads  
 With hempen rein the slumbering post-boy goads;  
 Slow is the slumbering post-boy, who proceeds  
 Thro' deep sands floundering, on those tardy steeds;  
 More slow, more tedious, from his husky throat  
 Twangs through the twisted horn the struggling note.

These truths confess'd—Oh! yet, ye travell'd few,  
 Germania's *plays* with eyes unjaundiced view!  
 View and approve!—though in each passage fine  
 The faint translation† mock the genuine line,  
 Though the nice ear the erring sight belie,  
 For *U twice dotted* is pronounced like *I*;† [*Applause.*  
 Yet oft the scene shall nature's fire impart,  
 Warm *from* the breast, and glowing *to* the heart!

---

\* See the "Stranger; or, Reform'd Housekeeper," in which the former of these morals is beautifully illustrated; and "Stella," a genteel German comedy [by Goethe], which ends with placing a man *bodkin* between *two wives*, like *Thames* between his *two banks*, in the Critic. Nothing can be more edifying than these two dramas. I am shocked to hear that there are some people who think them ridiculous.

† These are the warnings very properly given to readers, to beware how they judge of what they cannot understand. Thus if the translation runs, "*lightning of my soul, fulguration of angels, sulphur of hell,*" we should recollect that this is not coarse or strange in the German language when applied by a lover to his mistress; but the English has nothing precisely parallel to the original *Stulphause Archangelichen*, which means rather *emanation of the archangelical nature*—or to *Smellmpnkern Vankelfer*, which, if literally rendered, would signify *made of stuff of the same odour whereof the devil makes flambeaux*. See Schüttenbrüch on the German idiom.

Ye travell'd few, attend!—On *you* our bard  
Builds his fond hope! Do you his genius guard!  
[*Applause.*

Nor let succeeding generations say  
A British audience *damn'd* a German play!  
[*Loud and continued Applauses.*

*Flash of lightning.*—*The Ghost of PROLOGUE'S GRANDMOTHER by the Father's side, appears to soft music, in a white tiffany riding-hood. PROLOGUE kneels to receive her blessing, which she gives in a solemn and affecting manner, the audience clapping and crying all the while.*—*Flash of lightning.*—*PROLOGUE and his GRANDMOTHER sink through the trap-doors.*

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## THE ROVERS; OR, THE DOUBLE ARRANGEMENT.

### ACT I. SCENE I.

*Scene represents a room at an inn, at Weimar—On one side of the stage the bar-room, with jellies, lemons in nets, syllabubs, and part of a cold roast fowl, &c.—On the opposite side, a window looking into the street, through which persons (inhabitants of Weimar) are seen passing to and fro in apparent agitation—MATILDA appears in a great coat and riding-habit, seated at the corner of the dinner-table, which is covered with a clean huckaback cloth; plates and napkins, with buck's-horn-handled knives and forks, are laid as if for four persons.*

MAT. Is it impossible for me to have dinner sooner?

LAND. Madam, the Brunswick post-waggon is not yet come in, and the ordinary is never before two o'clock.

MAT. [*With a look expressive of disappointment, but immediately recomposing herself.*] Well, then, I must have patience. [*Exit Landlady.*] Oh Casimere!—How often have the thoughts of thee served to amuse these moments of expectation!—What a difference, alas!—Dinner—it is taken away as soon as over, and we regret it not!—It returns again with the return of appetite.—The beef of to-morrow will succeed to the mutton of to-day, as the mutton of to-day succeeded to the veal of yesterday. But when once the heart has been occupied by a beloved object, in vain would we attempt to supply the chasm by another. How easily are our desires transferred from dish to dish!—Love only, dear, delusive, delightful love, restrains our wandering appetites, and confines them to a particular gratification! . . . . .

*Post-horn blows; re-enter LANDLADY.*

LAND. Madam, the post-waggon is just come in with only a single gentlewoman.

MAT. Then show her up—and let us have dinner instantly; [*Landlady going*] and remember—[*after a moment's recollection, and with great earnestness*]—remember the toasted cheese. [*Exit Landlady.*]

*CECILIA enters, in a brown cloth riding-dress, as if just alighted from the post-waggon.*

MAT. Madam, you seem to have had an unpleasant journey, if I may judge from the dust on your riding-habit.



CEC. The way was dusty, madam, but the weather was delightful. It recalled to me those blissful moments when the rays of desire first vibrated through my soul.

MAT. [*Aside.*] Thank Heaven! I have at last found a heart which is in unison with my own. [*To Cecilia*]—Yes, I understand you—the first pulsation of sentiment—the silver tones upon the yet unsounded harp. . . .

CEC. The dawn of life—when this blossom [*putting her hand upon her heart*] first expanded its petals to the penetrating dart of love!

MAT. Yes—the time—the golden time, when the first beams of the morning meet and embrace one another!—The blooming blue upon the yet unplucked plum!— . . .

CEC. Your countenance grows animated, my dear madam.

MAT. And yours too is glowing with illumination.

CEC. I had long been looking out for a congenial spirit!—my heart was withered—but the beams of yours have re-kindled it.

MAT. A sudden thought strikes me—Let us swear an eternal friendship.

CEC. Let us agree to live together!

MAT. Willingly. [*With rapidity and earnestness.*

CEC. Let us embrace. [*They embrace.*

MAT. Yes; I too have loved!—you, too, like me, have been forsaken!

[*Doubtingly, and as if with a desire to be informed.*

CEC. Too true!

BOTH. Ah these men! these men!

LANDLADY *enters, and places a leg of mutton on the table, with sour krout and prune sauce; then a small dish of black puddings*—CECILIA and MATILDA *appear to take no notice of her.*

MAT. Oh, Casimere!

CEC. [*Aside.*] Casimere! that name!—Oh my heart, how it is distracted with anxiety.

MAT. Heavens! Madam, you turn pale.

CEC. Nothing—a slight megrim—with your leave, I will retire—

MAT. I will attend you.

[*Exeunt MATILDA and CECILIA; Manent LANDLADY and WAITER, with the dinner on the table.*]

LAND. Have you carried the dinner to the prisoner in the vaults of the abbey?

WAITER. Yes.—Pease soup, as usual—with the scrag end of a neck of mutton. The emissary of the Count was here again this morning, and offered me a large sum of money if I would consent to poison him.

LAND. Which you refused? [*With hesitation and anxiety.*]

WAITER. Can you doubt it? [*With indignation.*]

LAND. [*Recovering herself, and drawing up with an expression of dignity.*] The conscience of a poor man is as valuable to him as that of a prince. . . .

WAITER. It ought to be still more so, in proportion as it is generally more pure.

LAND. Thou say'st truly, Job.

WAITER. [*With enthusiasm.*] He who can spurn at wealth when proffered as the price of crime, is greater than a prince.

*Post-horn blows.—Enter CASIMERE (in a travelling dress, a light blue great coat with large metal buttons, his hair in a long queue, but twisted at the end; a large Kevenhuller hat; a cane in his hand).*

CAS. Here, Waiter, pull off my boots, and bring me a pair of slippers. [*Exit Waiter.*] And hark'ye, my lad, a basin of water [*rubbing his hands*] and a bit of soap. I have not washed since I began my journey.

WAITER. [*Answering from behind the door.*] Yes, Sir.

CAS. Well, Landlady, what company are we to have?

LAND. Only two gentlewomen, Sir.—They are just stopt into the next room—they will be back again in a minute.

CAS. Where do they come from?

[*All this while the WAITER re-enters with the basin and water; CASIMERE pulls off his boots, takes a napkin from the table, and washes his face and hands.*]

LAND. There is one of them, I think, comes from Nuremburgh.

CAS. [*Aside.*] From Nuremburgh! [*with eagerness*] her name!

LAND. Matilda.

CAS. [*Aside.*] How does this idiot woman torment me!—What else?

LAND. I can't recollect.

CAS. Oh agony! [*In a paroxysm of agitation.*]

WAITER. See here, her name upon the travelling trunk—Matilda Pottingen.

CAS. Ecstasy! ecstasy! [*Embracing the Waiter.*

LAND. You seem to be acquainted with the lady—shall I call her?

CAS. Instantly—instantly—tell her her loved, her long-lost—tell her——

LAND. Shall I tell her dinner is ready?

CAS. Do so—and in the meanwhile I will look after my portmanteau. [*Exeunt severally.*

*Scene changes to a subterranean vault in the Abbey of Quedlinburgh, with coffins, 'scutcheons, death's heads and cross-bones—toads and other loathsome reptiles are seen traversing the obscurer parts of the stage.—ROGERO appears, in chains, in a suit of rusty armour, with his beard grown, and a cap of a grotesque form upon his head—beside him a crock, or pitcher, supposed to contain his daily allowance of sustenance.—A long silence, during which the wind is heard to whistle through the caverns.—ROGERO rises, and comes slowly forward, with his arms folded.*

ROG. Eleven years! it is now eleven years since I was first immured in this living sepulchre—the cruelty of a Minister—the perfidy of a Monk—yes, Matilda! for thy sake—alive amidst the dead—chained—coffined—confined—cut off from the converse of my fellow-men. Soft!—what have we here! [*stumbles over a bundle of sticks.*] This cavern is so dark, that I can scarcely distinguish the objects under my feet. Oh!—the register of my captivity. Let me see; how stands the account? [*Takes up the sticks, and turns them over with a melancholy air; then stands silent for a few moments, as if absorbed in calculation.*]—Eleven years and fifteen days!—Hah! the twenty-eighth of August! How does the

recollection of it vibrate on my heart! It was on this day that I took my last leave of my Matilda. It was a summer evening ; her melting hand seemed to dissolve in mine, as I prest it to my bosom. Some demon whispered me that I should never see her more. I stood gazing on the hated vehicle which was conveying her away for ever. The tears were petrified under my eyelids. My heart was crystalized with agony. Anon—I looked along the road. The diligence seemed to diminish every instant ; I felt my heart beat against its prison, as if anxious to leap out and overtake it. My soul whirled round as I watched the rotation of the hinder wheels. A long trail of glory followed after her, and mingled with the dust ; it was the emanation of Divinity, luminous with love and beauty, like the splendour of the setting sun ; but it told me that the sun of my joys was sunk for ever. Yes, here in the depths of an eternal dungeon, in the nursing cradle of hell, the suburbs of perdition, in a nest of demons, where despair in vain sits brooding over the putrid eggs of hope ; where agony woos the embrace of death ; where patience, beside the bottomless pool of despondency, sits angling for impossibilities. Yet, even *here*, to behold her, to embrace her! Yes, Matilda, whether in this dark abode, amidst toads and spiders, or in a royal palace, amidst the more loathsome reptiles of a court, would be indifferent to me ; angels would shower down their hymns of gratulation upon our heads, while fiends would envy the eternity of suffering love. . . . Soft, what

air was that? it seemed a sound of more than human warblings. Again [*listens attentively for some minutes*]. Only the wind; it is well, however; it reminds me of that melancholy air, which has so often solaced the hours of my captivity. Let me see whether the damp of this dungeon have not yet injured my guitar. [*Takes his guitar, tunes it, and begins the following air, with a full accompaniment of violins from the orchestra.*]

[*Air, Lanterna Magica.*]

SONG.\*

BY ROGERO.

I.

Whene'er with haggard eyes I view  
 This dungeon that I'm rotting in,  
 I think of those companions true  
 Who studied with me at the U—  
     —niversity of Gottingen,—  
     —niversity of Gottingen.

[*Weeps, and pulls out a blue kerchief, with which he wipes his eyes; gazing tenderly at it, he proceeds—*]

II.

Sweet kerchief, check'd with heavenly blue,  
 Which once my love sat knotting in!—

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\* [This Song is known to have been written by MR. CANNING.  
 —ED.]

Alas ! Matilda *then* was true !  
 At least I thought so at the U—  
     —niversity of Gottingen—  
     —niversity of Gottingen.

[*At the repetition of this line* ROGERO *clanks his chains in cadence.*

## III.

Barbs ! barbs ! alas ! how swift you flew  
 Her neat post-waggon trotting in !  
 Ye bore Matilda from my view ;  
 Forlorn I languish'd at the U—  
     —niversity of Gottingen—  
     —niversity of Gottingen.

## IV.

This faded form ! this pallid hue !  
 This blood my veins is clotting in,  
 My years are many—they were few  
 When first I entered at the U—  
     —niversity of Gottingen—  
     —niversity of Gottingen.

## V.

There first for thee my passion grew,  
 Sweet ! sweet Matilda Pottingen !  
 Thou wast the daughter of my tu—  
     —tor, law professor at the U—  
     —niversity of Gottingen—  
     —niversity of Gottingen.

## VI.

Sun, moon, and thou vain world, adieu,  
 That kings and priests are plotting in :  
 Here doom'd to starve on water gru—  
 —el,\* never shall I see the U—  
     —niversity of Gottingen—  
     —niversity of Gottingen.

*[During the last stanza ROGERO dashes his head repeatedly against the walls of his prison; and, finally, so hard as to produce a visible contusion; he then throws himself on the floor in an agony. The curtain drops; the music still continuing to play till it is wholly fallen.]*

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\* A manifest error, since it appears from the Waiter's conversation (page 157) that Rogero was not doomed to starve on water-gruel, but on pease-soup, which is a much better thing. Possibly the length of Rogero's imprisonment had impaired his memory; or he might wish to make things appear worse than they really were; which is very natural, I think, in such a case as this poor unfortunate gentleman's.—*Printer's Devil.*



## No. XXXI.

June 11, 1798.

WE have received, in the course of the last week, several long, and to say the truth, dull letters, from unknown hands, reflecting, in very severe terms, on MR. HIGGINS, for having, as it is affirmed, attempted to pass upon the world, as a faithful sample of the productions of the German theatre, a performance no way resembling any of those pieces which have of late excited, and which bid fair to engross, the admiration of the British public.

As we cannot but consider ourselves as the guardians of MR. HIGGINS'S literary reputation, in respect to every work of his which is conveyed to the world through the medium of our paper (though, what we think of the danger of his principles we have already sufficiently explained for ourselves, and have, we trust, succeeded in putting our readers upon their guard against them)—we hold ourselves bound not only to justify the fidelity of the imitation, but (contrary to our original intention) to give a further specimen of it in our present number, in order to bring the question more fairly to issue between our author and his calumniators.

In the first place we are to observe, that MR. HIGGINS professes to have taken his notion of German plays wholly from the translations which have appeared in our language. If *they* are totally dissimilar from the originals, Mr. H. may

undoubtedly have been led into error; but the fault is in the translators, not in him. That he does not differ widely from the models which he proposed to himself, we have it in our power to prove satisfactorily, and might have done so in our last number, by subjoining to each particular passage of his play the scene in some one or other of the German plays which he had in view when he wrote it. These parallel passages were faithfully pointed out to us by Mr. H. with that candour which marks his character; and if they were suppressed by us (as in truth they were), on our heads be the blame, whatever it may be. Little, indeed, did we think of the imputation which the omission would bring upon Mr. H., as in fact our principal reason for it was the apprehension that from the extreme closeness of the imitation in most instances, he would lose in praise for invention more than he would gain in credit for fidelity.

The meeting between Matilda and Cecilia, for example, in the first act of the "Rovers," and their sudden intimacy, has been censured as unnatural. Be it so. It is taken, *almost word for word*, from "Stella," a German (or professedly a German) piece now much in vogue; from which also the catastrophe of MR. HIGGINS'S play is in part borrowed, so far as relates to the agreement to which the ladies come, as the reader will see by and by, to share Casimere between them.

The dinner-scene is copied partly from the published translation of the "Stranger," and partly from the first scene of "Stella." The song of

Rogero, with which the first act concludes, is admitted on all hands to be in the very first taste; and if no German original is to be found for it, so much the worse for the credit of German literature.

An objection has been made by one anonymous letter-writer to the names of Puddingfield and Beefington, as little likely to have been assigned to English characters by any author of taste or discernment. In answer to this objection we have, in the first place, to admit, that a small, and we hope not an unwarrantable, alteration has been made by us since the MS. has been in our hands. These names stood originally Puddincrantz and Beefinstern, which sounded to our ears as being liable, especially the latter, to a ridiculous inflection—a difficulty that could only be removed by furnishing them with English terminations. With regard to the more substantial syllables of the names, our author proceeded, in all probability, on the authority of Goldoni, who, though not a German, is an Italian writer of considerable reputation; and who, having heard that the English were distinguished for their love of liberty and beef, has judiciously compounded the two words *Runnymede* and *beef*, and thereby produced an English nobleman, whom he styles *Lord Runnybeef*.

To dwell no longer on particular passages, the best way perhaps of explaining the whole scope and view of Mr. H.'s imitation, will be to transcribe the short sketch of the plot which that gentleman transmitted to us, together with his drama, and which it is perhaps the more necessary to give at length, as, the limits of our paper not allowing of

the publication of the whole piece, some general knowledge of its main design may be acceptable to our readers, in order to enable them to judge of the several extracts which we lay before them.

### PLOT.

Rogero, son of the late minister of the Count of Saxe Weimar, having, while he was at college, fallen desperately in love with Matilda Pottingen, daughter of his tutor, Doctor Engelbertus Pottingen, Professor of Civil Law; and Matilda evidently returning his passion, the Doctor, to prevent ill consequences, sends his daughter on a visit to her aunt in Wetteravia, where she becomes acquainted with Casimere, a Polish officer, who happens to be quartered near her aunt's, and has several children by him.

Roderic, Count of Saxe Weimar, a prince of a tyrannical and licentious disposition, has for his Prime Minister and favourite, Gaspar, a crafty villain, who had risen to his post by first ruining, and then putting to death, Rogero's father. Gaspar, apprehensive of the power and popularity which the young Rogero may enjoy at his return to Court, seizes the occasion of his intrigue with Matilda (of which he is apprized officially by Doctor Pottingen) to procure from his master an order for the recall of Rogero from college, and for committing him to the care of the Prior of the Abbey of Quedlinburgh, a priest, rapacious, savage, and sensual, and devoted to Gaspar's interests—sending at the same time private orders to the Prior to confine him in a dungeon.

Here Rogero languishes many years. His daily sustenance is administered to him through a grated opening at the top of a cavern, by the landlady of the Golden Eagle at Weimar, with whom Gaspar contracts, in the prince's name, for his support; intending, and more than once endeavouring, to corrupt the waiter to mingle poison with the food, in order that he may get rid of Rogero for ever.

In the meantime, Casimere, having been called away from the neighbourhood of Matilda's residence to other quarters, becomes enamoured of and marries Cecilia, by whom he has a family; and whom he likewise deserts after a few years' co-habitation, on pretence of business which calls him to Kamtschatka.

Doctor Pottingen, now grown old and infirm, and feeling the want of his daughter's society, sends young Pottingen in search of her, with strict injunctions not to return without her; and to bring with her either her present lover Casimere, or, should that not be possible, Rogero himself, if he can find him; the Doctor having set his heart upon seeing his children comfortably settled before his death. Matilda, about the same period, quits her aunt's in search of Casimere; and Cecilia having been advertized (by an anonymous letter) of the falsehood of his Kamtschatka journey, sets out in the post-waggon on a similar pursuit.

It is at this point of time the Play opens—with the accidental meeting of Cecilia and Matilda at the Inn at Weimar. Casimere arrives there soon after, and falls in first with Matilda, and then with

Cecilia. Successive *éclaircissemens* take place, and an arrangement is finally made, by which the two ladies are to live jointly with Casimere.

Young Pottingen, wearied with a few weeks' search, during which he has not been able to find either of the objects of it, resolves to stop at Weimar, and wait events there. It so happens that he takes up his lodging in the same house with Puddingfield and Beefington, two English noblemen, whom the tyranny of King John has obliged to fly from their country; and who, after wandering about the continent for some time, have fixed their residence at Weimar.

The news of the signature of Magna Charta arriving, determines Puddingfield and Beefington to return to England. Young Pottingen opens his case to them, and entreats them to stay to assist him in the object of his search.—This they refuse; but coming to the Inn where they are to set off for Hamburgh, they meet Casimere, from whom they had both received many civilities in Poland.

Casimere, by this time tired of his "DOUBLE ARRANGEMENT," and having learnt from the waiter that Rogero is confined in the vaults of the neighbouring abbey *for love*, resolves to attempt his rescue, and to make over Matilda to him as the price of his deliverance. He communicates his scheme to Puddingfield and Beefington, who agree to assist him; as also does young Pottingen. The Waiter of the Inn proving to be a *Knicht Templar* in disguise, is appointed leader of the expedition. A band of Troubadours, who happen to be returning

from the Crusades, and a company of Austrian and Prussian Grenadiers returning from the Seven Years' War, are engaged as troops.

The attack on the Abbey is made with success. The Count of Weimar and Gaspar, who are feasting with the Prior, are seized and beheaded in the refectory. The Prior is thrown into the dungeon, from which Rogero is rescued. Matilda and Cecilia rush in. The former recognises Rogero, and agrees to live with him. The children are produced on all sides—and young Pottingen is commissioned to write to his father, the Doctor, to detail the joyful events which have taken place, and to invite him to Weimar to partake of the general felicity.

## THE ROVERS; OR, THE DOUBLE ARRANGEMENT.

### ACT II.

*Scene, a Room in an ordinary Lodging-house at Weimar—*

*PUDDINGFIELD and BEEFINGTON discovered sitting at a small deal table, and playing at All-fours—Young POTTINGEN, at another table in the corner of the room, with a pipe in his mouth, and a Saxon mug of a singular shape beside him, which he repeatedly applies to his lips, turning back his head, and casting his eyes towards the firmament—at the last trial he holds the mug for some moments in a directly inverted position; then replaces it on the table with an air of dejection, and gradually sinks into a profound slumber—the pipe falls from his hand, and is broken.*

BEEF. I beg.

PUDD. [*Deals three cards to BEEFINGTON.*] Are you satisfied?

BEEF. Enough; what have you?

PUDD. High, low, and the game.

BEEF. D——n! 'Tis my deal. [*Deals; turns up a knave*] One for his heels! [*Triumphantly.*]

PUDD. Is king highest?

BEEF. No. [*Sternly*] The game is mine. The knave gives it me.

PUDD. Are knaves so prosperous?

BEEF. Ay, marry are they in this world. They have the game in their hands. Your kings are but *noddies*\* to them.

PUDD. Ha! ha! ha! Still the same proud spirit, Beefington, which procured thee thine exile from England.

BEEF. England! my native land! when shall I revisit thee!

[*During this time PUDDINGFIELD deals, and begins to arrange his hand.*]

BEEF. [*Continues*] Phoo, hang All-fours; what are they to a mind ill at ease? Can they cure the heartache? Can they soothe banishment? Can they lighten ignominy? Can All-fours do this? O, my Puddingfield! thy limber and lightsome spirit

\* This is an excellent joke in German; the point and spirit of which is but ill-*Rendered* in a translation. A NODDY, the reader will observe, has two significations, the one a *knave at All-fours*, the other a *fool or booby*. See the translation by Mr. Render of Count Benyowsky, or the Conspiracy of Kamschatka, a German Tragi-Comi-Comi-Tragedy, where the play opens with a scene of a game at chess (from which the whole of this scene is copied), and a joke of the same point, and merriment about pawns, *i. e.*, boors being a *match for kings*.



bounds up against affliction with the elasticity of a well-bent bow; but mine—O! mine—

[*Falls into an agony, and sinks back in his chair. Young POTTINGEN, awakened by the noise, rises, and advances with a grave demeanour towards BEEFINGTON and PUDDINGFIELD. The former begins to recover.*

Y. POT. What is the matter, comrades,\* you seem agitated. Have you lost or won?

BEEF. Lost! I have lost my country.

Y. POT. And I my sister. I came hither in search of her.

BEEF. O, England!

Y. POT. O, Matilda!

BEEF. Exiled by the tyranny of an usurper, I seek the means of revenge, and of restoration to my country.

Y. POT. Oppressed by the tyranny of an Abbot, persecuted by the jealousy of a Count, the betrothed husband of my sister languishes in a loathsome captivity, her lover is fled no one knows whither, and I, her brother, am torn from my paternal roof, and from my studies in chirurgery, to seek him and her, I know not where—to rescue Rogero, I know not how. Comrades, your counsel. My search fruitless—my money gone—my baggage stolen! what am I to do? In yonder Abbey—in these dark, dank vaults, there, my friends, there lies Rogero—there Matilda's heart.

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\* This word in the original is strictly *fellow-lodgers*—"Co-occupants of the same room, in a house let out at a small rent by the week." There is no single word in English which expresses so complicated a relation, except perhaps the cant term of *chum*, formerly in use in our Universities.

## SCENE II.

*Enter* WAITER.

WAITER. Sir, here is a person who desires to speak with you.

BEEF. [*Goes to the door and returns with a letter, which he opens. On perusing it his countenance becomes illuminated, and expands prodigiously.*] Ah my friend, what joy! [*Turning to* PUDDINGFIELD.

PUDD. What? tell me—let your Puddingfield partake it.

BEEF. See here. [*Produces a printed paper.*

PUDD. What? [*With impatience.*

BEEF. [*In a significant tone.*] A newspaper!

PUDD. Ah, what sayst thou?—A newspaper!

BEEF. Yes, Puddingfield, and see here [*shows it partially*], from England.

PUDD. [*With extreme earnestness.*] Its name?

BEEF. The *Daily Advertiser*.

PUDD. Oh, ecstasy!

BEEF. [*With a dignified severity.*] Puddingfield, calm yourself—repress those transports—remember that you are a man.

PUDD. [*After a pause, with suppressed emotion.*] Well, I will be—I am calm—yet tell me, Beefington, does it contain any news?

BEEF. Glorious news, my dear Puddingfield—the Barons are victorious—King John has been defeated—Magna Charta, that venerable immemorial inheritance of Britons, was signed last Friday was three weeks, the third of July Old Style.

PUDD. I can scarce believe my ears—but let me satisfy my eyes—show me the paragraph.

BEEF. Here it is, just above the advertisements.

PUDD. [*Reads.*] “The great demand for Packwood’s Razor Straps”—

BEEF. Pshaw! what, ever blundering!—you drive me from my patience. See here, at the head of the column.

PUDD. [*Reads.*]

“A hireling print, devoted to the court,  
Has dared to question our veracity  
Respecting the events of yesterday;  
But by to-day’s accounts, our information  
Appears to have been perfectly correct.  
The Charter of our Liberties received  
The royal signature at five o’clock,  
When messengers were instantly dispatched  
To Cardinal Pandulfo; and their majesties,  
After partaking of a cold collation,  
Returned to Windsor.”—I am satisfied.

BEEF. Yet here again—there are some further particulars [*turns to another part of the paper*]. “Extract of a letter from Egham—My dear friend, we are all here in high spirits—the interesting event which took place this morning at Runnymede, in the neighbourhood of this town”—

PUDD. Ah, Runnymede! enough—no more—my doubts are vanished—then are we free indeed!

BEEF. I have, besides, a letter in my pocket from our friend, the immortal Bacon, who has been appointed Chancellor. Our outlawry is reversed!—What says my friend—shall we return by the next packet?

PUDD. Instantly, instantly!

BOTH. Liberty! Adelaide! revenge!

[*Exeunt—Young POTTINGEN following, and waving his hat, but obviously without much consciousness of the meaning of what has passed.*]

*Scene changes to the outside of the Abbey.—A Summer's Evening; Moonlight.*

*Companies of Austrian and Prussian Grenadiers march across the stage, confusedly, as if returning from the Seven Years' War.—Shouts and martial music.*

*The Abbey Gates are opened; the Monks are seen passing in procession, with the PRIOR at their head; the choir is heard chanting vespers.—After which a pause; then a bell is heard, as if ringing for supper; soon after, a noise of singing and jollity.*

*Enter from the Abbey, pushed out of the gates by the PORTER, a TROUBADOUR, with a bundle under his cloak, and a Lady under his arm; TROUBADOUR seems much in liquor, but caresses the FEMALE MINSTREL.*

FEM. MIN. Trust me, Gieronimo, thou seemest melancholy. What hast thou got under thy cloak?

TROU. Pshaw, women will be inquiring. Melancholy! not I. I will sing thee a song, and the subject of it shall be thy question—"what have I got under my cloak?" It is a riddle, Margaret—I learnt it of an almanac-maker at Gotha—if thou guessest it after the first stanza, thou shalt have never a drop for thy pains. Hear me—and, d'ye mark! twirl thy thingumbob while I sing.

FEM. MIN. 'Tis a pretty tune, and hums dolefully.

[*Plays on her balalaika.\**  
TROUBADOUR sings.

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\* The balalaika is a Russian instrument, resembling the guitar. See the play of "Count Benyowsky," *Rendered into English.*

I bear a secret comfort *here*,  
   [*Putting his hand on the bundle,*  
   *but without showing it.*  
 A joy I'll ne'er impart;  
 It is not wine, it is not beer,  
 But it consoles my heart.

FEM. MIN. [*Interrupting him.*] I'll be hang'd if  
 you don't mean the bottle of cherry-brandy that you  
 stole out of the vaults in the abbey cellar.

TROU. I mean!—Peace, wench, thou disturbest  
 the current of my feelings—

[FEM. MIN. *attempts to lay hold on the bottle;*  
 TROUBADOUR *pushes her aside, and continues*  
*singing without interruption.*

This cherry-bounce, this loved noyau,  
 My drink for ever be;  
 But, sweet my love, thy wish forego;  
 I'll give no drop to thee!

[*Both together.*]

TROU.	{ This }	cherry-bounce	{ this }	loved noyau,
F. M.	{ That }		{ that }	
TROU.	{ My }	drink for ever be;		
F. M.	{ Thy }			
TROU.	}	But, sweet my love,	{ thy wish forego!	
F. M.			{ one drop bestow,	
TROU.	{ I }	keep it all for	{ me!	
F. M.	{ Nor }		{ thee!	

[*Exeunt struggling for the bottle, but without anger*  
*or animosity, the FEM. MIN. appearing by degrees*  
*to obtain a superiority in the contest.*

END OF ACT II.

ACT THE THIRD—contains the éclaircissements and final arrangement between CASIMERE, MATILDA, and CECILIA; which so nearly resemble the concluding act of “Stella,” that we forbear to lay it before our readers.

## ACT IV.

*Scene, the Inn door; Diligence drawn up.—CASIMERE appears superintending the package of his portmanteaus, and giving directions to the PORTERS.*

*Enter BEEFINGTON and PUDDINGFIELD.*

PUDD. Well, Coachey, have you got two inside places?

COACH. Yes, your Honour.

PUDD. [*seems to be struck with CASIMERE'S appearance. He surveys him earnestly without paying any attention to the COACHMAN, then doubtingly pronounces*] Casimere!

CAS. [*turning round rapidly, recognises PUDDINGFIELD, and embraces him.*] My Puddingfield!

PUDD. My Casimere!

CAS. What, Beefington too! [*discovering him*]—then is my joy complete.

BEEF. Our fellow-traveller, as it seems!

CAS. Yes, Beefington—but wherefore to Ham-  
burgh?

BEEF. Oh, Casimere\*—to fly—to fly—to return—

---

\* See “Count Benyowsky; or, the Conspiracy of Kamshatka,” where Crustiew, an old gentleman of much sagacity, talks the following nonsense:

Crustiew [*with youthful energy, and an air of secrecy and*

England—our country—Magna Charta—it is liberated—a new æra—House of Commons—Crown and Anchor—Opposition—

CAS. What a contrast! you are flying to liberty and your home—I, driven from my home by tyranny, am exposed to domestic slavery in a foreign country.

BEEF. How domestic slavery?

CAS. Too true—two wives—[*slowly, and with a dejected air—then after a pause*—you knew my Cecilia?

PUDD. Yes, five years ago.

CAS. Soon after that period I went upon a visit to a lady in Wetteravia—my Matilda was under her protection. Alighting at a peasant's cabin, I saw her on a charitable visit, spreading bread-and-butter for the children, in a light-blue riding-habit. The simplicity of her appearance—the fineness of the weather—all conspired to interest me—my heart moved to hers—as if by a magnetic sympathy. We wept, embraced, and went home together: she became the mother of my Pantalowsky. But five years of enjoyment have not stifled the reproaches of my conscience—her Rogero is languishing in captivity—if I could restore her to *him!*

BEEF. Let us rescue him.

CAS. Will without power,\* is like children playing at soldiers.

---

*confidence*] “To fly, to fly, to the isles of Marian—the island of Tinian—a terrestrial paradise. Free—free—a mild climate—a new-created sun—wholesome fruits—harmless inhabitants—and liberty—tranquillity.”

\* See “Count Benyowsky,” as before.

BEEF. Courage without power\* is like a consumptive running footman.

CAS. Courage without power is a contradiction.† Ten brave men might set all Quedlinburgh at defiance.

BEEF. Ten brave men—but where are they to be found?

CAS. I will tell you—marked you the waiter?

BEEF. The waiter? *[doubtingly.]*

CAS.—*[in a confidential tone]*—No waiter, but a *Knight Templar*. Returning from the Crusade, he found his Order dissolved, and his person proscribed. He dissembled his rank, and embraced the profession of a waiter. I have made sure of him already. There are, besides, an Austrian and a Prussian grenadier. I have made them abjure their national enmity, and they have sworn to fight henceforth in the cause of freedom. These, with young Pottingen, the waiter, and ourselves, make seven—the Troubadour, with his two attendant minstrels, will complete the ten.

BEEF. Now then for the execution. *[With enthusiasm.]*

PUDD. Yes, my boys—for the execution.

*[Clapping them on the back.]*

WAITER. But hist! we are observed.

TROU. Let us by a song conceal our purposes.

\* See "Count Benyowsky."

† See "Count Benyowsky" again; from which play this and the preceding references are taken word for word. We acquit the Germans of such reprobate silly stuff. It must be the translator's.



## RECITATIVE ACCOMPANIED.\*

CAS. Hist! hist! nor let the airs that blow  
 From night's cold lungs, our purpose know!  
 PUDD. Let Silence, mother of the dumb,  
 BEEF. Press on each lip her palsied thumb!  
 WAIT. Let Privacy, allied to Sin,  
 That loves to haunt the tranquil inn—  
 GREN. } And Conscience start, when she shall view,  
 TROU. } The mighty deed we mean to do!

GENERAL CHORUS—*Con spirito.*

Then friendship swear, ye faithful bands,  
 Swear to save a shackled hero!  
 See where yon abbey frowning stands!  
 Rescue, rescue, brave Rogero!  
 CAS. Thrall'd in a monkish tyrant's fetters  
 Shall great Rogero hopeless lie?  
 Y. POT. In my pocket I have letters,  
 Saying, "Help me, or I die!"

*Allegro Allegretto.*

CAS. BEEF. PUDD. GREN. }  
 TROU. WAITER, AND POT. } Let us fly, let us fly,  
 with enthusiasm. } Let us help, ere he die!

[*Exeunt omnes, waving their hats.*]

---

\* We believe this song to be copied, with a small variation in metre and meaning, from a song in "Count Benyowsky; or, the Conspiracy of Kamschatka," where the conspirators join in a chorus, *for fear of being overheard.*

*Scene, the Abbey Gate, with Ditches, Drawbridges, and Spikes; Time, about an hour before Sunrise.—The conspirators appear as if in ambuscade, whispering and consulting together, in expectation of the signal for attack.—The WAITER is habited as a Knight Templar, in the dress of his Order, with the Cross on his breast, and the scallop on his shoulder.—PUDDINGFIELD and BEEFINGTON armed with blunderbusses and pocket-pistols; the GRENADIERS in their proper uniforms.—The TROUBADOUR with his attendant minstrels bring up the rear; martial music: the conspirators come forward, and present themselves before the Gate of the Abbey.—Alarum; firing of pistols; the Convent appear in Arms upon the Walls; the Drawbridge is let down; a body of choristers and lay-brothers attempt a sally, but are beaten back, and the Verger killed.—The besieged attempt to raise the Drawbridge; PUDDINGFIELD and BEEFINGTON press forward with alacrity, throw themselves upon the Drawbridge, and by the exertion of their weight preserve it in a state of depression; the other besiegers join them, and attempt to force the entrance, but without effect.—PUDDINGFIELD makes the signal for the battering-ram.—Enter QUINTUS CURTIUS and MARCUS CURIUS DENTATUS, in their proper military habits, preceded by the Roman Eagle; the rest of their Legion are employed in bringing forward a battering-ram, which plays for a few minutes to slow time, till the entrance is forced.—After a short resistance, the besiegers rush in with shouts of Victory.*

*Scene changes to the interior of the Abbey.—The inhabitants of the Convent are seen flying in all directions.*

*The COUNT of WEIMAR and the PRIOR, who had been found feasting in the Refectory, are brought in manacled. The COUNT appears transported with rage, and gnaws his chains.—The PRIOR remains insensible, as if stupified with grief.—BEEFINGTON takes the keys of the Dungeon, which are hanging at the PRIOR's girdle, and makes a sign for them both to be led away into confinement.—Exeunt PRIOR and COUNT, properly guarded.—The rest of the conspirators disperse in search of the Dungeon where ROGERO is confined.*

END OF ACT THE FOURTH.

## No. XXXII.

June 18, 1798.

WE are indebted for the following imitation of CATULLUS, to a literary correspondent. Whether it will remove the doubts we formerly expressed, of CITIZEN MUSKEIN'S acquaintance with the classics, from the minds of our readers, we cannot pretend to say. It is given to us as a faithful translation from the French—as such, we present it to our readers; premising only, that though the *Citizen Imitator* seems to have *Sans-culottized* the original in two or three places, yet he everywhere expresses himself with a *naiveté* and truth in his verse that we seek for in vain in many of his countrymen who have recorded their victories and defeats in very vulgar prose.

AN AFFECTIONATE EFFUSION OF CITIZEN  
MUSKEIN TO HAVRE-DE-GRACE.

FAIREST of cities,\* which the Seine  
Surveys 'twixt Paris and the main,  
Sweet HAVRE! sweetest HAVRE, hail!  
How gladly with my tatter'd sail,†

---

AD SIRMIONEM PENINSULAM.

- \* Peninsularum Sirmio, Insularumque,  
Ocelle! quascunque in liquentibus stagnis,  
Marique vasto fert uterque Neptunus;  
† Quam te libenter, quamque lætus in viso,

Yet trembling from this wild adventure,  
Do I thy friendly harbour enter!

Well—now I've leisure, let me see  
What boats are left me; one, two, three—  
Bravo! the better half remain;  
And all my heroes are not slain.  
And if my senses don't deceive,  
I too am safe,\*—yes, I believe,  
Without a wound I reach thy shore;  
(For I have felt myself all o'er)  
I've all my limbs, and, be it spoken  
With honest triumph, no bone broken.

How pleasing is the sweet transition†  
From this vile Gun-boat Expedition;  
From winds and waves, and wounds and scars,  
From British soldiers, British tars,  
To his own house, where, free from danger,  
MUSKEIN may live at rack and manger;  
May stretch his limbs in his own cot,‡  
Thankful he has not gone to pot;  
Nor for the bubble glory strive,  
But bless himself that he's alive!

Vix mi ipse credens Thyniam, atque Bithynos  
Liquisse campos,\* et videre te in tuto.

† O quid solutis est beatius curis  
Cum mens onus reponit, ac peregrino  
Labore fessi venimus larem ad nostrum.

‡ Desideratoque acquiescimus lecto?  
Hoc est, quod unum est pro laboribus tantis.

HAVRE,\* sweet HAVRE! hail again,  
 O! bid thy sons (a frolic train,†  
 Who under CHÉNIER welcomed in,  
 With dance and song, the *Guillotine*),  
 In long procession seek the strand;  
 For MUSKEIN now prepares to land,  
 'Scaped, Heav'n knows how, from that cursed  
     crew  
 That haunt the rocks of SAINT MARCOU.

---

\* Salve! O venusta Sirmio! atque hero gaude;  
 Gaudete! vosque Lydiæ lacus undæ;  
 Ridete + quicquid est domi cachinnorum!

## No. XXXIII.\*

June 25, 1798.

AFTER the splendid account of BUONAPARTE'S successes in the East, which our readers will find in another part of this paper, and which they will peruse with equal wonder and apprehension, it is some consolation to us to have to state, not only from authority, but in verse, that our government has not been behindhand with that of France; but that, aware of the wise and enterprising spirit of the enemy, and of the danger which might arise to our distant possessions from the export of learning and learned men being entirely in their hands, ministers have long ago determined on an expedition of a similar nature, and have actually embarked at Portsmouth on board one of the East India Company's ships taken up for that purpose (the ship *Capricorn*, Mr. Thomas Truman, Commander), several tons of *savans*, the growth of this country. The whole was conducted with the utmost secrecy and dispatch, and it was not till we were favoured with the following copy of a letter (obligingly communicated to us by the Tunisian gentleman to whom it is addressed) that we had any suspicion of the extent

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\* [The following *Letter* probably alludes to the Association for promoting the Discovery of the interior parts of Africa, of which Sir John Sinclair was the presiding genius. "The result of their labours," says Hugh Murray, in his *Account of African Discoveries*, "has thrown new lustre on the British name, and widely extended the boundaries of human knowledge."—ED.]

and nature of the design, or indeed of any such design being in contemplation.

The several great names which are combined to render this Expedition the most surprising and splendid ever undertaken, could not indeed have been spared from the country to which they are an ornament for any other purpose than one the most obviously connected with the interests of the empire, and the most widely beneficial to mankind.

The secrecy with which they have been withdrawn from the British public without being so much as missed or inquired after, reflects the highest honour on the planners of the enterprise. Even the celebrity of DOCTOR PARR has not led to any discovery or investigation: the silent admirers of that great man have never once thought of asking what was become of him; till it is now all at once come to light, that he has been for weeks past on ship-board, the brightest star in the bright constellation of talents which stud the quarter-deck of the *Capricorn*, Mr. T. Truman (as before mentioned), Commander.

The resignation of the late worthy President of a certain Agricultural Board,\* might indeed have taught mankind to look for some extraordinary event in the world of science and adventure; and those who had the good fortune to see the deportation from his house, of the several wonderful

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\* [SIR JOHN SINCLAIR, the celebrated author of the "History of the Public Revenue," the "Statistical Account of Scotland," and many useful agricultural and other works.—ED.]

anomalies which had for years formed its most distinguished inmates,—the stuffed ram, the dried boar, the cow with three horns, and other fanciful productions of a like nature, could not but speculate with some degree of seriousness on the purpose of their removal, and on the place of their destination.

It now appears that there was in truth no light object in view. They were destined, with the rest of the *savans*, on whom this country prides itself (and long may it have reason to indulge the honest exultation), to undertake a voyage of no less grandeur than peril; to counteract the designs of the Directory, and to frustrate or forestall the conquests of Buonaparte.

The young gentleman who writes the following letter to his friend in London, is, as may be seen, interpreter to the Expedition. We have understood further, that he is nearly connected with the young man who writes for the *Morning Chronicle*, and conducts the *Critical*, *Argumentative*, and *Geographical* departments. Some say it is the young man himself, who has assumed a feigned name, and, under the disguise of a Turkish dress and circumcision, is gone, at the express instigation of his employers, to improve himself in geographical knowledge. We have our doubts upon this subject, as we think we recognise the style of this deplorable young man in an article of last week's *Morning Chronicle*, which we have had occasion to answer in a preceding column of our present paper. Be that as it may, the information contained in the following letter may be depended upon.



We cannot take leave of the subject without remarking what a fine contrast and companion the vessel and cargo described in the following poem affords to the "NAVIS STULTIFERA," the "SHIPPE OF FOOLES" of the celebrated BARCLAY; and we cannot forbear hoping that the *Argenis* of an author of the same name may furnish a hint for an account of this stupendous Expedition in a learned language, from the only pen which in modern days is capable of writing Latin with a purity and elegance worthy of so exalted a theme, and that the author of a classical *preface*\* may become the writer of a no less celebrated voyage.

### TRANSLATION OF A LETTER

(IN ORIENTAL CHARACTERS)

FROM BAWBA-DARA-ADUL-PHOOLA,†

DRAGOMAN TO THE EXPEDITION,

TO NEEK-AWL-ARETCHID-KOOEZ,

SECRETARY TO THE TUNISIAN EMBASSY.

DEAR NEEK-AWL,

YOU'LL rejoice, that at length I am able  
To date these few lines from the captain's own table.  
Mr. Truman himself, of his proper suggestion,  
Has in favour of science decided the question;

---

\* [Dr. Parr's famous Latin Preface to his edition of *Bellendenus de Statu*.—ED.]

† [*I. e.* from Bob Adair, a dull fool, to Nicholl, a wretched goose.—ED.]

So we walk the main-deck, and are mess'd with the  
 captain,  
 I leave you to judge of the joy we are wrapt in.

At Spithead they embark'd us, how precious a  
 cargo !

And we sail'd before day to escape the embargo.  
 There was SHUCKBOROUGH, the wonderful mathema-  
 tician ;  
 And DARWIN, the poet, the sage, and physician ;  
 There was BEDDOES, and BRUIN, and GODWIN whose  
 trust is,

He may part with his work on *Political Justice*  
 To some Iman or Bonze, or Judaical Rabbin ;  
 So with huge quarto volumes he piles up the cabin.  
 There was great Dr. PARR, whom we style *Bellendenus*,  
 The Doctor and I have a hammock between us.  
 'Tis a little unpleasant thus crowding together,  
 On account of the motion and heat of the weather ;  
*Two* souls in one berth they oblige us to cram,  
 And Sir John\* *will* insist on a place for his ram.  
 Though the Doctor, I find, is determined to think  
 'Tis the animal's hide that occasions the stink ;  
 In spite of th' experienced opinion of Truman,  
 Who contends that the scent is exclusively human.  
 But BEDDOES and DARWIN engage to repair  
 This slight inconvenience with *oxygene air*.

Whither bound ? (you will ask ) 'Tis a question, my  
 friend,  
 On which I long doubted ; my doubt's at an end.

---

\* [Sir John Sinclair.—ED.]

To Arabia the Stony, Sabæa the gummy,  
 To the land where each man that you meet is a  
     mummy ;  
 To the mouths of the Nile, to the banks of Araxes,  
 To the *Red* and the *Yellow*, the *White* and the *Black*  
     seas,  
 With telescopes, globes, and a quadrant and sextant,  
 And the works of all authors whose writings are  
     extant ;  
 With surveys and plans, topographical maps,  
 Theodolites, watches, spring-guns and steel-traps,  
 Phials, crucibles, air-pumps, electric machinery,  
 And pencils for painting the natives and scenery.  
 In short, we are sent to oppose all we know,  
 To the knowledge and mischievous arts of the foe,  
 Who, though placing in arms a well-grounded  
     reliance,  
 Go to war with a flying artillery of science.

The French *savans*, it seems, recommended this  
     measure,  
 With a view to replenish the national treasure.  
 First, the true *Rights of Man* they will preach in all  
     places,  
 But chief (when 'tis found) in the Egyptian Oasis :  
 And this doctrine, 'tis hoped, in a very few weeks  
 Will persuade the wild Arabs to murder their cheiks,  
 And, to aid the *Great Nation's* beneficent plans,  
 Plunder pyramids, catacombs, towns, caravans,  
 Then enlist under Arcole's gallant commander,  
 Who will conquer the world like his model ISKANDER.  
 His army each day growing bolder and finer,  
 With the Turcoman tribes he subdues Asia Minor,

Beats Paul and his Scythians, his journey pursues  
 Cross the Indus, with tribes of Armenians and Jews,  
 And Bucharians, and Affghans, and Persians, and  
     Tartars,—  
 Chokes the wretched Mogul in his grandmother's  
     garters,  
 And will hang him to dry in the Luxembourg hall,  
 'Midst the plunder of Carthage and spoils of Bengal.

Such, we hear, was the plan; but I trust, if we  
     meet 'em,  
 That, *savant* to *savant*, our cargo will beat 'em.  
 Our plan of proceeding I'll presently tell;—  
 But soft—I am call'd—I must bid you farewell;  
 To attend on our *savans* my pen I resign,  
 For, it seems, that they *duck* them on *crossing* the  
     Line.

We deeply regret this interruption of our oriental poet, and the more so, as the prose letters which we have received from a less learned correspondent do not enable us to explain the tactics of our belligerent philosophers so distinctly as we could have wished. It appears, in general, that the learned Doctor who has the honour of sharing the hammock of the amiable oriental, trusted principally to his superior knowledge in the Greek language, by means of which he hoped to entangle his antagonists in inextricable confusion. DR. DARWIN proposed (as might be expected) his celebrated experiment of the ice-island, which, being towed on the coast of Africa, could not fail of spoiling the climate, and immediately terrifying and embarrassing the sailors

of Buonaparte's fleet, accustomed to the mild temperature and gentle gales of the Mediterranean, and therefore ill qualified to struggle with this new importation of tempests. DR. BEDDOES was satisfied with the project of communicating to Buonaparte a consumption, of the same nature with that which he formerly tried on himself, but superior in virulence, and therefore calculated to make the most rapid and fatal ravages in the hectic constitution of the Gallic hero. The rest of the plan is quite unintelligible, excepting a hint about Sir J. S.'s intention of proceeding with his ram to the celebrated Oasis, and of bringing away, for the convenience of the Bank, the treasures contained in the temple of Jupiter Ammon.

## No. XXXIV.

July 2, 1798.

## ODE TO A JACOBIN.

FROM SUCKLING'S ODE TO A LOVER.

## I.

UNCHRISTIAN JACOBIN whoever,  
 If of thy God thou cherish ever  
 One wavering thought ; if e'er his word  
 Has from one crime thy soul deterr'd,—  
     Know this,  
     Thou think'st amiss ;  
     And to think true,  
 Thou must renounce HIM all, and think anew.

## II.

If startled at the *guillotine*,  
 Trembling thou touch the dread machine ;  
 If, leading sainted Louis to it,  
 Thy steps drew back, thy heart did rue it,—  
     Know this,  
     Thou think'st amiss ;  
     And to think true,  
 Must rise 'bove weak remorse, and think anew.

## III.

If, callous, thou dost not mistake,  
 And murder for mild Mercy's sake,  
 And think thou followest Pity's call  
 When slaughter'd thousands round thee fall,—

Know this,  
 Thou think'st amiss ;  
 And to think true,  
 Must conquer prejudice, and think anew.

## IV.

If when good men are to be slain,  
 Thou hear'st them plead, nor plead in vain ;  
 Or, when thou answerest, if it be  
 With one jot of humanity,—  
 Know this,  
 Thou think'st amiss ;  
 And to think true,  
 Must pardon leave to fools, and think anew.

## V.

If when all kings, priests, nobles hated,  
 Lie headless, thy revenge is sated,  
 Nor thirsts to load the reeking block  
 With heads from thine own murd'rous flock,—  
 Know this,  
 Thou think'st amiss ;  
 And to think true,  
 Thou must go on in blood, and think anew.

## VI.

If thus, by love of executions,  
 Thou provest thee fit for revolutions ;  
 Yet one achieved, to *that* art true,  
 Nor wouldst begin to change anew,—  
 Know this,  
 Thou think'st amiss ;  
 Deem, to think true,  
 All Constitutions bad, but those bran new.

## No. XXXV.\*

July 9, 1798.

THE following popular song is said to be in great vogue among the loyal troops in the North of Ireland. The air and the turn of the composition are highly original. It is attributed (as our correspondent informs us) to a fifer in the Drumballyronee Volunteers.

## BALLYNAHINCH.

## A NEW SONG.

## I.

A CERTAIN great statesman, whom all of us know,  
 In a certain Assembly, no long while ago,  
 Declared from this maxim he never would flinch,  
 "That no town was so *loyal* as Ballynahinch."

---

\* [This spirited song refers to Lord MOIRA's motion in the Irish House of Commons, 19th of February, 1798, for an address to the Lord Lieutenant, complaining of the excesses committed by the government authorities, civil and military, and recommending that conciliatory measures should be devised. He took occasion to praise the loyalty of his own tenants at BALLYNAHINCH; but, unfortunately for him, shortly after, an insurrection broke out at this very place, and a large number of pikes were found secreted by the peasantry in his own woods. On June 12, General Nugent attacked the rebels, 5000 strong, commanded by Munro, near Ballynahinch, and routed them with great slaughter. This victory quelled the rebellion in the north.—ED.]



## II.

The great statesman, it seems, had perused all their  
 faces,  
 And been mightily struck with their loyal grimaces ;  
 While each townsman had sung, like a throstle or  
 finch,  
 " We are all of us *loyal* at Ballynahinch."

## III.

The great statesman return'd to his speeches and  
 readings ;  
 And the Ballynahinchers resumed their proceedings ;  
 They had most of them sworn, "*We'll be true to the  
 Frinch,*"\*  
 So *loyal* a town was this Ballynahinch !

## IV.

Determined their landlord's fine words to make good,  
 They hid pikes in his haggard, cut staves in his wood ;  
 And attack'd the king's troops—the assertion to  
 clinch,  
 That no town is so *loyal* as Ballynahinch.

## V.

O ! had we but trusted the *rebels'* professions,  
 Met their cannon with smiles, and their pikes with  
 concessions ;  
 Tho' they still took an *ell* when we gave them an *inch*,  
 They would all have been *loyal*—like Ballynahinch.

---

\* *Hibernicé pro French.*

## VIRI ERUDITI,

Si vobis hocce poematum, de navali laude Britanniae, paucis annis ante conscriptum, nuperimè recensitum atque emendatum, fortè arrideat, quærite in proximis vestris tabulis locum quendam secretum atque securum, ubi repositum suâ sorte perfruatur. Quod si in me hanc gratiam contuleritis, devinctus vobis ero et astrictus beneficio.

## ETONENSIS.

SUCCESSU si freta brevi, fatisque secundis,  
 Europæ sub pace vetet requiescere gentes,  
 Inque dies ruat ulteriùs furialibus armis  
 Gallia, tota instans à sedibus eruere imis  
 Fundamenta, quibus cultæ commercia vitæ  
 Firmant se subnixa ;—tuisne, Britannia, regnis  
 Ecquid ab hoste times ; dum te tua saxa tuentur,  
 Dum pelagus te vorticibus spumantibus ambit ?

Tu medio stabilita mari, atque ingentibus undis  
 Cincta sedes ; nec tu angusto, Vulcania tanquam  
 Trinacris, interclusa sinu ; nec faucibus arctis  
 Septa freti brevis, impositisque coercita claustris.  
 Liberiora tibi spatia, et porrecta sine ullo  
 Limite regna patent (quanto neque maxima quondam  
 Carthago, aut Phœnissa Tyros, ditissima tellus  
 Floruit imperio) confiniaque ultima mundi.

Ergone formidabis adhuc, ne se inferat olim,  
 Et campis impuné tuis superingruat hostis ?

Usque adeone parúm est, quod laté litora cernas  
 Præruptis turrita jugis, protentaque longo  
 Circuitu, et tutos passim præbentia portus?  
 Præsertim australes ad aquas, Damnoniaque arva,  
 Aut ubi Vecta viret, secessusque insula fidos  
 Efficit objectu laterum; saxosave Dubris  
 Velivolum laté pelagus, camposque liquentes  
 Aeria, adversasque aspectat desuper oras.

Nec levibus sanè auguriis, aut omine nullo  
 Auguror hinc fore perpetuum per secula nomen:  
 Dum nautis tam firma tuis, tam prodiga vitæ  
 Pectora, inexpletâ succensa cupidine famæ,  
 Nec turpi flectenda metu; dum maxima quercus,  
 Majestate excelsa suâ, atque ingentibus umbris,  
 Erigitur, vasto nodosa atque aspera trunco;  
 Silvarum regina. Hæc formidabilis olim  
 Noctem inter mediam nimborum, hyemesque sonantes,  
 Ardua se attollit super æquora; quam neque fluctûs  
 Spumosi attenuat furor, aut violentia venti  
 Frangere, et in medio potis est disrumpere ponto.

Viribus his innixa, saloque accincta frementi,  
 Tu media inter bella sedes; ignara malorum,  
 Quæ tolerant obsessæ urbes, cùm jam hostica clausas  
 Fulminat ad portas acies, vallataque circùm  
 Castra locat, sævisque aditus circumsidet armis.

Talia sunt tibi perpetuæ fundamina famæ,  
 Ante alias diis cara, Britannia! Prælia cerno  
 Inclyta, perpetuos testes quid maxima victrix,  
 Quid possis preclara tuo, maris arbitra, ponto.

Hæc inter, sanctas æternâ laude calendas  
 Servandas recolo, quibus illa, immane minata  
 Gentibus excidium, totum grassata per orbem  
 Ausaque jam imperiis intactum amplectier æquor,  
 Illa odiis lymphata, et libertate recenti  
 Gallia, disjectam ferali funere classem  
 Indoluit devicta, et non reparabile vulnus.  
 Tempore quo instructas vidit longo ordine puppes  
 Rostratâ certare acie, et concurrere ad arma,  
 Ætheraque impulsu tremere, Uxantisque per undas  
 Lugubre lumen agi, atque rubentem fulgere fumum.

Cerno triumphatas acies, quo tempore Iberûm  
 Disjectos fastus, lacerisque aplustria velis  
 Horruit Oceanus :—quali formidine Gades  
 Intremere, ut fractâ classem se mole moventem  
 Hospitium petere, et portus videre relictos!

Quid referam, nobis quæ nuper adorea risit,  
 Te rursûs superante, die quo decolor ibat  
 Sanguine Belgarum Rhenus, fluctusque minores  
 Volvebat, frustra indignans polluta cruore  
 Ostia, et Angliaco tremefactas fulmine rupes.

Cerno pias ædes procûl, et regalia quondam  
 Atria, cæruleis quæ preterlabitur undis  
 Velivolus Thamesis; materno ubi denique nautas  
 Excipis amplexu, virtus quoscumque virilis  
 Per pelagi impulerit discrimina, quælibet ausos  
 Pro Patriâ. Hîc rude donantur, dulcique senescunt  
 Hospitio emeriti, placidâque quiete potiti  
 Vulnera præteritos jactant testantia casus.

Macte ideó decus Oceani! macte omne per ævum  
Victrix, æquoreo stabilita Britannia regno!  
Litoribusque tuis ne propugnacula tantúm  
Præsidio fore, nec saxi munimina credas,  
Nec tantúm quæ mille acies in utrumque parantur,  
Aut patriam tutari, aut non superesse cadenti;  
Invictæ quantúm metuenda tonitrua Classis,  
Angliacæ Classis;—quæ majestate verendâ  
Ultrix, inconcussa, diú dominabitur orbi,  
Hostibus invidiosa tuis, et sæpe triumphis  
Nobilitata novis, pelagi Regina subacti.

## No. XXXVI.

July 9, 1798.

## NEW MORALITY.\*

FROM mental mists to purge a nation's eyes;  
 To animate the weak, unite the wise;  
 To trace the deep infection that pervades  
 The crowded town, and taints the rural shades;  
 To mark how wide extends the mighty waste  
 O'er the fair realms of Science, Learning, Taste;  
 To drive and scatter all the brood of lies,  
 And chase the varying falsehood as it flies;  
 The long arrears of ridicule to pay,  
 To drag reluctant dulness back to day;  
 Much yet remains.—To you these themes belong,  
 Ye favoured sons of virtue and of song!

Say, is the field too narrow? are the times  
 Barren of folly, and devoid of crimes?

Yet, venial vices, in a milder age,  
 Could rouse the warmth of POPE's satiric rage:  
 The doating miser, and the lavish heir,  
 The follies and the foibles of the fair,  
 Sir Job, Sir Balaam, and old Euclio's thrift,  
 And Sappho's diamonds with her dirty shift,  
 Blunt, Charteris, Hopkins,—meaner subjects fired  
 The keen-eyed Poet; while the Muse inspired

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\* ["The masterly poem of '*New Morality*,' to which Lord Byron alludes in his '*English Bards and Scotch Reviewers*,' was," says Mr. Moore, "the joint production of Mr. Canning and Mr. Frere."—ED.]

Her ardent child—entwining, as he sate,  
His laurell'd chaplet with the thorns of hate.

But say,—indignant does the Muse retire,  
Her shrine deserted, and extinct its fire?  
No pious hand to feed the sacred flame,  
No raptured soul a poet's charge to claim?

Bethink thee, GIFFORD; when some future age  
Shall trace the promise of thy playful page;—  
“\* The hand which brushed a swarm of fools away,  
Should rouse to grasp a more reluctant prey!”—  
Think then, will pleaded indolence excuse  
The tame secession of thy languid Muse?

Ah! where is now that promise? why so long  
Sleep the keen shafts of satire and of song?  
Oh! come, with taste and virtue at thy side,  
With ardent zeal inflamed, and patriot pride;  
With keen poetic glance direct the blow,  
And empty all thy quiver on the foe:—  
No pause—no rest—till weltering on the ground  
The poisonous hydra lies, and pierced with many a  
wound.

Thou too!—the nameless Bard,†—whose honest  
zeal  
For law, for morals, for the public weal,

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\* See the motto prefixed to “The Baviad,” a satirical poem, by W. Gifford, Esq., unquestionably the best of its kind since the days of Pope:

Nunc in ovilia  
Mox in reluctantes dracones.

† The author of “The Pursuits of Literature.” [Now known to be T. J. Mathias, Esq.—ED.]

Pours down impetuous on thy country's foes  
The stream of verse, and many-languaged prose;  
Thou too!—though oft thy ill-advised dislike,  
The guiltless head with random censure strike,—  
Though quaint allusions, vague and undefined,  
Play faintly round the ear, but mock the mind;—  
Through the mix'd mass yet truth and learning shine,  
And manly vigour stamps the nervous line;  
And patriot warmth the generous rage inspires,  
And wakes and points the desultory fires!

Yet more remain unknown:—for who can tell  
What bashful genius, in some rural cell,  
As year to year, and day succeeds to day,  
In joyless leisure wastes his life away?  
In him the flame of early fancy shone;  
His genuine worth his old companions own;  
In childhood and in youth their chief confess'd,  
His master's pride, his pattern to the rest.  
Now, far aloof retiring from the strife  
Of busy talents, and of active life,  
As from the loop-holes of retreat he views  
Our stage, verse, pamphlets, politics, and news,  
He loathes the world,—or, with reflections sad,  
Concludes it irrecoverably mad;  
Of taste, of learning, morals, all bereft,  
No hope, no prospect to redeem it left.

Awake! for shame! or e'er thy nobler sense  
Sink in th' oblivious pool of indolence!  
Must wit be found alone on falsehood's side,  
Unknown to truth, to virtue unallied?



Arise! nor scorn thy country's just alarms;  
 Wield in her cause thy long-neglected arms:  
 Of lofty satire pour th' indignant strain,  
 Leagued with her friends, and ardent to maintain  
 'Gainst Learning's, Virtue's, Truth's, Religion's foes,  
 A kingdom's safety, and the world's repose.

If Vice appal thee,—if thou view with awe  
 Insults that brave, and crimes that 'scape the law;  
 Yet may the specious bastard brood, which claim  
 A spurious homage under Virtue's name,  
 Sprung from that parent of ten thousand crimes,  
 The *New Philosophy* of modern times,—  
 Yet, these may rouse thee!—With unsparing hand,  
 Oh, lash the vile impostures from the land!

First, stern PHILANTHROPY:—not she, who dries  
 The orphan's tears, and wipes the widow's eyes;  
 Not she, who, sainted Charity her guide,  
 Of British bounty pours the annual tide:—  
 But *French* Philanthropy;—whose boundless mind  
 Glows with the general love of all mankind;—  
 Philanthropy,—beneath whose baneful sway  
 Each patriot passion sinks, and dies away.

Taught in her school to imbibe thy mawkish strain,  
 CONDORCET, filtered through the dregs of PAINE,  
 Each pert adept disowns a Briton's part,  
 And plucks the name of England from his heart.

What! shall a name, a word, a sound, control  
 Th' aspiring thought, and cramp th' expansive soul?

Shall one half-peopled Island's rocky round  
 A love, that glows for all creation, bound?  
 And social charities contract the plan  
 Framed for thy freedom, UNIVERSAL MAN!  
 No—through th' extended globe his feelings run  
 As broad and general as th' unbounded sun!  
 No narrow bigot *he*;—*his* reason'd view  
 Thy interests, England, ranks with thine, Peru!  
 France at our doors, *he* sees no danger nigh,  
 But heaves for Turkey's woes th' impartial sigh;  
 A steady patriot of the world alone,  
 The friend of every country—but his own.

Next comes a gentler Virtue.—Ah! beware  
 Lest the harsh verse her shrinking softness scare.  
 Visit her not too roughly;—the warm sigh  
 Breathes on her lips;—the tear-drop gems her eye.  
 Sweet SENSIBILITY, who dwells enshrined  
 In the fine foldings of the feeling mind;  
 With delicate Mimosa's sense endued,  
 Who shrinks instinctive from a hand too rude;  
 Or, like the *anagallis*, prescient flower,  
 Shuts her soft petals at the approaching shower.

Sweet child of sickly Fancy!—her of yore  
 From her loved France ROUSSEAU to exile bore;  
 And, while midst lakes and mountains wild he ran,  
 Full of himself, and shunn'd the haunts of man,  
 Taught her o'er each lone vale and Alpine steep  
 To lisp the story of his wrongs, and weep;  
 Taught her to cherish still in either eye,

Of tender tears a plentiful supply,  
 And pour them in the brooks that babbled by;  
 Taught by nice scale to mete her feelings strong,  
 False by degrees, and exquisitely wrong;  
 For the crush'd beetle *first*,—the widow'd dove,  
 And all the warbled sorrows of the grove;  
*Next* for poor suff'ring *guilt*; and *last* of all,  
 For parents, friends, a king and country's fall.

Mark her fair votaries, prodigal of grief,  
 With cureless pangs, and woes that mock relief,  
 Droop in soft sorrow o'er a faded flower;  
 O'er a dead jack-ass pour the pearly shower;  
 But hear, unmoved, of *Loire's* ensanguined flood,  
 Choked up with slain; of *Lyons* drenched in blood;  
 Of crimes that blot the age, the world, with shame,  
 Foul crimes, but sicklied o'er with Freedom's name;  
 Altars and thrones subverted; social life  
 Trampled to earth,—the husband from the wife,  
 Parent from child, with ruthless fury torn;  
 Of talents, honour, virtue, wit, forlorn  
 In friendless exile,—of the wise and good  
 Staining the daily scaffold with their blood;  
 Of savage cruelties, that scare the mind,  
 The rage of madness with hell's lusts combined,—  
 Of hearts torn reeking from the mangled breast,  
 They hear—and hope that ALL IS FOR THE BEST.

Fond hope! but JUSTICE sanctifies the prayer—  
 JUSTICE! here, Satire, strike! 'twere sin to spare!  
 Not she in British Courts that takes her stand,  
 The dawdling balance dangling in her hand,

Adjusting punishments to fraud and vice,  
 With scrupulous quirks, and disquisition nice :  
 But firm, erect, with keen reverted glance,  
 The avenging angel of regenerate France,  
 Who visits ancient sins on modern times,  
 And punishes the POPE for CÆSAR'S crimes.\*

Such is the liberal JUSTICE which presides  
 In these our days, and modern patriots guides ;  
 JUSTICE, whose bloodstain'd book one sole decree,  
 One statute, fills—"the People shall be Free!"  
 Free! By what means?—by folly, madness, guilt,  
 By boundless rapines, blood in oceans spilt ;  
 By confiscation, in whose sweeping toils  
 The poor man's pittance with the rich man's spoils,  
 Mix'd in one common mass, are swept away,  
 To glut the short-lived tyrant of the day :  
 By laws, religion, morals, all o'erthrown :  
 Rouse then, ye sovereign people, claim your own :  
 The licence that enthrals, the truth that blinds,  
 The wealth that starves you, and the power that  
 grinds !

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\* The Manes of Vercengetorix are supposed to have been very much gratified by the invasion of Italy and the plunder of the Roman territory. The defeat of the Burgundians is to be revenged on the modern inhabitants of Switzerland. But the Swiss were a free people, defending their liberties against a tyrant. Moreover, they happened to be in alliance with France at the time. No matter ; Burgundy is since become a province of France, and the French have acquired a property in all the injuries and defeats which the people of that country may have sustained, together with a title to revenge and retaliation to be exercised in the present or any future centuries, as may be found most glorious and convenient.

So JUSTICE bids.—'Twas her enlighten'd doom,  
 LOUIS, thy holy head devoted to the tomb!  
 'Twas JUSTICE claim'd, in that accurséd hour,  
 The fatal forfeit of too lenient power.  
 Mourn for the Man we may;—but for the King,—  
 Freedom, oh! Freedom's such a charming thing!

“ Much may be said on both sides.”—Hark! I  
 hear

A well-known voice that murmurs in my ear,—  
 The voice of CANDOUR.—Hail! most solemn sage,  
 Thou drivelling virtue of this moral age,  
 CANDOUR, which softens party's headlong rage.  
 CANDOUR,—which spares its foes; nor e'er descends  
 With bigot zeal to combat for its friends.  
 CANDOUR,—which loves in see-saw strain to tell  
 Of *acting foolishly*, but *meaning well*;  
 Too nice to praise by wholesale, or to blame,  
 Convinced that *all* men's *motives* are the same;  
 And finds, with keen discriminating sight,  
 BLACK's not so black;—nor WHITE so *very* white.

“ FOX, to be sure, was vehement and wrong:  
 But then, PITT's words, you'll own, were *rather* strong.  
 Both must be blamed, both pardon'd; 'twas just so  
 With FOX and PITT full forty years ago!  
 So WALPOLE, PULTENEY;—factions in all times  
 Have had their follies, ministers their crimes.”

Give me th' avow'd, th' erect, the manly foe,  
 Bold I can meet—perhaps may turn his blow;  
 But of all plagues, good Heav'n, thy wrath can send,  
 Save, save, oh! save me from the *Candid Friend*!

“ BARRAS loves plunder, MERLIN takes a bribe,—  
What then?—shall CANDOUR these good men pro-  
scribe?

No! ere we join the loud-accusing throng,  
Prove,—not the facts,—but, that *they thought them*  
*wrong.*

“ Why hang O’QUIGLEY?—he, misguided man,  
In sober thought his country’s weal *might* plan :  
And, while his deep-wrought Treason sapp’d the  
throne,  
*Might act from taste in morals, all his own.*”

Peace to such Reasoners! let them have their way;  
Shut their dull eyes against the blaze of day.  
PRIESTLEY’S a Saint, and STONE a Patriot still;  
And LA FAYETTE a Hero, if they will.

I love the bold uncompromising mind,  
Whose principles are fix’d, whose views defined :  
Who scouts and scorns, in canting CANDOUR’S spite,  
All *taste in morals*, innate sense of right,

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\* [JAMES O’QUIGLEY (*alias* O’Coigly, *alias* James John Fivey), an Irish priest, in conjunction with ARTHUR O’CONNOR, proprietor of a Dublin newspaper, JOHN BINNS, JEREMIAH LEARY, and JOHN ALLEN, were, on May 21, 1798, tried at Maidstone, on suspicion of holding a treasonable correspondence with the enemy. O’Coigly only was found guilty, and executed on Pennenden Heath. “Can you imagine a man more treacherous and profligate than O’COIGLY?” said SIR JAMES MACKINTOSH to DR. PARR. “Yes, Sir, he might have been worse: he was a parson—he might have been a lawyer; he was a traitor—he might have been an apostate; he was an Irishman—he might have been a Scotchman.”—ED.]

And Nature's impulse, all uncheck'd by art,  
 And feelings fine, that float about the heart:  
 Content, for good men's guidance, bad men's awe,  
 On moral truth to rest, and Gospel law.  
 Who owns, when Traitors feel th' avenging rod,  
 Just retribution, and the hand of God;  
 Who hears the groans through Olmutz' roofs that  
     ring,  
 Of him who mock'd, misled, betray'd his king—  
 Hears unappall'd: though Faction's zealots preach,  
 Unmoved, unsoften'd by FITZPATRICK's speech.\*

That speech on which the melting Commons  
     hung,  
 "While truths divine came mended from *his* tongue;"  
 How loving husband clings to duteous wife,—  
 How pure Religion soothes the ills of life,—  
 How Popish ladies trust their pious fears  
 And naughty actions in their chaplain's ears.  
 Half novel and half sermon, on it flow'd;  
 With pious zeal THE OPPOSITION glow'd;

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\* The speech of GENERAL FITZPATRICK, on his motion for an address of the House of Commons to the Emperor of Germany, to demand the deliverance of M. La Fayette from the prison of Olmutz, was one of the most dainty pieces of oratory that ever drew tears from a crowded gallery and the clerks at the table. It was really quite moving to hear the General talk of religion, conjugal fidelity, and "such branches of learning." There were a few who laughed indeed, but that was thought hard-hearted, and immoral, and irreligious, and God knows what. Crying was the *order of the day*. Why will not the OPPOSITION try these topics again? La Fayette indeed (the more's the pity) is out. But why not a motion for a general gaol-delivery of all state prisoners throughout Europe?

And as o'er each the soft infection crept,  
Sigh'd as he whined, and as he whimper'd, wept;  
E'en CURWEN dropt a sentimental tear,  
And stout ST. ANDREW yelp'd a softer "Hear!"

---

O! nurse of crimes and fashions! which in vain  
Our colder servile spirits would attain,  
How do we ape thee, France! but, blundering still,  
Disgrace the pattern by our want of skill.  
The borrow'd step our awkward gait reveals:  
(As clumsy COURTNEY\* mars the verse he steals.)  
How do we ape thee, France!—nor claim alone  
Thy arts, thy tastes, thy morals, for our own,  
But to thy worthies render homage due,  
Their† "hair-breadth scapes" with anxious interest  
view;  
Statesmen and heroines whom this age adores,  
Though plainer times would call them rogues and  
whores.

See LOUVET, patriot, pamphleteer, and sage,  
Tempering with amorous fire his virtuous rage.  
Form'd for all tasks, his various talents see,  
The luscious novel, the severe decree.

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\* See page 47, in the note, for a theft more shameless, and an application of the thing stolen more stupid, than any of those recorded of Irish storytellers by Joe Miller.

† See *Récit de mes Périls*, by Louvet; *Mémoires d'un Détenue*, by Riouffe, &c. The avidity with which these productions were read, might, we should hope, be accounted for upon principles of mere curiosity (as we read the Newgate Calendar, and the history of the Buccaneers), not from any interest in favour of a set of wretches infinitely more detestable than all the robbers and pirates that ever existed.



Then mark him welt'ring in his nasty sty,  
 Bare his lewd transports to the public eye.  
 Not *his* the love in silent groves that strays,  
 Quits the rude world, and shuns the vulgar gaze.  
 In LODOISKA'S full possession blest,  
 One craving void still aches within his breast ;  
 Plunged in the filth and fondness of her arms,  
 Not to himself alone he stints her charms ;  
 Clasp'd in each other's foul embrace they lie,  
 But know no joy, unless the world stands by.  
 The fool of vanity, for her alone  
 He lives, loves, writes, and dies but to be known.

His widow'd mourner flies to poison's aid,  
 Eager to join her LOUVET'S parted shade  
 In those bright realms where sainted lovers stray,  
 But harsh emetics tear that hope away.\*  
 Yet hapless LOUVET! where thy bones are laid,  
 The easy nymphs shall consecrate the shade.†  
 There, in the laughing morn of genial spring,  
 Unwedded pairs shall tender couplets sing ;  
 Eringoes o'er the hallow'd spot shall bloom,  
 And flies of Spain buzz softly round the tomb.‡

But hold, severer virtue claims the Muse—  
 ROLAND the just, with ribands in his shoes§—

---

\* Every lover of modern French literature, and admirer of modern French characters, must remember the rout which was made about LOUVET'S death and LODOISKA'S poison. The attempt at self-slaughter, and the process of the recovery, the arsenic, and the castor oil, were served up in daily messes from the French papers, till the public absolutely sickened.

† *Faciles Napeæ.*

‡ See *Anthologia, passim.*

§ Such was the strictness of this minister's principles, that he positively refused to go to court in shoe-buckles. See Dumouriez's Memoirs.

And ROLAND's spouse, who paints with chaste delight  
 The doubtful conflict of her nuptial night;—  
 Her virgin charms what fierce attacks assail'd,  
 And how the rigid Minister\* prevail'd.

And ah! what verse can grace thy stately mien,  
 Guide of the world, preferment's golden queen,  
 NECKAR's fair daughter,—STAEL the Epicene!  
 Bright o'er whose flaming cheek and pumplet† nose  
 The bloom of young desire unceasing glows!  
 Fain would the Muse—but ah! she dares no more,  
 A mournful voice from lone Guyana's shore,‡  
 Sad QUATREMER—the bold presumption checks,  
 Forbid to question thy ambiguous sex.

To thee, proud BARRAS bows;—thy charms control  
 REWBELL's brute rage, and MERLIN's subtle soul;  
 Raised by thy hands, and fashion'd to thy will,  
 Thy power, thy guiding influence, governs still,  
 Where at the blood-stain'd board expert he plies,  
 The lame artificer of fraud and lies;

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\* See MADAME ROLAND's Memoirs. — “*Rigide Ministre*,”  
 Brissot à ses Commettans.

† The “pumple” nosed attorney of Furnival's Inn.—“*Congreve's Way of the World*.”

‡ These lines contain the Secret History of QUATREMER's  
 deportation. He presumed in the Council of Five Hundred  
 to arraign MADAME DE STAEL's conduct, and even to hint a  
 doubt of her sex. He was sent to Guyana. The transaction  
 naturally brings to one's mind the dialogue between Falstaff  
 and Hostess Quickly in Shakspeare's Henry IV.

*Fal.* Thou art neither fish nor flesh—a man cannot tell  
 where to have thee.

*Quick.* Thou art an unjust man for saying so—thou or any  
 man knows where to have me.

He with the mitred head and cloven heel ;—  
 Doom'd the coarse edge of REWBELL'S jests to feel ;\*  
 To stand the playful buffet, and to hear  
 The frequent ink-stand whizzing past his ear ;  
 While all the five Directors laugh to see  
 "The limping priest so deft at his new ministry."†

Last of th' ANOINTED FIVE behold, and least,  
 The Directorial Lama, Sovereign Priest,—  
 LEPAUX :—whom atheists worship ;—at whose nod  
 Bow their meek heads *the men without a God.*‡

Ere long, perhaps, to this astonish'd isle,  
 Fresh from the shores of subjugated Nile,  
 Shall BUONAPARTE'S victor fleet protect  
 The genuine Theo-philanthropic sect,—

\* For instance, in the course of a political discussion REWBELL observed to the EX-BISHOP [TALLEYRAND], "*that his understanding was as crooked as his legs*"—"Vil Emigré, tu n'as pas le sens plus droit que les pieds"—and therewithal threw an inkstand at him. It whizzed along, as we have been informed, like the fragment of a rock from the hand of one of Ossian's heroes ; but the wily apostate shrunk beneath the table, and the weapon passed over him innocuous, and guiltless of his blood or brains.

† See Homer's description of Vulcan. First Iliad.  
*Inextinguibilis vero exoriebatur risus beatis numinibus  
 Ut viderunt Vulcanum per domos ministrantem.*

‡ *The men without a God*—one of the new sects. Their religion is intended to consist in the adoration of a Great Book, in which all the virtuous actions of the society are to be entered and registered. "In times of civil commotion they are to come forward to exhort the citizens to unanimity, and to read them a chapter out of the Great Book. When oppressed or proscribed, they are to retire to a burying-ground, to wrap themselves up in their great-coats, and wait the approach of death," &c.

The sect of MARAT, MIRABEAU, VOLTAIRE,—  
 Led by their Pontiff, good LA REVEILLÈRE.  
 Rejoiced our CLUBS shall greet him, and install  
 The holy Hunchback in thy dome, St. Paul!  
 While countless votaries thronging in his train,  
 Wave their red caps, and hymn this jocund strain:

“*Couriers* and *Stars*, Sedition’s evening host,  
 Thou *Morning Chronicle* and *Morning Post*,  
 Whether ye make the Rights of Man your theme,  
 Your country libel, and your God blaspheme,  
 Or dirt on private worth and virtue throw,  
 Still blasphemous or blackguard, praise LEPAUX.

“And ye five other wandering bards, that move  
 In sweet accord of harmony and love,  
 COLERIDGE and SOUTHEY, LLOYD, and LAMB and Co.  
 Tune all your mystic harps to praise LEPAUX!

“PRIESTLEY and WAKEFIELD, humble, holy men,  
 Give praises to his name with tongue and pen!

“THELWALL, and ye that lecture as ye go,  
 And for your pains get pelted, praise LEPAUX!

“Praise him each Jacobin, or fool, or knave,  
 And your cropp’d heads in sign of worship wave!

“All creeping creatures, venomous and low,  
 PAINE, WILLIAMS, GODWIN, HOLCROFT, praise LE-  
 PAUX!

“——— and —— with —— join’d,  
 And every other beast after his kind.

“ And thou, *Leviathan!*\* on ocean’s brim  
 Hugest of living things that sleep and swim;  
 Thou, in whose nose, by BURKE’s gigantic hand,  
 The hook was fixed to drag thee to the land,  
 With —, —, and —† in thy train,  
 And — wallowing in the yeasty main,‡—  
 Still as ye snort, and puff, and spout, and blow,  
 In puffing, and in spouting, praise LEPAUX!”

Britain, beware; nor let th’ insidious foe,  
 Of force despairing, aim a deadlier blow;  
 Thy peace, thy strength, with devilish wiles assail,  
 And when her arms are vain, by arts prevail.  
 True, thou art rich, art powerful!—thro’ thine Isle  
 Industrious skill, contented labour, smile;  
 Far seas are studded with thy countless sails;  
 What wind but wafts them, and what shore but hails!  
 True, thou art brave!—o’er all the busy land  
 In patriot ranks embattled myriads stand;  
 Thy foes behold with impotent amaze,  
 And drop the lifted weapon as they gaze!

But what avails to guard each outward part,  
 If subtlest poison, circling at thy heart,

---

[\* The Rt. Hon. C. J. Fox.—ED.]

+ The reader is at liberty to fill up the blanks according to his own opinion, and after the chances and changes of the times. It would be highly unfair to hand down to posterity as followers of *Leviathan* the names of men who may, and probably will soon, grow ashamed of their leader.

‡ Though the *yeasty* sea  
 Consume and swallow navigation up.

*Macbeth.*

[Applied to Mr. Whitbread, M.P., *the Brewer.*—ED.]

Spite of thy courage, of thy pow'r, and wealth,  
 Mine the sound fabric of thy vital health?

So thine own oak, by some fair streamlet's side,  
 Waves its broad arms, and spreads its leafy pride,  
 Tow'rs from the earth, and rearing to the skies  
 Its conscious strength, the tempest's wrath defies:  
 Its ample branches shield the fowls of air,  
 To its cool shade the panting herds repair.  
 The treacherous current works its noiseless way,  
 The fibres loosen, and the roots decay;  
 Prostrate the beauteous ruin lies; and all  
 That shared its shelter, perish in its fall.

O thou! lamented SAGE! whose prescient scan  
 Pierced through foul Anarchy's gigantic plan,  
 Prompt to incredulous hearers to disclose  
 The guilt of France, and Europe's world of woes;  
 Thou, on whose name each distant age shall gaze,  
 The mighty sea-mark of these troubled days!  
 O large of soul, of genius unconfined,  
 Born to delight, instruct, and mend mankind!  
 BURKE!\* in whose breast a Roman ardour glow'd:  
 Whose copious tongue with Grecian richness flow'd;  
 Well hast thou found (if such thy country's doom)  
 A timely refuge in the sheltering tomb!

As, in far realms, where eastern kings are laid,  
 In pomp of death, beneath the cypress shade,  
 The perfumed lamp with unextinguish'd light  
 Flames through the vault, and cheers the gloom of  
 night:

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[\* Died July 8, 1797.—ED.]

So, mighty BURKE! in thy sepulchral urn,  
 To Fancy's view, the lamp of Truth shall burn.  
 Thither late times shall turn their reverent eyes,  
 Led by thy light, and by thy wisdom wise.

There *are*, to whom (*their* taste such pleasures cloy)  
 No light thy wisdom yields, thy wit no joy.  
 Peace to their heavy heads, and callous hearts,  
 Peace—such as sloth, as ignorance imparts!  
 Pleased may they live to plan their country's good,  
 And crop with calm content their flow'ry food!

What though thy venturous spirit loved to urge  
 The labouring theme to Reason's utmost verge,  
 Kindling and mounting from th' enraptur'd sight;  
 Still anxious wonder watch'd thy daring flight!  
 While vulgar minds, with mean malignant stare,  
 Gazed up, the triumph of thy fall to share!  
 Poor triumph! price of that extorted praise,  
 Which still to daring Genius Envy pays.

Oh! for thy playful smile, thy potent frown,  
 To abash bold Vice, and laugh pert Folly down!  
 So should the Muse in Humour's happiest vein,  
 With verse that flow'd in metaphoric strain,  
 And apt allusions to the rural trade,  
 Tell of *what wood young JACOBINS are made*;  
 How the skill'd gardener grafts with nicest rule  
 The *slip* of coxcomb on the *stock* of fool;  
 Forth in bright blossom bursts the tender sprig,  
 A thing to wonder at,\* perhaps a *Whig* :

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\* *i.e.* Perhaps a member of the WHIG CLUB—a society that has presumed to monopolize to itself a title to which it never

Should tell, how wise each half-fledged pedant prates  
 Of weightiest matters, grave distinctions states,  
 That rules of policy, and public good,  
 In Saxon times were rightly understood ;  
 That kings are proper, *may be* useful things,  
 But then, some gentlemen object to kings ;  
 That in all times the minister's to blame ;  
 That British liberty 's an empty name ;  
 Till each fair burgh, numerically free,  
 Shall choose its members by *the Rule of Three*.

So should the Muse, with verse in thunder clothed,  
 Proclaim the crimes by God and Nature loathed.  
 Which—when fell poison revels in the veins—  
 (That poison fell, which frantic Gallia drains  
 From the crude fruit of Freedom's blasted tree)  
 Blots the fair records of Humanity.

To feebler nations let proud France afford  
 Her damning choice,—the chalice or the sword,  
 To drink or die ;—O fraud ! O specious lie !  
 Delusive choice ! for *if* they drink, they die.

The sword we dread not :—of ourselves secure,  
 Firm were our strength, our peace and freedom sure.  
 Let all the world confederate all its powers,  
 “ Be they not back'd by those that should be ours,”  
 High on his rock shall BRITAIN'S GENIUS stand,  
 Scatter the crowded hosts, and vindicate the land.

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had any claim, but from the character of those who have now withdrawn themselves from it. “ *Perhaps* ” signifies that *even* the WHIG CLUB *sometimes* rejects a candidate whose PRINCIPLES (*risum teneatis*) it affects to disapprove.



Guard we but our own hearts : with constant view  
To ancient morals, ancient manners true ;  
True to the manlier virtues, such as nerved  
Our fathers' breasts, and this proud Isle preserv'd  
For many a rugged age : and scorn the while,  
Each philosophic atheist's specious guile.  
The soft seductions, the refinements nice,  
Of gay morality, and easy vice ;  
So shall we brave the storm ; our 'stablish'd pow'r  
Thy refuge, Europe, in some happier hour.  
But, French *in heart*—though victory crown our  
brow,  
Low at our feet though prostrate nations bow,  
Wealth gild our cities, commerce crowd our shore,  
London may shine, but England is no more.

THE END.

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