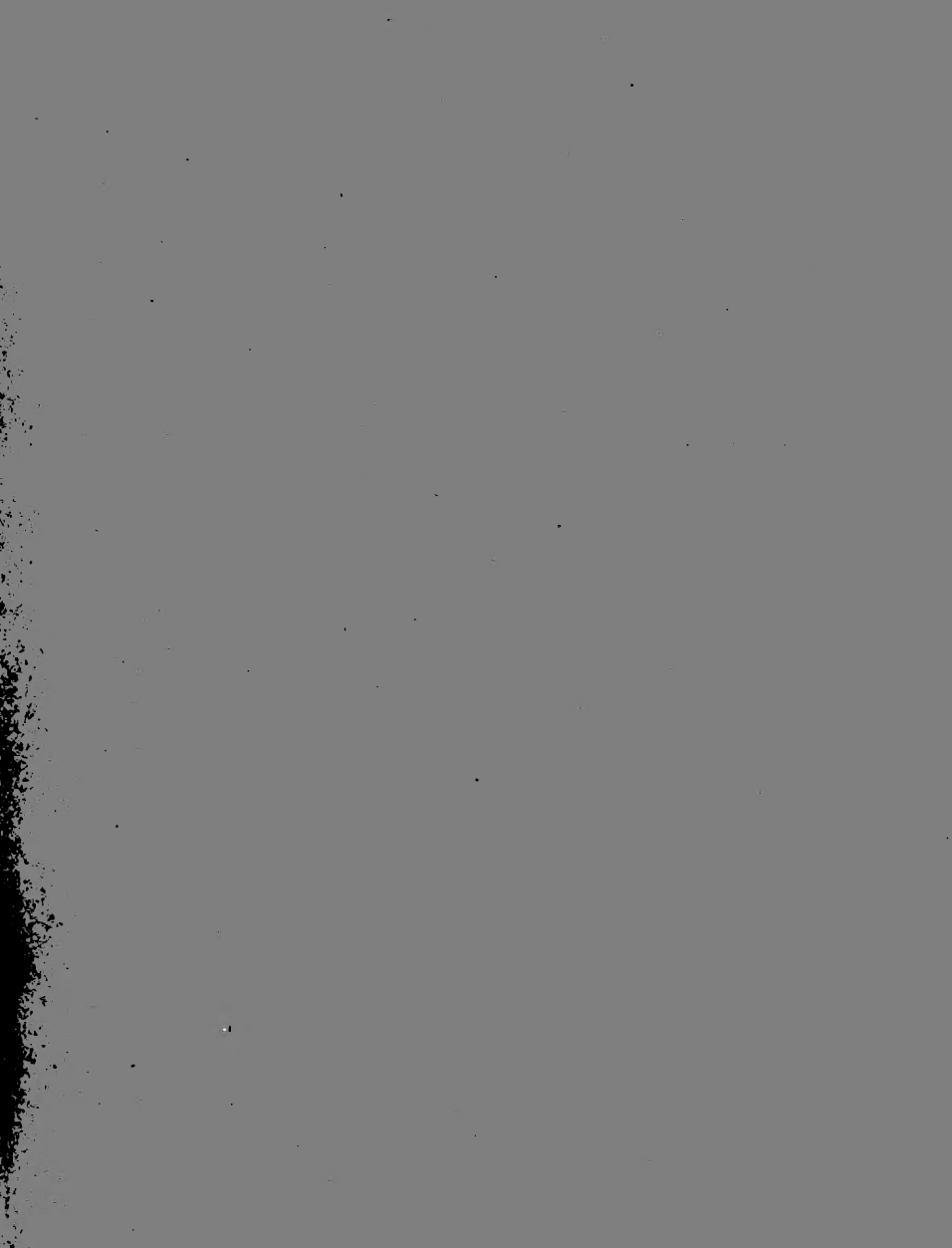




Σ 6

B1







S. S. B. I.

T H E  
T R A N S A C T I O N S  
O F T H E  
R O Y A L I R I S H A C A D E M Y .

---

M . D C C . L X X X V I I .



D U B L I N :  
P R I N T E D B Y G E O R G E B O N H A M , G R E A T G E O R G E ' S - S T R E E T ,  
F O R T H E A C A D E M Y .





*THE ACADEMY* desire it to be understood that, as a body, they are not answerable for any opinion, representation of facts, or train of reasoning, which may appear in the following papers. The authors of the several essays are alone responsible for their contents.

# E R R A T A.

## SCIENCE.

- Page 29, Line 11, for *Pythagorus*, read Pythagoras.  
 Page 30, Lines 3, 5, for *parafeline*, read parafelene.  
 Page 38, Line 3 from the bottom, for  $\Upsilon^2$ , read  $\gamma^2$ .

## POLITE LITERATURE.

- Page 22, Line 3, read 'Οδ' ἰα θεονε.  
 Page 52, Line 17, for *triode*, read triads.  
 Page 86, Line 21, for *symbol*, read cymbal.

## ANTIQUITIES.

- Page 34, Line 5, read acerrimā.  
 Page 143, Line 13, read *are* frequently.  
 Page 149, Line 12, for *Tuetic*, read Teutonic.  
 Page 159, Line 2, for *fome*, read fuch.

\* The quotation from Euripides, page 62, Polite Literature, having been overlooked in the correction, is here printed more accurately.

Οὐ παύσομαι τὰς χάριτας  
 Μουσῶν οὐκαταμνηνύς,  
 Ἠδῶν σὺν ἑργίαι.  
 Εἰ ζῶν μετ' ἑρμοσίης,  
 Αἶψά δ' ἐμφανίσω αἶψα.

\* \* \*

Παρά τε Βρόμιον εὐειδίαι,  
 Παρά τε χίλωνος ἰπλάτωνος  
 Μολπῶν, καὶ λῆβον ἀλλῶν.  
 Οὕτω καταπαύσομαι  
 Μῦσας, αἶ μ' ἐχθρῆσαι.

\* Ἀντιγόνη 6.

Παιῶνα μὲν Δηλιάδης  
 Ἰγνίσσ' ἀμφὶ πύλας, τὸν  
 Λατῶν ἰππῶνα γένου,  
 Εἰδισσομαι καλλίχρονος.

---

# P R E F A C E.

---

**T**O the several advantages which Europe has within these latter centuries experienced from the cultivation of science and polite literature, this kingdom unfortunately has remained in a great measure a stranger. As no Irishman's partiality will deny this, so no man's prejudice should be suffered to make it an occasion of illiberal imputation on the capacity of Irishmen, while in the state of the country so many local peculiarities may be found fully sufficient to account for it. The important changes which took place in the government upon the invasion by Henry the Second were not carried on with so little disturbance, as to permit the nation to apply itself immediately to the peaceful employments of literary enquiry: nor could it reasonably be presumed, that two classes of inhabitants entirely dissimilar in their inclinations and habits, and afterwards more widely separated by a difference in religion, should be readily  
*B* prevailed

prevailed on to lay aside their mutual enmity, and unite in the pursuit of speculative science. The connection of this kingdom with England, instead of teaching Ireland the many valuable acquisitions of English industry, tended rather to entice away its men of genius to a country in which, as learning was more fashionable, its professors might be certain of enjoying more at ease the advantages of rational communication, and of receiving more ample encouragement. Its natural situation, remote from the line of immediate intercourse between any two more civilized nations, removed it also from all acquaintance with foreign improvement: and its want of political importance banished from it all those whose wealth and ambition might have introduced practical science, afforded a liberal patronage to ingenuity, and raised their country to dignity, to opulence and to reputation.

SUCH are the several causes which fatally conspired to detain this kingdom for a series of years in a state of comparative ignorance and inferiority, to counteract its natural advantages, and to derogate from its national character: and to these it is owing, that while its sons became illustrious abroad for enterprize and for ability, their country should yet have remained neglected, and its inhabitants poor, inactive and unenlightened. But the influence of many of these causes time has in a  
 considerable

considerable degree weakened, and peculiar circumstances have now given to Ireland an importance in the political scale, which habits of well-directed industry alone can establish and maintain. Whatever therefore tends, by the cultivation of useful arts and sciences, to improve and facilitate its manufactures; whatever tends, by the elegance of polite literature, to civilize the manners and refine the taste of its people; whatever tends to awaken a spirit of literary ambition, by keeping alive the memory of its antient reputation for learning, cannot but prove of the greatest national advantage. To a wish to promote in these important respects the advancement of knowledge in this kingdom, the Royal Irish Academy for Science, Polite Literature, and Antiquities, owes its establishment; and though the members who compose it are not entirely without hopes that their efforts may hereafter become perhaps extensively useful and respected, yet the original intent of their institution must be considered as confining their views for the present more immediately to Ireland. If their endeavours shall but serve to excite in their countrymen some sense of the dignity of mental exertion, if their exhortation and example shall be so far successful as to become the means of turning vacant thoughts to science and to utility, their labours are abundantly recompensed.

If it be said that in societies of this sort too much attention is frequently bestowed on subjects barren and

*B* 2

speculative,

speculative, it may be answered, that no one science is so little connected with the rest as not to afford many principles whose use may extend considerably beyond the science to which they primarily belong, and that no proposition is so purely theoretical as to be totally incapable of being applied to practical purposes. There is no apparent connection between duration and the cycloidal arch, the properties of which duly attended to have furnished us with our best regulated methods of measuring time: and he who has made himself master of the nature and affections of the logarithmic curve, is not aware that he has advanced considerably towards ascertaining the proportionable density of the air at its various distances from the surface of the earth. The researches of the mathematician are the only sure ground on which we can reason from experiments; and how far experimental science may assist the commercial interests of a state, is clearly evinced by the success of those several manufactures in the neighbouring countries of England and France, where the hand of the artificer has taken its direction from the philosopher. Every manufacture is in reality but a chemical process, and the machinery requisite for carrying it on but the right application of certain propositions in rational mechanics. If chemistry and natural history then have never yet employed themselves in enquiring into the state of this country, if its minerals have never yet been explored,  
nor

nor the extent of its botanical productions ascertained, we need not wonder that Ireland, abounding in the first materials of many manufactures, should yet have considered them no otherwise valuable than as articles of export.

To attain purposes of so great national utility as this Academy proposes to itself, the patriotism of the inhabitants of this kingdom has made many efforts, which though not entirely effectual have yet given a well-founded hope, that when circumstances more favourable should arise such endeavours might be attended with success. The foundation of our University has diffused the advantages of a liberal education to a number which, when the poverty and state of population of this country are taken into account, appears far from inconsiderable; and several private literary societies have been at different times past formed, tending to keep alive the claims of Ireland on their posterity, and perhaps to facilitate the success of future labours. In the year 1683 William Molyneux was instrumental in forming a Society in Dublin similar to the Royal Society in London, of which he was an illustrious member: much might be expected from an institution of which Sir William Petty was president, and Molyneux secretary, had not the distracted state of the kingdom dispersed them so soon as 1688. Their plan seems to have been resumed

resumed without success about the beginning of the present century, when the Earl of Pembroke, then Lord Lieutenant, presided over a Philosophical Society established in Dublin College. In the year 1740 the Physico-historical Society, two volumes of whose minutes are still extant, was instituted: under their patronage Smith published his History of Waterford. And in the year 1772 the antient state of Ireland attracted the attention of the Dublin Society, who appointed a committee for the express purpose of enquiring into its antiquities. The favourable reception their proposals of correspondence met with abroad evinced a disposition in foreign nations to assist the cultivation of this branch of literature, of which the Royal Irish Academy acknowledge with gratitude they have already received valuable proofs. The meetings of the Antiquarian Committee after about two years ceased; but the zeal of a very few of their members still continuing has given to the public several essays, since comprized into four volumes entitled *Collectanea de Rebus Hibernicis*. About the year 1782 the Society from which this Academy afterwards arose was established: it consisted of an indefinite number of members, most of them belonging to the University, who at weekly meetings read essays in turn. Anxious to make their labours redound to the honour and advantage of their country they



they formed a plan more extensive, and admitting such additional names only as might add dignity to their new institution, or by their publications had given sure ground to hope advantage from their labours, became the founders of the Royal Irish Academy.

LET it not be imputed to arrogance when we say that, however former Societies in this kingdom may have failed, the members of this Academy should not be disheartened. From its peculiar nature, and several favourable circumstances attending the time of its institution, it has many prospects of continuance. Uniting in one plan the three compartments of Science, Polite Literature, and Antiquities, it unites whatever is pleasing with whatever is useful, the advancement of speculative knowledge with the history of mankind: it makes provision for the capricious variations of literary pursuit, and embracing all the objects of rational enquiry, it secures the co-operation of the learned of every description.

IT has been instituted too at a time when it can enjoy the protection of a monarch, whose patronage of the liberal arts has made his reign an illustrious æra in the annals of literature; at a time when two of the sciences have had advantages hitherto unknown in this country held

held out to them, in the establishment of a medical school, and the foundation of an observatory for astronomical purposes; and at a time when every qualification natural and acquired concurred in pointing out a president, whose zeal for the interests of Ireland could only be equalled by his zeal for the interests of learning.

ANIMATED by such encouragements, the Irish nation are called on to exert themselves. The Academy, in this volume, with most respectful deference presents the first fruits of its labours to the public: whether the beginning now made shall be relinquished with disgrace, or this Society be taught to aspire to hopes of vigor and continuance, is a question, which those who have abilities to promote the advancement of literature should be informed is left, with all its important consequences, for their exertions to determine. To embolden their diffidence, the nature of these publications holds out all the advantages of mutual example, while the great national benefits to be derived from this institution must stamp their indolence a crime of no less magnitude than treason against the welfare of Ireland. They are called on by every tie which can have a laudable influence on the heart of man: by the hopes of success, and the infamy of defeat, by the solicitations of a natural instinct which

which will not suffer their faculties to rest without exertion, and by the authoritative voice of reason and experience which pronounce such exertions salutary, by emulation, by philanthropy, by honest pride, by a glorious sense of the dignity of their country, and the dignity of human nature. To such a call Irishmen cannot be inattentive: the God of Truth will look propitious on their labours, and a Ray from Heaven shall light them to success.

The first part of the document is a letter from the Secretary of the Board of Directors to the Board of Directors. The letter is dated 10/10/1910 and is addressed to the Board of Directors. The letter is signed by the Secretary, J. H. [Name]. The letter discusses the financial condition of the company and the proposed dividend for the year ending 10/31/1910. The letter also discusses the proposed changes to the charter of the company. The letter is followed by a resolution of the Board of Directors. The resolution is dated 10/10/1910 and is passed by a vote of 10 to 0. The resolution approves the proposed dividend and the proposed changes to the charter. The resolution is signed by the Board of Directors.

---

---

# C O N T E N T S.

---

*PREFACE.* By the Rev. Robert Burrowes, A. M. Fellow of Trinity College, Dublin, and M. R. I. A.

---

## S C I E N C E.

- I. *AN Account of the Observatory belonging to Trinity-College, Dublin.* By the Rev. H. Usher, D. D. Senior Fellow of Trinity-College, Dublin, F. R. S. and M. R. I. A. Page 3
- II. *An Account of Parhelia, seen September 24, 1783, at Cookstown.* By the Rev. J. A. Hamilton, D. D. M. R. I. A. - - - 23
- III. *Observations of the Lunar Eclipse, March 18, 1783* - 25
- IV. *A synthetical Demonstration of the Rule for the Quadrature of simple Curves, per æquationes terminorum numero infinitas.* By the Rev. M. Young, D. D. Fellow of Trinity College, Dublin, M. R. I. A. - 31
- V. *Description of a new portable Barometer.* By the Rev. A. McGuire - - - 41
- VI. *Observations on Pemphigus.* By Stephen Dickson, M. D. M. R. I. A. - - - 47
- VII. *On the Extraction of Cubic and other Roots.* Communicated by the Rev. M. Young, D. D. Fellow of Trinity College, Dublin, M. R. I. A. - - - 59
- VIII. *History of an Ovarium, wherein were found Teeth, Hair and Bones.* By James Cleghorn, M. B. - 73

THE UNIVERSITY OF CHICAGO  
LIBRARY

---

---

# POLITE LITERATURE.

---

## C O N T E N T S.

- I. *AN Essay on Sublimity of Writing.* By the Rev.  
Richard Stack, D. D. Fellow of Trinity College, Dublin,  
and M. R. I. A. - - - - Page 3
- II. *Essay on the Stile of Doctor Samuel Johnson,* No. I.  
By the Rev. Robert Burrowes, A. M. Fellow of Trinity  
College, Dublin, and M. R. I. A. - - 27
- III. *Ditto,* No. II. By the same - - - 41
- IV. *Thoughts on Lyric Poetry.* By William Prefton,  
M. R. I. A. - - - - 57  
*To which is subjoined*
- V. *Irregular Ode to the Moon.* By the same - 75

POSITIVE LITERATURE

C O N T E N T S

I. *Mr. W. W. on Subjects of Writing. By the Rev. Richard Evans, D. D. Fellow of Trinity College, Dublin.*  
 From "The Dublin Review" Vol. 1, No. 1.

II. *W. W. on the State of Dublin during the Year 1841. By the Rev. Robert Hamilton, D. D. Fellow of Trinity College, Dublin, and D. D. A. A.*  
 From "The Dublin Review" Vol. 1, No. 1.

III. *W. W. on the State of the Poor in Dublin during the Year 1841. By the Rev. Robert Hamilton, D. D. Fellow of Trinity College, Dublin, and D. D. A. A.*  
 From "The Dublin Review" Vol. 1, No. 1.

IV. *W. W. on the State of the Poor in Dublin during the Year 1841. By the Rev. Robert Hamilton, D. D. Fellow of Trinity College, Dublin, and D. D. A. A.*  
 From "The Dublin Review" Vol. 1, No. 1.



---

# A N T I Q U I T I E S.

---

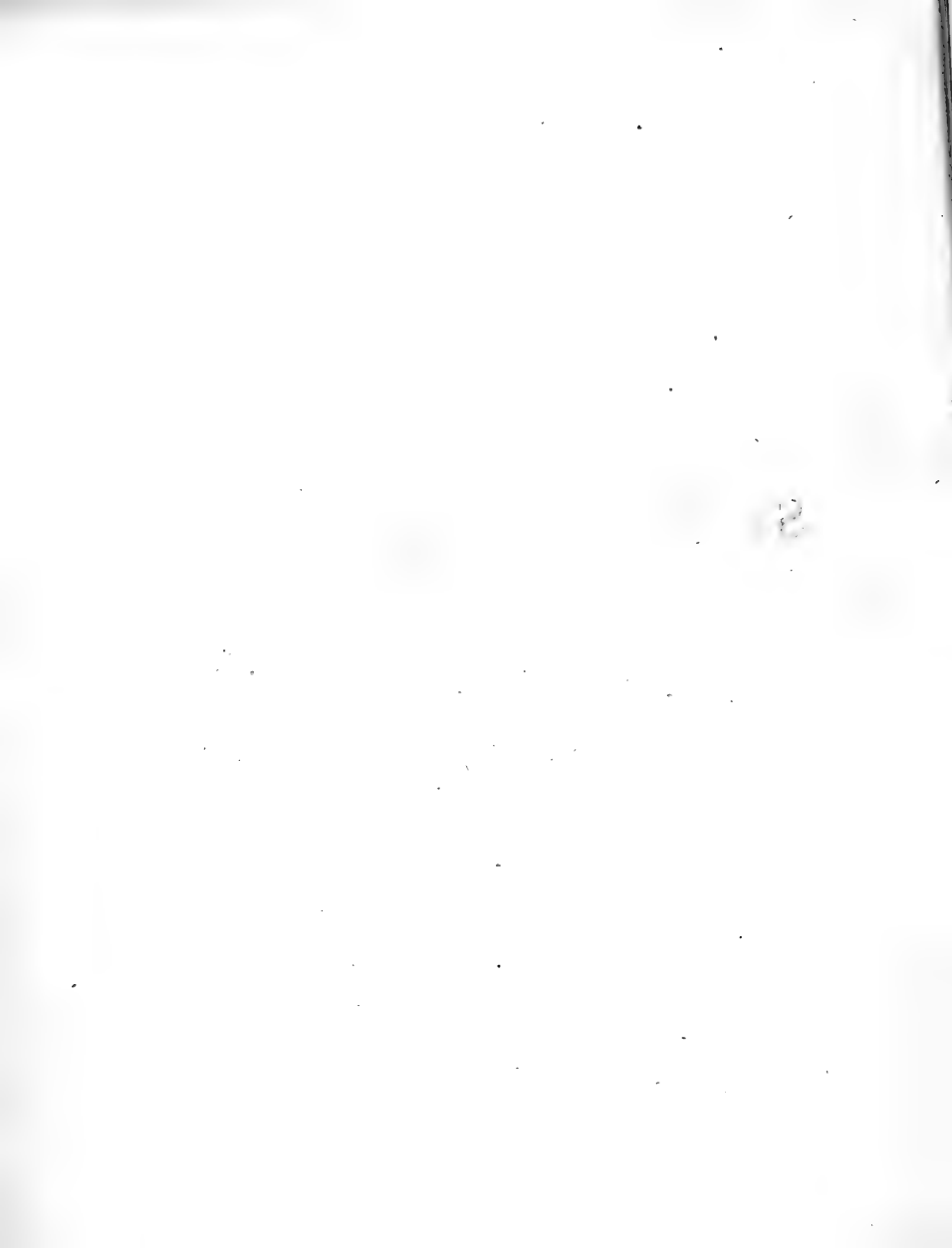
## C O N T E N T S.

- I. *ACCOUNT of an ancient Inscription in Ogham Character on the sepulchral Monument of an Irish Chief, discovered by Mr. Theophilus O'Flanagan, Student of Trinity College, Dublin* - - - Page 3
- II. *The Antiquity of the Woollen Manufecture in Ireland, proved from a Passage of an ancient Florentine Poet. By the Earl of Charlemont, President R. I. A.* - 17
- III. *An Enquiry concerning the Original of the Scots in Britain. By the Lord Bishop of Killaloe, M. R. I. A. and F. R. S.* - - - - - 25
- IV. *Ancient Gaelic Poems respecting the Race of the Fians, collected in the Highlands of Scotland in the Year 1784. By the Rev. Matthew Young, D. D. Fellow of Trinity College, Dublin, and M. R. I. A.* - - 43
- V. *Account of a Greek Manuscript of Saint Matthew's Gospel in the Library of Trinity College, Dublin. By the Rev. John Barret, B. D. Fellow of Trinity College, Dublin* - 121
- VI. *An Account of ancient Coins found at Ballylinam, in the Queen's County, Ireland; with Conjectures thereon. By William Beauford, A. M.* - - - 139
- VII. *Account of an ancient Urn found in the Parish of Kiltranelagh, in the County of Wicklow. From a Letter written by Thomas Green, Esq;* - - - 161

1952  
1953  
1954  
1955  
1956  
1957  
1958  
1959  
1960  
1961  
1962  
1963  
1964  
1965  
1966  
1967  
1968  
1969  
1970  
1971  
1972  
1973  
1974  
1975  
1976  
1977  
1978  
1979  
1980  
1981  
1982  
1983  
1984  
1985  
1986  
1987  
1988  
1989  
1990  
1991  
1992  
1993  
1994  
1995  
1996  
1997  
1998  
1999  
2000  
2001  
2002  
2003  
2004  
2005  
2006  
2007  
2008  
2009  
2010  
2011  
2012  
2013  
2014  
2015  
2016  
2017  
2018  
2019  
2020  
2021  
2022  
2023  
2024  
2025

1952  
1953  
1954  
1955  
1956  
1957  
1958  
1959  
1960  
1961  
1962  
1963  
1964  
1965  
1966  
1967  
1968  
1969  
1970  
1971  
1972  
1973  
1974  
1975  
1976  
1977  
1978  
1979  
1980  
1981  
1982  
1983  
1984  
1985  
1986  
1987  
1988  
1989  
1990  
1991  
1992  
1993  
1994  
1995  
1996  
1997  
1998  
1999  
2000  
2001  
2002  
2003  
2004  
2005  
2006  
2007  
2008  
2009  
2010  
2011  
2012  
2013  
2014  
2015  
2016  
2017  
2018  
2019  
2020  
2021  
2022  
2023  
2024  
2025

S C I E N C E.



---

*Account of the OBSERVATORY belonging to TRINITY  
COLLEGE, DUBLIN. By the Rev. H. USSHER,  
D. D. M. R. I. A. and F. R. S.*

---

THE delicacy of practical Astronomy, in its present improved state, has laid open to us new sources of error, and additional difficulties, which the less perfect instruments of our predecessors could not have taught them to suspect. One peculiar advantage of Astronomy, above other sciences, was formerly thought to arise from the nature of its subject, viz. the motions of bodies so remote as to free the inquirer from the complicated consideration of local effects, corpuscular attraction, and chemical solution. But it is not so at present; the subtle element of fire, the different species of air, and their various combinations, have rendered the theory of refractions, even as coming from the hands of Bradley, still liable to suspicion; and whilst we justly admire the industry of that great man in making observations, his sagacity in selecting

Read June  
13, 1785.

them, and the elegance of his deduction, still the truly physical inquirer must lament the circumstances of the observations themselves, which, it is not easy to suppose, could afford him indisputable elements, when we consider that they were made in a confined room, in which the temperature was in general widely different from that of the external air, and by the help of instruments closely attached to a mass of stone of nine or ten feet superficial square by three or four feet in thickness. We have good reason to suppose that such a bulk of cold stone decomposes the surrounding air to some distance. In some particular circumstances of the atmosphere, the moisture resting on the surface, and in others, the tremulous motion of the adjacent air, seem to indicate either a decomposition or re-charge in that portion of the air, by means of which the theory of refractions has hitherto been experimentally determined; and therefore leave the subject still liable to objections apparently well founded.

THE present Astronomer Royal, Doctor Nevil Maskelyne, whose sagacity less important matters could not escape, aware of this defect, has opened his Observatory more to the air, and, as far as the construction of the building would admit, has removed part of the evil; the quadrants, however, still remain attached to the great mass of stone.

EVER since that important period, at which astronomy appears to have assumed a new face, by the introduction of metallic instruments of more accurate frame and division, and the adoption of telescopic sights, the grosser difficulties of the science have been gradually removed: some, which before that time were considered of little

little importance, and others, till then totally unsuspected, are now become of serious consequence, and require the most accurate theoretical investigation, and the utmost refinement of practice. Amongst these may be ranked the minute variations of refraction ; which may, perhaps, justly be considered as the greatest bar at present to the perfection of Astronomy.

I MUCH suspect that the true constitution of our atmosphere is, even now, but little known ; but I am not without hopes of interesting discoveries in this important branch of science, from the novel means of exploring its qualities in circumstances very different from those of all former experiments. We are, however, certain that it is subject to decomposition and change ; and observation and theory prove to us that refractions are thereby affected.

IF we propose by observation to procure elements for a law of refraction, whether we adopt the constitution of the atmosphere supposed by our predecessors or not, it is manifest that observations made in the open air promise the greatest degree of consistency with each other, and the best elements for a theory and law of refractions ; but as this method, particularly in our northern climates, cannot be pursued with safety either to the Astronomer or his apparatus, we can only endeavour to approximate to this perfection, by making our buildings as open to the air as may be consistent with their particular structure, and the health and convenience of the observer. This subject had for a long time engaged my attention, and I had digested what occurred to me upon it into some form, when, by a happy concurrence

concurrence of circumstances I was enabled to reduce part of my system to practice, and to give a fair trial to what I considered likely, I do not say to remove, but at least to diminish the evil.

OUR late learned and munificent Provost, Doctor Francis Andrews, had bequeathed to the College a considerable sum of money towards the building of an Observatory, and furnishing it with proper instruments, which sum was to arise from an accumulation of a part of his property, to commence upon a particular contingency happening in his family. As soon as this had taken place, the College, with a distinguished liberality, and a true zeal for the promotion of science, determined not to lose time by waiting for the accumulation; but, to hasten the execution of the plan, advanced from their own funds a sum considerably exceeding the original bequest; although at that time not well qualified for so great and sudden a call, on account of the large sums that had been by them already expended upon other public buildings. They did me the honor to elect me Professor, and sent me to England to order from Mr. Ramsden the best instruments, without limitation of price. His abilities are sufficiently known to all Europe. As soon as the choice of the instruments had been determined\*, the next point to be considered

\* The instruments ordered were a transit instrument of four feet axis and six feet focal length, bearing four inches and a quarter aperture, with three different magnifying powers up to near 600, which great power it bears with a most surprising degree of distinctness.—An intire circle of ten feet diameter, on a vertical axis,  
for



sidered was the arrangement of the building, and the most commodious disposition of the instruments, so as to give to each a situation justly suited to the particular observations to be made. Accordingly, I devised the annexed plan, which the College was pleased to adopt, and they committed the superintendance to me in the arrangement and execution of such parts as demanded particular nicety and attention.

THE description of this Observatory, accompanied with a ground plan and elevation, I now lay before the Academy.

ALTHOUGH I have spared neither study nor assiduous attention on this building and apparatus, I am not so vain as to suppose it perfect; it may hereafter betray to me imperfections which perhaps even now are anticipated by better judges. This time alone can determine: and the public at large, and this Academy in particular, may depend upon the most faithful detail of the advantages or imperfections of every thing which is original either in the building or apparatus.

WITH respect to the structure, I need not, to Astronomers, apologize for want of ornament and architectural elegance in a building which, to answer its design fully, must probably reject both; perfect stability and convenient disposition of the instruments form here the architect's great object; and a vain affectation of taste may militate against these essential qualities.

for measuring meridian altitudes.—An equatorial instrument, the circles being five feet diameter.—And an achromatic telescope, mounted on a polar axis, and carried by an heliostatic movement, for occasional observations.

IN the erecting of an Observatory the three principal points are the situation, foundation and soil. As the building must necessarily be low, the situation should be elevated, commanding a clear horizon all around, but particularly to the North and South.

THAT an Observatory should be low, must appear an odd assertion to such as are acquainted with those only of the last century, and not conversant with modern practice: the present refinement of astronomical instruments, since the application of telescopic sights, demands the utmost stability. This was a point not to be obtained whilst refracting telescopes, of the original frame and construction, were in use. The unmanageable length of tube demanded by the simple object glass, where any tolerable magnifying power was desired, rendered lofty and extensive piles of building indispensable; but the great invention of reflecting telescopes by Sir Isaac Newton, and the discovery of the achromatic object glass by Mr. Dollond, still more useful when applied to astronomical instruments, have freed us from the necessity of introducing those lofty piles, by which the course of observation with some of the most valuable instruments is interrupted, and an Observatory injured in many and important respects.

IN consequence of the imperfection of telescopes in the times which I have mentioned, we find those great and unstable structures forming an essential part of every Observatory built at that period, all which are now unnecessary; and if through a weak attachment to old customs they are introduced into Observatories at present, they may add to the magnificence, at the expence of the value of the work.

THE next important article is the foundation, which should be of the most solid kind: For this reason a rock, and that of great extent\*, or a hard gravel, should be made choice of; if neither of these can be found in the place where other circumstances require the Observatory to be built, it will be necessary to give all adventitious stability in our power, by deep arches or piles driven by an engine; for such is the consummate execution of modern instruments, that they immediately betray the imperfections of a building, whether from unstable foundation, or inartificial superstructure.

THE soil should be naturally dry, as will generally be the case when the next stratum is gravel. The advantage of such a soil I have frequently remarked at the Royal Observatory at Greenwich, during my residence near it, where the second stratum, and indeed almost the first, being a flinty gravel, I have sometimes seen the air serene, whilst the country around has been covered with a thick fog; which possibly may be accounted for from the gravelly stratum, which suffers the rain and moist dews to percolate, and leave the surface dry; or, to indulge another conjecture, perhaps the polished surface of the cold flints, with which the soil and surface abound, may tend to decompose the air, and make it deposit any superabundant moisture.

THE Observatory belonging to Trinity College, Dublin, is built on a high ground N. W. of the city, and distant about  
 B four

\* I have heard of an Observatory built upon a rock, but one of short extent, that betrayed most singular irregularities in the position of the instruments.

four English miles. The mercury in the barometer stands there <sup>in.</sup> 0,254 lower than at high water mark at the Liffey in spring tides, the thermometer being in Dublin 62°, and at the Observatory 59°\*. It is founded on a solid rock of limestone of some miles extent, which, near the Observatory, rises to within six inches of the surface, and is so hard as to require to be blasted with gunpowder for the ordinary uses of the farmer. The soil around is composed of loam and a species of calcareous substance, called in Ireland limestone-gravel, which is very absorbent. The horizon is remarkably extensive, without the smallest interruption on any side, except that on the South the Wicklow mountains, distant about fifteen English miles, rise about a degree and a half. Their distance seems to remove all apprehension on account of their attraction exerted on the plumb-line; and the gradual and equal acclivity of the hill, on which the building is erected, seems to secure us from any more near and dangerous local effect in that respect. Considered in another point of view, these mountains afford a striking advantage, of which I have been frequently an eye witness: When clouds are coming from the South, I have often seen them arrested by the mountains, leaving the space from thence to my zenith serene, whilst to the East and West, where no such obstacles intervene, all has been obscured with flying scud. From E. to S. E. the sea is visible, distant about ten or twelve miles, a circumstance which in some particular cases is not without its use: But what I consider particularly happy, is the opportunity afforded by the Light-house for observations on terrestrial refractions both by night and day. This is near five miles

\* This the result of one observation only.

miles distant from the land, and about fifty feet above the water. In particular states of the atmosphere, and more especially on the approach of severe weather, the Welsh mountains are distinctly visible, particularly that ridge of hills which runs S. W. to point Braich-y-pwll, and bounds Caernarvon bay in that direction.

I SHALL proceed to the particulars of the plan of this Observatory.

PLATE I. is the elevation of the East front.

PLATE II. is the ground plan. E is the base of a solid pillar of sixteen feet square, which is of the most substantial masonry, and is raised from the solid rock to such height, that the centre of the equatorial instrument, which it is to support, may overlook every part of the building. This instrument demands the entire range of the horizon, since, as it is now constructed, it may be applied to the most valuable purposes in Astronomy. It was a long time deliberated whether it would not be better to substitute for this instrument a vertical and azimuth circle of the same diameter, which has undoubtedly peculiar and unrivalled advantages; but many circumstances of singular convenience in the equatorial, as also some peculiarities in its application, at length determined the choice in its favour.

THIS substantial pillar is surrounded by a circular wall at a foot distance, which is to support the turning dome, and the floor of the room, which must not be suffered to touch the

pillar itself, or the piers which are to arise from it, for the support of the axis of the instrument; and for this purpose the floor is framed so as to let the piers pass through untouched; whence no motion of the floor or surrounding wall can be communicated to the instrument, and the temperature of the pillar is in some measure preserved by the surrounding wall. The turning dome is framed of wood, each rib consists of three equal and parallel pieces, the grain of the wood in these being so disposed as to counteract each other's inclination to cast or warp. The frame is covered with canvas soaked with drying oil, tar, and white paint, and coated afterwards with white paint, wrought to such consistence as to be laid on with a trowel. The inside is to be covered with another thinner sheeting, and between the two, wood-moss, if necessary, will be introduced, to prevent the transmission of heat. The aperture for observation is two feet six inches wide, and opens to six inches beyond the zenith. As the dome is an hemisphere, the slide which shuts this aperture is made to move vertically through the zenith, with a movement similar to that of some modern writing-tables: The slide passing through the zenith descends through the opposite quadrant of the hemisphere within the dome; but as this slide exceeds ninety degrees of the hemisphere by six inches, it would be impossible in opening the aperture to make the slide descend through its whole length on the opposite side, as the wall-plate must stop it before its ascending extremity could reach the zenith: Therefore, to remedy this, a transverse hinge is contrived in the slide about eight inches from that extremity, which thus descends, or that end which is next the zenith when the aperture is shut; this hinge lets these eight hinges hang perpendicular to the horizon, when the slide  
has

has risen so much on the other side, and the whole is thus allowed to descend until the zenith is laid open to observation. Around this dome there is a platform, commanding one of the most extensive and varied prospects that can be imagined\*.

THE room for making observations on the meridian requires an uninterrupted view to the North and South. This room is here placed to the West of the building. It is manifest to any one who compares the present plan with the indispensable requisites of an Observatory, that the front might have been presented either to the East or West with equal advantage, so far as regards the necessary disposition of the rooms for observation; the beauty of the eastern prospect, and the elegance of the approach on that side from the city, would have been sufficient of themselves to have given the preference to the present disposition; but these inferior considerations happily coincided with one much more important. In this part of the island the

\* The Observatory commands on the South side a view of the grounds of Lord Beclive, with a gentle declivity to the river, and from thence a varied picture of the rich scenery of the woods of the Phoenix Park, terminated in the back ground by the majestic grandeur of the Wicklow mountains. To the S. E. we have the city of Dublin, distant four miles, the semicircular bay with the shipping, and the great South Wall extending five miles into the sea, and terminated by the Light-house; the ridge of rocky hills called The Three Brothers forming the head of Dalkey, and bearing Malpas's Obelisk on the highest point. On the E. and N. E. Clontarf and its environs, the Hill of Howth, Ireland's Eye and Lambay. From thence to the N. W. the prospect is so uncommonly level and extensive as to gratify the astronomer much more than the painter; but even this variety is not without its beauty. To the S. W. we have the picturesque ruins at Castleknock, and to the West the extended and rich view of Kildare, in which Mr. Conolly's Obelisk forms a grand and central Object.

westerly

westerly winds prevail, I believe, moderately speaking, two-thirds of the year; and as this circumstance secures us in that proportion from any effect of the smoke of the city, so this disposition of the meridian room frees us in the same proportion from smoke or other vapours from the house or building.

As this is the most essential part of the work, it will require a more particular detail.

THE meridian room is thirty-seven feet two inches long, and twenty-three feet broad in the inside clear, and twenty-one feet high. It is designed for the usual observations of the passages of the heavenly bodies over the meridian, and of their meridian altitudes; these essential objects require the most minute attention in every particular.

BUT as I do not mean in this paper to enter into a detail of the particular instruments, I shall confine myself to an account of the methods adopted to procure convenience of observation, stability and temperature.

THE broad cross in figure 2d, plate II. represents a piece of the most solid masonry, rising from the rock to within a few inches of the joists of the floor, and totally unconnected with the walls. At X,X is laid down a solid block of Portland stone of nine feet two inches in length, by three feet in breadth, and one foot four inches thick. This block supports the pillars of the transit instrument, whose bases are marked by X,X; these pillars are seven feet six inches high, their bases three feet from North to South, and two feet six inches from East to West.



West. These were chosen as they lay beside each other in the quarry; and though each be a heterogeneous mass, yet their relative parts at given altitudes are perfectly similar; and this appears absolutely necessary to prevent any effects of dissimilar expansion or contraction from heat, cold, moisture, &c. at given heights. If Portland stone were perfectly homogeneous this would be an unnecessary caution, but the slightest attention will prove that it is not so; and these pillars particularly shew it. Further, experiment proves to us that the temperature of the pillars is different at different altitudes; if now the two pillars at a given altitude have a given temperature, and happen to be dissimilar at that altitude, it is natural to expect that their expansions will be different, and the adjustment of the instrument supported by them destroyed.

EACH of the supporting pillars consisting of one solid piece, all effects of mortar and cement are avoided, and what is of more importance, all iron cramps are unnecessary.

THE temperature of the pillars at different heights is shewn by thermometers, the tubes of which are bent at right angles, and their bulbs are inserted into the stone, and surrounded with dust of the same stone.

NEAR the western end of the cross arise four pillars, marked M, M, M, M, for the support of the frame of the vertical meridian circle\*. Beneath, from North to South, is laid another block of  
Portland

\* Instead of quadrants attached to a stone pillar, it is proposed here to have an entire circle of ten feet diameter, supported on a vertical axis: This alteration  
seems

Portland stone, so placed as not to touch the pillars or floor ; this is to support the vertical axis. C represents the clock pillar, being five feet square at the base, decreasing as it rises to two feet above, in order to afford all proper stability. This may appear to some perhaps rather whimsical than necessary ; but it would not be difficult to shew, both from theory and experiment, the necessity of the most solid support for a clock, on which, according to the modern practice, so much justly depends. Besides, there is a proper degree of attention due on our part to the work of Mr. Arnold, whose reputation in some degree lies at the mercy of every one who may or may not be induced to give to his superior work every minute attention which it requires and deserves. Our clocks, executed by him, are finished in a masterly manner, the pallets of ruby, all the holes of the last movement jewelled, the suspension springs of gold, with his own five-barred pendulum, with cheeks capable of experimental adjustment, so as to prove all vibrations isochronal, whatever be the throw out of the clock.

THE floor of the room is framed so as to let all these pillars rise totally detached from it. A few inches above the floor, around each pillar, is a wooden skirting, terminated by pliable leather, which reaches to the floor, and overhangs a moulding raised about each pillar. This is done to prevent the admission  
of

seems to promise many advantages in temperature both of air and instrument, facility and accuracy of adjustment, not to mention the certainty of being enabled to prove the centre of the instrument ; but on this I shall not at present enlarge

of dust, which, might in time form a communication between the masonry and the floor.

It has not been usual in Observatories to place the transit instrument and those adopted for measuring altitudes in the same room, and yet some advantages arise from it. In the first place, one clock suffices, which is a circumstance of some economy, where the price is eighty guineas. But the following is a singular convenience: it not unfrequently happens that one person is obliged to take both the meridian transit and the altitude of a celestial object, in which case these instruments being placed near each other afford a striking advantage. The observer may take the passage of the sun's limb (for instance) over the two first wires of the transit instrument, omit the middle wire, hasten to the circle, take the altitude of one limb, and write it down, then take the altitude of the other, and leave it to be read off at leisure, return to the transit instrument, and take the passage over the two last wires, whence the right ascension can be determined with as much accuracy as if the passage over the meridian wire itself had been observed.

So far we have consulted stability and convenient disposition; the provision for equability of temperature is next to be considered.

It is manifest that observations with such large instruments cannot be made absolutely in the open air; all we have left therefore is to admit as free a passage to the external air as is consistent with the safety of the instruments and the observer.

For this purpose the meridian apertures for the transit instrument and circle are six feet wide; which is a breadth considerably greater than I have yet heard of in any Observatory. These, or a part of them, should be left open until the temperature within and that abroad are found to agree entirely, or as nearly as can be effected: through these and the windows there is a free admission of air; but to break the force of the wind, which might agitate the plumb-lines, and at times displace the instrument, there are skreens of the thinnest canvas pervious to the air, which are contrived, occasionally to cover the aperture, except a space of two feet in the middle; but this only used in windy weather. And that the temperature within may at all times be more nearly equal to that of the external air, there are semicircular air-holes in the walls grated and covered with the same kind of wide canvas, which are designed to be left always open to the air, except in wet or damp weather, at which times they may be closed with shutters within. The same provision is made here as in the equatorial dome to prevent the transmission of heat.

Plate II.  
Fig. 3.

THE South and North wings now only remain to be explained.

THE South wing is designed for occasional observations, such as eclipses, occultations, &c. which being confined to the planets, require only the range of that part of the hemisphere in which these can at any time be visible. On this account the centre of the southern dome is so far removed towards the South, that a line drawn from thence to the extremity of the meridian room shall

shall clear the greatest amplitude of any of the planets in this latitude; for as to comets, they are always most conveniently observed by the equatorial instrument, and that has the entire horizon at command in this Observatory.

IN this southern wing P, P represent the bases of two pillars which are to rise into the dome; and, resting on solid masonry, unconnected with the floor and surrounding walls, are to support a polar axis, carrying an achromatic telescope, to which it is proposed to apply an heliostatic movement, which will carry it round with an equable motion in a sidereal day. This is not a matter of simple amusement, many advantages arise from such an apparatus. Every practised observer is aware of the errors that must necessarily arise from the permanency of the effect of light upon the organ of sight; this makes it probable that we do not always see a star in its true place in the field of a fixed telescope. In the transit instrument, for instance, the image of the wire does not change its place in the eye, but is permanent; as that of a star approaches this wire, the last impression remains until the star has passed the wire, and before the new impression is sensible. As to the distinctness of vision to be expected from it, the following experiment will be sufficient for any one who doubts. Let a line be drawn horizontally upon a wall, at such distance from a telescope as that the observer shall be able to read through it tolerably small print; let the telescope be directed to a certain point in this line; let a man move a printed paper, having both large and small characters along this line as equably as he can; when the paper comes opposite the telescope, the observer will find that the greater characters alone are distinct, but let him follow the paper with the telescope and he will find the small characters

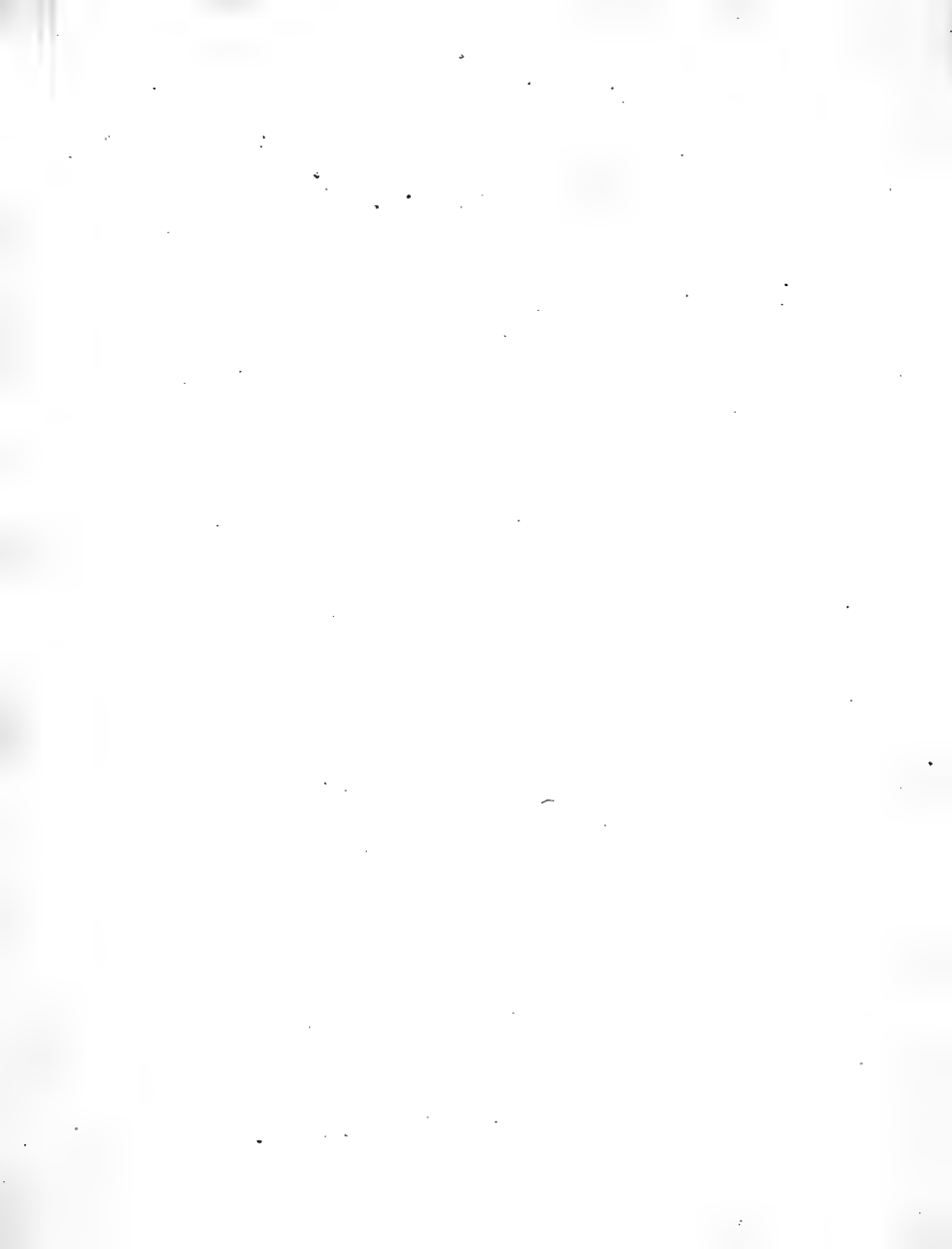
distinct likewise. This instrument promises also the fairest trial to the wire micrometer, which has, I fear, too hastily been laid aside. The prismatic, the Cassegrain, the divided object glass, the divided eye-glass micrometers, have all their particular disadvantages, deriving error from metaphysical as well as physical sources; not that I mean to infer that the wire micrometer is unobjectionable.

THE dome of the upper room here is to be similar to that of the equatorial room, and is designed for this one instrument. Two observers in the same room are too many for such observations as are to be made here: He must be a steady practised observer, whose imagination will not be affected when another, with a more perfect instrument, gives evident signs of his observation being completed, whilst to the former it has not yet taken place. Thus let us suppose two telescopes of different powers applied to an emersion of one of Jupiter's satellites, the better telescope may perhaps shew it fourteen or fifteen seconds sooner than the other; now if the observer with the better telescope rise to write down his observation, he will not only disturb the other with the noise, but the imagination of the latter may even persuade him that the emersion has taken place to his eye, when with such a telescope it was impossible. To avoid this inconvenience, the lower room is designed to permit occasional observers to practise, and masonry is contrived to support other telescopes with proper stability. The northern wing may be applied to the use of a zenith sector if required\*, and an apparatus

\* Or of a pillar quadrant, if that should by any one hereafter be considered as an expedient method for determining refractions.

apparatus of masonry similar to that in the southern wing is proposed for occasional observers.

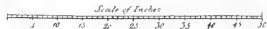
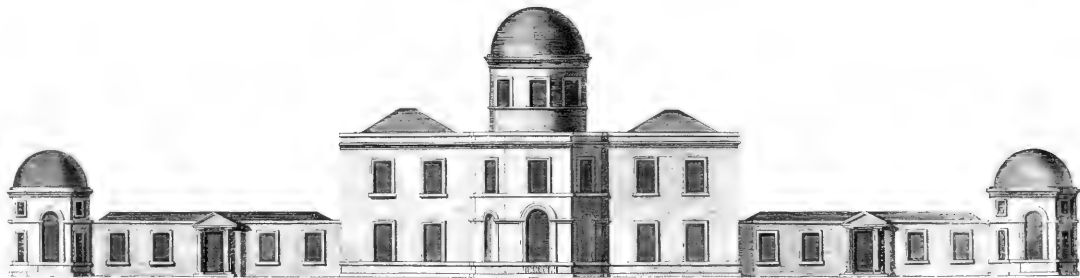
I HAVE now gone through the particulars of the construction of this Observatory, which I hope and trust will be a lasting monument to the honor of its founder, Doctor Francis Andrews, and a memorial to ages of the liberality and zeal of Trinity College, Dublin. May the spirit of true and genuine science, for which this College has ever been distinguished, continue unabated to remotest ages, supplying the world with men of genius and learning worthy of such a patronage.



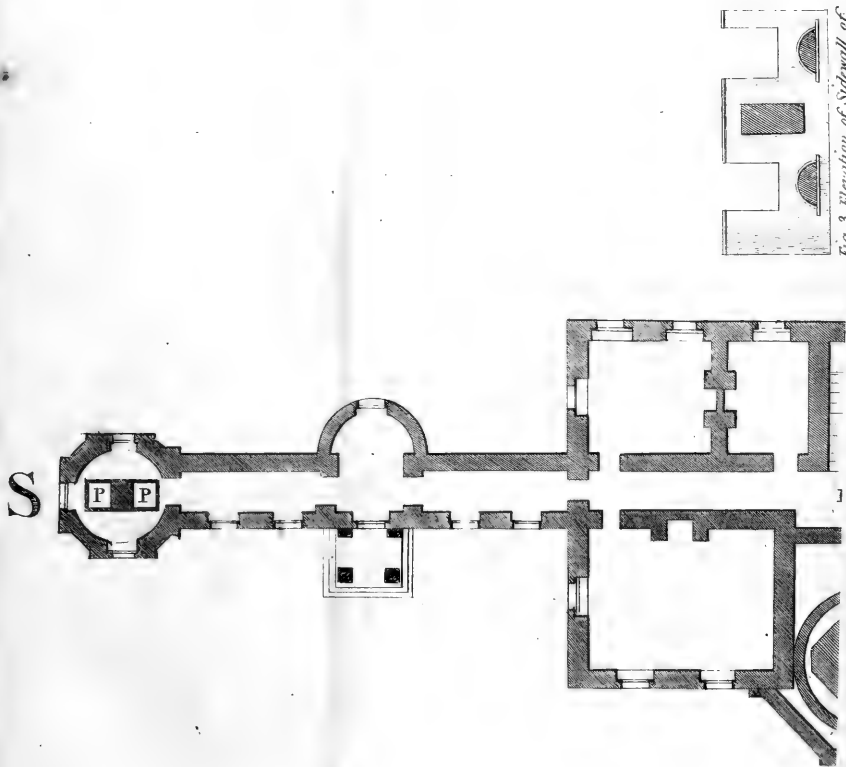


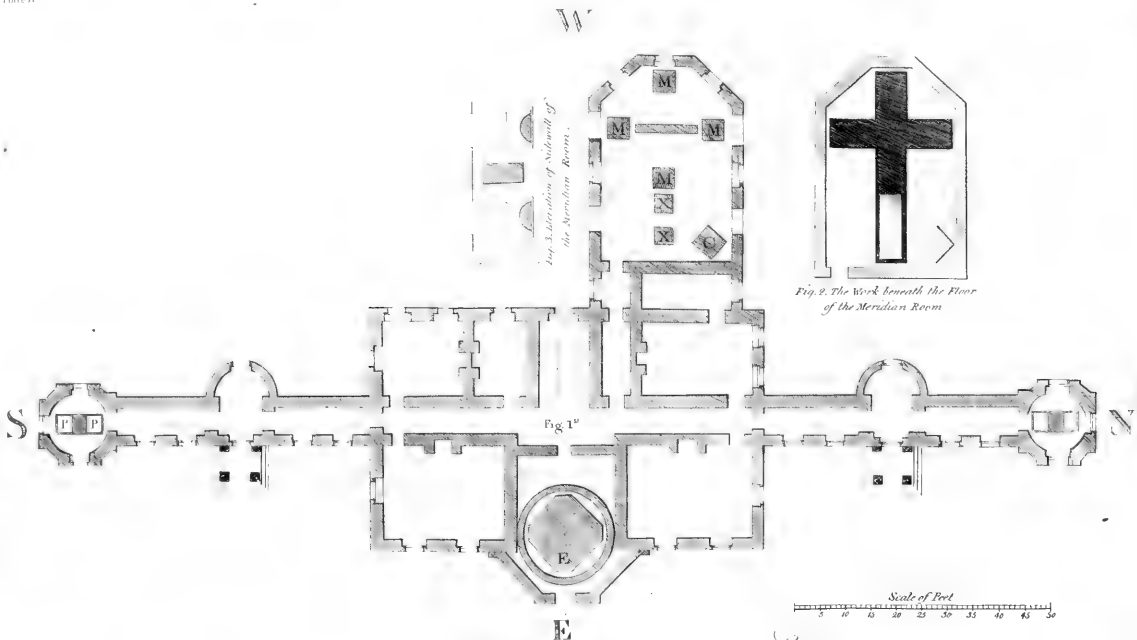


*ELEVATION of East front of the* **OBSE**



*ELEVATION of East front of the OBSERVATORY belonging to Trinity College DUBLIN.*





Top & Alteration of Niches of the Meridian Room.



Fig. 2. The Work beneath the Floor of the Meridian Room

Fig 1<sup>st</sup>

GROUND PLAN of the OBSERVATORY belonging to Trinity College DUBLIN.

W. J. Smith del.

J. Wood sculp.

---

*A LETTER to the Rev. HENRY USSHER, D. D. from  
the Rev. JAMES A. HAMILTON, D. D. M. R. I. A.  
giving an Account of PARHELIA seen at Cookstown  
September 24, 1783.*

---

CARRIFF, JANUARY 20, 1786.

DEAR SIR,

I BEG leave, through you, to communicate to the Royal Irish Academy, the following very curious optical phænomena which I observed September 24, 1783, at Cookstown, where I then resided, and paid a pretty regular attention to astronomical and meteorological observations.

Read Fe-  
bruary 6,  
1786.

WEDNESDAY, September 24th, 1783, as I was preparing to observe the sun passing the meridian, before the 1st limb touched the centre wire, it was obscured by a dark well-defined cloud, about  $10^{\circ}$  in diameter. Upon going to the door of the transit room, to see if it was likely soon to pass off the disk of the sun, I observed the following phænomena :

FROM

FROM the western edge of the cloud issued a luminous arc parallel to the horizon, perfectly well defined, extending exactly to the northern meridian; it was about 30' broad, white, and ended in a blunted termination. On it were two parhelia; the nearest to the sun displaying the prismatic colours; the remote one white, and both ill defined. In a short time the cloud had passed off, and shewed the luminous almicantar, reaching perfect to the true sun. While things were thus situated, I measured with an accurate sextant the distances of the parhelia; I found the coloured one  $26^{\circ}$ , the remoter one  $90^{\circ}$ , from the true sun. Just as I had done this, a new and prismatic circle surrounded the sun, immediately within the prismatic parhelion. And now another coloured parhelion appeared on the eastern board. The sextant with its face up and down, exactly measured this and the former at the original distance of  $26^{\circ}$ ; the luminous almicantar still remaining perfect. In about ten or twelve minutes, whitish hazy clouds came on, and obscured all these uncommon appearances. I did not observe that the atmospherical phenomena before or after were at all uncommon. The wind a light breeze at S. S. W. Bar. 29,6 rising. Thermometer  $55^{\circ}$ .

Plate III.  
Fig. 1.

S M. represents the south meridian.

N. M. north meridian.

P. P. the prismatic circle, with two prismatic suns or parhelia, at  $26^{\circ}$  distance on each side the true sun.

W. the white parhelion, at  $90^{\circ}$  distance from the true sun.

L. A. the luminous almicantar.

And H O. the horizon.

---

OBSERVATIONS *of the* LUNAR ECLIPSE, *March 18th,*  
1783. *Communicated by the Rev. H. USSHER, D. D.*

---

I WAS accompanied and assisted in the following observations by the Rev. W. Hamilton, Member of this Academy, and by Mr. Arthur M'Guire. Read December 5, 1785.

THE latter gentleman observed, with an Hadley's sextant, equal versed sines of the uneclipsed part, being anxious to see how nearly the middle of the eclipse might be deduced from that kind of observation, which at sea might be of use, when the weather happens to be too hazy to shew the spots distinctly.

MR. Hamilton made his observations with a telescope of two feet focus double object glafs. I observed the beginning and end of the eclipse, and the beginning and end of total darkness, with a night telescope, the aperture being diminished about one third; and the other phenomena with a telescope of seventeen inches

D

focus

focus triple object glass. The observations are reduced to mean time, on the meridian of the College of Dublin.

Phenomena.	H. U.	W. H.
	mean time.	mean time.
Beginning of the Eclipse	H. ' "	H. ' "
Grimaldi covered	7 14 9	
Galileo —	15 50	
Ariftarchus touches	19 52	
covered	24 29	
Kepler touches	— —	7 24 58
bifected	26 13	
covered	27 45	
Copernicus touches	29 16	
bifected	34 58	34 43
covered	36 13	
Tycho touches	38 10	
bifected	42 2	
Plato touches	43 13	
covered	47 59	
Manilius touches	49 15	
covered	51 58	
Menelaus touches	52 33	
covered	54 58	
Proclus bifected	56 3	
Mare crifium touches	8 8 5	8 9 18
bifected	9 43	11 18
covered	11 33	12 38
Beginning of total dark.	12 58	13 58
	14 8	

End



Phenomena.	H. U.	W. H.
	H. \ "	H. \ "
End of total darknefs	9 27 28	9 57 33
Grimaldi bifected	10 00 15	
Galileo bifected	3 58	
Aristarchus touches	— —	10 9 13
bifected	9 35	
Kepler bifected	12 17	
emerged	13 8	
Tycho touches	19 13	19 13
emerged	20 18	21 13
Copernicus bifected	21 13	
Plato touches	26 58	
bifected	27 23	
emerged	28 3	28 8
Manilius bifected	36 23	
Menelaus bifected	39 13	
Proclus emerged	51 43	
Mare crisium touches	52 43	
bifected	54 23	
End of the eclipse	10 56 28	10 57 13

THE middle of the eclipse, deduced from a mean of several observed equal verfed lines, differed but eleven seconds from that deduced from the beginning and end of total darknefs.

THE Astronomer Royal was so obliging as to send me the correspondent observations at Greenwich ; and as the longitude of Dublin is not yet accurately determined, the difference of longitude deduced from the mean of these may be

of some use for the present; these make it  $^{\text{H}} 24^{\text{h}} 57,9$  West of Greenwich. In July, 1783, Mr. Arnold came here from England, and had with him one of his large pocket time-keepers, the rate and error of which had been settled before he left Greenwich. I determined the difference of times by equal altitudes the day of his arrival and the day before his departure; and by comparison on his return to Greenwich, made at my request, and communicated to me by Doctor Maskelyne, the difference of the longitude by the watch was  $^{\text{H}} 24^{\text{h}} 58,2$ , differing only six tenths of a second from what I had made it by observation on his arrival.

THE following observations of the same eclipse have been communicated to me:

At the Hague	Beginning	$^{\text{H}} 7^{\text{h}} 58^{\text{m}} 7^{\text{s}}$	mean time.
	Begin. of total dark.	— — —	
	End of total dark.	$10^{\text{h}} 37^{\text{m}} 52^{\text{s}}$	
	End of eclipse	$11^{\text{h}} 40^{\text{m}} 7^{\text{s}}$	
<hr/>			
At Paris, Cabinet du Roi, $14''$ W. of the Royal Observatory,	Beginning	$7^{\text{h}} 41^{\text{m}} 15^{\text{s}}$	ap. time.
	Total darkness	$8^{\text{h}} 41^{\text{m}} 8^{\text{s}}$	
	End of total dark- ness supposed	$10^{\text{h}} 21^{\text{m}} 43^{\text{s}}$	
	D°. certain	$10^{\text{h}} 22^{\text{m}} 34^{\text{s}}$	
	End supposed	$11^{\text{h}} 22^{\text{m}} 30^{\text{s}}$	
	D°. certain	$11^{\text{h}} 24^{\text{m}} 10^{\text{s}}$	
<hr/>			

At Thouloufe	Beginning	H	7	37	40	ap. time.
	Total darknefs		8	38	25	
	End of ditto		10	20	20	
	End of eclipse		11	20	30	

THE following observations of the lunar eclipse, September 10th, 1783, were communicated to me by the Rev. Doctor J. A. Hamilton, made by him at Cookstown, in longitude  $\overset{H}{\circ} 26^{\circ} 48,9''$  west of Greenwich:

Clock flow  $\overset{H}{\circ} 1,5''$ .

Beginning of eclipse	—	—	$\overset{H}{\circ} 20$	35	00	sider. time.
Pythagorus covered	—	—		41	47	
Copernicus touches	—	—		50	16	
covered	—	—		52	14	
Plato touches	—	—		57	18	
covered	—	—		58	22	
Tycho touches	—	—	$\overset{H}{\circ} 21$	4	40	
covered	—	—		6	46	
Aristotle covered	—	—		7	45	
Manilius covered	—	—		10	35	
Mare crifium touches	—	—		23	15	
Plinius and bright spot in mare crifium covered				24	55	
Mare crifium bifected		—		26	40	
D <sup>r</sup> . covered and Langrenus touches				28	12	
Total darknefs	—	—		34	5	

THE emersions were not observed by Dr. Hamilton. The state of the weather prevented me from observing this eclipse. Just before the penumbra was expected, there was a tolerably bright

bright halo around the moon, at  $24\frac{1}{2}$  degrees from her; and in this on the western side, in the moon's almucantar, was formed an imperfect parafeline, the tail extending westward, and ill defined. The wind had been at N. W. all the evening, with light breezes, but suddenly died away when the parafeline appeared; presently the moon was covered with clouds, and the wind came to S. W. Barom. 29, 61, therm.  $59\frac{1}{4}$ .

---

A SYNTHETICAL DEMONSTRATION of the RULE  
for the QUADRATURE of SIMPLE CURVES,  
in the *Analysis per Equationes terminorum numero infinitas*.  
By the Rev. M. YOUNG, D. D.

---

DOCTOR Wallis, about the year 1651, having met with the mathematical writings of Torricelli, in which, amongst other things, he explains Cavalerius's attempt to render the ancient method of Exhaustions more concise by his *Geometry* of indivisibles, conceived that an *Arithmetic* of infinites might be applied to the contemplation of curve lines with success; and that perhaps the quadrature of the circle, were it at all possible, might finally be attained in this manner. What led him to these expectations, as he tells us in his dedication to Oughtred, was this: the ratio of the infinite circles of a cone to as many of a cylinder on the same base and of the same altitude,

Read March  
6, 1786.

altitude, was known, viz. as 1 to 3; but all their diameters in the triangle through the axis of the cone, to as many in the parallelogram through the axis of the cylinder, as 1 to 2. In like manner it was known, that all the circles in the parabolic conoid were to as many circles in a cylinder as 1 to 2; but all the diameters of the former to those of the latter as 2 to 3. It was also manifest, that the right-lines of the triangle were arithmetically proportional, or as the numbers 1, 2, 3, &c. therefore, the circles of the cone (being in a duplicate ratio of their diameters) as 1, 4, 9, &c. Also the circles of the parabolic conoid (being in the duplicate ratio of the ordinates, that is, in the ratio of the diameters) were as 1, 2, 3, &c. therefore their diameters as  $\sqrt{1}$ ,  $\sqrt{2}$ ,  $\sqrt{3}$ , &c. He therefore hoped, that from knowing the ratio of a series of circles or squares (which is the same thing) to as many equals, he should be able to discover what was the ratio of their diameters or sides to as many equals; and that if this were once proved universally, the quadrature of the circle would follow of consequence. For as it was already known, that all the parallel circles in a sphere were to as many in a cylinder as 2 to 3; if it could be from thence discovered what was the ratio of the sum of all the diameters of the one to the sum of all the diameters of the other, the quadrature of the circle would be attained; as the former sum constitutes the area of the circle, and the latter the area of the circumscribed square: the geometrical problem being thus reduced to one purely arithmetical. Observing then the analogy between the terms of certain infinite series, and the ordinates of certain curves, he discovered rules for finding the sums of these series, and consequently attained the quadrature of those curves whose ordinates were proportional to the terms of these series. In

this

this enquiry he began with the more simple series, first considering arithmetical progressions; then he proceeded to those whose terms were as the squares, cubes, biquadrates, &c. or as the square roots, cube roots, &c. of the terms of those arithmetical progressions. He afterwards considered those progressions whose terms were as any dimension whatsoever of the terms of the arithmetical progressions; that is, the indices or exponents of whose dimensions were as any numbers, integral, fractional, or surd, whether positive or negative. He considered these progressions as consisting of an infinite number of terms, the last term, which represented the last ordinate of the curve, being still finite; and the intermediate terms from 0 to the last, being infinite in number, represented ordinates applied to the axis, at infinitely small and equal distances, between the vertex and last ordinate. Or perhaps these terms represented any other lines right or curve; or any plain or curve surfaces, in the case of solids, which were proportional to them. At length, by an induction of particulars, he came to this general theorem, which is the 64th of his *Arithmetica Infinitorum*, "In any infinite series of quantities beginning from 0, and continually increasing according to any power whatsoever, whether simple or compounded of such as are simple, the ratio of all the terms of such a series is to as many times the greatest, as unity to the index of that power increased by unity." And this is the same in substance with Sir I. Newton's first rule for the quadrature of simple curves, in his *Anal. per Equat. t. n. infin.* which was investigated, in the manner just now mentioned, by an induction of particulars by Wallis, but which Newton demonstrated universally by an indefinite index, as was his manner, comprehending, in one general proposition, all those particular cases which

others had demonstrated with limitations. In the analytical demonstration however which he has given of this theorem, certain quantities are omitted as being indefinitely little; and therefore it is not delivered with that *axpiβuz*, which is required in subjects of this nature. Fermat has given us a synthetic demonstration of this theorem, which Doctor Horsely has inserted in his notes on this tract of Newton, but it is so tedious and prolix, that even the analytical is preferable to it. I shall here give a synthetical demonstration also of the same general proposition on the principles of *prime and ultimate ratios*, a method of reasoning which Newton seems to have had some idea of even at the time of his writing this *Analysis*, in the year 1669, though probably he did not bring it to perfection until eighteen years after, when he first published the *Principia*.

### RULE I. QUAD. of SIMPLE CURVES.

Plate III.  
Fig. 2.

LET the base AB of any curve AD have BD for its perpendicular ordinate; and let  $AB=X$ ,  $BD=Y$ ; also let  $a$  be a given quantity, and  $m$ ,  $n$ , whole numbers. Then if  $Y=aX^{\frac{m}{n}}$ , it shall be, area  $ABD = \frac{n}{m+n} X^{\frac{m+n}{n}}$ .

LET  $DC$ ,  $AC$ , drawn through  $D$  and  $A$  parallel to  $AB$  and  $DB$ , meet in  $C$ ; draw the ordinate  $db$  indefinitely near to  $DB$ , meeting  $CD$  in  $s$ ; and through  $d$  draw  $rp$  parallel to  $AB$ . Since  $Y=aX^{\frac{m}{n}}$ , the moment of  $Y$  will be equal to the moment  
of



of  $aX^{\frac{m}{n}}$ ; that is,  $y = \frac{am}{n} X^{\frac{m-n}{n}} x$ , by Cas. 5. Lem. 2. B. 2.

Principia. Now the rectangle sDBb is the rectangle under the ordinate and moment of the abscisse, that is, Yx; and the rectangle CDpr is the rectangle under the abscisse and moment of the ordinate, that is, Xy; therefore bD : Cp :: Yx : Xy; that is, substituting its value for y,

$$\text{as } Yx : \frac{am}{n} X^{\frac{m}{n}} x;$$

$$\text{or as } Y : \frac{am}{n} X^{\frac{m}{n}};$$

$$\text{or as } aX^{\frac{m}{n}} : \frac{am}{n} X^{\frac{m}{n}}, \text{ that is, as } 1 \text{ to } \frac{m}{n}.$$

By a like process it may be shewn, that if AB be divided into an indefinite number of parts, and upon each there be constructed a rectangle ob in the same manner as on bB, and through g there be drawn tq parallel to the base; the rectangle ob will be to the corresponding rectangle rq ultimately in the given ratio of 1 to  $\frac{m}{n}$ . Therefore the sum of all the indefinitely little rectangles sB will be to the sum of the corresponding rectangles Cp, in the same ratio; therefore the curve ADB is to the curve ACD as 1 to  $\frac{m}{n}$ , Cor. Lem. 4. B. 1. Prin. and the curve ADB to the rectangle ACDB, as 1 to  $\frac{m+n}{n}$ ; but the rectangle ACDB = YX =  $aX^{\frac{m+n}{n}}$ ; there-

fore the curve ADB is to  $aX^{\frac{m+n}{n}}$  as 1 to  $\frac{m+n}{n}$ , and therefore equal to  $\frac{n}{m+n} \times aX^{\frac{m+n}{n}}$ . Q. E. D.

IF the ordinate BD be oblique to the base, the area, found as above, must be diminished in the ratio of radius to the sine of the angle made by the ordinate and base.

THIS demonstration being admitted, the whole doctrine of quadratures becomes a branch of *prime and ultimate ratios*, and consequently of pure geometry.

WE are to observe, that the reason why the curves treated of above are perfectly quadrable is, because the rectangles inscribed in the curve are to the respective rectangles inscribed in the exterior space, ultimately, in a given ratio, whence the curve will be to that space (Cor. Lem. 4. Prin.) and consequently to the circumscribed rectangle, in a given ratio. But this is not the case in the circle, which therefore is not quadrable by this method, at least in its present state. But though the ratio of the rectangles inscribed in a quadrant to their corresponding rectangles in the exterior space of a circumscribed square perpetually varies from the beginning of the quadrant to the end, yet this variation is regular, beginning from the finite ratio of 2 to 1, and constantly approaching the infinite ratio of 1 to nothing. The law of which approach may be thus determined:

IF a square APCO be circumscribed about a quadrant ACO, and the radius AO be divided into any number of equal parts whatsoever, and on these parts rectangles as moBD de erected, and inscribed in the quadrant, and through the extremities of the ordinates nm, BD, right lines tp. rB be drawn parallel to the radius AO, and thus as many corresponding rectangles, as rBtp, be inscribed in the exterior space: then the breadth of these rectangles being diminished indefinitely, each rectangle in the quadrant will be to its corresponding rectangle in the exterior space as DR to DO, that is, as the sum of the radius AO and the segment DO between the centre and ordinate to that segment.

LET the absciffe AD=X; the ordinate BD=Y; the diameter AR=a.

$Y^2 = aX - X^2$ , from the nature of the circle.

Therefore  $2Yy = ax - 2Yx$  (Lem. 2. B. 2. Prin.),  $y = \frac{ax - 2Xx}{2\sqrt{aX - X^2}}$ ;

but moBD is to Brpt as Yx to Xy.

that is, as Yx to  $\frac{aXx - 2X^2x}{2\sqrt{aX - X^2}}$

that is, as Y to  $\frac{aX - 2X^2}{2\sqrt{aX - X^2}}$

that is, as  $\sqrt{aX - X^2}$  to  $\frac{aX - 2X^2}{2\sqrt{aX - X^2}}$

that is, as  $2aX - 2X^2$  to  $aX - 2X^2$

or, as  $a - X$  to  $\frac{1}{2}a - X$ , or as DR to DO.

IN A, the extremity of the diameter, DR is to DO as 2 to 1; as D approaches O, this ratio continually encreases, and in O this ratio becomes 1 to nothing.

HENCE if the radius AO be divided into any number of equal parts, and there be constituted a series of fractions, whose numerators are the natural numbers increasing from unity to that number of parts, and whose denominators are the continuation of that series; then the rectangles inscribed in the circle will be to the respective rectangles in the exterior space, ultimately as 1 to the successive terms of this series beginning with the least. Thus, suppose the radius divided into 8 equal parts, then the ultimate ratio of the corresponding rectangles from the beginning of the quadrant will be the ratio of 1 to the terms of the following series :

$$\frac{8}{16}, \frac{7}{15}, \frac{6}{14}, \frac{5}{13}, \frac{4}{12}, \frac{3}{11}, \frac{2}{10}, \frac{1}{9}.$$

ON similar principles we may demonstrate the following theorem in the Analysis Equationum, &c. in a much more simple and elegant manner than by the method of fluxions.

Plate III.  
Fig. 4.

LET ALE be an ellipse, whose  $\frac{1}{2}$  transverse axis is CL,  $\frac{1}{2}$  conjugate AC; let CB=x, BD=y, AC=c, and CL=t. The ultimate ratio of DG:GH, is the ratio of DB:BT,  $\therefore$  ultimately,  $DG^2 : GH^2 :: Y^2 : BT^2$ .

$y^2 = \frac{t^2}{c^2} \times c^2 - x^2$  from the nature of the figure ;

$$BT = \frac{c^2}{x} - x, \text{ and } BT^2 = \frac{c^2 - x^2}{x^2}$$

$\therefore DG^2$

$$\therefore DG^2 = GH^2 \times \frac{t^2 x^2}{c^4 - c^2 x^2}$$

$$DH^2 = HG^2 + DG^2 = GH^2 + GH^2 \times \frac{t^2 x^2}{c^4 - c^2 x^2} = GH^2 \times \frac{c^4 - c^2 x^2 + t^2 x^2}{c^4 - c^2 x^2}$$

$$\therefore DH = GH \times \frac{\sqrt{c^4 - c^2 x^2 + t^2 x^2}}{\sqrt{c^4 - c^2 x^2}}; \text{ that is, supposing } c = 1, t^2 - c^2 = a,$$

and  $c^2 = b$ .

$$DH = GH \times \frac{\sqrt{1 + ax^2}}{\sqrt{1 - bx^2}}; \text{ or, the moment of the arch is equal}$$

to the moment of the abscisse multiplied into  $\frac{\sqrt{1 + ax^2}}{\sqrt{1 - bx^2}}$ .

Wherefore a curve, whose ordinate is this latter quantity, increases in the same manner as the elliptical arch; and consequently the area described by that ordinate is analogous to the length of the elliptical arch; so that both may be denoted by the same algebraical expression.

Case

1915  
No. 1234  
In the County of ... State of ...  
Plaintiff vs. Defendant

That the said Defendant ...  
and ...  
and ...

PLATE III

Fig. 2.

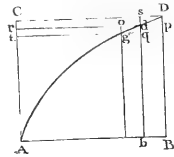
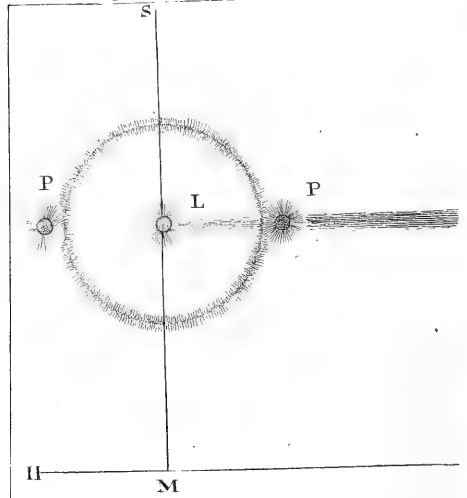


Fig. 3



*Let the drawing be bent inwards till M  
 NM the North Meridian, PP prismatic Circle  
 true Sun, W white parallel at 90° dist from*

SYNTHETIC DEMONSTRATION No

See  
In Blue Page 10

PLATE III

Fig. 2



Fig. 3

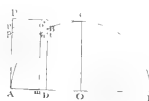


Fig. 1

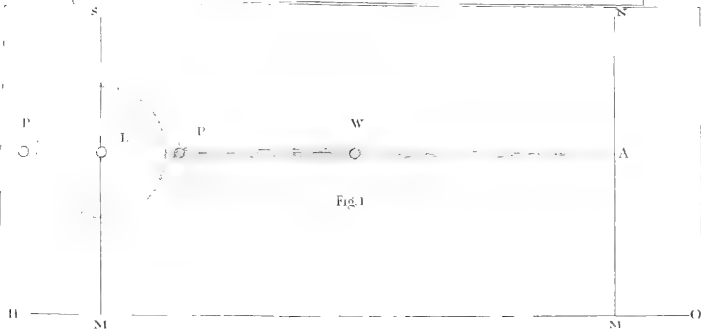
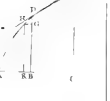


Fig. 1

*Let the drawing be bent inwards till SM becomes a semicircle, then will SM represent the south Meridian  
SM the south Meridian, VP proximate Circle with two proximate lines or parallels at 20° dist. on each side the  
true sun, SW whole parallel at 60° dist from the true sun LX horizontal Meridian and HO the Horizon.*



---

DESCRIPTION of a new portable BAROMETER,  
 by the Rev. ARTHUR M'GUIRE. Communicated by  
 the Rev. H. USSHER, D. D. M. R. I. A. and F. R. S.

---

THE art of measuring absolute and relative accessible heights by the barometer has, within a few years, been brought to a very considerable degree of perfection, by ingenious theory, critical experiments, and improved instruments. Read May  
1, 1786.

THIS mode of measurement is, in practice, of singular simplicity, and the labour of calculation, originally not very great, is almost annihilated by the industry of the ingenious.

As all accuracy in these measures depends upon the instrument, every attempt to discover any source of error, even without its remedy, may be of use, by exciting ingenious artists to exert their industry in rendering this valuable instrument more unexceptionable.

IT is universally allowed that mercury readily imbibes air when in contact with it, particularly when they are agitated together: but as from the nature of the instrument the contact cannot be intirely avoided, our attention should be directed to lessen the agitation as far as possible; and to diminish the quantity of air in contact when such agitation cannot be intirely removed.

MOST portable barometers which I have seen have the reservoir made of soft leather: From the pliable texture of this material, and the great elasticity of mercury, a considerable degree of agitation takes place in carriage, even when the adjusting screw at bottom is forced up as far as possible.—Now even allowing the leather to be impervious to air, still the small quantity of air which remains in the cases covering the floating gages must, when the instrument is inverted, pass through the body of mercury in the reservoir, and be detained by the leather in contact and perpetual agitation with the mercury.

UPON considering this matter, it occurred to me that it might perhaps be of use to make one that should have the reservoir of wood: The following construction has succeeded beyond my expectation:

PLATE 1st, is a drawing of the instrument, or rather of what is different in this from other portable barometers.

THE upper part, which is here omitted, is contrived, as is usual in all good instruments of this kind, to shew the column  
of

of mercury with its convex surface against the light, through a groove cut intirely through the brass tube ; within this latter, and surrounding the glass tube, slides a small one, carrying the vernier, and moved by tooth and pinion ; the lower edge of this shews an accurate contact with the convex surface of the mercury at the time of observation.

PLATE 2d, is a section of the reservoir and other particulars.

IN fig. 1st, RRRR is the reservoir formed in the turning lathe, by means of an hollowing tool introduced through the hole made for the piece L, which contains the glass tube I.

A is a cylindrical plug of wood, which is made to ascend or descend in a hollowed cylindrical space, which it very nearly fills when down ; this ascent and descent is effected by turning the piece M, on which is cut a swift screw working in the piece B, which piece B is screwed firmly into the box ; after that the plug A is introduced and fitted into its place. G is an ivory floating gage of the usual form.

LET us now suppose the mercury introduced into the reservoir, with the floating gage resting upon it, its surface being represented by the dotted line. If now the screw M be turned so as to raise the plug A, the mercury will descend into the deserted space, and the surface and the floating gage resting upon it will descend : Thus it appears that the piece A, as raised or depressed by the screw M, is the regulator of the gage at the time of making an observation.

Now to fill the tube up to the top, and thereby render the instrument portable, you must proceed as follows :

By means of the crank, Fig. 2d, turn the stop-cocks C and F, (Pl. 1st and 2d) until the communication be open through them to the air, as marked in Pl. 2d, Fig. 1st, in which you must conceive the separated pieces lowered down, and firmly screwed into their places, as represented in Pl. 1st. Then the piece H, which is also tubular, being screwed down into its place in the piece F, pour in mercury at the top T until the reservoir be intirely filled, and continue pouring in until the mercury (having ascended through longitudinal grooves cut for this purpose through the threads of the screw M, parallel to its axis) appears in the piece C at S; then turn the stop-cock C, and all communication with the external air is cut off.

THE mercury now stands in the tube H at the level of S; continue to pour in at T as before, and the mercury will rise in the tube of the barometer by the preffure of the column in H, and at length compleatly fill it; when this is effected, turn the stop-cock F, and, inverting the barometer, pour back what little remains in the tube H, which piece you may then, if you think proper, unscrew.

THE instrument thus filled, if carried in an inverted situation, is so free from agitation, that a smart trot on horseback will not cause it to play so as to be heard or felt against the end of the tube.

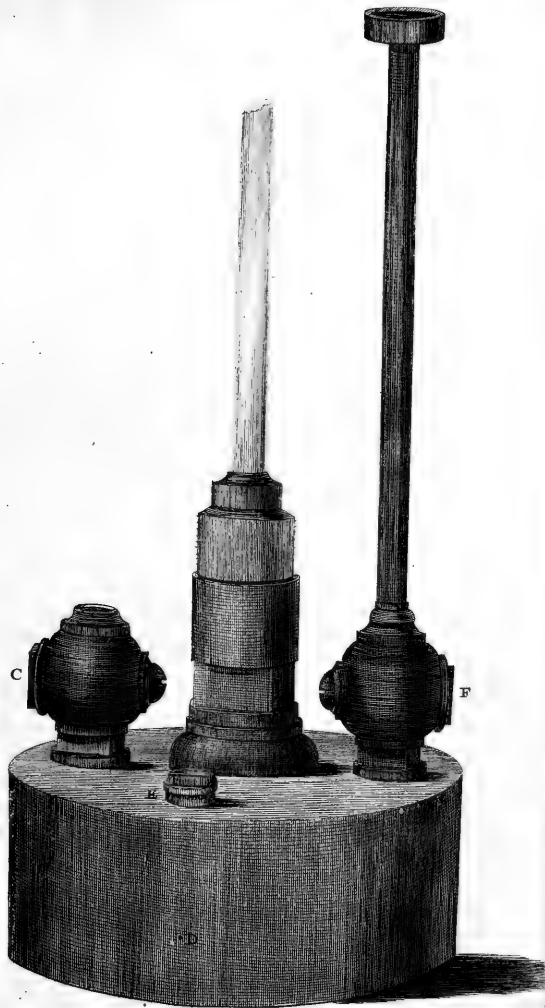
EVERY

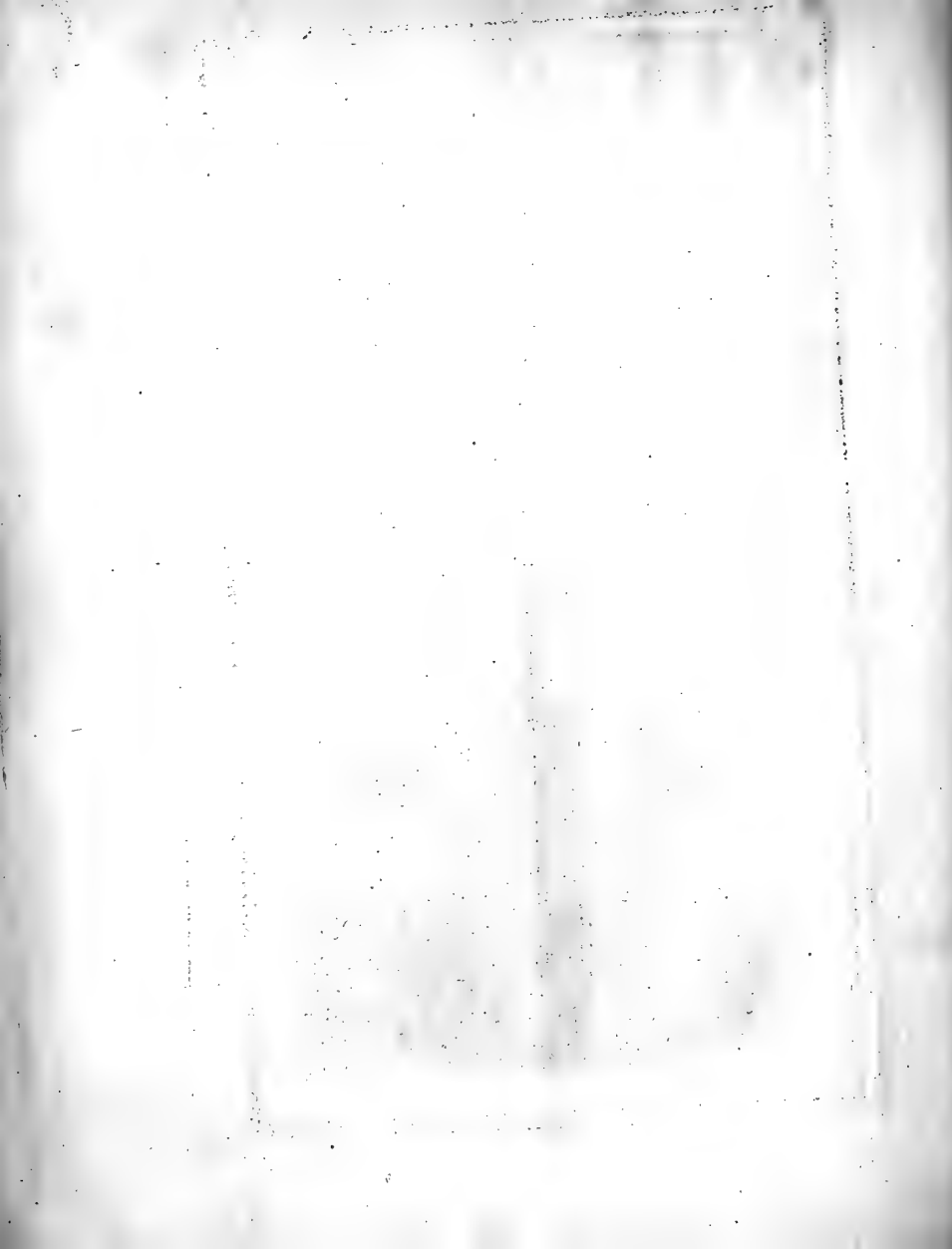
EVERY part of the instrument is now supposed intirely filled for carriage; but when an observation is to be made, some of the mercury must be let out, that the remainder may descend to the standard altitude; and for this purpose there is a hole at D, Pl. 1st, shut by the stop-cock E; turn this cock with the crank, and the mercury will run out until it comes to the original level; then, having turned the cock E back again, take out the pieces C and F, and regulate the gage by the plug A, as before, and the observation is completed.

THIS barometer, like all others, should be truly vertical at the time of observation, and as this instrument stands upright on a table resting on its base, if to this three adjusting screws are attached, and a circular level on its upper surface, or cross levels, the horizontal state of the box is easily ascertained; but if any suspicion arise that the tube may not be at right-angles to the top of the box, then the instrument may be hung in the usual manner in gimbals.

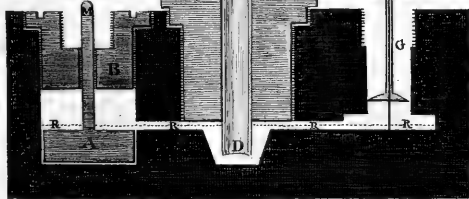
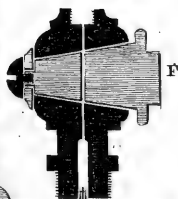
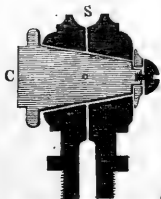
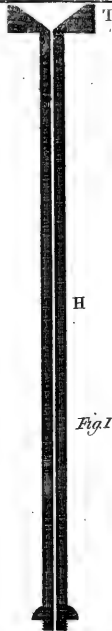
THE strongest objections that occur to me against the use of this barometer, are the trouble of carrying a small phial of mercury, and the possibility of air mixing with the mercury each time it is poured out at the hole D, but the trouble is not worth mentioning; and as to the air, it may and ought to be expelled at every observation, by heating the mercury in a ladle or crucible, and the accuracy resulting in very nice experiments will repay the trouble.

It is, perhaps, superfluous to add, that these, like all good barometers, should have the mercury boiled in the tubes.









100

100

100

100

100

100

100

100

---

OBSERVATIONS *on* PEMPHIGUS, *by* STEPHEN  
 DICKSON, *M. D. Fellow of the College of Physicians,  
 and one of the King's Professors of Physic in the City of  
 Dublin, M. R. I. A. &c.*

---

Vera Experientia nascitur e compluribus observationibus, magna diligentia, attentione & cura notatis, quæ integram morbi historiam, cum omnibus ad rem pertinentibus circumstantiis complectuntur.

*Hoffman.*

---



---

PEMPHIGUS is a disease of very rare occurrence, and many physicians in extensive practice have never met with an instance of it. However, six have fallen within my observation, three in Scotland, one in England, and two in this kingdom. I mention this circumstance as an apology for writing on this subject: Had the same opportunities occurred to men of more enlarged experience, I should have been silent. I am also aware that uncommon

Read May  
1, 1786.

uncommon cases are not the best subjects for medical inquiry; but they often serve to reflect light on those which are more usual; and besides, whatever affects human nature must naturally conciliate our attention.

OUR best Nosologist, Dr. Cullen, (to whom, by the by, no instance of this disease ever occurred) has classed Pemphigus in the order of Exanthemata. This classification will certainly appear sufficiently proper to those who grant this Nosologist the latitude he allows himself in the arrangement of his genera. When the plague and petechial fever are allowed to be classed under different heads, and the thrush and scarlet fever under the same head, we need not contend about the place of Pemphigus, even though we should find it not to be contagious, sometimes commencing and continuing without fever, and affecting persons more than once in the course of their lives. Dr. Cullen describes this disorder as follows: "A contagious fever, vesicles about the size of an almond appearing on the first, second, or third day of the disease, remaining for many days, and at length pouring out a thin ichor." I propose to amend his description in the following manner: *A fever, accompanied with the successive eruption from different parts of the body, internal as well as external, of vesicles about the size of an almond, which become turgid with a faintly yellowish serum, and in three or four days subside.* I shall only observe at present, that I am by no means convinced of this disorder being contagious; that new vesicles arise, not only on the first, second, or third, but on every day of the disease; that I have never known them remain for many days; that the fluid they contain does not appear in general to be an ichor or fanies, but a bland, inodorous,

dorous, insipid serum ; and that instead of being poured out, it is most commonly absorbed into the system.

No traces of this disease are discoverable in the writings either of the Greeks, Romans or Arabians.

BONTIUS, in his account of the medicine of the Egyptians, mentions the case of his friend Cavallerius, who was seized with the epidemic dysentery that prevailed during the siege in Java, by Tommagon Bauraxa, in 1628. His disorder was accompanied with the eruption of cuticular vesicles, which were filled with a greenish pus, that eroded the skin underneath, even to the flesh. The patient died. It is evident that little can be concluded from this brief account.

CAROLUS PISO, in his 149th observation, accurately depicts the genuine pemphigus, as it appeared in the case of Egmont de Rinach, about 150 years ago at Nantz. He terms it hydatids, and says it occurred to him frequently. But I have reason to suspect that he confounds under the same name the chicken pox, a slight disorder, in which the skin is affected, not with spreading vesicles, but with small pustules. He seems also to confound with pemphigus some other erythematous affections ; for he says that these watery pustules frequently precede the eruption of the itch ; that they sometimes occur without fever, sometimes accompany continued fever, and sometimes appear in the beginning of intermittents. The truth is that Piso, though an industrious observer and a candid man, was by no means an acute nosologist. His account, however, of the case of Egmont de Rinach deserves attention, not only as being the first accurate and authentic de-

scription of this disease on record, but as pointing out a diversity in the habit of body then accompanying this disease from what has been since met with ; for though Pifo declares that the vesicles in this case supervened on a putrid synochus, yet he says that he let blood in the beginning with great advantage, and earnestly recommends the same practice in similar cases. In every instance, however, that I have seen of this disorder, such a practice would have been plainly improper, if not pernicious.

THE next author who mentions pemphigus is Morton. Speaking of the diseases which prevailed in London between 1682 and 1692, he mentions, among other fevers of a malignant type, some in which watery vesicles were scattered over the head and chest. These fevers however, he says, were merely sporadic, and not propagated by contagion, as in the pestilential constitution.

FOR the next *authentic* \* account of pemphigus we are indebted to the observations of Sauvages. He first observed it in the hospital at Montpellier in 1725, in a soldier who fell a victim to it. Afterwards he saw five other cases, chiefly of beggars, or other poor people, in all of which acute febrile symptoms were present. Twice, however, he saw it unattended with fever.

LASTLY, Dr. Stewart, of Aberdeen (in a letter to Dr. Duncan, which is inserted in the Medical Commentaries for 1778) mentions a case of pemphigus, which occurred to him in the hospital in that town. A soldier had been ordered to march soon after he

\* See Culleni Nosol. tom. ii. c. xxxiv.

had been seized with the measles ; the eruption was driven in by the cold, and in ten days afterwards the pemphigus appeared. The vesicles (the largest of which were snipped) poured out, at first, a semipellucid serum, but in the course of the disease discharged a bloody ichor. In this case the tendency to putrefaction was very strong, but the patient recovered by the liberal administration of bark and wine. From this case I think we are justified in inferring that the nature of the fluid contained in the vesicles (however accurately it may be ascertained to be a pure serum in the beginning) may be so altered in the course of the disease, by its own fermentation, or by admixture with other fluids of the body, from their vessels being broken down, that it may at length cease to be a diagnostic symptom of this disorder.

BUT no author who has written on the subject of pemphigus has mentioned an extraordinary peculiarity of this disorder, which I have observed in two instances ; namely, that the vesicles have taken possession of the internal parts of the body, and proceeded in succession (some rising while others decayed) from the mouth downwards through the whole surface of the alimentary canal.

THE first case in which I had the opportunity of observing this singular and distressing symptom, was that of a woman under the care of Dr. Gregory, at the infirmary of Edinburgh, in 1783. This woman's menses had been obstructed for two years and an half. During that period she had been thrice before attacked with the same disorder, which had each time supervened upon a vomiting of blood. Her skin was generally cool ; and her

pulse (though weak) never much increased in frequency. Peruvian bark and wine were administered to her liberally. By these and other occasional remedies she recovered.

THE other case, in which vesicles appeared to have been formed internally, occurred to me lately in this town. I shall relate the particulars of it, as I think it worthy of observation.

————, aged twenty-three, of a delicate form and sanguine temperament, the wife of a man in tolerably good circumstances, and who had been about a fortnight ill of a low fever, was seized (after having suffered much fatigue in attending her husband) with pains in her back, head ach, and tendency to vomit.—As I was attending her husband I saw the first approaches of her disorder, and on the evening of the day she was first attacked directed her to take an emetic, and to bathe her feet in warm water.

THE next morning her skin was very hot; pulse frequent; head-ach not better; she had not slept, and complained of a sore throat; on inspection the uvula and tonsils appeared inflamed, and some mucus was collected in the back of the fauces; she had had no stool for two days. I ordered a clyster immediately; afterwards a gentle purgative; tincture of roses for a gargle.—In the evening all the symptoms were milder. The physic had operated twice. I ordered the pediluvium to be repeated.

THIRD day. She complained of a smarting, itching, and (as she expressed herself) tingling pain in her tongue, and through the whole inside of her mouth. Her tongue was of a bright red colour



colour and dry, but clean. She was thirsty, but complained that her drink was unpalatable, though acidulated with lemon juice. She had no moisture on her skin. Had gone to stool once. Slept tolerably well the night before. The febrile symptoms were mitigated, but the cynanche unabated. I ordered nothing but the saline julep.

FOURTH Day. There appeared on her tongue a pellucid vesicle of about an inch long, and near half an inch broad, turgid with a faintly yellowish ferous fluid. A smaller one of the same kind appeared on the inside of the left cheek. The sensation which they occasioned she described as being similar to that which she had experienced before their eruption, but greater in degree, and somewhat as if they were full of scalding water. This day her skin was cooler, but her pulse very weak, irregular and about ninety in a minute. She had had two loose stools. I prescribed half a drachm of the red Peruvian bark, very finely powdered, to be taken every two hours in a goblet of wine and water. Imperial for common drink. The tincture of roses to be changed for an emollient gargle.

FIFTH day. Three vesicles similar to the former appeared on her chest and right arm. Other symptoms nearly as before. Pulse not so feeble. Medicines were continued.

SIXTH day. Her stomach rejected the bark. Two new vesicles appeared on her neck and cheek. Her breath was foetid. She had had some low delirium in the night. Pulse eighty-eight, and very weak. No sense of taste. I prescribed a decoction of bark, one ounce, in which should be dissolved half a drachm of vegetable alkali,

alkali, to be taken every two hours; and immediately after each dose half an ounce of the same decoction mixed with six drachms of lemon juice. Cyder or porter for common drink.

SEVENTH Day. There was little change. The medicines were continued.

EIGHTH day. The vesicles on the inside of the mouth and on the tongue disappeared, and the cuticle which had been elevated was shrivelled and of a brownish colour. Deglutition was difficult, and, as she said, painful through the whole inside of her throat. Pulse eighty, and rather stronger. Bowels regular. Medicines were continued.

NINTH Day. The cuticle on the parts formerly occupied by vesicles in the inside of the cheek and on the tongue had cracked, and was peeling off: the parts underneath appeared raw and sore. Deglutition had now become so painful, that she refused medicine, food and even drink. She could not bear the slightest pressure on the neck. A new vesicle appeared under her right ear. Some purulent matter appeared on the back of the pharynx, the origin of which however was not discernible. Pulse eighty-six, and of nearly the same strength. I prescribed a clyster of warm water: After its operation another of new milk and decoction of bark, equal parts: the same to be repeated four hours afterwards. At night an anodyne clyster, with fifty drops of thebaic tincture. White liniment for the fores.

TENTH day. The vesicles on the chest and right arm had disappeared. The fores of the tongue and cheek were of a darker colour,

colour, and seemed to be healing. Some new vesicles appeared on the abdomen. Pulse not so weak. She rested well the former part of the preceding night, but was disturbed by an accident, and afterwards was much inclined to rove in her discourse 'till morning. Medicines were continued.

ELEVENTH day. The symptoms were nearly the same as the day before. The vesicles on the neck and cheek had disappeared, and the cuticle in those parts was shrivelled and cracked. The epigastric region was extremely sore, and this forenews much increased by pressure. The last clyster of decoction of bark and milk administered the day before was not retained. I ordered salep to be substituted for milk: other medicines to be continued.

TWELFTH day. She could swallow, though still not without pain. I directed the medicines which had been prescribed the fourth day to be repeated: the others to be omitted.

THIRTEENTH day. She vomitted some blood along with the first dose of the bark. Pulse eighty, and stronger. The vesicles under the ear and on the abdomen had disappeared. Several small vesicles (not above the size of a pea) arose on the hypogastric region of the abdomen, one on the labia pudendorum, and two on the left thigh. As she had taken some bark which remained on her stomach, I directed this medicine to be continued, and an anodyne draught to be administered at night.

FOURTEENTH

FOURTEENTH day. She had two loofe stools, much intermixed with blood, and complained of great forenefs of her belly, increafed by preffure. I prefcribed a little caftor oil. Other medicines as before, except the draught.

FIFTEENTH day. She had had two stools fomewhat bloody the night before, and one almoft natural in the morning. Pulfe feventy-feven, and of pretty good ftrength. Skin quite cool. Spirits better. And fome little appetite. Menfes had appeared in the morning. I directed the medicines to be continued as before.

FROM this time ſhe recovered apace, and in about a week had no complaint but weaknefs. Exercife, however, and the country air, ſoon completely re-eftabliſhed her health.

AFTER this full ſtatement of a caſe very diſtinctly marked, it would be ſuperfluous to add any thing by way of comment. I have only to obſerve, that whether this diſorder be contagious or not is a queſtion which may poſſibly ſtill admit of ſome doubt; though from what I have ſeen, or been able to collect, I am inclined to think that it is not. Almoſt all the inſtances of this diſorder which are precise or well attested I have enumerated; and they are all ſolitary examples, no two of them having happened at the ſame time or place. I ſuſpect, therefore, that ſome other diſorders have been oftentimes miſtaken for pemphigus; and that from thence, or from ſome preconceived theory, the notion has ariſen. When I was aſſiſtant to Dr. Home, in the clinical ward of the infirmary at Edinburgh, a patient was ſent

sent to us by Dr. Gregory, whose case he “supposed\* to be a beginning pemphigus,” and which he said “was plainly contagious.” In a note which he sent with this woman, he says, “I saw a boy five months ago in the same close, very ill of the same disease; and I am told by the people that several others, chiefly children, have had the same disease since in the same close.” This appeared extremely forcible, and accordingly had its due weight with the students. But in a day or two it appeared very evidently, that the disease of the woman whom Dr. Gregory had sent us, was merely topical. She had no fever. The vesicles (which were situated under the eye and upon the eye-lid) were of a pale red colour; some pustules filled with yellow matter appeared upon the brow at the same time; and both of these vanished almost immediately after she came into the infirmary; so that she left it in three or four days perfectly well, having taken no medicine but the saline julep. This woman denied to us that she had ever seen any one affected with vesicles: and upon enquiring more particularly among different people in the same close, I found that they were in general very unqualified to give a distinct account of the epidemic disease (whatever it was) with which the children had been affected: they seemed, however, to think it neither novel nor alarming; and by their description I should rather take it to have been the chicken-pox, or some such slight complaint, than the pemphigus. I can have no doubt that the boy Dr. Gregory

\* Though the disorder of this patient appeared eventually to be of a different nature, yet it must be remembered that the approaches of most diseases are ambiguous, and that this supposition by no means tends to impeach the judgment of a gentleman who is equally distinguished for his skill and veracity.

mentioned he had seen was really affected with pemphigus; but I think that the vague testimony of the ignorant, indiscriminating people of the clofe is to be allowed no weight in deciding this nice question.

THE nature of this diforder, as to its mildnefs or malignity, appears to vary confiderably. In fome instances it is extremely mild, as in three of the cafes I have feen, one of them in this town with Dr. Fleury. In other instances life is in the greateft danger; thus in feveral of the cafes I have enumerated ftrong fymptoms of putrefcency were manifefted.

WITH refpect to the method of cure of this diforder, the general fymptoms of weaknefs and tendency to putrefaction obviously point out the proper treatment. When the veficles feize on the internal parts, irritation muft be guarded againft by opiates, demulcents and gentle laxatives; nourifhment muft be fupplied; and the grand remedies, bark and wine (efpecially the latter) muft be feduloufly adminiftered.

---

*On the* EXTRACTION *of the* CUBIC *and other* ROOTS.

By \_\_\_\_\_.

*Communicated by the Rev. M. YOUNG, D. D.*

---

WHEN the cubic root of any number is required true to many places of decimals, let the given number be resolved into a binomial, making the first term a cubic number, and the sum or difference of the terms equal to the given number. Let both terms be then divided by the first, which makes the first term 1, and the second a fraction; and let the cubic root of this resulting binomial be resolved into an infinite series by the binomial theorem; and let as many terms of it be calculated, as give it true to two or three more than the required number of places; and lastly, let this root be multiplied into the cubic root of the term which was made the divisor above, and this gives the number required.

Read January 1,  
1787.

THUS:—Let it be required to find the cubic root of 28, true to ten places of decimals. First make  $28=27+1$ , and then dividing by 27, a new binomial  $1+\frac{1}{27}$  is had, whose cubic root is to be resolved into an infinite series. Now any power of it whatever may be found by the following series,

$$1. \frac{m}{1.27} \cdot \frac{m-1}{2.27} \cdot \frac{m-2}{3.27} \cdot \frac{m-3}{4.27} \cdot \frac{m-4}{5.27} \cdot \frac{m-5}{6.27}, \text{ \&c.}$$

where  $m$  is the index of the power. In the present case  $m=\frac{1}{3}$ , and then the above series reduced into numbers will stand thus :

$$1. \frac{+1}{3.27} \cdot \frac{-1}{3.27} \cdot \frac{-5}{9.27} \cdot \frac{-2}{3.27} \cdot \frac{-11}{15.27} \cdot \frac{-7}{9.27} \cdot \frac{-17}{21.27}, \text{ \&c.}$$

And it is plain that of the terms of the infinite series, the first and second will be affirmative, the third negative, and the following ones alternately affirmative and negative : and the work of calculating the terms will stand thus :

	+1,000 000	1st term.
This multiplied by $\frac{+1}{3.27}$ , gives	+0,012 345 679 0123.	2d term.
Which multiplied by $\frac{-1}{3.27}$ , gives	-0,000 152 415 7902.	3d term.
And 3d term multiplied by $\frac{-5}{9.27}$ , gives	- +3 136 1273.	4th term.
And 4th term multiplied by $\frac{-2}{3.27}$ , gives	- - -77 4352.	5th term.
5th term multiplied by $\frac{-11}{15.27}$ , gives	- - +2 1031.	6th term.
6th term multiplied by $\frac{-7}{9.27}$ , gives	- - -605.	7th term.
And 7th term multiplied by $\frac{-17}{21.17}$ , gives	- - - +18.	8th term.

HAVING



HAVING calculated the above eight terms, and seeing that the whole value of a ninth term would not amount to unity in the last place of decimals, that and all the following terms may be neglected; and the sum of these eight, added together according to their signs, as follows, is the cubic root of the binomial  $1 + \frac{1}{27}$ :

1st term	-	-	-	-	+1,000 000 000 0000
2d term	-	-	-	-	+0,012 345 679 0123
4th term	-	-	-	-	- - +3 136 1273
6th term	-	-	-	-	- - - +2 1031
8th term	-	-	-	-	- - - - +18

Sum of affirmative terms -           +1,012 348 817 2445          

3d term	-	-	-	-	-152 415 7902
5th term	-	-	-	-	- - -77 4352
7th term	-	-	-	-	- - -605

Sum of negative terms -           -152 493 2859          

Cubic root of  $1 + \frac{1}{27}$  -           1,012 196 323 9586          

AND since  $27+1 (=28) : 1 + \frac{1}{27} :: 27 : 1$ ;  $\sqrt[3]{28} : \sqrt[3]{1 + \frac{1}{27}}$   
 $:: 3 : 1$ . If therefore the cubic root of  $1 + \frac{1}{27}$  be multiplied  
into

into 3, the product will be the cubic root of 28, which is therefore 3,0365889718758.

But since each of these eight terms calculated above is imperfect, being less than the truth, the sum of them may be different from the truth. Two or three of the last figures must be omitted, and then we can be sure that the rest are true\*.

IF

\* What figures are to be omitted, in order that the remaining decimal may be true, is to be determined by finding out the greater and less limits of the decimal, and as far as these agree, so far we may be certain that the decimal is accurate. Now as a decimal first arises, it is less than the truth, because certain figures are omitted; this therefore we may consider as the less limit; and if to the last figure we add an unit, we shall have the greater limit. But in the addition, multiplication, subtraction and division of decimals, the limits of the sum, product, difference, and quotient may be determined by the following rules:

1. In addition, the limits of the sum are had by adding together the greater limits of the quantities to be added, for the greater limit of the sum; and the less limits together for the less limit of the sum.

Thus, if the greater and less limits of one of the quantities be 123,5 and 123,2; and the greater and less limits of the other be 43,2 and 43,1; then will 166,7 and 166,3 be the greater and less limits of the sum.

2. In multiplication, the limits of the product are had by multiplying together the greater limits of the factors, for the greater limit of the product; and the less limits together, for the less limit of the product.

Thus, if the limits of one quantity be 10,502 and 10,5, and the limits of the other be 3,216 and 3,215; then the limits of the product will be 33,774432 and 33,7575.

3. In subtraction, the greater limit of the less quantity is to be subtracted from the less limit of the greater, for the less limit of the difference; and the less limit of the less from the greater limit of the greater, for the greater limit of the difference.

Thus,

If the given number had been 26, it must then have been resolved into  $27-1$ , and dividing by 27, the new binomial would have been  $1-\frac{1}{27}$ , and the terms of the series  $1. \frac{m}{3 \cdot 27} \cdot \frac{m-1}{3 \cdot 27}$ , &c. when reduced to numbers would have been  $1. \frac{-1}{3 \cdot 27} \cdot \frac{+1}{3 \cdot 27} \cdot \frac{+5}{9 \cdot 27} \cdot \frac{+2}{3 \cdot 27} \cdot \frac{+11}{15 \cdot 27} \cdot \frac{+7}{9 \cdot 27} \cdot \frac{+17}{21 \cdot 27}$ , &c. And of the terms of the infinite series resulting, the first would have been affirmative, and all the rest negative, which is always the case when the second term of the binomial is negative, as in the following example :

Thus, if the limits of the greater quantity be 166,7 and 166,3, and the limits of the less quantity be 43,2 and 43,1, then will 123,6 and 123,1 be the limits of their difference.

4. In division, the greater limit of the dividend is to be divided by the less limit of the divisor, for the greater limit of the quotient; and the less limit of the dividend by the greater limit of the divisor, for the less limit of the quotient.

Thus, if the limits of the dividend be 33,774432 and 33,7575, and the limits of the divisor be 3,216 and 3,215, then will 10,506 and 10,496 be the limits of the quotient.

*Vide Mirifici Logarith. Canonis Constructio. Edinburg 1619; vel Lugduni 1620.*

In the example given above 1,0123488172445 is the less limit of the sum of the affirmative terms, and 1,0123488172449 the greater limit. In like manner, ,0001524932859 is the less limit of the sum of the negative terms, and ,0001524932862 the greater limit; therefore according to rule 3- 1,0121963239583, and 1,0121963239590, are the less and greater limits of the sum of all these terms added together according to their signs. And consequently 3,0365889718749 and 3,0365889718770 are the less and greater limits of the cubic root of the number 28.

of

LET it be required to find the cubic root of 210, true to twelve places of decimals. The nearest cube number to 210 is 216, the cube of 6. Therefore making the binomial  $216-6$ , and dividing by 216, the new binomial is  $1-\frac{6}{216}=1-\frac{1}{36}$ , and the series which yields any power of it, is  $1-\frac{m-1}{1 \cdot 36}+\frac{m-1 \cdot -1}{2 \cdot 36^2}-\frac{m-2 \cdot -1}{3 \cdot 36^3}+\frac{m-3 \cdot -1}{4 \cdot 36^4}$ , &c. Which reduced to numbers is  $1-\frac{1}{3 \cdot 36}+\frac{+1}{3 \cdot 36}-\frac{+5}{9 \cdot 36}+\frac{+1}{9 \cdot 6}-\frac{+11}{15 \cdot 36}+\frac{+7}{9 \cdot 36}-\frac{+17}{21 \cdot 36}+\frac{+5}{6 \cdot 36}$ , &c. and the calculation stands thus:

	1,000 000 000 000 000. 1st term.
1st term multiplied by $\frac{-1}{3 \cdot 36}$	- 9 259 259 259 259. 2d term.
2d term multiplied by $\frac{+1}{3 \cdot 36}$	- - 85 733 882 030. 3d term.
3d term multiplied by $\frac{+5}{9 \cdot 36}$	- - - 1 323 053 735. 4th term.
4th term multiplied by $\frac{+1}{6 \cdot 9}$	- - - - 24 500 995. 5th term.
5th term multiplied by $\frac{+11}{15 \cdot 36}$	- - - - - 499 094. 6th term.
6th term multiplied by $\frac{+7}{9 \cdot 36}$	- - - - - 10 782. 7th term.
7th term multiplied by $\frac{+17}{21 \cdot 36}$	- - - - - 242. 8th term.
8th term multiplied by $\frac{+5}{6 \cdot 36}$	- - - - - 5. 9th term.
Sum of the negative terms	- 0,009 346 341 206 142
Sum of all the terms, added } according to their signs }	+ 0,990 653 658 793 858
The sum of all the terms } multiplied by 6 }	5,943 921 952 763 148

HAVING

HAVING found these nine terms, and neglecting all the rest for the reason given above, let them be added according to their signs, and their sum is the cubic root of the binomial  $1 - \frac{1}{36}$ .

And since  $216 - 6 (= 210) : 1 - \frac{1}{36} :: 216 : 1$ , it will be  $\sqrt[3]{210} : \sqrt[3]{1 - \frac{1}{36}} :: 6 : 1$ . Therefore let the cubic root of  $1 - \frac{1}{36}$ ,

found above, be multiplied into 6, and the number resulting, which (neglecting the three last figures \*) is 5,943921952763, is the cubic root of 210, true to twelve places of decimals, as was required.

THE given numbers in these two examples, were purposely chosen such as should make the operation easy. But in other examples, the difference between the given number and the cube number next greater or next less, may be so great in proportion to that cube, as to make the fraction, (the second member of the binomial,) too large: In these cases the series will converge so slowly, that the labour will be almost intolerable. Thus, if the given number were 13, it must be made equal either to  $8 + 5$ , or to  $27 - 14$ , and the binomial will be either  $1 + \frac{5}{8}$ , or  $1 - \frac{14}{27}$ . If the given number be 3, the binomial will be  $1 - \frac{5}{8}$ ; and if the given number be 2, the binomial will be  $1 - \frac{3}{4}$ . In all these cases, and such like, the series

\* As before, the numbers 0,009346341206142 and 0,009346341206150 are the less and greater limits of the sum of the negative terms; and the numbers 0,990653658793858 and 0,990653658793850 are the greater and less limits of the sum of all the terms added together according to their signs. Consequently 5,943921952763148 and 5,943921952763100 are the greater and less limits of the cubic root of the number 210, which agree even to thirteen places of decimals; and therefore the root itself is so far accurately calculated.

will converge so slowly, that a very great number of terms must be calculated, and therefore the labour will be immense. This, however, is an inconvenience that may be remedied; for instead of resolving the given number into a binomial, let it be multiplied into some cube number, so as that the product may be nearly equal to some other cube number; and let this product be resolved into a binomial, and its root found; which being multiplied into the cubic root of the divisor, as above, and divided by the cubic root of the number into which the given number was multiplied, the quotient is the root required.

Thus if the cubic root of 2 be required, it might be resolved into  $8-6$ , and dividing by 8 it would become  $1-\frac{3}{4}$ . But this is to be rejected for the reason given above. Multiplying therefore 2 into 8, the product 16 gives the binomial  $1-\frac{11}{27}$ . But here also the fraction  $\frac{11}{27}$ , (though less than the former,) is too great. Multiplying then 2 into 27, the next cube number, the product 54 gives the binomial  $1-\frac{10}{64}$ , where the fraction is still less, and might be used, only that on multiplying 2 into 64, the next cube number, the product 128 gives the binomial  $1+\frac{3}{125}$ , which is as convenient as can be desired.

FIND therefore its cubic root, by the method above, and multiply it into 5, (the cubic root of the denominator of the fraction,) and the product is the root of 128: And this root being divided by 4, (the cubic root of the multiplier 64,) the quotient is the cubic root of 2, as was desired.

THAT

THAT this method may always be used when there is occasion, it is necessary to solve the following

## P R O B L E M.

A NUMBER, not a cube number, being given, it is required to find a cube number, which multiplied into the given number, shall give a product nearly equal to some other cube number.

SUPPOSE  $n$  a given number, not a cube, it is required to find two other numbers,  $a$  the greater, and  $b$  the less, so as that  $a^3$  shall be nearly equal to  $nb^3$ , or that the fraction  $\frac{a^3-nb^3}{a^3}$ , or  $\frac{nb^3-a^3}{a^3}$  shall be very small.

WHEN the given number is small, the numbers  $a$  and  $b$  may be found by a few and easy trials; but if it be great, the solution by trials is very difficult. But a general and direct solution of it was suggested by the solution of a problem, nearly of the same nature, by Doctor Wallis, and published by him in the *Commercium Epistolicum*, at the end of the second volume of his works. An example will sufficiently shew the method used in the solution.

LET the given number be 13; and  $a^3$  will be nearly equal to  $13b^3$ . Call the difference  $y$ , and we shall have this equation,  $a^3=13b^3 \pm y$ . We are next to find the limits of  $a$  with respect to  $b$ ; that is, to find the multiples of  $b$  which are next less and next greater than  $a$ . And since the cubic root of

13 is between 2 and 3,  $2b$  and  $3b$  are the limits, of which  $2b$  is nearer to  $a$ ; and being less than  $a$ , make  $a=2b+c$ , and by substituting we have this equation:

$$8b^3+12b^2c+6bc^2+c^3=13b^3\pm y;$$

which by reduction becomes

$$5b^3=12b^2c+6bc^2+c^3\mp y. \text{ First answer.}$$

In this equation also we are to determine the limits of  $b$  the greater quantity with respect to  $c$  the less; which may be done by substituting some multiple of  $c$  for  $b$ : and according as the left side of the resulting equation is less or greater than the right side, that multiple is less or greater than the truth. And to avoid unnecessary trials, let the coefficient of the first term on the right side of the equation, be divided by the coefficient of the term that stands on the left side; and the quotient, (neglecting the fraction,) multiplied into the less quantity, will be one of the limits, or near it. And when all the terms on the right side have affirmative signs, the limit thus found will be less than the truth; but when some of them have negative signs, it will probably be greater than the truth. Thus, in the last equation above, divide 12 by 5, and the quotient being 2, make  $b=2c$ , and upon trying it will be found, that  $2c$  is less than the truth; therefore make  $b=3c$ , and upon trial  $3c$  will be found greater than the truth. Therefore  $2c$  and  $3c$  are the limits of  $b$ , of which  $3c$  seems nearer to the truth; therefore make  $b=3c-d$ , and by substituting, this equation results,

$$135c^3-135c^2d+45cd^2-5d^3=108c^3-72c^2d+12cd^2+18c^3-6c^2d+c^3\mp y;$$

and by reduction,

$$8c^3=57c^2d-33cd^2+5d^3\mp y. \text{ Second answer.}$$

HERE



HERE also, as before, we are to find the limits of  $c$  the greater quantity with respect to  $d$  the less; and they appear to be  $6d$  and  $7d$ ; of which  $6d$  seems the more convenient. Making therefore  $c=6d+e$ , there results this equation,

$$1728d^3+864d^2e+144de^2+8e^3=2052d^3+684d^2e+57de^2-198d^3-33d^2e+5d^2\mp y;$$

which by reduction becomes

$$131d^3=213d^2e+87de^2+8e^3\pm y. \text{ Third answer.}$$

HERE also the limits of  $d$  being found to be  $e$  and  $2e$ ; and  $2e$  being nearer the truth, make  $d=2e-f$ , and this equation results,

$$1048e^3-1572e^2f+786ef^2-131f^3=852e^3-852e^2f+213ef^2+174e^3-87e^2f+8e^3\pm y;$$

which by reduction becomes

$$14e^3=633e^2f-573ef^2+131f^3\pm y. \text{ Fourth answer.}$$

HERE the limits of  $e$  are  $44f$  and  $45f$ . Therefore making  $e=44f+g$ , this equation results,

$$\begin{aligned} 1192576f^3+81312f^2g+1848fg^2+14g^3 &= 1225488f^3+55704f^2g+633fg^2\pm y \\ &\quad -25212f^3-573f^2g \\ &\quad + 131f^3 \end{aligned}$$

which by reduction becomes

$$7831f^3=26181f^2g+1215fg^2+14g^3\pm y. \text{ Fifth answer.}$$

AND the limits of  $f$  being  $3g$  and  $4g$ , make  $f=3g+h$ , and this equation results,

$$\begin{aligned} 211437g^3+211437g^2h+70479g^2h^2+7831h^3 &= 235629g^3+157086g^2h+26181g^2h^2 \\ &\quad + 3645g^3+1215g^2h \\ &\quad + 14g^3 \end{aligned}$$

and by reduction

$$27851g^3=53136g^2h+44298g^2h^2+7831h^3\pm y. \text{ Sixth answer.}$$

IN the same manner, may be found as many answers as any one shall please, and in every succeeding answer the denominator of the fraction, (the second member of the binomial,) becomes greater; but the fraction itself, (which is ultimately sought by this investigation,) becomes less. Now by the help of any of the above equations marked *first*, *second*, *third*, &c. *answers*, may the values of  $a$  and  $b$  be found. Thus, in any of those equations make the less quantity  $=0$  and the greater  $=1$ , and from these, by going backward, may successively be found the values of all the letters that had been thrown off by the several substitutions, until we come to  $b$  and  $a$ ; and the value of  $y$  will be the coefficient of the term on the left side of that equation, where the greater and less quantities were made  $=1$  and  $0$ . Thus, in the fourth answer, if we make  $f=0$  and  $e=1$ , then will

$$d=(2e-f=) 2$$

$$c=(6d+e=) 13$$

$$b=(3c-d=) 37$$

$$a=(2b+c=) 87$$

Now the cube of 37 is 50653, which multiplied by 13 gives 658489, and the cube of 87 is 658503; and the difference is 14, the coefficient of the term on the left side of that equation: and when the sign of  $y$  is  $\pm$ , as in the first equation,  $a^3$  will be greater than the multiple of  $b^3$ , and therefore in the binomial, the sign of the fractional part will be negative: But when the sign of  $y$  is  $\mp$ ,  $a^3$  will be less, and the fractional part of the binomial will have a positive sign.

In the following table are put down the values of  $b$ ,  $a$ , and  $y$ , according to each of the six answers investigated above; and annexed are the binomials resulting from these answers: any one of whose roots, being resolved into an infinite series, will serve for finding the cubic root of 13.

	Value of $b$ .	Value of $a$ .	Value of $y$ .	The resulting binomial, whose root is to be resolved into an infinite series.
By 1st answer	1	2	5	$1 + \frac{5}{8}$
2d	3	7	8	$1 + \frac{8}{343}$
3d	17	40	131	$1 - \frac{131}{64000}$
4th	37	87	14	$1 - \frac{14}{658503}$
5th	1611	3788	7831	$1 + \frac{7831}{54353799872}$
6th	4870	11451	27851	$1 - \frac{27851}{1501516966851}$

If any one shall ever use this method of extracting the cubic root, it must be left to his judgment, to determine how far this investigation is to be continued. On the one hand the fraction, (the second member of the binomial to be evolved,) becomes less, and therefore the series will converge the faster. But, on the other hand, the trouble of continuing the investigation, when the numbers become large, and of dividing by a large divisor afterwards,

afterwards, is much increased. Indeed when the given number consists of many places of figures, the labour of dividing by a large divisor cannot be avoided. But the trouble of investigation may be saved, as the cube number next greater or next less than the given number, may be made the first member of the binomial, into which the given number is resolved.

If the given number be a decimal fraction, or an integer with a decimal annexed, it will be convenient to reduce it to an integral number, by removing the *nota separatrix* to the right hand over a number of places which must always be divisible by 3: (one or two cyphers being added after the significant figures, when necessary, to make the number of decimal places a multiple of 3:) And when the root of the integral number is found, as many of its integral figures are now to be added to the decimals, as there were ternaries of decimal figures, before added to the integers.

If the given number be a vulgar fraction, (either proper or improper,) let the square of the denominator be multiplied by the numerator, and the cubic root of the product be found as above; and let the given denominator be subscribed under this root, if a vulgar fraction be sufficient: Or let this root be divided by it, if a decimal fraction be necessary.

By a like process (*mutatis mutandis*) any root may be extracted out of a given number: but when the index of the root is any term of the duple progression, beginning from unity, the operation, as is well known, may be otherwise performed in a more simple manner.

---

*The History of an OVARIUM, wherein were found TEETH,  
HAIR and BONES. By JAMES CLEGHORN, M. B.  
Communicated by ROBERT PERCEVAL, M. D.*

---

GENERATION is a subject so mysterious in itself, and from the nature of things so wrapt up in obscurity, that any fact which may serve to throw light on this operation, by which the creation is continued, becomes invaluable to science. The greatest philosophers, of antient and of modern days, have spent much labour, and much industry, in order to discover the means by which nature has ordained the various tribes of animals to continue their species. But it is to be lamented that their observations have tended rather to shew the brilliancy of their imagination, than to elucidate the subject which they treated; and instead of lessening the number of difficulties which we had to encounter, they have only drawn off the attention of the world from facts, and misled mankind by the splendour of their fanciful hypotheses. It is by a careful collection of facts only, and a fair induction from those facts when established, that we can ever arrive at knowledge on this subject. At present it is my object to submit a case to the consideration of the Academy, which

Read May  
28, 1787.

as it may serve to establish a fact of much importance in the subject of generation, may be well worthy the attention of the *Royal Irish Academy*.

THERE is no appearance which has hitherto thrown so much light upon the subject of generation as the formation and growth of fœtuses without the womb. Of extrauterine fœtuses none are so deserving of particular notice as these which have been formed in the ovarium, both on account of their rarity, and because a celebrated naturalist (who may be justly stiled the modern Pliny) confesses, that it is difficult, and I believe he might have added *impossible*, according to his theory, to account for their formation in the female testicle.

HIS words are as follow: “ On conçoit tres-aisément par ce que nous venons de dire, comment il se peut qu’il s’en forme quelque fois dans les trompes; mais a l’égard des testicules, l’operation me paroît beaucoup plus difficile,” &c. &c.

AGAIN, Monsieur le Comte de Buffon, finding it so difficult to account for the formation of a fœtus in the ovarium, like a true theorist, seems to reject the fact altogether, and thinks his countryman, Monsieur Littre, ought not to be credited, when he asserts that an embryo was found in the ovarium of a woman he opened. The expression used by our author is, “ l’observation de Monsieur Littre a paru fort suspecte.” Why Monsieur de Buffon has not taken notice of many other instances where it would appear from bones, teeth and hair being found in the ovarium, that conception had taken place there, I cannot say, unless

unless that he could not explain how they grew, according to his own theory, and therefore he rejects the fact altogether, thinking it of more consequence to establish his own theory than to propagate the knowledge of truth.

NOTWITHSTANDING the high authority of the Count de Buffon, I hope, by the instances I shall adduce from the observations of others, and by a particular case which I shall relate, to establish this fact beyond the possibility of doubt, and at the same time to vindicate the testimony of so celebrated an anatomist as Mr. Littre, by wiping off the aspersion thrown on his veracity, from an injudicious zeal to support a particular theory. Instances of fœtuses growing in different parts of the cavity of the abdomen are almost innumerable, but it is by no means so common an occurrence to meet with an embryo in the ovarium, although, from many cases on record, it appears highly probable that they may have been formed there; since we find bones, teeth, hair, and other appearances, which would seem to point out the pre-existence of a fœtus in that organ.

THE case of which I mean to give some account is a very striking example of this kind, and affords several particulars equally curious and interesting; but previous to any history of this case, which has come under my own inspection, I shall take the liberty of stating, in as few words as possible, the most remarkable instances of the same sort which have been related by such authors as I have had an opportunity of examining.

THE first which I have found on record is one related in the History of the ancient Academy of Sciences, (Tom. ii. page 91)

by Monsieur Theroude, a surgeon in Paris. This gentleman shewed to the academy an irregular mass, which he took from the right ovarium of a young woman aged eighteen years; in this were found substances resembling the eye-lids, with hairs in them similar to those of the eye-lashes and brows. He demonstrated also two bundles of hair, of which one was seven, the other three inches in length; near this were two dentes molares, hard, large and white, inclosed in an alveolar process, with a fleshy substance like the gums surrounding them; they were not above three lines in length. Besides these there were also found, in this instance, two other teeth, which we are told resembled the canini.

MONSIEUR MERY discovered in an ovarium a bone resembling the os maxillare superius, with several teeth in it, so perfectly formed that they appeared to have belonged to a child ten years old. Of this case, we read in the same volume of the old academy, as has been cited in the last.

IN the Journal de Medicine (for January 1683) the Abbé de la Rocque tells us of a woman who had brought forth eight children, but died great of the ninth, which had grown in the ovarium.

MONSIEUR DE ST. MAURICE has related the history of a *fetus*, which he says was found in an ovarium; it was about the thickness of a thumb, and its sex was distinguishable.

MONSIEUR LITRE, in the Royal Academy of Sciences for the year 1701, has given the history, already alluded to, of an ovarium which contained an embryo.

RUYSCH,



RUYSCHE, in the third decade of *Adversaria Anatomica*, mentions his having found hair, bones, &c. in the ovarium; and in the second table annexed to that decade he has delineated (figure 4 and 5) a tooth which is a molaris that had grown in it.

THE same celebrated anatomist (*Thefaurus Anatomicus primus*, No. 17) gives the following short history of a woman's case, in which it afterwards appeared that there were teeth contained in the left ovarium, "Quatuor quinqueve abhinc annis, (says Ruyfch) "mulier quædam viginti et quatuor circiter annos nata, temperamenti phlegmatici, morbo graviore implicata, sæpissime conqueſta erat, de dolore in Hypogaſtrio, non ſine præcordiorum anxietate, et febris continua; tandem fato conceſſit, unde nobis cadaver aperiendi nata occaſio." He afterwards proceeds to tell us that his ſon opened the body, and that they diſcovered a *chylifer* of teeth which lay in the ovarium, incloſed in a membrane. [Theſe teeth are delineated in Tab. 3, fig. 1, of the *Thefaurus* above quoted.]

ONE of the moſt extraordinary inſtances of this kind is that related by Monsieur le Riche, in the French Memoirs for the year 1743. In this caſe there appeared upon diſſection a large ſac occupying the left hypochondrium, and attached to the uterus, bladder and colon. This ſac contained a yellowiſh ſerum like thickened or congealed oil, and a lump of hair the ſize of a lemon; the hairs were matted together by the oil, and about the length of a finger. About the bottom of the tumour there were ſeveral cells filled with a kind of tallow, and in the middle a bone of a very irregular figure, at the end of which were three teeth

teeth incased in an alveolar process: having dissected the whole of this sac with care, le Riche found it to be the left ovarium; the right one also contained similar oily matter, and a bone in its middle.

IN the memoirs of the French Academy (1756) an history is given of a fœtus found in an ovarium. A young woman died after having had very violent pains in the left flank; she was opened, and little was at first taken notice of but a slight *inflammation of the viscera*. But what afterwards drew particular attention was the left ovarium: It was about the size and shape of an egg, and the tube of that side made a slight turn from below upwards, and from without inwards. Its fimbriæ were stretched and applied to the external surface of the ovarium, with which it had contracted an adhesion: When it was opened there came out about one ounce of a serous fluid resembling whey. In this they found a fœtus—a little shrivelled, with a placenta and an umbilical chord distinctly formed, being one inch and a half in length. The fœtus was two inches in length from the top of the head to the knees. The rest of the inferior extremities was withered, and only three lines in length. The membrane which formed the tumour was about one line and a half in thickness. The uterus was in the natural state, as well as the ovarium of the opposite side.

THIS observation was made by a Monsieur Varocquier, demonstrator in anatomy at Lisle, and is quoted by Sabatier *traité d'anatomie*, vol. ii. page 414. It is a remark made by Varocquier, and well worthy of attention, that this woman had an entire hymen.

A VERY interesting and particular account is given of bones, &c. being seen in an ovarium by Dr. George Young, in the Edinburgh Essays, vol. ii. page 273. A woman aged fifty, who never had had a child, being obstructed for four months, thought she had conceived, but her menses returned, and she was troubled with a flooding more or less copious for above a year and a half. This complaint was at last put a stop to by the powers of medicine, but it gave rise to a number of other symptoms which occasioned her death. On opening her abdomen after death, a quantity of bloody water flowed out, the cavity being filled with a fluid of this description, and all its vessels very turgid. No bowel was at first view to be seen, all that appeared being a great number of irregular fleshy lumps full of a red watery liquor, some as large as apples, others about the bigness of pigeons' eggs, and of all intermediate sizes. Upon examination they found all these vesicles were contained in one sac, of which the forepart had been cut with the integuments of the abdomen. It was not 'till after they had raised this large cyst that the other viscera came into view. The left fallopian tube was very large, and no ovarium was discoverable on that side, unless this great tumour was the ovarium enlarged to so great a size. The right one was about the bigness of a new-born child's head. It contained viscid white matter like mashed brains, which ran together as suet does when put into water. In this were found three grinders, incased in their alveolar process, and an incisor, which may be seen delineated in the Medical Essays.

MONSIEUR BAUDELLOCQUE, an Accoucheur at Paris, who has not long since published a Treatise on Midwifery, likewise relates a case

case where there were teeth, bones and hair found in the ovary. The tumour formed by it in this instance was six or seven fingers' breadth in length, and in thickness something about an inch and a half. There was in the middle, says our author, a bony rock (*roche offeufe*) in which were set nine solid teeth, which could be easily distinguished into the different species, viz. *incisivi*, *canini*, and *molares*. The rest of the tumour was of a steatomatous nature, and contained a great deal of hair matted together by the matter which formed the contents of the sac.

ONE of the most extraordinary cases of bones, teeth and such like substances having grown in the ovarium, is that of which I am now to give some account. I am sorry that any thing I can say with regard to the state of the woman who is the subject of this case must be imperfect, as it is given from report, and is not immediately within my own knowledge. Nevertheless, as the particulars which we do know are very well authenticated, and from their nature interesting, I flatter myself, therefore, that a detail of those, and a description of the parts concerned, now in my possession, will be deemed not altogether unworthy of the public attention.

ABOUT three years ago a woman, aged 50, died ten days after she had been tapped for a tumour, which had appeared to be a dropsical collection in some part of the abdomen. This had been a tall well-made woman, and she had borne a child about twenty-five years previous to this period. She continued in good health for several months after delivery, and nursed a child, which was  
 seized

feized after some time with very violent and frequent convulsive fits; nevertheless, after a while it recovered perfectly, so as to be quite healthy. The nurse, however, was observed to decline in her health from this period, and she continued weak and sickly for a year or more, but at last regained her usual good state of health in every circumstance, but that her menses never after appeared, and her belly increased in its size as if she was great with child. Notwithstanding this appearance of pregnancy she was known to walk lightly, to labour hard, and her legs were never observed to be œdematous. She appeared in perfect health, and never once complained of any uneasiness, except the inconvenience of carrying so large a belly. She remained in this state for upwards of twenty-three years, to the time of her being tapped, as above-mentioned. Upon withdrawing the canula a considerable quantity of viscid matter flowed out, mixed with hair and bits of fat. Ten days after having undergone the operation the woman died, and upon opening the abdomen the first thing presented to view, under the peritoneum, was a large seemingly muscular sac, which extended across the abdomen, upon opening which it was found to contain balls of a fatty substance mixed with hair, and likewise several bones.

Thus far goes the information I have received of such observations as were made at the time of opening this woman's body; but what follows is a description of the parts of generation, in the state they are in at present, in my possession, and as they were dissected by those who opened the body.

To render the description more intelligible I have caused three drawings to be made from the preparation, which are sufficiently accurate.

THE bladder, rectum, and uterus, with its appendages, have been cut out entire, and along with them some portion of the labia pudendi, and of the podex. The bladder was laid open, to examine its state, and seems to be of the natural size. The vagina, os tincae, and uterus are in a perfectly natural state; but to observe the thickness of its coats a niche was made into the fundus uteri. At the left side the fallopian tube (*g*) is evident, and also the ovarium (*i*) of that side: Upon the whole, the appendages of the uterus on the left side are in a natural state. At the right side the fallopian tube (*k*) and round ligament are very evident at the part next the uterus, but at the other extremity they are attached to the large bag or cyst (*l*), which we may reasonably conclude is the ovarium enlarged to this immense size. In order to have some notion of the capacity of the bag, I endeavoured to fill it with water, and from my observation I conclude that it would hold from ten to twelve quarts. The first drawing I had made was intended to give an idea of the size and appearance of the parts; and to shew the size of the cyst better I filled it with horse hair, as I also did with the vagina and rectum. The bladder (*b*) was laid on one side, resting on a piece of stick (*c*). Upon laying open the cyst we have a view of its internal parts, which are chiefly deserving of notice: I make no doubt that the viscid matter which flowed out at the time the woman was tapped made up the greatest share of the contents of the cyst, and what

Plate I.

Plate II.

what remains now within it is only whatever was attached to its internal coat. A great part of the cyst is even and smooth internally, but at that part of it which I conceive to have been the lowermost it is made very irregular and rough, by a great number of small pouches of different sizes, and several piles of bone: The contents of these small pouches are as various as their sizes are different; some contain a gelatinous kind of mucus, whilst others contain cretaceous matter. In some I found a brownish black stuff like bone which had been melted down and corrupted by putrefaction, and in others the contents resembled fat, and felt like it when rubbed between the fingers. In some there were hairs, and in others small fragments of bones. Some were attached by small peduncles, others adhered by their coats. The bones were very irregular, nor can I say that they resembled in every respect any one bone of the skeleton, although some of them had a good deal the appearance of being portions of the jaws: In particular, the pile, marked (*b*), resembled the os maxillare superius, having something like a palate plate, an alveolar process, and having teeth incased in it, as will be more particularly mentioned hereafter. There were also several other bones, some round, as (*c*), and some flat, as (*d*), but neither of those could be likened to any of the bones of the skeleton: They were all covered with a tough, tense, white membrane, which adhered very firmly to them, and resembled much the common periosteum: This was again covered by a production of the internal coat of the cyst; and feeling the bones through this thick coat, I once imagined that the flat ones were ribs, and that the round one was the skeleton of a foetus's leg and foot, more especially as there was a joint; but

Plate II.  
and III.

upon baring them I could not say that they resembled any of those bones. As to the teeth, they were perfectly regular in all their parts, having bases and fangs, and almost all being incased in an alveolar process and sockets, in the same way as teeth regularly are. They were forty-four in number, and the greater part was distinguishable into some of the species: Some were so unformed as that they could not be ranged into particular classes. There were eight incisors, three canini, four bicuspides, and sixteen molares. These could be reduced to their orders unequivocally, the remainder I doubted about. Several of them were of the first crop of teeth, whilst the greater number were evidently such as we should find in the jaws of persons of fourteen or fifteen years of age. I am convinced that some of the teeth may have been lost, and that there are others still covered in the cysts; for I have here given an account of more than were discoverable at the time the drawings were made. Sixteen of the teeth were incased in the pile of bone, marked (*b*); the others were scattered without order, except that in general it did not happen that teeth of different species were close to one another, but that incisors, for example, would grow in the neighbourhood of each other, and even in contact, so as that their fangs grew together. There was also in one part of this sac a distinct cell, in which was contained a quantity of hair, which seemed like the hair of the head, and which was matted into a cake by some matter, probably such as filled the cavity of the sac. Some of those little tubercles, (marked *a*, *a*, &c.) or small vesicles, which lay in the sac, were also beset with small hairs.

Plate II.  
and III.

Plate II.

THUS



THUS I have endeavoured, with as much accuracy as possible, and in as few words as I could, to state the particulars of this extraordinary case, and at the same time I have stated the observations made by others on similar occasions, so as to bring the whole under one point of view. Perhaps it may be expected that I shall also hazard some opinion with respect to the growth of those bones, and how they came to arrive at such maturity. This is a question which involves with it too much matter for an essay of this nature, and it is a subject of such intricacy, and admitting of so much doubt, that it is dangerous to attempt to explain it. I shall by no means pretend to decide the contests held on this subject, but I will lay before the reader two opinions relative to this subject, which appear to be the most deserving of notice, leaving it to his own judgment to which he should give his assent.

RUYSEN, in his *Adversaria Anatomica*, Decade the third, de Atheromate, decidedly delivers it as his opinion that tumours of this nature, whether found in the ovarium or not, will give rise to the growth of hair, teeth and bones. In proof of this he relates a very uncommon case indeed of a young man whose body was examined after death, and in his stomach there was an atheroma, within which was found a bundle of hair like the hair of one's head, and likewise a piece of bone of an irregular shape, about the size of an almond. There were also four real dentes molares, such as are to be found in a human jaw: Two of these teeth grew together, whereas two others had grown separately: But what would astonish an observer most, says he, is that the thigh of a small African deer was found in the same sac, and this thigh  
was

was as like the thigh of the deer as one egg is like to another (*ut vix ovo similis ovum*) except that its hoof was not cloven as in the deer, but covered with a nail at its end like a human finger; and this thigh was moreover beset with a few hairs like those on a hand. What degree of credit is due to this story it rests not with me to determine: But to doubt the truth of it is not to call in question the veracity of this great anatomist, since he gives the following history of the relation: The preparation of this atheroma was given to him by Casper Commelinus, his Collegue and Professor of Botany, together with an account of the case in the hand-writing of Cornelius Smit, from whom Commelinus had received it as a present. From this it would appear that the truth of this story rests with Cornelius Smit, who had travelled with it all the way from the East Indies. But granting that hairs and bones were really found in atheromas of the stomach, is it not more probable that these substances may have been swallowed accidentally, and generated the atheroma, than that they were generated in this tumour?

In opposition to Ruyfch's opinion there is another, which is supported by no less authority than that of the sagacious Astruc. In the second book of the Treatise on the diseases of Women, chapter xii. article first, § ii, he says, besides the common encysted tumours found in the ovaria, as well as in other parts, there is one peculiar species formed there by the putrefaction of embryos which have been there conceived and have perished. We find in the ovaria, he adds, steatomata and atheromata with bundles of hair in them, which have puzzled anatomists much to account for, but I conjecture, saith Astruc, (not without the appearance  
of

of reason) that these are the hairs of the foetus which has died here, and the hairs have continued to grow after its death, as they are known to do in dead bodies. If it be true, as Ruyfch says, that teeth are sometimes found here also, it is incumbent on us to account for them in the same way that they have grown after the death of the foetus, as Bianchi is inclined to believe they did in a dead child which remained in its mother's belly for fifteen months after the natural period of gestation was ended: So far Astruc. But it is not necessary to give the teeth and bones a kind of vegetable growth, such as hair is supposed to have, in order that they should grow even to the maturity of adult bones. For we can suppose an inosculation of blood-vessels to have taken place between the membrane which covers the bones and the coats of the sac, and in this manner the bone will be supplied with blood and will grow; and as the teeth and jaws are supplied from the same trunks, it is reasonable to suppose if the jaw grows the teeth shall grow also, and as the stamina of the two sets of teeth exist long before they make their way through the alveolar process, we may even conceive in this way a second crop of teeth to be formed. This conjecture is founded on numerous observations, which prove that parts of animals, which have been separated from each other, and afterwards brought into contact, do frequently unite, and, by their vessels inosculating, have a free circulation of fluids through them. From what has been said of this woman's case it would appear that she had borne this tumour and its contents for the space of twenty-four years previous to her death; and it is wonderful that she could live under it without complaint for such a length of time. But our wonder will cease when

when we recollect that nature is infinite in her resources, which are admirable even in her most excentric deviations from her common paths.

It is a curious subject to enquire into how long nature will preserve a fœtus in its mother's belly, without creating any other inconvenience than what arises from carrying about the burthen.

THE celebrated Bayle, professor at Touloufe in 1678, has handed down to us the history of a woman who carried her child for twenty-six years; and Thuanus, the great historian, (*Historiarum*, lib. lxxvi. cap. x.) relates the case of the wife of one Lewis Carita, a taylor, whose child remained in her belly twenty-eight years; and Monsieur Morand, in French Memoirs for the year 1748, page 118, gives us an account of a child which remained in its mother's belly for thirty-one years. But there is a case quoted by Morand which happened at Leinzell in Suabia, where the child was in the mother's belly for forty-six years, the mother having lived to the age of ninety-six, and having borne two children in the mean time. Dr. Middleton laid before the Royal Society the case of a woman who carried her child in her belly for sixteen years, and during that time bore four children, all alive.

An EXPLICATION of the three following PLATES.

P L A T E I.

- (a) The orifice of the vagina.
- (b) The bladder, half filled with water\*.
- (d) The anus.
- (f) The body of the uterus.
- (g) The fallopian tube.
- (h) The fimbriated edges of the fallopian tube.
- (i) The ovarium of the left side.
- (k) The fallopian tube and ligaments of the right side, by which the great tumor (l) is connected with the uterus.
- (l) The tumor.

P L A T E II. and III.

- (a) (a) (a) A number of pouches contained in, and adhering to the internal surface of the tumor.
- (b) A pile of bone, with teeth incased.
- (c) A small round bone.
- (d) A flat bone.

*N. B.* The circumstances here referred to are much more distinct in the original drawings than in the plates, the former being of the natural size. In the third plate some of the parts represented in the second are again offered to view, but the bones having been laid bare, are more distinctly seen.

\* Since these sheets were printed, new drawings were made, from whence the plates were engraven, which makes some difference in this explication from the description contained in the history of the case.

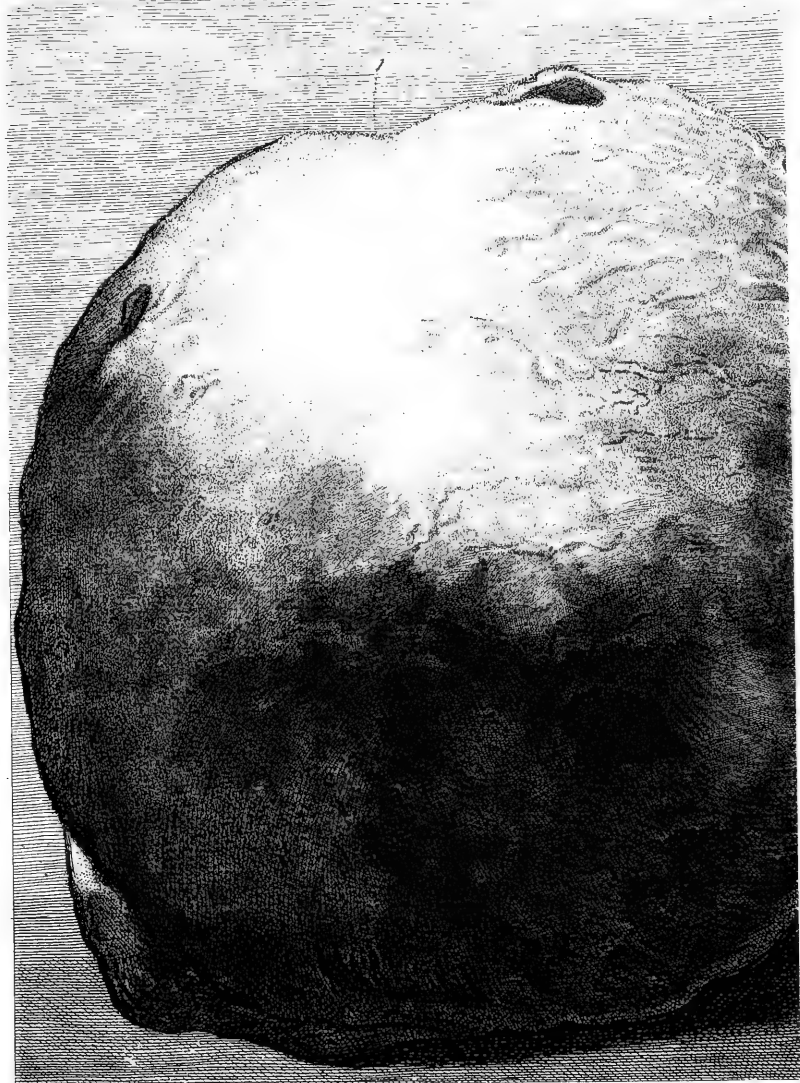
THE OFFICE OF THE SECRETARY OF THE ARMY  
WASHINGTON, D. C.

TO THE SECRETARY OF THE ARMY  
FROM THE SECRETARY OF THE ARMY  
SUBJECT: [Illegible]

IT IS THE POLICY OF THE ARMY  
TO [Illegible]

AND TO [Illegible]

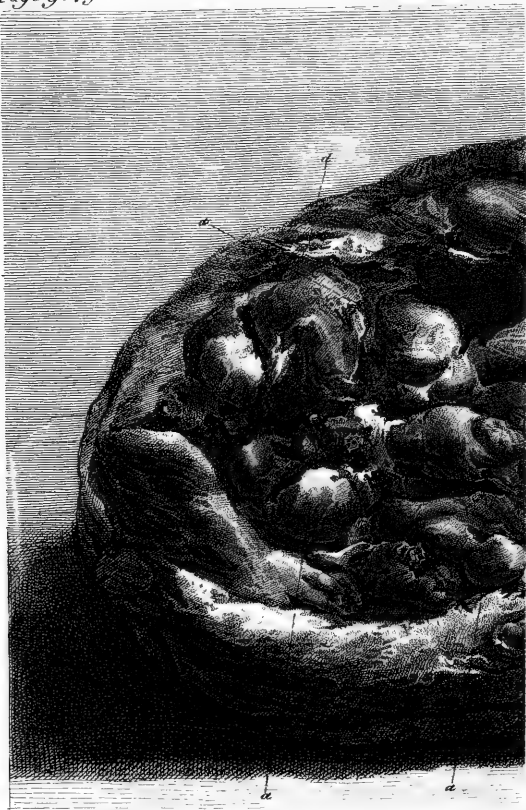
THE SECRETARY OF THE ARMY  
WASHINGTON, D. C.



Bullard Pine.







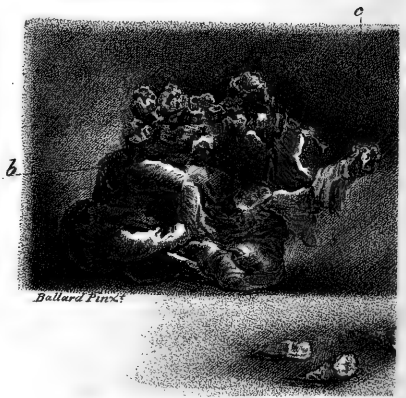
Ballard Pinx.

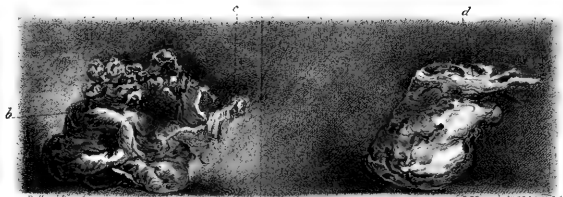


Goussier Del.

J. Van der Linde Sculp.

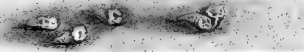
*Page 90, sci .*



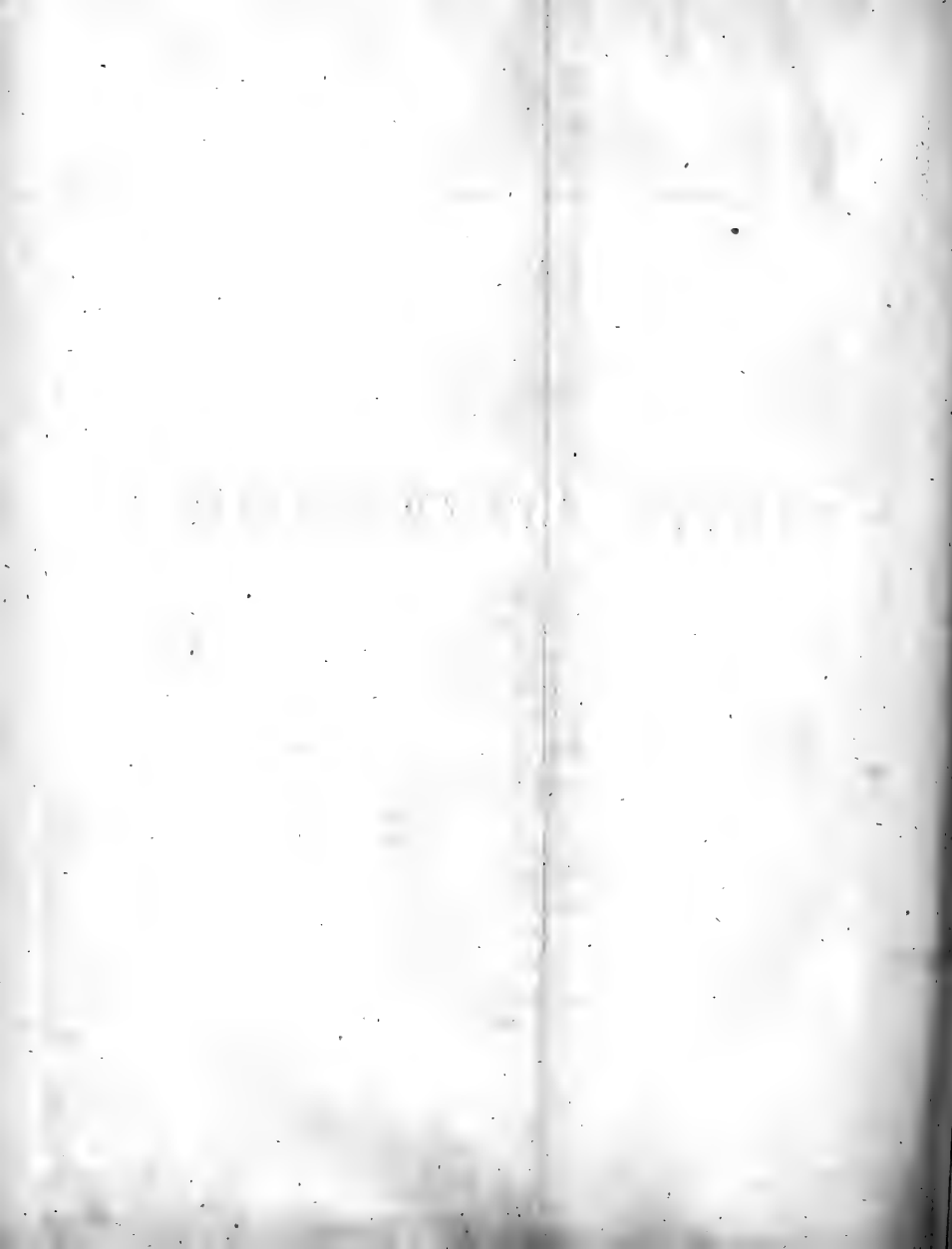


Dollard Pinx.

Johannes W.M. Walff sc.



POLITE LITERATURE.



---

*An* ESSAY on SUBLIMITY of WRITING. *By the*  
*Rev.* RICHARD STACK, *D. D. and M. R. I. A.*

---

**L**ONGINUS, in his justly-admired treatise on the sublime, has laid open to our view its five principal sources: Boldness or vigour in the thoughts, vehement and enthusiastic passion, invention of figures, splendid diction, and composition with dignity and elevation. Some critics before him having confounded the two first constituents, he shews the necessity of keeping them distinct, because there are some passions, as pity, grief and fear, which are rather contrary to the sublime: And again, there are numberless instances of sublimity without any passion. Had he treated as copiously of the pathetic as of the rest, he had probably given us equally interesting and beautiful matter: But we are told he reserved this curious subject for a separate work. It has not, however, been left unnoticed. A great critic of our own age and country hath touched the subject

with

[A 2]

Read 13th  
 February,  
 1786.

with a masterly hand. In a work of fine imagination and philosophic enquiry he has endeavoured to prove that terror is in all cases whatsoever, either more openly or latently, the ruling principle of the sublime; and he investigates the different qualities of objects which are most apt to excite terror. His theory seems in most respects perfectly just, in all its parts beautifully ingenious: But beside its being questioned, whether terror be the only principle of the sublime, he has not explained any further connection between the sublime and the pathetic, nor shewn how far or in what circumstances the expressions of the passions, with their several energies, can excite this principle, whatsoever it be.

THIS part of the subject then being left open to conjecture, I presume to offer some reflections to the academy, not so much in the hope of their proving strictly just and true, as to engage men of more critical judgment and taste in the enquiry. If there should be any truth in these reflections, they will serve as general principles to direct us in particular cases.

ALTHOUGH it may be impossible to give a proper definition of the term sublime as it relates to writing and composition, yet every body seems sufficiently to understand its meaning. Whatever inspires the mind with grand and lofty conceptions, as it were enlarges its dimensions, and at the same time fills it with a sort of delightful astonishment, is what we generally call sublime. Let us see then how far some of the passions have in their natural expression a tendency this way. It seems to me that all emotions of the soul, which tend to sink its native dignity and impair its strength, and which at the same time present it

to



to view as easily yielding to their influence, without any display of that vigour which might naturally be looked for, are incapable of sublime expression. When the soul languishes without any struggle or exertion, it cannot be a subject of admiration or even respect, and is therefore unfit by any description to excite in us grand ideas. On the other hand, if no such defects are betrayed; if the passion predominates not through any weakness of reason or want of courage, and if it be above the controul of all natural means and resources, its language might not be inconsistent with the forms of sublimity. To apply these principles to the passion of fear: When the power that causes this emotion is of such a nature as ought to be opposed and might be resisted with effect, the sufferer is little better than an object of pity or contempt. In such a case the passion betrays a weak and pusillanimous mind, easily terrified by ordinary objects and on trifling occasions; but when it is caused by some superior, resistless, or invisible power, the expression of the passion is naturally connected with an idea of that power, and so might become a fertile source of the sublime. Of this latter we have innumerable instances in the sublime writings of the prophets, and one very grand and striking example in the book of Job;—"In thoughts from the visions of the night, when deep sleep falleth upon men, fear came upon me and trembling, which made all my bones to shake. Then a spirit passed before me; the hair of my flesh stood up: It stood still, but I could not discern the form thereof." But to illustrate our theory somewhat further: This passion appears differently modified, and therefore suited to different forms of expression, according to the nature of its moving principle or cause, its object and its degrees. If it be excited by an ordinary

nary or trifling cause, if its object be mean or unworthy, or if its excesses be so great as to betray a want of all natural resources in the mind, the passion is in all such cases what we usually call fear, and is the property of a weak and abject mind. But where the cause that inflicts it lies above our reach, and exceeds every natural effort of the mind to cope withal, and especially when under its scourge the mind exhibits signs of its native dignity and courage, such a subject is fitted to produce our admiration, and of course to raise exalted and sublime ideas. When, for instance, in the field of battle two combatants meet on equal terms, should one of them suddenly resign himself to his fears, and betake himself to flight, I believe the strongest description of such terrors could excite no great idea, and we should only feel that he was a mean and dastardly coward: But when Macbeth shrinks from the sight of Macduff, penetrated with a lively sense of the wrongs which he had done him, and overwhelmed by his own guilt, it is a bold and sublime description of the power of conscience, which can sometimes cause the stoutest heart to tremble. Upon the same account I esteem another expression of his terror to be truly sublime, "How is't with me when every noise appals me." A third example I think may be taken from that celebrated passage of Homer, where Minerva appears flashing terror from her ægis upon the eyes of the Trojan warriors. I acknowledge the sublimity of this passage is in a high degree owing to the grandeur of the image which it presents; but yet the effect produced does not in the least impair that sublimity; however sunk and bewildered and lost to all powers of resistance the objects appear, this description of them rather heightens than diminishes the sublime effect. I cannot say that I am so well satisfied with the conduct

duct of Homer in bringing about the death of Hector; in this he seems to sacrifice character and probability to national vanity. The flight of this warrior degrades his character too far, and much of that glory which would be reflected on his own hero is lost by the contrivance.

WHILE I am engaged in this part of the subject I must take the liberty of questioning one criticism of Longinus—It is upon that passage of Homer, where Neptune is represented as shaking all the powers of nature, and which closes with the image of Pluto starting from his throne, and shouting with terror, lest the general shock might disclose his infernal realms to mortal sight. Longinus bestows full praise upon every thought of the passage except the last; but involves this in a general censure, that Homer's Gods are Men, and his Men Gods. The general observation is frequently too just, and in my opinion is partly exemplified in the instance which I have just now mentioned; Achilles there appears arrayed in terrors more than human. Yet I think the case now before us deserves no censure. There is something so inconceivably sublime in the thought, that, even were it not strictly consistent with the laws of criticism, it should be pronounced above the reach of art. But I think it can be vindicated. It was the genius of the Heathen Mythology to ascribe passions to their Gods; so that great latitude was given the poet in the conduct of this machinery. Homer has certainly often violated all decorum and probability, yet the present occasion does not seem to be one of these. The fabulous account of Jupiter, Neptune and Pluto having portioned out among them the universe according to the rank of each, prepares the mind for the watchful and jealous attention of each to his own province;

vince ; so that any sudden event (like the commotion excited by Neptune) which might seem to portend an invasion, must naturally have excited an alarm, especially if it arose from the more powerful being. The mixed emotions of terror and astonishment, so sudden and momentary as they are here described, betray no defect of magnanimity or vigour, and therefore have nothing in them unfavourable to a sublime description. It appears then from the instances now adduced that this passion may assume the form of sublimity or meanness, according to its moving principle or cause.

THE object upon which the passion is employed is also of considerable influence, according as it is great and worthy and exalted, or low and mean and contracted. Suppose our country were invaded by a powerful enemy, against whom there was little hope of making a successful stand ; and that in this season of public calamity, we should hear a man expressing his fears lest he might be involved in the general ruin which threatened : The most vehement pathos could excite no ideas but those of contempt and disgust. But the noble and disinterested patriot, who at such a crisis should be seen alarmed and terrified, not for his own personal safety, but the salvation of his country, is one of the most glorious objects that can be presented to our view ; and the passion excited in such a subject, and by such an occasion, might be uttered in language truly sublime. The general, to whose good conduct the welfare of an army or a state is committed, will fear to hazard an engagement, unless upon most favourable grounds, and will patiently endure to be reproached with backwardness and cowardice ; yet the cautious conduct of such a character derives dignity from its object, and might

might be exhibited in expressions of sober grandeur. When Macbeth declines the murder of Duncan, and is charged with pusillanimity by his wife, his reply, which admits the charge, is one of the sublimest thoughts any where to be found:—"I dare do all that may become a man, who dares do more is none." Thus we see this passion derives a character from its object or the matter which gives it employment.

THE third circumstance which I mentioned, as giving the passion different modifications, was its degrees; the object may be great and becoming, yet such an exquisite sensibility to this, as might betray the succours of reason, and prevent the application of all proper resources, ceases to deserve our admiration, and by overleaping its proper bounds, falls on the other side. The passion loses all dignity of character if it usurp the place of reason where reason ought to govern. All extravagance and excess ought as far as possible to be avoided. The passion should rather excite the action, than rebate the vigour of the mind. Upon the whole then it appears that this passion, as it may sometimes be inconsistent with the sublime, may at others be highly favourable to it, and therefore that we must understand the term *passion*, used by Longinus in a restrained sense. Perhaps we may in general assert, that the passion usually called fear seldom can be employed in the sublime, while another modification of the same passion, terror, might open a very copious source, and thus may the great antient and modern critics be reconciled.

THE same principles, I imagine, might apply to the passion of revenge. Lord Kaims concludes from induction, that dignity

is not a property of any disagreeable passion, and declares himself willing to put this to the test in the most spirited picture of revenge ever drawn—It is the speech of Anthony wailing over the body of Cæsar :

Woe to the hand that shed this costly blood !  
 Over thy wounds now do I prophesy,  
 Which, like dumb mouths, do ope their ruby lips,  
 To beg the voice and utterance of my tongue ;  
 A curse shall light upon the limbs of men,  
 Domestic fury and fierce civil strife  
 Shall cumber all the parts of Italy :  
 Blood and destruction shall be so in use,  
 And dreadful objects so familiar,  
 That mothers shall but smile when they behold  
 Their infants quarter'd with the hands of war :  
 All pity choak'd with custom of fell deeds ;  
 And Cæsar's spirit, raging for revenge,  
 With Até by his side, come hot from Hell,  
 Shall in these confines, with a monarch's voice,  
 Cry havoc, and let slip the dogs of war.

I ESTEEM most parts of this passage truly sublime ; but this being a matter of taste and feeling, it may be difficult to determine the question. However, I cannot admit his general position. The passion of revenge (if we abstract from the rules of our meek and holy religion) seems capable on many occasions of rising into dignity. Among some nations it is esteemed the most exalted virtue—Zanga calls his countrymen children of the sun, with whom revenge is virtue. I am of opinion that wherever the passion is held necessary for the vindication of honour, or for the support of any other admired virtue, it might very successfully

cessfully be employed in sublime composition. Disdain seems another of those disagreeable passions which may sometimes lay claim to dignity. I ask whether the silent expression of this passion from Ajax toward Ulysses, upon his descent into Hell, be not truly great and sublime? If it be not, I am at a loss to know what is. Envy and malice indeed seem to be under every modification unsuitable to the sublime. A mind addicted to these malignant passions is incapable of all true dignity. There is something so vile and abject in them, that however forcible and pointed their natural expression might be, we cannot conceive it to approach in any degree to a sublime form. The character of Shylock is drawn with admirable force, but no where affects sublimity.

LET us apply our principles to some other passions. Grief and pity have for their objects the calamities of ourselves and others. These passions seem to have a natural tendency to weaken and depress the mind. It is their disposition to gratify themselves, and to dwell with a melancholy pleasure on their object; and thus by at once relaxing the vigour of the mind, and confining its views and affections, they are apt to prevent all elevation and expansion. The subject matter which employs them being most commonly the ordinary incidents of human life, are therefore unfit to raise astonishment, or any emotions kindred to the sublime. Every day's acquaintance with the world discovers them to be the common lot of humanity, and therefore the mind ought to meet them in some degree prepared. The full extent of the evil being known, the agitation of the mind is of course less than when it is under the impression of terror, which is apt to magnify its object, and in so

doing has a turn to the sublime. These passions also might be said in some sort to magnify their object; but they do so in a manner very unfavourable to the sublime, by throwing round it all the tender and minute circumstances which formerly accompanied and endeared the object. I am for these reasons inclined to think these passions to be for the most part unfit for sublime expression. The funeral oration of Anthony over Cæsar's dead body, so wonderfully calculated to raise emotions of grief and pity, in the following lines, I confess appears to me sublime :

For when the noble Cæsar saw him stab,  
Ingratitude, more strong than traitor's arms,  
Quite vanquish'd him.—Then burst his mighty heart;  
And in his mantle muffling up his face,  
Even at the base of Pompey's statue,  
Which all the while ran blood, great Cæsar fell.

BUT the sublimity of this passage does not, perhaps, so much depend upon the pathetic emotions of the speaker, as upon the noble character of Cæsar, so finely drawn, fighting against an host of traitors, yet sinking at the sight of his beloved friend; and above all, upon the great and affecting image conveyed in the two last lines, by which this eloquent speaker hath contrived most forcibly to mark the horrid deed, and to reflect a superior lustre on the departed hero, in thus making the inanimate statue of his rival shed drops of blood for his fall.

THERE is another very fine picture of grief, where Satan is introduced by Milton, after having escaped from Hell, addressing the sun, and recalling to mind the circumstances of his own lost glory and happiness. The passage is too long for quotation, but



but may be found in the fourth book of *Paradise Lost*. Several passions are moved in that pathetic address; yet if we attend carefully to such parts of it as are the pure and unmixed expressions of grief, I think the emotions excited have very little analogy to the sublime. However grand and terrible the Being, and of course well adapted to raise awful and sublime ideas, we naturally soften into pity; his grief degrades him from the loftiness of his pride, and places him in some sort upon our own level; and we so far sympathize with him, as for some moments to forget his infernal character.

THE compassion of our Lord over Jerusalem must be acknowledged to be truly sublime:—"O Jerusalem, Jerusalem, which killest the prophets, and stonest them that are sent unto thee, how often would I have gathered thy children together, as a hen doth gather her brood under her wings, and ye would not!" And in another place the expression of his pity is no less sublime:—"And when he was come near, he beheld the city, and wept over it, saying, If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! but now they are hid from thine eyes." Such exceptions, however, being entirely out of the ordinary course of events, and inapplicable to any general principles, by no means invalidate, but seem rather to confirm the theory.

I MUST beg leave to recur here to an observation which I had occasion to make some time ago, respecting the excesses of the passion of fear. I would there be understood to mean such excesses as the mind falls into without displaying any reasonable conflict, and which betray rather imbecillity than

violent emotion ; for there are excesses I believe of almost every passion, which are sometimes occasions of the sublime. Such a degree of pathos as exhibits vehement, uncommon and astonishing agitations, and almost runs out into madness, whatever be the efficient cause, however refined or tender it might be thought, when abstracted from such effects, appears sometimes in a sublime form. The mind thus agitated often strikes out great and forcible images, or pours itself forth in strong and glowing language. Almost all the passions, if carried to excess, naturally fall into the use of the *prosopopœia*, one of the boldest figures of speech, and sublimest expressions of passion. In cases like these nothing seems attended to but the effects themselves. The imagination is too strongly impressed and too deeply interested to trace them up to their causes. So that if they be of such a nature as to excite emotions of terror, or if they be signs of some great exertion of force and power, or have a striking analogy to any other form or source of the sublime, they do not lose their character by a relation to their efficient cause. Perhaps we should for the most part except pity on such occasions, which seems not well suited to vehement expression. This passion may be considered as the handmaid of grief, attending it through all its softer movements, but unable to follow in any extravagant excesses, and under these circumstances generally lost in silent contemplation. Even grief itself seems less liable to these violent agitations than most other passions, and seldom appears in so disturbed a form, except in minds naturally weak and tender ; and it should be observed, that in cases of this nature the character of the sufferer gives a soft and delicate shade to the passion, however vehement, and so in a great measure defeats the sublime effect. The grief of Belvidera could  
not

not well be described in so sublime characters as that of Othello. The grief of Constance has a stronger claim to sublimity: In her we contemplate not the character of the woman dissolved in all the tenderness of passion, but the glowing affection of the mother, exalted by the dignity of the queen.

DR. Blair, in his Lectures on this subject, acknowledges the pathetic in some instances to be a proper source of the sublime. It were to be wished that he had in some manner defined those instances; but this matter he has left entirely at large, and contents himself with pronouncing against the judgment of Longinus, that Sappho's Ode contains nothing of the sublime, although it will generally be allowed highly pathetic. Had he thought fit to take this part of the subject in hand, the reflections with which I have troubled the Academy I should probably have deemed unnecessary. Upon Sappho's Ode I will not venture to give any decided opinion—I shall only endeavour to apply the principles already advanced to this question, as far as they seem either to support or oppose the opinion of Longinus.

THE great critic introduces the ode with this critical observation, “that of necessity it must be a great cause of the  
“ sublime to select the principal circumstances which rise out  
“ of the subject, and by their composition to form one entire  
“ body; both which excellencies are found in this Ode.” And he subjoins to them a more particular account of the nature of those circumstances:—“ Do you not wonder,” says he,  
“ how at the same instant her soul, her body, her voice, her  
“ ears, her eyes, her colour, all seem utterly lost to her! How  
by

“ by contraries she freezes and burns, she raves and is sober,  
 “ she trembles and almost expires ; so that not a single passion,  
 “ but a combination of them, seems to overwhelm her.”

DR. Blair admits that strength of description, a necessary requisite to the sublime, depends upon a proper choice of circumstances. The only question then in the present case is, whether the circumstances are capable by any management of causing sublime emotions ; for if they be, it will hardly be doubted that they are well chosen and happily combined. We have here a most pathetic description of certain violent affections, the effects of a passion as arbitrary and despotic in swaying the human heart, as it is universal in its influence : The most exalted hero bows to its sovereign dominion. There being, therefore, no meanness nor weakness of mind in becoming its subject, so far there seems to be nothing unfavourable to the sublime, particularly when its effects are vehement and astonishing, full of pain and terror. We should also consider these emotions to be wrought in a great degree by jealousy, a passion which by its extreme agitation is likely to strike out bold and forcible expressions. The human frame, agitated and convulsed almost to dissolution by the mixed passions of love and jealousy and despair, is an object well adapted to excite strong sympathetic emotions, and to fill the mind with alarming ideas of the desolating fury of these passions. For the most part, indeed, love is considered as a tender and refined passion, and as bearing a closer analogy to beauty, its natural foundation, than to sublimity. The sentiment is generally true ; yet as there is nothing in the nature of the passion humiliating or unworthy of true magnanimity, as it frequently gives the mind a generous and exalted turn, and

is at the same time capable of producing the most vehement emotions, it seems to me in many instances capable of sublime description. Should Sappho's Ode notwithstanding be thought deficient in sublimity, some reasons might be assigned for this, consistent with the principles already laid down. The opening of this Ode seems too beautiful to convey any idea of a soul violently agitated; it describes the charms of the beloved object, and makes these the ground of those vehement emotions which break out in the following part. The transition is not strongly marked, nor of course are the former impressions entirely done away. But what I take to be least congenial to the sublime is the character of the subject, who is of so tender and delicate a nature, that we do not look for any vigorous effort of resistance, but on the contrary are led to suppose that the soul hath been fondly surrendered to the influence of the passion. The same sentiments, I believe, coming from a firm and resolute heart, which had long struggled in vain against the uncontrollable strength of passion, might perhaps excite emotions kindred to the sublime. No passion can be considered as wholly abstracted from the subject in which it is found, and the subject must consequently have a powerful effect in deciding the character of the passion. In the character of Othello, which is that of a generous warrior, the passion is described in its various stages and progress, from the most absolute content to the last fatal excesses of jealousy and despair. Some of those passages may I think be called sublime:

It gives me wonder great as my content  
 To see you here before me. Oh, my foul's joy!  
 If after ev'ry tempest come such calms,  
 May the winds blow 'till they have waken'd death:  
 And let the labouring bark climb hills of seas  
 Olympus high, and duck again as low  
 As Hell's from Heaven.

IN this fine speech the transport of his passion swells his soul, and pours itself forth in splendid and glowing expressions.

WHEN his jealousy seems to have gained the ascendant over his love, nothing can be more sublime as well as pathetic than the sentiments which it draws forth:

Oh, now for ever  
 Farewell the tranquil mind, farewell content,  
 Farewell the plumed troops, and the big war  
 That makes ambition virtue. Oh, farewell!

IN the scene where he murders Desdemona we may discover how close an affinity there is between the pathetic and the sublime:

Yes, 'tis *Æmilia*.—By and by.—She's dead.  
 'Tis like she comes to speak of *Cassio's* death.—  
 The noise was nigh.—Ha! no more moving!  
 Still as the grave!—Shall she come in? Wer't good?  
 I think she stirs again—No.—What's best?  
 If she come in, she'll sure speak to my wife!  
 My wife! My wife! I have no wife!  
 Oh insupportable! Oh heavy hour!  
 Methinks it should be now a huge eclipse  
 Of sun and moon; and that th' affrighted globe  
 Should yawn at alteration.

THE principles hitherto laid down may serve in some degree to shew the connection between the pathetic and sublime, so far as the description and expression of the several passions are concerned. Another copious source of the sublime may be laid open in the government and controul of the passions, which may possibly be the subject of a future essay.

I WAS induced to give attention to the subject before us from having read some strictures made upon Longinus by Dr. Blair, in my opinion without sufficient foundation. To vindicate the great critic was my first design; but yet finding no principles to which we might resort for determining the connection in any case whatsoever between the pathetic and sublime, I have offered you such reflections on this matter as arose in my own mind. Having done so, I will now briefly examine those strictures by Dr. Blair.

HE asserts that Longinus has made a false division of his subject; for that of the five sources of the sublime which he has laid open, the three last have perhaps less relation to the sublime than to any other species of good writing, because it requires less the assistance of ornament; and he calls this plan rather a treatise of rhetoric than of the sublime. This seems to me too summary a way of deciding upon the merit of a work which has received the sanction of learning and taste in all ages. Such a criticism ought to have been supported by some argument, and not advanced in its present undigested form. To me it appears materially defective, both because Dr. Blair has misconceived, or at least improperly expressed, the great author's

meaning; and also because, even admitting the three last sources to have no peculiar relation to the sublime, yet if they be capital constituents of this as well as other species of writing (which I hope presently to shew) they have certainly an essential part in a complete treatise on the subject.

I SAY then that Dr. Blair has misconceived, or at least improperly expressed, the great critic's meaning. The fifth source of the sublime mentioned by Longinus is in these words, *ἢ ἀξιώματι καὶ διαρθεῖ συνθεσὶς*, or composition with suitable dignity and elevation. Longinus, indeed, treating of this part of his subject, sometimes appears to explain it by the terms *ἔσθμος* and *ἀρμονία*; by which we are to understand such a collocation of the several parts, both words and sentences, as may serve to give the sublime matter its fullest effect. And this idea, even if nothing further were intended, is surely very different from Dr. Blair's translation of the passage, "musical structure and arrangement," which in my opinion suggests to every reader nothing more than the measured cadence of elaborate periods and well-tuned sentences. The translation indeed is not peculiarly related to the sublime, perhaps less than to any other species of good writing; for the sublime disdains such tinsel ornament. But the great critic himself meant not such an arrangement as pleases the ear, but supports the thought. And hence we find him bestowing the highest commendation on this source, as comprising and giving completion to every other excellence. He presupposes a proper selection of words proportioned to the thoughts, and then requires that the sound may in some sort be an echo to the sense. And has not this been



been a law rather of nature than of artificial criticism to the sublimest writers in the world? Can there be a doubt that the same conception shall have different effects, according as the language in which it is clothed is mean or grand, and as the arrangement is weak, vague and spiritless, or close, strong and animated? An idea naturally sublime might not perhaps lose its whole sublimity under the most wretched disguise, yet it cannot be denied that such a disguise would considerably impair its grandeur; and therefore the precepts given under the heads of diction and arrangement are of material import. Nor do they seem less necessary to sublime composition than to any other species of good writing: It is the perfection of human genius; and every circumstance which can heighten or obscure its glory becomes of interesting moment. - Where Majesty appears, we expect to find a suitable pomp and dignity surround the throne. A single example may serve to illustrate what has been advanced: Let it be taken from that sublime passage in the 6th book of Milton, where the Son of God is described coming forth in his chariot against the rebel angels:

Under his burning wheels  
The steadfast Empyrean shook throughout,  
All but the throne itself of God.

SEE now how the great sublime of this passage will sink, though we should preserve the thought, and make little other change beside in the arrangement:

Except the throne of God,  
All the firm Heav'n beneath his heated wheels  
Did shake throughout.

If further proof were necessary, I would only desire any man to attempt some other form of expression for that divine passage of Homer respecting Pluto's terror, *δ' ἐν θρόνῳ αὐτοῦ καὶ ἰαχεῖ*. He will then perhaps be sensible that there is a secret virtue and powerful charm in language and arrangement.

THE use of figures is perhaps of more importance than either of the precepts which we have been just considering, for they affect rather the matter than the form of composition.

NOTHING seems more finely calculated to produce sublime effects than the invention and application of bold and striking figures. Dr. Blair tells us that "it is not by hunting after tropes and figures we can expect to produce the sublime." The laboured and affected use of such ornaments I admit to be improper; but then we should consider that figurative language is the natural language of the passions, and of course might be necessarily required and happily employed in cases where the pathetic rises into the sublime. And for this cause the mind should be stored with a copious variety of images and figures; for when the imagination or the passions are once heated, they will naturally strike out such as are most appropriate to the subject. Longinus, I think, demonstrates that figures and sublimity impart a reciprocal aid; or in other words, the sublime matter is heightened by the invention of bold figures, and figures in their turn acquire force and grandeur from their connection with the sublime. I am the more surprized at Dr. Blair's rejecting this source, as Longinus has exemplified its noble effects in more instances than one. For this purpose he has introduced

roduced the celebrated apostrophe of Demosthenes in his oration for the crown. The obvious use, says the critic, to be made of the battle of Marathon, to his countrymen, was this: You have not erred, for those who fought at Marathon were an example to you. Instead of this cold and lifeless reasoning, he swears "by the manes of those who died at Marathon;" thus deifying the heroes of his country, rousing in them a sense of national glory, and carrying his hearers along with him from the present gloomy scene, in a strain of bold and pathetic eloquence. Longinus himself too illustrates the same point by his own great example. Speaking of Homer's genius in the *Odysey*, he compares him to the setting sun, whose grandeur remains without his fire. And again he says, that like the ocean retiring within itself, so do the ebbings of sublime genius appear even in his fabulous and incredible wanderings. I am so far from subscribing to Dr. Blair's assertion, that figures have no relation to the sublime, that I think some of them peculiarly adapted to this mode of composition. Of these I shall mention two, the climax and profopopæia. It seems to me that if the several circumstances of a climax be well chosen and judiciously disposed, it has a direct tendency this way. The thought itself should certainly be grand, and the parts of proportionable strength and greatness; yet if their order be not natural, but expose the mind to alternate fits of contraction and expansion, the whole effect will be greatly impaired: Whereas by a regular swell and majestic ascent, new matter of wonder and delight is continually supplied, and the mind becomes at last so filled with the thought, as not to have room for the admission of more. The following awful passage of Shakespeare is perfectly of this kind:

The

The cloud-capt towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea all which it inherit, shall dissolve,  
 And like this insubstantial pageant faded,  
 Leave not a wreck behind.

THE whole of this grand thought may be thus shortly and profaically expressed:—"The earth, with every work of art and nature which it contains, shall in time be annihilated." Yet who can be dull enough to maintain this fundamental thought to be of equal sublimity with the figure. Dr. Blair will perhaps call this a proper selection of circumstances; but this is not its entire excellence, and if it were, his criticism would be merely a play upon words, for it is universally accounted among the figures of speech.

To prove the sublime effect of the prosopopæia I shall select two instances. The first may be found in Bishop Sherlock's Sermons:—"How despitefully do we treat the Gospel of Christ, to which we owe that clear light which we now enjoy, when we endeavour to set up reason and nature in opposition to it. Ought *the withered hand*, which Christ has restored and made whole, to be lifted up against him? Or ought the *dumb man's tongue*, just loosened from the bonds of silence, to blaspheme the power that set it free?" The ground of this most eloquent passage is the ingratitude of modern infidelity, in employing those advantages of light and knowledge which reason has derived from revelation against the interests of the Gospel. But is there any man of feeling upon earth who thinks the abstract sentiment approaches in any degree to the sublimity of the figurative form? Perhaps it may not be thought refining too

too much here to observe, that of the two fine figures just mentioned, the withered hand has the superior excellence. Two reasons I think can be assigned for this; first, because it is further removed from the literal sentiment; and secondly, it implies more action, which the mind ever delights in contemplating. If this criticism be in any degree just, it will furnish an additional proof in favour of bold and striking figures.

THE second example of the *protopopæia* shall be taken from the Prophet Isaiah, speaking of the fall of Babylon: "Hell from beneath is moved for thee to meet thee at thy coming. All they shall speak and say unto thee, Art thou also become weak as we? Art thou become like unto us? Thy pomp is brought down to the grave—The worm is spread under thee, and the worms cover thee. How art thou fallen from Heaven, O Lucifer, son of the morn!" Nothing can exceed this in sublimity; yet what is the thought stripped of the figure? It is only the destruction of Babylon, and the joy of all nations at seeing that proud and insolent tyrant brought low as themselves.

IF it should be thought that I have taken up too much time in my vindication of the great ancient critic, whose fame is already established, let it be considered that Dr. Blair's works are held in very general esteem: His Lectures upon Rhetoric contain much useful information; at the same time there are to be found in them some instances of negligence, which we should not expect in a work professing so much critical accuracy. I think the present is one of those; and I am the more confirmed in my  
 [D] opinion,

opinion, when I consider the vague manner in which he has expressed himself on this subject:—"If it be asked," says he, "what are the proper sources of the sublime? I answer, they are "to be found every where in nature." Here, when we look for some definite rules for our guidance, our thoughts are thrown loose upon the world. In truth I cannot so far see the virtue of this universal rule, as to adopt it hastily, to the exclusion of a great and important part of that admirable work of Longinus; in which, although he sometimes departs from his original design, and adduces instances rather of good composition at large, yet the principles are for the most part in my opinion perfectly just, and his illustrations of them truly sublime.

---

 ESSAY *on the* STILE of *Doctor* SAMUEL JOHNSON.

No. I.

*By the Rev. ROBERT BURROWES, A. M. and M. R. I. A.*


---

AS the primary and immediate desire of every reader must necessarily be to understand the meaning of his author, of all the faults of stile obscurity must be the most obvious and offensive. Equally unpleasing to him who studies for instruction, and to him who reads for entertainment; to the indolent as demanding, and to the active as not rewarding his exertions, all classes unite to reprobate it. Different from all other faults in this, that no critical sagacity, no erudition is required to perceive it, in the same moment it is perceived and condemned: the author is tried by judges whose only qualification is, that they do not understand; and as ignorance is always severe, the awful sentence "si non vis intelligi, debes negligi," dooms him without farther enquiry to that punishment, which the Republic of Letters has always esteemed the most mortifying.

 Read  
 March 13;  
 1786.

BUT this sentence is too general to be always just: there is sometimes an embarrassment in the subject-matter which causes an inevitable obscurity in treating of it; and there is often an inability in the judge which self-love screens from observation. "The critic," says Dr. Johnson, in a paper of his *Idler*, which he seems to have designed as a defence of his own style against this objection, "ought always to enquire whether he is incommoded by the author's fault or his own." How far this paper justifies Johnson's style shall be considered in the subsequent part of this essay: it is sufficient at present to observe, that as all obscurity is relative, its cause may reside either in the reader or in the writer, and even where the reader must be acquitted, the writer is not always to be condemned.

THAT Johnson's style is obscure, the testimony of all unlearned readers abundantly confirms; and from the same authority the cause may be stated to be his perpetual affectation of expressing his thoughts by the use of polysyllables of Latin derivation: a fault, which confines to men of erudition the most animating encouragements to virtue and the most salutary rules of conduct, by disqualifying all who have not been made acquainted by a liberal education with the Latin appellations for things, or those, from whose memories the common use of the English names has in course of time effaced them. And let it not be said that such a class is beneath the attention of an author, when it is considered that almost the whole female world, from the circumstances of their education are necessarily included in it. They learn the words of their language from conversation or familiar books; but with whom are they to converse, or what volumes of musty pedantry  
are



are they to ransack, to be enabled to peruse the writings of Johnson without frequent recourse to his dictionary? Nor has this wilful exclusion of the unlearned readers served as a means of conciliating the favour of the learned, who, though they understand Latin, in an English work expect to find English; and whatever may be the peculiarities of their own stile, are forward enough to discover and reprobate those of others.

Thus Dr. Johnson observes, that Milton formed his stile on a perverse and pedantic principle: he was desirous "to use English words with a foreign idiom." But Milton's poetry, if indeed a defence be necessary, is sufficiently defended by established poetic license: and for his prose, let it be observed, that his subjects were learned, and I may say technical, and his readers of such description as left it matter of indifference whether they should be addressed in English or in Latin: that he was engaged in repeated controversies with foreigners, and his works designed to persecute the fortunes of the exiled monarch over the continent, and written, in some sort officially, by the Latin secretary to Cromwell. But surely that principle, which has led Johnson to seek for remote words, though with the English idiom, is no less pedantic than Milton's, and much more injurious by its obscurity. The reader who knows the single words may perhaps be able to overcome the difficulties of the arrangement, but for ignorance of the single words no remedy can with efficacy be applied. Johnson has besides no peculiarity of situation to plead in excuse, but has on the contrary adopted his pedantic principle against the dissuasive influence of circumstances. From the writer of an English dictionary, there might reasonably be expected

pected a nice selection of words, purely and radically English, or at least the use of such only as had been indisputably admitted into the language: and the complexion of his readers, as well as the popular subjects he treated of, were such as might be thought to furnish little temptation to learned and antiquated phraseology. Indeed, if rules for periodical essays are to be drawn from the practice of their great English original, Mr. Addison, as the rules of epic poetry from Homer's, nothing can be more opposite to their true character; for as their professed intent is the improvement of general manners, their style, as well as their subjects, should be levelled to understandings of every description.

It may be said, however, in favour of Johnson, that the great law-givers of criticism have indulged writers of eminence in a license for calling in the aid of foreign words. But this indulgence, which of right belongs only to poetry, and the more dignified kinds of prose, is even granted to them with but a sparing hand; “*dabitur licentia sumpta pudenter.*” Our Author, who in his poems has made but little use of this privilege, has in his prose, extended a limited sufferance to the most unqualified permission and encouragement; he has preferred, on all occasions where a choice was to be made, the remote word of Latin derivation to the received English one, and has brought in the whole vocabulary of natural philosophy, to perplex and encumber familiar English writing. I do not speak of a few words scattered rarely through his works, but of the general character of his style appearing in every page; not of single acts, but of confirmed and prevailing habits; of new-raised colonies,  
disdaining

disdaining an association with the natives, and threatening the final destruction of our language. The reader, at his first perusal of the Rambler, finds himself bewildered in a labyrinth of long and learned words, distracted with foreign sounds, and exiled from his native speech, in perpetual want of an interpreter: disgusted at the intrusion of so many phrases to which he has been hitherto a stranger, he labours out a passage through the palpable obscure, and, when he has at last gained the golden prize, laments that so much time should have been wasted, in over-coming the unnecessary obstacles to its approach.

THOUGH this representation may appear somewhat extravagant, yet a few sentences selected from this author may shew that it does not misrepresent the feelings of ordinary readers, or exaggerate the difficulties of his style. "What then can ensue but  
 " a continual exacerbation of hatred, an unextinguishable feud,  
 " and an incessant reciprocation of mischief?" "When the  
 " radical idea shoots out into parallel ramifications, how can a  
 " consecutive series be formed of senses in their nature collateral."  
 "These bursts of light and involutions of darkness, these  
 " transient and involuntary excursions and retrocessions of inven-  
 " tion." "Experience quickly shews the tortuosities of imaginary  
 " recitade, the complications of simplicity, and the asperities  
 " of smoothness." Who could understand the meaning of the  
 word NET-WORK, by reading its definition in a dictionary as "a  
 " thing reticulated, or decussated, with interfices between the  
 " interfections?" Or who could know, that "the practice of  
 " appending to the narratives of public transactions, more minute  
 " and domestic intelligence," meant "filling the news-papers  
 " with

“with advertisements,” if Johnson himself had not kindly assisted us with the translation. Such passages are inconsistent with the censure passed in his *Idler* on a ridiculous citizen, who by associating with stage players had learned a new language; and when a customer has talked longer than he is willing to hear, is made to complain that “he has been excruciated with unmeaning verbosity.” The author of the *Rambler*, though not a citizen, has as little claim to the privilege of speaking unintelligibly.

THERE are however two occasions on which this fault appears yet more extravagant and ridiculous. The first of these is, where personages of different descriptions are introduced as writing in their own characters; for what can be more absurd than to suppose a similarity of style, and particularly where that style is so far from a simple one, in the writings of persons supposed to be of different ages, tempers, sexes and occupations. Yet all the correspondents of the *Rambler* seem infected with the same literary contagion, and the Johnsonian distemper to have been equally communicated to all. Thus *Papilius* talks of “garrulity, erratic industry, and heterogenous notions dazzling the attention with sudden scintillations of conceit.” *Victoria* passes through “the cosmetic discipline, covered with emollients, and punished with artificial excoriations.” *Misocapelus* tells of his “official state, adhesions of trade, and ambulatory projects;” and *Hypertatus* describes the “flaccid sides of a foot-ball swelling out into stiffness and extension,” and talks of “concentration of understanding, barometrical pneumatology,” and “tenuity of a defecated air.” In such writings the hand of the master must be immediately perceived; the existence of the imaginary correspondents

correspondents cannot even for a moment be believed, and the Rambler stands convicted of an ineffectual and unnecessary attempt to raise his own consequence by forging letters to himself.

THE second occasion on which this fault is equally glaring, is where ordinary or perhaps mean subjects become necessary to be treated of; and a few instances from our author may well warrant my asserting that on such occasions, as he himself says less deservedly of Dr. Young,—“burlesque cannot go beyond him.” Thus a calamity which will not admit being complained of, is in Johnson’s language, such as “will not justify the acerbity “of exclamation, or support the solemnity of vocal grief:” to deny and to profess, are to “pronounce the monosyllables of “coldness and the sonorous periods of respectful profession:” when the skillet is watched on the fire, we see it “simmer with “the due degree of heat, and snatch it off at the moment of “projection:” for sun-set, we read “the gentle convulsions “of declining day;” and for washing the face with exactness, we have, “washing with oriental scrupulosity.” Mean and vulgar expressions cannot have a more powerful recommendation than that one of the ablest writers in the English language could only thus avoid them.

JOHNSON was a writer of too attentive and critical observation to be ignorant of this remarkable peculiarity of his own style. In the last paper of his Rambler, where he treats of his work as a classical English composition, he takes notice of, and by a defence, which if admitted would justify and recommend it, shews himself not a little prejudiced in its favour.

After declaring, with some ostentation, that " he has laboured " to refine our language to grammatical purity, and to clear it " from colloquial barbarisms, licentious idioms, and irregular " combinations;" that " something perhaps he has added to " the elegance of its construction, and something to the harmony " of its cadence;" he proceeds to subjoin the following passage: " When common words were less pleasing to the ear, or less " distinct in their signification, I have familiarized the terms of " philosophy by applying them to known objects and popular " ideas; but have rarely admitted any word not authorized by " former writers: for I believe that whoever knows the English " tongue in its present extent, will be able to express his thoughts, " without farther help from other nations." The first of these reasons for substituting, in place of a received familiar English word, a remote philosophical one, such as are most of Johnson's Latin abstract substantives, is its being more pleasing to the ear. But this can only be deemed sufficient by those who would submit sense to sound, and for the sake of being admired by some, would be content not to be understood by others. And though, in some instances, for the sake of tempering the constitutional roughness of the English language, this might be admitted, yet it never can be contended for in such latitude, as would justify the practice of our author. This he well knew, and accordingly defending hard words in an essay in his *Idler*, he insists largely on the second plea, the greater distinctness of signification. " Difference of thoughts," he says, " will produce " difference of language: he that thinks with more extent than " another, will want words of larger meaning; he that thinks " with more subtilty, will seek for terms of more nice discrimi- " nation." In this argument there is certainly some degree of weight,

weight, and the exact appropriation and perspicuity of Johnson's words in some measure confirms it. But that language, which he does not admit to have sunk beneath Milton, would surely have been sufficient to have supported him; and, as he himself observes, "though an art cannot be taught without its proper terms, yet it is not always necessary to teach the art: in morality it is one thing to discuss the niceties of the casuist, and another to direct the practice of common life." Let the nature of periodical publications determine, which should be more properly the object of the author. But he is not reduced to the alternative: if the testimony of many English authors of eminence, confirmed experimentally by their own practice, is to be relied on, exactness of thought is not necessarily at variance with familiar expression: and if this union was not impossible, would not some endeavour to effect it have deserved the attention of Johnson? Of Johnson who, while his dictionary proves such accurate and copious knowledge of the powers of our received words, as could not have failed of accomplishing the patriotic task, however arduous, gives in his other works the stronger reason to lament, that his prejudices in favour of a vicious and affected style should have prevented his undertaking it.

BUT this fault is surely committed without excuse, in every case where the language furnishes a received word adequate to the distinct communication of the idea: and that many such have innocently incurred Doctor Johnson's displeasure must be abundantly evident to every reader. A page of his writings, compared with one of any of our eminent English authors on the same subject, will furnish many instances, which cannot be accounted for

by attention to harmony of sound, or distinctness of signification : instances, to be ascribed merely to that wantonness of habit which after quoting Congreve's declaration, that " he wrote the " Old Batchelor to amuse himself in his recovery from a fit of " sickness," thinks proper, a few lines after, to explain it in Johnson's words, by saying, " the Old Batchelor was written in " the languor of convalescence." It would seem that the aunt of Bellaria \*, who gives the writings of the Rambler to her niece for her perusal, and promises to tell her the meaning of any word she should not understand, has undertaken a task, which the author himself suspects to be not unnecessary, and the reader has reason to apprehend she will scarcely be able to accomplish.

JOHNSON says indeed, he has rarely admitted any word, not authorized by former writers : but where are we to seek authorities for " resuscitation, orbity, volant, fatuity, divaricate, asinine, " narcotic, vulnerary, empireumatic, papilionaceous," and innumerable others of the same stamp, which abound in and disgrace his pages? For " obtund, disruption, sensory or panoply," all occurring in the short compass of a single essay in the Rambler? Or for " cremation, horticulture, germination and decussation," within a few pages in his Life of Browne? They may be found, perhaps, in the works of former writers, but they make no part of the English language. They are the illegitimate offspring of learning by vanity; adopted indeed, but not naturalized, and though used, yet not authorized : For if use can sufficiently authorize, there is no description of improper words, which can be condemned. Technical words may be defended from Dryden and Milton, obsolete from Shakespeare, vulgar from Swift and Butler. Johnson's fault lies in this, that he has made such frequent

\* Rambler, No. 191.



quent use of remote and abstruse words of Latin original, that his meaning often becomes unintelligible to readers not possessed of a considerable degree of learning; and whether these words were now first made by him, or having been made by others, had been hitherto denied admittance into the current language, is a matter of perfect indifference.

It must be allowed that these terms are restrained by our author to such precision, that they cannot often resign their places to others more familiar, without some injury to the sense. But such is the copiousness of our language, that there are few ideas on ordinary subjects, which an attentive examination will find incommunicable in its ordinary words. Though we may not have a term to denote the existence of a quality in the abstract, we may perhaps find one to denote it in the concrete; and even though there may be none to express any mode of its existence, there may readily occur one to express its direct negation. It is the business of the writer who wishes to be understood, to try all possible variations of the grammatical structure of his sentence, to see if there be not some which may possibly make known his thought in familiar words. But that this was not the practice of Johnson, his compositions and his celebrated fluency afford the strongest evidence. He seems to have followed the first impulse of his mind in the structure of his sentence, and when he found in his progress no English word at hand to occupy the predetermined place, it was easy to supply the deficiency by calling in a Latin one.

Of this overbearing prejudice, which thus subdued a strongly rational understanding, and misled a judgment eminently critical,

it

it may not be useless to enquire the reasons. To the first and principal of these, no man can be a stranger who has so read the works of Johnson as to have formed a just notion of the peculiar genius of the author. Possessed of the most penetrating acuteness and resolute precision of thought, he delights to employ himself in discriminating what common inaccuracy had confounded, and of separating what the grossness of vulgar conception had united. A judgment, thus employed (as he would perhaps himself describe it) in subtilizing distinctions, and dissociating concrete qualities to the state of individual existence, naturally called for language the most determinate, for words of the most abstract significations. Of these common speech could furnish him with but a scanty supply. Familiar words are usually either the names of things actually subsisting, or of qualities denoted adjectively, by reference to those substantives to which they belong: besides, common use gives to familiar words such a latitude of meaning, that there are few which it does not admit in a variety of acceptations. Johnson, unwilling to submit to this inconvenience, which, in every country, to avoid a multiplicity of terms, had been acquiesced in, sought out those remote and abstruse Latin derivatives, which as they had for the most part hitherto been used but once, were as yet appropriated to one signification exclusively. What the natural bent of his genius thus gave birth to, his successive employments strengthened to maturity. The schoolmaster may plead prescription for pedantry; the writer of a dictionary, if attached to words of any description, has peculiar advantages towards storing them in his memory; and if they be terms which occur but rarely, the difficulty of searching out their authorities imprints them more strongly. The writings of Sir Thomas Browne were

to Johnson the copious vocabularies of the Anglo-Latin file ; and the numberless quotations from them in his Dictionary, as well as the Life of Browne, which he wrote, are proofs of the attention with which he perused them, and of the estimation in which he held their author. " Finding," as he says, " that our language had been for near a century deviating towards a Gallic structure and phraseology," he entered into a confederacy with the Latins to prevent it, without considering that many nations had fallen beneath their own auxiliaries. As some moralists would recommend the overcoming of one passion by raising up another to oppose it, he seems to have thought the tendency of our language towards the French would be best corrected by an equal impulse towards the Latin. That he was well versed in all the Latin learning, and minutely critical in the power of its words, is clearly manifested in his writings. His earliest work was a translation of Mr. Pope's Messiah into Latin, and the first establishment of his fame was his imitation of a Latin satirist. We find too, from Mr. Boswell, that he continued his studies in that language to a very late period, and thought it not too learned even for a female ear. Not confined solely to the classics, he quotes the obscure remains of monkish learning, and has delivered precise decisions on the performances of our English poets in that language. His Life of Milton more particularly, whom he might have considered as a rival in learning, abounds in proof that Johnson piqued himself not a little on his knowledge of Latin. He opposes in form the system of school-education recommended and adopted by Milton : He is happy in communicating a new authority for a particular acceptation of the word " persona ;" suggests incidentally whether " vir gloriosissimus" be not an impure expression ;  
and

and takes especial care to inform us that “vapulandus” is a solecism. Thus his accurate knowledge of the Latin tongue furnished him with materials to engraft into ours; and his ostentatious desire to display that knowledge concurred with the other causes above enumerated to vitiate his style. Determined to deviate from the English language, while his antipathy to the French restrained him on the one side, his predilection for the Latin as naturally enticed him to the other.

YET let me not conclude this part of my subject with too unfavourable an impression of our author. As I have stated fully the faults of his words, it is but candid to declare their merits. They are formed according to the exact analogy of the English language; they are forcible and harmonious; but, above all, they are determinate. Discriminated from each other, and appropriated each to one idea, they convey, to such as understand the author's language, his genuine sense, without superfluity and without mutilation. The distinctions of words esteemed synonymous, might from his writings be accurately collected. For thoughts the most definite, he has language the most precise; and though his meaning may sometimes be obscure, it can never be misunderstood.

---

 ESSAY on the STILE of Doctor SAMUEL JOHNSON.

No. II.

By the Rev. ROBERT BURROWES, A. M. and M. R. I. A.

---

IT is hardly possible for an author who writes much to avoid a peculiarity of manner. The recurrence of thoughts, similar in their restrictions and mutual dependance, introduces to the mind, by a natural association, the same arrangement and construction; and the mind, disdaining to bestow upon words that attention which is due only to things, will be too apt, through haste to execute its task, to admit the first expressions as the best. It despises the humble as well as tedious labour of turning back to re-examine sentences already marked with approbation, and will not easily be persuaded to vary, what considered simply in itself appears to have no fault. Thus from the peculiar turn of each author's thoughts, even though there should be no other cause concurring, there will naturally arise a corresponding peculiarity of stile: a peculiarity which the powerful influence of habit makes so predominant, that there are very few pages, even of

Read  
Nov. 13,  
1786.

our best writers, which to those who are at all acquainted with their style, do not readily betray their author. Such favourite forms or ornaments of expression, such peculiar modes of arranging, combining and connecting, lie within the easy reach of imitation; and as every writer of eminence will have many who rely on their success in copying him for the foundation of their fame, and many who from admiration of his general excellence are led at last involuntarily to resemble him, criticism can never be more usefully employed than in examining these peculiarities of authors of acknowledged merit, and determining how far they are deserving of praise or censure, how far they are to be imitated or avoided.

As there are no modern writings higher in public estimation than Doctor Johnson's, and as there are none which abound more in appropriate marks of style, there are none which can with more advantage be made the subject of critical enquiry. On their obvious and distinguishing characteristic, the too frequent use of Latin derivatives, I have already discoursed at large. I shall in this essay consider such other peculiarities of Johnson's style, as, though less apt to be taken notice of, will it is presumed when noticed be readily recognized.

AND of all these the merit or demerit must rest with full force on Johnson: for, however the style of his compositions may correspond with his style of conversation, and however extraordinary and perhaps authentic the stories his biographers tell of his fluency may be, yet nothing in his works can fairly be ascribed to carelessness. His style in writing, which he had formed early, became familiar by abundant practice, and in the  
course

course of a long continued life of dissertation became also his stile of speaking. His authoritative decisions on the merit of all our English authors demand, and his constant employment in critical disquisition should have enabled him to grant it without injury to his literary character, that his own stile should be fairly subjected to animadversion: nor should negligence, which will never be insisted on in diminution of his merit, be admitted as a sufficient plea in extenuating his faults.

As his peculiarities cannot be ascribed to carelessness, so neither are they the effect of necessity. Few of them would have appeared, had Johnson, intent only on communicating his ideas, despised all aids of embellishment. But that this did not suit his ideas of literary perfection, we are sufficiently informed in his remarks on the stile of Swift; an author who has at least this merit, that he has escaped all those faults which the critic has fallen into. The easy and safe conveyance of meaning Johnson there declares to be "not the highest praise: against that inattention with which known truths are received, it makes," he says, "no provision; it instructs, but it does not persuade." Our author seems therefore to have thought it necessary, in conformity with his own principle, to introduce into his stile certain ornaments, which, in his opinion, would prove the effectual means of captivating attention; and these ornaments, too laboriously sought for, and used without sufficient variety, have become the peculiarities of his stile. I shall comprize the principal of them under two heads, as arising either from his endeavours after splendor and magnificence, or from his endeavours after harmony; for to these two heads they may almost all be referred.

NOT that it is denied, that magnificence and harmony are objects worthy an author's regard; but the means made use of to attain these, if not skilfully selected, may fail of their intended effect; may substitute measurement for harmony, and make that only pompous which was designed to be magnificent. On dignified subjects they are no doubt to be attended to, for the style should always be proportioned to the subject; but on familiar and meaner topics they should, by a parity of reasoning, be avoided: and however well adapted to excite attention, it may be remarked, that in general they rather fix it on the expression, than on the sentiment, and too often cloy that appetite they were intended but to stimulate.

JOHNSON'S study of splendor and magnificence, by inducing him as much as possible to reject the weaker words of language, and to display only the important, has filled his pages with many peculiarities. His sentences, deprived of those feeble ties which restrained them to individual cases and circumstances, seem so many detached aphorisms, applicable to many other particulars, and certainly more dignified as more universal. But though he may have employed this art with some advantage, it is yet hardly to be recommended. Johnson's thoughts were so precise, and his expressions so minutely discriminated, that he was able to keep the leading circumstances of the particular case distinctly in view, and in the form of an universal sentence implicitly to insinuate them to the reader: an injudicious imitator, by generalizing his expressions, might in some instances make that false which under restrictions might have been true; and in almost all, make that obscure which otherwise would have been perspicuous.

As



As every substantive presents a determinate image to the mind, and is of course a word of importance, Johnson takes care to crowd his sentences with substantives, and to give them on all occasions the most distinguished place. The instrument, the motive, or the quality therefore, which ordinary writers would have in the oblique case, usually takes the lead in Johnson's sentences; while the person, which in connected writing is often expressed by some weak pronoun, is either entirely omitted, or thrown into a less conspicuous part. Thus, "fruition left them nothing to ask, and innocence left them nothing to fear,"—"trifles written by idleness and published by vanity,"—"wealth may, by hiring flattery or laying diligence asleep, confirm error and harden stupidity." This practice doubtless gives activity and importance, but caution must be used to prevent its exceeding the bounds of moderation. When the person is to be dethroned from its natural pre-eminence, it is not every quality which has sufficient dignity to assume its place: besides, in narration, or continued writing of any sort, the too frequent change of leading objects in sentences contributes to dissipate the attention, and withdraw it from the great and primary one: and even in Johnson's hands this ornament has become too luxuriant, when affections, instead of being personified, are absolutely humanized, and we are teized with the repeated mention of "ear of greatness,"—"the bosom of suspicion,"—and "the eye of wealth, of hope, and of beauty."

THIS attachment to substantives has led him, wherever it was possible by a change of construction, to substitute them in place of the other parts of speech; instead therefore of the usual construction,

construction, where the adjective agrees with the substantive, he forms a new substantive from the adjective, which governs the other in the possessive case. Thus, instead of "with as easy an approach," he always writes, "with the same facility of approach:" instead of "with such lively turns, such elegant irony, and such severe sarcasms,"—he says, "with such vivacity of turn, such elegance of irony, and such asperity of sarcasm." When the effect produced no otherwise arises from the substantive, than as possessed of the quality which the adjective denotes, this change of construction is an happy one: it expresses that which is necessary in the thought, by a necessary member of the sentence; whereas the usual form lays the whole stress of the idea on a word, which, without the smallest injury to the construction, may be safely removed. An instance however may shew, that Johnson sometimes uses it where the same reasoning would shew it to be absolutely improper. "Steele's imprudence of generosity, or vanity of profusion," he says, "kept him always incurably necessitous."—Here, since Steele's generosity could not have kept him necessitous if it had not been excessive or imprudent, "imprudence of generosity" is proper: but as his being vain of profusion, if he had not actually been profuse, never could have produced this effect; since his vanity is but the very remote cause of that which his profusion would have effected, whether he had been vain of it or not, "vanity of profusion" is an improper expression.

THIS ambition of denoting every thing by substantives has done considerable violence to Johnson's constructions:—"places of little frequentation,"—"circumstances of no elegant recital,"—"with emulation of price,"—"the library which is of late erection,"

“ erection,”—“ too much temerity of conclusion,”—“ Phillips’s  
 “ addition to tobacco,” are expressions of affected and ungraceful harshness. This, however, is not the worst fault such constructions may have, for they often become unnecessarily obscure: as “ he will continue the road by annual elongation;” that is, by completing some additional part of it each year:—“ Swift  
 “ now lost distinction;” that is, he could not now distinguish his acquaintances. Many of the substantives too which are thus introduced, are words absolutely foreign to the language: as “ ebriety of amusement,”—“ perpetual perflation,”—“ to obtain  
 “ an obstruction of the profits, though not an inhibition of the performance,”—“ Community of possession must always include spontaneity of production.” One of our most usual forms of substantives, the participle of the verb used substantively, to give room for such introduced words he has on all occasions studiously avoided: Yet Dr. Louth would scarcely have given the rule for a construction repugnant to the genius of our language; and some arguments will be necessary to prove that the words, “ renewing, vanishing, shadowing and recalling,” should give place to “ renovation, evanescence, adumbration and revocation,” when it is considered, that all who understand English know the meaning of the former, while the latter are intelligible to such only of them as understand Latin; but of this I have elsewhere treated fully.

JOHNSON’S licentious constructions however are not to be conceived as flowing entirely from his passion for substantives. His endeavours to attain magnificence, by removing his stile from the vulgarity, removed it also from the simplicity of common  
 diction,

dition, and taught him the abundant use of inversions and licentious constructions of every sort. Almost all his sentences begin with an oblique case, and words used in uncommon significations, with Latin and Greek idioms, are strewed too plentifully in his pages. Of this sort are the following: "I was only not a boy"—"Part they did"—"Shakespeare approximates the remote"—"Cowley was ejected from Cambridge"—"Brogues are a kind of artless shoes"—"Milk liberal of curd." Such expressions it is unnecessary to mark with censure; they bear in themselves an harshness so repulsive, that easy writing must be held in more than ordinary contempt, when they are considered as patterns worthy of imitation.

METAPHORICAL expression is one of those arts of splendor which Johnson has most frequently employed; and while he has availed himself of all its advantages, he has escaped most of its concomitant faults. Here is no muse, which in one line is a horse and in the next a boat\*; nor is there any pains requisite to keep the horse and boat from singing. Johnson presents to your view no chaos of discordant elements, no feeble interlining of the literal with the figurative. In his metaphors and similes the picture is always complete in itself, and some particulars of exact resemblance are distinctly impressed upon the reader. What image can be more beautiful than that which represents the beginnings of madness as "the variable weather of the mind, the flying vapours which from time to time cloud reason without eclipsing it?" Or what more apposite than that which calls Congreve's personages "a sort of intellectual gladiators?"

\* Vide Johnson's Life of Addison.

SOMETIMES, indeed, it must be acknowledged, his metaphors succeed each other in too quick succession, and are followed up too elaborately : but to commit this fault he was solicited by temptations scarcely to be resisted. Much of his life had been consumed in enquiring into the various acceptations of each word, all of which except the primary one are so many metaphorical uses of it ; so that every word suggested many metaphors to his mind, presenting also from his quotations a variety of other terms of the same class, with which it would wish to be associated. Thus *ardour*, which in his preface to his Dictionary, he observes, is never used to denote material heat, yet to an etymologist would naturally suggest it ; and Johnson accordingly, speaking of the “ *ardour* of posthumous fame,” says that “ some have considered it as little better than *splendid* madness ; as a *flame kindled* by pride and *fanned* by folly.” Thinking of a deep stratagem, he is naturally led from the depth to the surface, and declares “ that Addison knew the heart of man from “ the *depths* of stratagem to the *surface* of affectation.” His subjects too were such as scarcely could be treated of without figurative diction : the powers of the understanding require the aid of illustration to become intelligible to common readers. But to enquire how our author illustrates them, is to detect the greatest and almost the only fault in his metaphors. “ The mind stagnates without external ventilation”—“ An intellectual digestion, which concocted the pulp of learning, but refused the husks”—“ An accumulation of knowledge impregnated his mind, fermented by study, and sublimed by imagination.” From such illustrations common readers will, it is feared, receive but little assistance. The sources from which his allusions are borrowed are so abstruse and scientific, and his expressions so

studiously technical, that even those who most commend his similes as apposite, cannot pretend that many of them are explanatory.

OF the peculiarities of Johnson's style, which I proposed to treat of under my second head, as arising from his study of harmony, the principal I may call the parallelism of his sentences; which admits no clause, without one or two concomitants, exactly similar in order and construction. There is scarcely a page of the Rambler which does not produce abundant instances of this peculiarity: and what is the ornament, which, if introduced so often, can be always introduced happily? Or what is the ornament, however happily introduced, which will not disgust by such frequent repetitions? Johnson's mind was so comprehensive, that no circumstance occurred to him unaccompanied by many others similar; no effect, without many others depending on the same or similar causes. So close an alliance in the thought naturally demanded a corresponding similitude in the expression: yet surely all similar circumstances, all the effects of each cause, are not equally necessary to be communicated; and as it is acknowledged that even a continued poem of pure iambics would disgust, variety must appear an indispensably necessary ingredient to harmony. Were we even to admit then, that in any particular tried the construction of one of its clauses could not be altered without injuring the harmony of the sentence, yet a regard to the harmony of the whole treatise will occasionally make such an alteration necessary.

BUT these parallel sentences are not always faultless in themselves. Sometimes, though indeed rarely, a word is used without  
a definitive

a definitive appropriation to that to which it is annexed; as in this instance, " Omnipotence cannot be exalted, infinity cannot be amplified, perfection cannot be improved:" where the exact relation between amplitude and infinity, and between improvement and perfection, is not at all kept up by exaltation being applied to Omnipotence. Sometimes too words are introduced, which answer hardly any other purpose than to make the parallelism more conspicuous, by adding a new member to each clause. Thus, in the following passage, " grows too slothful for the labour of contest, too tender for the asperity of contradiction, and too delicate for the coarseness of truth;" where labour, asperity and coarseness are sufficiently implied in slothful, tender and delicate. Sometimes too the parallelism itself is unnecessarily obtruded on the reader, as " quickness of apprehension and celerity of reply," where " celerity" having precisely the same meaning as " quickness," could only have been introduced to make up the parallelism: " Nothing is far-fought or hard-laboured" where the first adverb is essential to the sense, and the last only to the sound. " When two Englishmen meet, their first talk is of the weather, they are in haste to tell each other what each must already know, that it is hot or cold, bright or cloudy, windy or calm." Such uninteresting enumerations, since they contribute nothing to the meaning, we can only suppose introduced, as our author observes of some of Milton's Italian names, to answer the purposes of harmony.

It were unjust however not to declare, that many of his parallelisms are altogether happy. For antithesis indeed he was most eminently qualified; none has exceeded him in nicety of

discernment, and no author's vocabulary has ever equalled his in a copious assortment of forcible and definite expressions. Thus, in his comparison of Blackmore's attack on the dramatic writers with Collier's, "Blackmore's censure," he says, "was cold and general, Collier's was personal and ardent: Blackmore taught his readers to dislike, what Collier incited them to abhor." But it is useless to multiply instances of that which all must have perceived, since all his contrasts and comparisons possess the same high degree of accuracy and perfection. From the same cause may be inferred the excellence of his parallel sentences, where praise-worthy qualities are separated from their concomitant faults, or kindred effects are disunited: as where he calls Goldsmith "a man who had the art of being minute without tediousness, and general without confusion; whose language was copious without exuberance, exact without constraint, and easy without weakness." But Johnson's triads occur so frequently, that I find myself always led aside to wonder, that all the effects from the same cause should be so often discovered reducible to the mystical number three: I torment myself to find a reason for that particular order in which the effects are recited, and I am involuntarily delayed to consider, whether some are not omitted which have a right to be inserted, or some enumerated which due discretion would have suppressed. Surely I must be singular in my turn of thought, or this art of attention, which thus leads away from the main subject, cannot be an happy one.

His desire of harmony has led him to seek even for the minute ornament of alliteration. Thus, he says, "they toil without prospect of praise, and pillage without hope of profit."—

Shakespeare



“ Shakepeare opens a mine, which contains gold and diamonds  
 “ in inexhaustible plenty, though clouded by incrustations, de-  
 “ based by impurities, and mingled with a mass of meaner  
 “ minerals.” Alliteration indeed is so often casual, and so often  
 necessary, that it is difficult to charge it on an author’s inten-  
 tions. But Johnson employs it so frequently, and continues it  
 through so many words, as in the instances given above, that  
 when we consider too how nearly allied it is as an ornament  
 to parallelism, we have I think sufficient grounds to determine  
 it not involuntary.

UNDER this head I shall beg leave to mention one peculiarity  
 of Johnson’s style, which though it may not have arisen, at least  
 not entirely, from his endeavours after harmony, yet discovers it-  
 self obviously to the reader by its effects upon the ear; I mean  
 the studied recurrence of the same words in the latter part of  
 the sentence, which had appeared in the former; the favourite  
 ornament of his Idler, as parallelisms are of the Rambler, and  
 used not unfrequently in the Lives of the Poets. As the use of  
 it is attended with many advantages and many disadvantages,  
 the author who would adopt it should watch it with a suspi-  
 cious eye. If restrained within the bounds of moderation, it is  
 on many occasions the most lively, concise, perspicuous and for-  
 cible mode of expressing the thought. Since the words too at  
 their return naturally recall to the mind the antecedent members  
 of the sentence, it may be considered as a valuable assistant in  
 imprinting the thought upon the memory. It has also this ad-  
 ditional advantage, that as unfairness in reasoning often arises  
 from change of terms, so where the terms are not changed, we  
 are apt to presume the reasoning to be fair. Thus, where  
 we

we read in the *Life of Savage* the following sentence, "As he always spoke with respect of his master, it is probable the mean rank in which he then appeared did not hinder his genius from being distinguished or his industry from being rewarded; and if in so low a state he obtained distinctions and rewards, it is not likely they were gained but by genius and industry." In this instance the perspicuity of the reasoning seems to have been preserved through such a chain of propositions, merely by the artifice of returning the same words a second time to the reader's observation. But the unrestrained use of this art is perhaps one of the greatest faults an author can adopt. A fault, which burlesques grave subjects by communicating impressions of levity, and on occasions less serious, instead of being sprightly degenerates into quaintness: which for disquisition and reasoning gives us nothing but point and epigram; by a constrained conciseness often betrays to obscurity, and where most successful, leads but to trite retorts and verbal oppositions, which the reader has already anticipated, and perhaps already rejected.

WERE Johnson however to be charged with negligence, it might be most fairly on the subject of harmony. There are many passages in his works where sounds almost similar are suffered to approach too near each other; and though some of these are too palpable to be passed over unnoticed by the author, yet I can never think any ear so incorrect as to adopt sameness and monotony for harmony. Either way however Johnson is culpable, and his alternative is either a faulty principle, or a negligence in his practice.

YET his pages abound with memorials of close attention to harmony ; unfortunately with memorials equally deserving of censure ; with heroic lines and lyric fragments. Thus, he says, " Pope foresaw the future efflorescence of imagery just budding in his mind, and resolved to spare no art or industry of cultivation ; the soft luxuriance of his fancy was already shooting, and all the gay varieties of diction were ready at his hand to colour and embellish it." " I will chase the deer, I will subdue the whale, resistless as the frost of darkness, and unwearied as the summer sun." Surely this is to revive the Pindaric licentiousness, to confound the distinction between prose and poetry, to introduce numbers by study while negligence admits rhymes, and to annihilate the harmony of prose, by giving the reader an obvious opportunity to compare it with the harmony of versification.

INDEED all the peculiarities of Johnson's style, pursued to their excess, tend to raise prosaic composition above itself: they give the admirers of Gray a fit occasion of retorting " the glittering accumulation of ungraceful ornaments, the double double toil and trouble, the strutting dignity which is tall by walking on tip-toe," which have so harshly been objected to their favourite. Simplicity is too often given up for splendor, and the reader's mind is dazzled instead of being enlightened.

I SHALL now conclude this enquiry into the peculiarities of Johnson's style with remarking, that if I have treated more of blemishes than beauties, I have done it, not so much to pass censure on Johnson, as to give warning to his imitators. I have indeed selected my instances from his writings: but in writings  
fo

so numerous, who is there that would not sometimes have indulged his peculiarities in licentiousness? I have singled him out from the whole body of English writers, because his universally acknowledged beauties would be most apt to induce imitation; and I have treated rather on his faults than his perfections, because an essay might comprize all the observations I could make upon his faults, while volumes would not be sufficient for a treatise on his perfections.

---

 THOUGHTS *on* LYRIC POETRY.

By WILLIAM PRESTON, *M.R.I.A.*

---

IT is with some diffidence that I venture to express my dissent from the opinion of a writer, whose success as a poet must add weight and influence to his sentiments as a critic, I mean Mr. Mason; but false criticisms falling from men of high character have a most pernicious effect, particularly with readers who seldom venture to think for themselves. Assertions may be hazarded rashly on the spur of the occasion, even by the most judicious; and when we meet with any thing paradoxical, we should not be deterred from examining it, by the terrors of a great name, lest we should mistake unfounded assumptions, for good arguments, and chimerical speculations, for first principles.

Read December 11,  
1786.

In the following paper I propose to offer some remarks, on an opinion of Mr. Mason's respecting lyric poetry, which he has  
[H] published

published in a note on Mr. Gray's seventh ode, in his edition of that author's works.

THE note to which I allude runs thus:—" This ode, to which in the title I have given the epithet of irregular, is the only one of the kind which Mr. Gray ever wrote, and its being written *occasionally* and *intended for music* is a sufficient apology for the defect. Exclusive of this, for a defect it certainly is, it appears to me, in point of lyrical arrangement and expression, to be equal to most of his other odes. It is remarkable that amongst the many irregular odes which have been written in our language, Dryden and Pope's on St. Cecilia's day are the only ones that may properly be said to have lived. The reason is, as I have hinted, that this mode of composition is so extremely easy, that it gives the reins to every kind of poetical licentiousness; whereas the regular succession of *strophe*, *antistrophe*, and *epode*, put so strong a curb on the wayward imagination, that when she has once paced in it, she seldom chooses to submit to it a second time; 'tis therefore greatly to be wished, that in order to stifle in their birth a quantity of compositions which are at the same time wild and jejune, regular odes, and those only, should be esteemed legitimate amongst us."

I AM not surprized that such a remark should fall from one who has written so many regular odes; the most candid poet may feel his judgment in some degree warped by his poetical studies; we find Dryden, at one time, a champion for rhyming tragedies, at another recommending alternate rhymes, as the most eligible

eligible heroic measure : from the same cause, and perhaps with as much justice in both instances, as Mr. Mason sticks for the regular ode. I must own I was surprized to find the odes of Pope and Dryden on St. Cecilia's day classed together, as if the two productions were of equal merit ; indeed, I was surprized to hear Pope's ode mentioned, as a poem which may still be said to live.

I AM somewhat at a loss to determine whether Mr. Mason, in the note in question, means by the term *regular ode* a poem which exhibits the regular succession of *strophe*, *antistrophe* and *epode*, or that merely which is confined to an uniform and regularly repeated stanza. If we are to apply this denomination to poems of the first class only, the number of odes is but small, comparatively speaking, and of that number many are faint and weak, and many sleep ; certainly, such of them as have stood their ground are far inferior in number and merit to their irregular brethren. If we are to understand the term *regular ode* in the latter and more extensive sense, then it follows, that a trifling ballad or song will be a *regular ode*, and pass for *sterling*, because of the uniform returning stanza, while no regularity of plan, no lyrical arrangement, or propriety of sentiment, will exempt from the charge of irregularity an ode, which unluckily admits a variety of stanza.

THE mere regular return of an uniform stanza, if that stanza does not afford a copious interchange of melodious sounds, is not a work of much difficulty in the execution, or merit in the

perusal; neither can it be said to impose any very strong, at least it does not impose any very useful curb, on the wayward imagination; nor will it, I presume, be found a very effectual means of excluding compositions *wild* and *jejune*: In truth, I am inclined to doubt whether this desirable end can be obtained by the adoption of *strophe*, *antistrophe* and *epode*. It would be invidious to quote particular instances, but any one who will take the trouble of turning over some of our miscellaneous collections, and other books of modern poetry, will find things called odes, which are at once wild and jejune, though trimmed and laced up in the straight waistcoat of *strophe*, *antistrophe* and *epode*, according to all the severities of the Greek masters.

Mr. Mason insists on the small number of irregular odes, which, as he says, deserve to be ranked with the *living*, as an argument against this species of composition. He confines the catalogue to narrow limits, Dryden's and Pope's odes on St. Cecilia's day. Suppose this for a moment to be just, is not Dryden's ode of sufficient excellence and dignity, to give a new form of composition, and become the archetype, and as I may say, the founder of a distinct poetical family? Is not the *Complaint* of Cowley to all intents and purposes lyrical? Do his *pindaric* odes, which are professedly irregular, deserve to be involved in the indiscriminate doom of death? Even the severe Hurd, in his *Castrations* of Cowley, has reprieved and admitted some of them into his collection. I know not to what class we shall refer Milton's *Lycidas*; to me it seems to belong to the *genus* of irregular



gular odes. Mr. William Browne, an excellent poet of the last century, has left a beautiful irregular ode, written on a like affecting occasion with the Lycidas, and not much inferior to it in poetical merit: and here, by the by, I must mention, though somewhat out of place, that there is a very early specimen, indeed, of the irregular ode in the English language, I mean a poem on the death of Henry the First, which bears marks of the highest antiquity, and may be found in a collection, called The Muse's Library. Perhaps Dryden's secular ode does not deserve to be mentioned on this occasion, though surely it ranks higher than Pope's ode on St. Cecilia's day. But it would be unpardonable to omit the admirable, and I must add, much injured Collins, who has left several beautiful specimens of the *irregular lyric*, which do not deserve to be numbered with the dead, nay, which cannot die while any regard for harmonious versification and classical composition subsists among us.

If the irregular ode is a species of composition so extremely easy, is it not wonderful that it has not been more generally adopted? If it is such a temptation to rash meddlers in poetry, one might be led to suppose that the English language must be overflowed with irregular odes; but we find, on the contrary, that this mode of composition is far from being frequent among us. I believe there are in English more *regular* than there are *irregular* odes. The reason of this may be easily explained: The severe form of the antient regular lyric has in it something elaborate, uncommon, and fit to impose on the minds of vulgar readers, who are apt to admire what they do not understand, and enables a heavy mediocrity of talents, by the use of a little pains and study, not only to impose on the world, and acquire

acquire at least a transient popularity, but even to impose on the writer himself. If the irregular ode has introduced compositions wild and jejune, the pedantry of the Anglo-Grecian lyric has contributed to the propagation of verses that are tame and insipid, made up of epithets and unmeaning verbiage, and disguised with foreign idioms.

THE introduction of *Strophe*, *antistrophe* and *epode* into English poetry is not only unnecessary, but unaccountable. There is not a single instance of it in Malherbe, that great master of French lyric poetry, who was a very correct and classical writer. Ben Johnson, a servile imitator of the antients, was, I believe, the first who introduced it in English, under the denomination of *turn*, *return*, and *counter-turn*. Among the Greeks themselves the use of the *Strophe*, *antistrophe* and *epode* was not adopted universally and indiscriminately in every species of the ode. If we are to believe the antient grammarians, the models of the Greek lyric, in which this division is adopted, were all composed to be sung by a chorus\*, and accompanied with dancing; and

\* This union of poetry, music and dancing, is inexplicable enough to us, whose manners are so different from those of the antients; however, there cannot be any doubt of the fact; to prove it, I need only adduce part of a chorus in the *Heracles furens* of Euripides, which manifestly alludes to it:

Ὅου παύσμαι ἴλας χερσῶν	antis β.
μουσῶν συγκαλαμυγῶν	παίαια μὲν δηλιάδης
ἰδὲαι σὺζ-γῶν,	ἡμῶν ἄμφι πύλας
εἰ ζῶν μὴ ἡμῶν	λάβει ἑυπαῖδα γόνον
αἰ δ' ἐν εἰρῆνοισιν εἶνο	ἰλισσῶσαι καλλιχόρον.
* * *	
πᾶρα τῆ βῆρμον ἀνοδῶν	
πᾶρα τῆ χερσῶν ἐπιπέδων	
μολπῶν καὶ διθύρων ἄνδρων	
ἔσω κατατασσομαι	
μῦθος αἰ μ' ἔχρηθ' σκε.	

the

the *strophe*, *antistrophe* and *epode*, as the etymology of their names seems to import, had a reference to the song and dance. The first stanza, called *strophe*, they sung, dancing at the same time; the second, called the *antistrophe*, was sung while the dance was inverted; the *epode* they sung standing still. In corroboration of this opinion, we find that the odes which pursue this form were either in honour of the victors in some of the Grecian games, and intended to be sung by a chorus at the entertainments given by the conquerors, to whom they were inscribed, or by their friends, on account of their victories, or at the solemn sacrifices made to the Gods on those occasions, as the odes of Pindar which have reached our time; or else make part of some dramatic poem, and were intended to be performed on the stage by a chorus, in like manner, and accompanied with dancing. Thus we see in what odes, and why, this complicated regularity, this threefold correspondence of uniform and regularly repeated stanzas, was adopted. We find it was not employed in the Greek poetry intended for other purposes, and not composed with a view to music. Horace, who studied the Greeks with great care, admired them exceedingly, and was a very correct writer, has not thought proper to introduce the *strophe*, *antistrophe* and *epode* into Latin poetry; and why? doubtless because he well knew that they were appropriated to poetry intended to be set to music, and performed by a chorus. Is it not then a pe-dantic and idle affectation to adopt in English poetry a regulation which was rejected by the Latins, and not universally employed even by the Greeks themselves, but only when the subject made it necessary that the ode should be set to music, and performed with an accompaniment of dancing? It seems to me that it would

would be more rational to suppose that all our English odes were to be set to music, and to divide them into *recitative*, *air* and *chorus*.

MR. MAFON seems to rely on another principle as certain and incontrovertible, in which, notwithstanding, I cannot readily bring myself to acquiesce: that by encreasing the difficulty of writing poetry, we promote its excellence; and, in particular, that by rendering a subordinate and merely mechanical part of poetry (for instance, the measure) more operose and inconvenient to the composer, we shall succeed in checking the growth of bad poetry; I say this, supposing for the present, but by no means admitting, the irregular ode to be, as Mr. Mafon supposes, a species of composition of the utmost facility. On this principle of exalting the beauties of poetry, by encreasing its difficulties, which, by the by, seems to be just such an experiment as if we should attempt to add grace and agility to a dancer by encumbering his legs with fetters, or speed a courser by loading him with a heavy burthen; on this principle where shall we stop? What bounds of difficulty and consequent perfection shall we appoint? If, in order to deter rash meddlers, the composition of an ode is to be rendered more difficult, by wantonly dividing it into *strophe*, *antistrophe* and *epode*, why rest there? Let the sanctuary of good writing be still more effectually secured from prophane intruders, by ordaining that lyric poems should be always written in the shape of a *flute*, a *pair of wings*, an *egg*, an *ax*, or an *altar*? Some Greek writers have attempted all these fantastic forms of composition; but is the merit of the poems of this kind, which have reached us, in any degree proportioned

portioned to the difficulty? Has the difficulty of composing *rondeaus*, *acroftics* and *charades* delivered the French language from a mob of writers at once wild and jejune? To purfue this reafoning a little farther: It is acknowledged on all hands that French verfification is fubject to a very fevere and tyrannical code of rules; it is much more difficult to write poetry in that language, than it is in the Latin, Greek, Italian or Englifh. Now, have meaner fpirits been deterred by this difficulty? Is the number of minor poets lefs in the French than in other languages? Or is the comparative excellence of the French poetry great, in proportion to the difcouragements which are thrown in the way of their writers, by the fevere laws of verfification? The French writers complain of this tyrannical code as an heavy grievance, and fo intolerable is the burthen, that fome of their beft poets, particularly Corneille, the firft of French bards, violate the laws of verfification without fcuple. Indeed I had always been taught to hold an opinion directly contrary to this pofition, and to believe, that in proportion as the execution of the mechanical part in the fine arts is eafy, there is a greater profpect of attaining to general excellence; and to common underftandings this opinion would feem to be well-founded. The pains, ftudy and time which will be exhausted in adjusting the mere mechanical part, when it is of a more difficult form, may, when that difficulty is removed, be employed on a nobler care, that of confidering the plan, removing defects, and heightening the beauties, by correcting, retouching and polishing the whole. I have often heard blank verfe preferred to rhyme, on this very ground, that it impofed lefs troublefome reftRAINTS on the poet; and I had obferved that in thofe languages which are

[ I ] called,

called, by way of distinction, *poetical* (as the Italian) the mechanical of poetry is most easy, which could not be the case if the difficulty of composition were a pledge and guarantee for its excellence. I suppose it is on this principle of attaining excellence, by inducing difficulty, that Mr. Hayley has produced his comedies in rhyme; and on the same system it would follow, that tragedies also ought to be written in *rhyme*, as being a more difficult mode of versification; in short, if by enhancing the difficulty of poetical composition you should lessen the number of bad poets, will you not lessen the number of good ones? There is greater merit, certainly, in the attainment of excellence in something very difficult; but in such a case the number of excellent productions will be small in proportion.

THE more I consider the introduction of *strophe*, *antistrophe* and *epode* into the English language, the more am I struck with the impropriety of it; on what principle of reason are we required to adopt the regulations of composition, which prevailed in a dead language, of a structure wholly different from our own, and with the true pronunciation of which we are not fully acquainted? It seems to be very unjust, to impose on English poets the same strictness, with regard to the stanza, and structure of the ode, which prevails in Pindar, and the chorus of the Greek tragedy. The genius of their language does not furnish the English writers with the same instruments and means of facilitating their compliance with the law. 1, Both the Greek and Latin languages have a great advantage in the bold and frequent inversions of words, which they not only permit, but require; this must have assisted the poet amazingly in attain-

ing

ing an harmonious arrangement of words, and a rich and easy versification. 2, The Greek language admitted a variety of dialects, which the poet might intermix, as suited his convenience; this gave a greater choice and variety of synonymous sounds, and greatly facilitated the task of composition. 3, The Latin poet found the same convenience in poetical license; but the Greek language allowed it in a still higher degree, more freely indeed than any language I know, except the Italian. Now this privilege is very sparingly, if at all, indulged to an English writer, whose task in versifying is therefore so much the more difficult. 4, Both the Greek and Latin lyric poets took the liberty of ending the line in the midst of a word, if the versification happened to require it, as you may see in every page of Horace and Pindar; indeed, there are in Virgil instances of such a license, even in heroic verse. A liberty of this sort would not be endured in English; I question whether even the charms of the *strophe*, *antistrophe* and *epode* could reconcile it to those who want the true antiquated classic ear. 5, The antients went still greater lengths; there are instances of a stanza or *strophe* ending in the middle of a word, and the remainder carried over to the next stanza; as for example, in the second *antistrophe* of the third Olympic of Pindar, which ends in the middle of a word, and the second *epode*, which begins with the remaining syllable:

δι' τοῖς ἑσπερίοις ἡμετέροις θυμῶσι  
 ἐπὶ δὲ β  
 ἵππων ἡν. ἰδὲ Λαίης, &c.

HAVING hazarded these cursory remarks on the critical opinions contained in the note above-mentioned, permit me to add a

few arguments in favour of the irregular ode. In the first place, it has the sanction of classic authority to recommend it; the ancients, our great, and indeed inimitable masters in poetry, they, who imposed every necessary curb on the wayward imagination, and were not often guilty of wild or jejune writing, the illustrious ancients loved and practised this species of composition. The most celebrated and sublime of Pindar's works were irregular odes, I mean his *Dithyrambs*; on these, though they have unfortunately perished in the wreck of time, his reputation as a poet was most essentially founded. We have the suffrage of as good a critic as he was a poet, both as to their merit and their bold irregularity :

Seu per audaces nova Dithyrambos  
Verba devolvit, Numerisque fertur  
Lege solutis.

HORACE.

THE ancient grammarians and critics recognize the *polymetra* and *pammetra* of the ancients, in which verses of all different measures were employed, without any uniform order or connexion. Claudian, Terentianus Maurus, and Martianus Capellus, have all written lyric poems, each of which takes in a variety of different stanzas; that of Claudian was written on the marriage of the Emperor Honorius. If we are to believe an ingenious French critic\*, the secular ode of Horace was an irregular one, or to speak more correctly, a *multiform* lyric, embracing a free variety of different stanzas. Whether the con-

\* Sanadon.



jecture of Mr. Sanadon, as to the junction of the several parts which he brings together, be well or ill founded, it serves to support my argument, as it shews that in the opinion of a learned man and a good critic the irregular ode was by no means alien from the correct genius of classic poetry.

We may also alledge the example of the Italian lyric poets in favour of the irregular ode; there are a great number of beautiful compositions of that species in their language, particularly by Chiabrera and Metafasio, a writer to whom the epithets of wild and jejune can hardly be applied with any propriety. Fontaine, among the French, may be considered as a great master in the irregular lyric. Among us, the correct and laborious Ben Johnson, as he was the first importer of the *strophe*, *antistrophe* and *epode*, has given us also the first English precedent of an irregular ode, if I mistake not, in the poem on the burning of his works.

BUT why resort to *precedent* for a justification of the *irregular ode*? I may entrench myself in stronger ground, the internal evidence of its merit, and the obvious advantages which result from this species of composition. First, it leaves the poet at liberty to follow the order and connexion of his ideas, and to express them in the most apt and forcible manner. He is not obliged to sacrifice strength and energy to stanza, to become a literary Procrustes, and torture out some thoughts through a nerveless extent of prolix tenuity, while others are proportionably cut and cramped, to make them fit the stanza. He is not stopt short, in the very heat and *acme*, of composition, as it were  
by

by a great gulf, or obliged to introduce alien or unnecessary ideas, in order to square his matter with his measure, and preserve the preconceived division of his poem into partitions of a certain unvarying length. The stanza is commensurate to the sense, and exhibits nothing redundant, nothing incoherent or disjointed; the thought occupies just as much room as it deserves, and no more, while the poet has it in his power, to express it, as fully, or as concisely as he thinks proper.

SECONDLY. Add to this, that the irregular ode requires no supernumerary or expletive epithets to eke out lines, none of those unmeaning subservient lines, that are introduced merely to eke out stanzas, and of which some of our modern regular odes exhibit such melancholy instances; in short, the irregular ode is not obliged to sacrifice a just arrangement, clear expression, or harmonious versification, to a chimerical and pedantic regularity, which has no foundation in true harmony, and is wholly foreign from the genius of our language.

THIRDLY. You will please to consider, that if the author of a regular ode has a bad ear, and is unfortunate in the choice of the stanza, his readers must take it, for better for worse, through the whole poem, a grievance, to which the irregular ode is not liable; for there, if one stanza should be unhappily fancied, or inharmonious, we have a prospect of being relieved, and changing for the better in the next; perhaps too, the ear, in an ode of any length, may feel itself cloyed with the uniformity of a stanza so frequently repeated, and be relieved and gratified by the various melody of the irregular ode.

FOURTHLY.

FOURTHLY. I must further observe, that although we should allow the composition of the irregular ode, to be, as Mr. Mason is pleased to assert, more easy, it imposes on the poet a necessity of versifying with greater care, and satisfying the ear with a melody more full and compleatly rounded. The harmony of versification cannot so easily make itself to be felt by the reader, when the stanza comes in a new and unforeseen form, as when the ear is habituated, and *broken*, as I may say, to the expected march of an uniformly repeated stanza. When the hearer is prepared for the return of the pause at regular intervals, he learns to mistake the mere technical arrangement of the lines for harmonious versification, and hardly allows himself to enquire, whether the stop is judiciously placed, or the period duly filled, so as to leave the ear perfectly satisfied. In the irregular ode there is no such deception, the ear is not imposed on, and any fault in the versification will be immediately perceived.

FIFTHLY. A correspondence of the sound with the sentiment is certainly a very great beauty, and the poet should endeavour to obtain it, whenever it may be had, without sacrificing more important things. This beauty may sometimes result from the happy force of a single word, sometimes it is produced by the structure and cadence of a single line, but is effected most forcibly and most generally by the arrangement and symmetry of a whole period \*. Now, I believe it cannot be denied, and therefore

\* Example of the first :

Procumbit humi bos.

Of the second :

Monstrum

fore I shall not waste words to prove, that a free stanza, which may be varied at will, and made light and airy, flow and plaintive, or swelling and sonorous, according to the subject matter, will give the poet a much better chance of attaining this excellence, whatever may be its value. The judicious break, the happy pause, the apt change of cadence, the long majestic march and energy divine, may all in their turns be excluded by a servile adherence to the uniformity of stanza; and I cannot think of a single advantage, which attends this uniformity exclusively, except that of enhancing the difficulty of composition.

SUCH being the advantages which attend the irregular ode, it seems to be rather immaterial to enquire into the comparative difficulty of writing it; I shall only observe, that being simple and unaffected in its form, and disclaiming every thing elaborate and artificial, it is supposed to be much easier than in truth it is, and less credit is given to the author of an irregular ode for the pains and study he employs, than to those, who deal in more operose forms of poetry.

*Monstrum horrendum informe ingens cui Lumen ademptum.*

*Sola in ficcâ secum spatiatur Arenâ.*

Of the third:

She bids you,

All on the wanton rushes lay you down,  
 And rest your gentle head upon her lap,  
 And she will sing the song that pleaseth you,  
 And on your eye-lids crown the God of Sleep,  
 Charming your blood with pleasing heaviness.

SHAKESPEARE.

It

It cannot be denied, that a species of composition which adopts the construction of the *rythmus*, and even the sound of particular words to the subject, must have its foundation in the genuine undepraved feelings of human nature. I have not a doubt within my mind of the irregular ode being the first form of composition adopted by mankind, in their first wild attempts at literature. Poetry has ever been the delight of men in the first stages of society: the earliest recitals of events among them have been in verse; this arises from the connexion between certain sounds and the feelings of the mind, as well as the memory. The first literary production, in an unpolished nation, where the pure dictates of nature prevailed, was a poem, and that poem an irregular ode. Whether the subject of the rude minstrelly was the feather-cinctured chiefs, or dusky loves, the untutored feelings of the heart teaching expressions, and suggesting sounds attempered and attuned to that subject, the stanza varied with the sense, and the spontaneous descant became an irregular ode. I am very confident, that the death song and the war song, which have such an influence on the spirits of American warriors, are irregular odes; and I am confirmed in my opinion, by finding that several specimens of the ancient poetry of uncivilized nations bear this form. In Scheffer's History of Lapland you will find two instances of the irregular ode, which have great poetical merit, and are well known by the English translations of them.

I SHALL conclude with expressing a wish, that these hasty reflections may be the means of exciting some poetical genius to make trial of a species of composition, which, in my mind, is peculiarly susceptible of true sublimity.

## P O S T S C R I P T.

I have ventured, by way of note, to subjoin an irregular ode, in which I have endeavoured to reduce into practice some of the principles laid down in the foregoing essay; how I have succeeded in the attempt to illustrate my doctrine, the candid reader must determine; perhaps, the example, instead of strengthening my theory, will be quoted as a strong justification of Mr. Mason's assertions.

IRREGULAR

---

 IRREGULAR ODE *to the MOON.*


---

## I.

**C**HANGEFUL orb, mysterious pow'r,  
 Look from the meridian tow'r,  
 Where, with thy lov'd Endimion biding,  
     Morpheus keeps  
     The fount of dewy sleeps,  
 The boy's soft eyes in downy trances hiding,  
     And wreaths around his head  
 No common flow'rs, that bright and gay  
     ○ Court Aurora's wanton ray,  
     Or bold and obvious o'er the field  
 To vagrant gales their flaunting bosoms yield ;  
 But flow'rs, a sacred birth, that chafly bloom,  
     Drink the moisture of the gloom,  
 And in the morn expire, within their virgin bed ;  
     Or bands of vapour light  
     As Gossamer, and white  
     As drifted snow,  
     And lucid as the dawn,  
 Or gaily-tinctur'd fillets drawn  
     From Heav'n's assuring bow.

[K 2]

II. Change-

## II.

Changeful orb, the song inspire,  
 Descant bold, unwonted fire ;  
 Let the numbers range, like thee  
     In harmoniz'd variety ;  
 Let me feel thy potent spell,  
 Let thy magic influence dwell  
     On my brain,  
 And vibrate thoughts, and kindle words,  
 And teach the full-refounding chords,  
 To speak the wonders of thy proud domain.  
     When seated, like a youthful queen,  
     By meaner beauties circled round,  
 'Midst heav'nly choirs in state majestic seen,  
 Thou com'st with light imperial crown'd,  
     The spirits, that with guiding hand  
     Planets roll, and stars command,  
     Pour the choral warblings wide, ☉  
     Bid the deep melodious tide  
 From orb to orb, from sphere to sphere,  
     The floating waves of music bear ;  
 The liquid notes thro' space unbounded thrill,  
 And sun and earth and stars the diapason fill.

## III.

From the golden fount of morn,  
     Rising with replenish'd horn  
 To pour the floods of undulating light,  
     O'er the level plains of night ;

Thou



Thou doſt, with divided care,  
 Thrid the mazy path in air;  
 And now thy fiſter earth with fond affection tend,  
 Now to the fun with humble reverence bend,  
 And oft return, with kind delay,  
 And often ſeek, as lovers uſe,  
 Some amorous excuſe,  
 Near the kindred orb to ſtay.

## IV.

Hark! thy pied courſers beat  
 The ſtarry-pav'd retreat,  
 With ſounding hoof, and roll'd thro' many a cloud  
 That the ſilver axles ſhroud,  
 Half reveal'd,  
 Half conceal'd,  
 Thy glitt'ring chariot moves from far;  
 While, beneath, in frolick maze,  
 Glancing quick the meteor plays,  
 And elemental ſquadrons ruſh to war.  
 It moves, it daſhes round the treaſures  
 Of future miſt, and hail, and ſtorm, and rain  
 Heap'd along th' etherial plain.  
 Lightly o'er the ſky  
 Diſperſt they fly,  
 Or ſeeking earth in gentleſt ſhow'rs,  
 Bathe, but bruife not vernal flow'rs,  
 And feed Pomona's hope, and ſhepherd's luſty pleaſures.

## V. Of:

## V.

Oft in thy path thou meet'st the wain of night ;  
 At first, with wild affright,  
 She stays her dusky team,  
 Fearful, lest the God of Day,  
 With rude usurping beam,  
 Had rush'd, to seize her old legitimate sway ;  
 But soon discerns, in thee,  
 Th' associate of her reign,  
 O'er th' illimitable waste domain ;  
 And now, from terror free,  
 In gratulation bland,  
 Her dewy gifts she pours, with bounteous hand.  
 Distill'd from baneful flow'rs,  
 The tribute falls in chilly show'rs.  
 From steaming mine, or putrid fen,  
 From noisome cells of dying men,  
 The city's croud, the reeking forge,  
 The cavern'd vent, where inward flames disgorge,  
 Empoison'd elements arise,  
 Night, along th' expansive skies,  
 In urns of lead collects them all,  
 Concenter'd bane, on earth to fall ;  
 The cold solanum, deadly yew  
 Circled round with vapours blue,  
 And ev'ry plant that Colchos knew,

The

The copious feeds of evil drain  
 By thee sublim'd;—each verdant vein  
 Labours with juice malign and dark,  
 That taints the vital flood, and kills the genial spark.

## VI.

Many a subtle sprite  
 Floats in thy magic light,  
 Sailing wanton here and there,  
 Touching wide at ev'ry sphere;  
 And, as the bee, with chemic pow'r,  
 Some virtue draws from ev'ry flow'r,  
 Each, in his voyage, thro' the deeps on high,  
 From ev'ry lucid orb that rolls along the sky,  
 Mysterious charms, and stellar things  
 Of high pervading influence brings,  
 Then sfoops for good or ill to men,  
 And thro' their pores  
 Infils the wonder-working stores;  
 They nimbly course, they throb, they beat,  
 Thro' ev'ry vital feat;  
 Swifter than glancing thought  
 Some strange effect is wrought,  
 That calculation shames, and study's vauntive ken.

## VII.

When thou would'ft thy poisons blend,  
 And on earth infection send,

By

By the halo round  
 In a magic circle bound,  
 Thy beams retire ;  
 And, mix'd and temper'd there  
 With exhalations breath'd from Saturn's sphere,  
 Contagious blast and livid death transpire.  
 But now, on milder purpose bent,  
 Thou bid'st the noxious damps recede,  
 And forth thy gracious messengers are sent,  
 With silver light to clothe the mead ;  
     Along the dewy green,  
     Where fairy prints are seen,  
 Along the mountain's hoary side,  
 Along the streams that smoothly glide,  
     O'er the hamlet, o'er the lea,  
     O'er the gently swelling sea,  
 Where they tremble, where they play,  
     O'er the spire, and castle grey,  
     The waving trees, the fullen waste,  
 Thy beams, a gorgeous robe, their floating tissue cast.

## VIII.

To thee the screech-owl cries,  
 The wolf to thee, and all the tribes of prey,  
     That shun the honest day,  
     And shrink from human eyes.  
 They call thee not to gild the midnight hour ;  
     They deprecate thy pow'r ;

They

They call thee, with a dusky cloud,  
 Thy beauteous face to shroud ;  
 'Till the nightly spoil is won,  
 'Till the feast of blood is done,  
 'Till the hand of sleep is spread  
 O'er the eye-ball glaring red,  
 And deep within his den the glutt'd savage lies.  
 Nor beasts alone that prowl for food,  
 More savage men thine influence feel :  
 Thy virgin presence daunts  
 The robber, in his haunts ;  
 Th' assassin stays th' uplifted steel,  
 And, when he sees the victim nigh,  
 And when the poniard thirsts for blood,  
 Smote by thy sacred eye,  
 He feels an icy dart  
 Transfix his coward heart,  
 And flies.

## IX.

At thine awful call,  
 From their wat'ry hall,  
 Where pillar'd waves sustain the dome,  
 And fretted vaults of sculptur'd foam ;  
 The rising Tritons pipe around,  
 Their sister Nereids at the sound advance,  
 They join in mystic dance,  
 And roll the treasures of the vast profound,

[L]

An

An off'ring due to thee,  
 Whate'er thine influence be,  
 Apparent queen,  
 Of spells, and mystic works, and witchery unseen.

## X.

Ha!—it flashes on my brain—  
 Give me—give some horrid strain.—  
 Th' incumbent air confesses  
 The baneful freight,  
 Of lunar beams,  
 Shot forth in viewless streams ;  
 And, with unwonted weight,  
 The brain to chaos presses.  
 Æther falls—it crushes  
 Thought—the blood with tide unequal rushes,  
 Hurried, hurried thro' the veins,  
 Throbs, and wild tumultuous pains,  
 Fiercely thrilling, keenly beating,  
 With infernal ardours heating ;  
 And now—subsiding to a leaden flow  
 Still and languid, cold and low,  
 The black infected fluids feebly creep,  
 Like those Lethean streams, where ghosts for ever weep.

## XI.

Madness, with her moody band,  
 Owns thy pleni-lunar hand ;

Her

Her matted locks in wild amazement stare ;  
 With fiery red her eye-balls glare ;  
 Her mouth suffus'd with bloody foam,  
 In airy voids her glances roam  
 To seek the forms of pain ;  
 And ah ! no voids to madness—she  
 Peoples them all with dire variety ;  
 Demons circle round her head,  
 Harpies tend her thorny bed,  
 And lakes of fire expand, and seas of blood,  
 And fury passions jar,  
 With wild tempestuous war,  
 And shapeless horrors rise, and shades that kill,  
 And ever-varying clouds of nameless ill,  
 Along the dire horizon brood :  
 A thousand forms of guilt, remorse and pain,  
 All hideous hateful things compose her fullen reign.  
 Stranger to repose,  
 A deadly pale her hollow cheek o'erflows ;  
 Smote by the summer's sun and winter's wind,  
 The restless corse with eager famine pin'd ;  
 And now, with rending hand her hair she grasps,  
 Now to her naked breast the galling chain she clasps.  
 Madness, I know thee by thy yell,  
 Eldest born of hell.

## XII.

Oft, at midnight hour,  
 Madness, I've mus'd beside thy bow'r.

The walls preclude the human sight,  
 The roof alone receives the light ;  
     From the living tomb,  
     Thro' the silent gloom,  
     Faintly darts a sickly gleam ;  
 The nightly taper sends a beam,  
 To mark the chamber of dismay,  
 Where, remov'd from light of day,  
     The tortur'd wretch is bound ;  
 No parent, friend, or comfort nigh,  
 No soothing hand, no pitying eye,  
     The clanging whips resound,  
 The horrid keeper's frown is there,  
 The shrieks of rage, and pain, and fear ; .  
     O piteous was that moan !  
     And now, a deeper groan  
 Succeeds—the struggle of imprison'd breath,  
 The long-drawn note of agonizing death.

## XIII.

Pause, oh ! pause, thou din of fear ;  
     Thro' the darkness gliding mild,  
     Far other strains I hear,  
 Sweet as woodland notes and wild ;  
 Strange melody—they sink—and now they swell ;  
 Tales of unconscious misery they tell ;  
     Bursts of fairy music flow,  
     Softly soothing sounds impart  
 Pangs, that harrow up the heart, . . .  
     More than shrieks of woe,

More,



More, than conflicting nature's cry,  
 When direft forms of death are nigh ;  
 When torments fearch the quiv'ring vein,  
 And weary life contends with pain ;  
     They tell, how very foon,  
     In happy being's noon,  
     In vernal beauty's rofcate pride,  
 When hope with promife warm,  
     And pleafure's halcyon charm,  
 In fmiling profpeft, fhew'd the level tide ;  
     A fultry blight, a livid flame,  
     Devouring madnefs came,  
 And challeng'd for her own the bud of youth,  
     And teeming gems of piety and truth,  
     And bade her ruthlefs demons rove,  
 With hurried ravage, thro' the gentle mind,  
     And tear that breaft, by Heav'n affign'd,  
 The fair unfullied shrine of innocent love.

## XIV.

But frenzy chief, with fierce controul,  
     Goads, goads the tuneful foul ;  
 Lo! by her hand, in shiver'd fragments hurl'd,  
     The facred mirror, that exprefst  
     The maker's image, full confeft,  
 In faireft forms of this sublunar world ;  
     The feelings all in outrage borne ;  
 The wond'rous net perplex'd and torn,

Where

Where mem'ry erst, by genius taught,  
 Immortal visions caught ;  
 A viewless train, the furies spread  
 Their mantle o'er the poet's head ;  
 Hell-painted texture, warping round  
 A curtain close, a gloom profound ;  
 With horrid strains all holy things they chace,  
 And pour th' expansive veil o'er nature's goodly face.  
 No more, the mind, with grateful change,  
 Th' ideal train arrays ;  
 Fancy no more, in ample range,  
 With young creation plays ;  
 One dread unvaried form is nigh,  
 And fills, for ever fills the fascinated eye.

## XV.

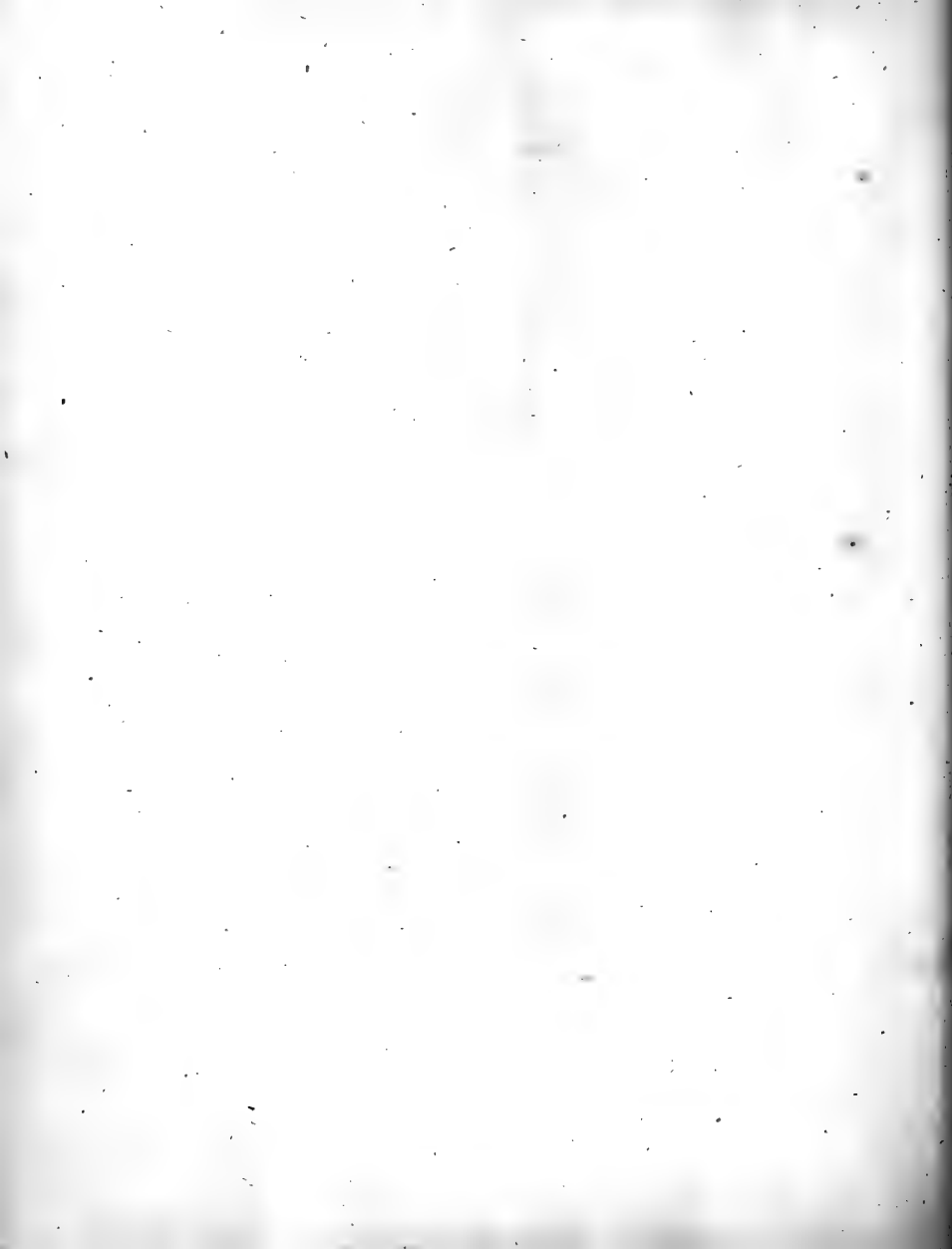
Oh! dim eclipse of reason's light !  
 Disastrous night !  
 Without all hope of day !  
 When o'er the moon terrestrial shades prevail,  
 And plunge in blood her visage pale,  
 With pious hand a votive croud  
 Clash the pealing cymbal loud,  
 To free the struggling ray ;  
 And solemn strains, and mutter'd spells resound,  
 To chase the spirits of the vast profound,  
 That rise, with impious pow'r,  
 To seize her hallow'd bow'r,  
 And give the realms of night to Stygian shades a prey:

But

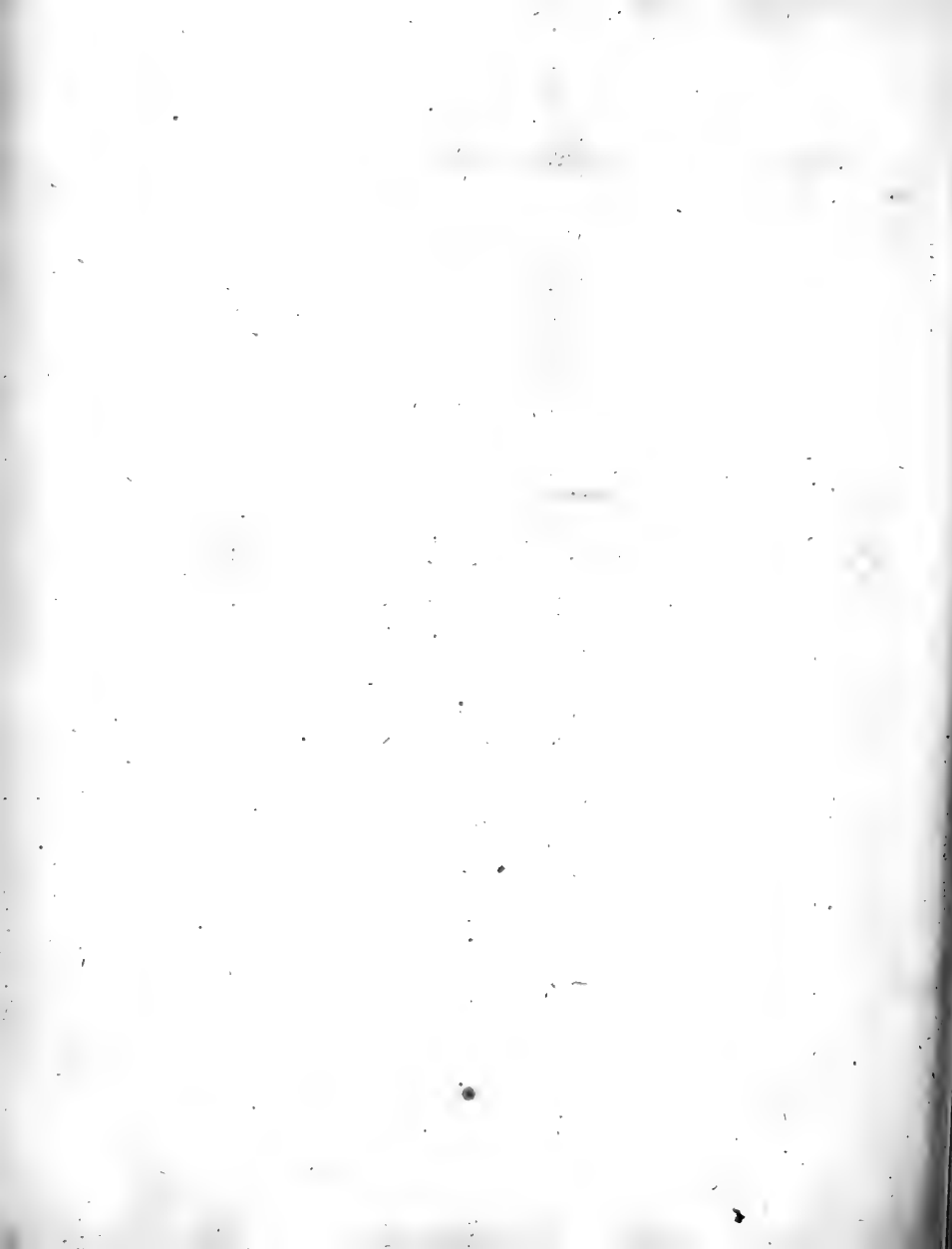
But fay, what strain fhall wifdom find,  
 What spell, to free th' eclipsing mind?  
 That Hebrew minftrel's hand of yore,  
 The troubled fpirit could reftore,  
 The virtuous numbers flow'd like precious balm,  
 And o'er the wounded foul diffus'd an holy calm;  
 They flow no more.

## XVI.

O moon! thy radiant ftreams I drink,  
 Awake to feel, and calm to think,  
 I fee thine orb of filver wane,  
 I fee thee fill thy crefcent horn,  
 I fee thee chafe the ftarry train,  
 Slowly melting into morn,  
 Enjoy thy charms, and hail thy ray,  
 Free from the terrors of thy fway:  
 But fhould'ft thou, in thy future path,  
 Behold me mark'd by heav'nly wrath,  
 A fpectacle, to fhew mankind  
 The melancholy wafte of ruin'd mind;  
 Should madnefs come, with horrid phantafms fraught,  
 To taint the fource of thought;  
 And blear illufions fenfe invade,  
 And notions vain the mind o'erfhade,  
 Soon may thy filken luftre wave  
 O'er my new-made grave.



A N T I Q U I T I E S. :



---

*An Account of an antient INSCRIPTION in OGAM CHARACTER on the Sepulchral Monument of an IRISH CHIEF, discovered by THEOPHILUS O'FLANAGAN, Student of T. C. D. Communicated by the Rev. WILLIAM HAMILTON, F. T. C. D. Secretary to the Committee of Antiquities.*

---

PURSUANT to the request and directions of your academy, in the beginning of last autumn I went to the county of Clare, in order to conduct Edward William Burton, Esq; of Clifden in that county, to a monument of antiquity which I had the good fortune to discover five or six years before on a mountain, named Mount Callan : of this I had the honour to present a memorial to Colonel Vallancey in the year 1784 ; but as indeed I had not then a sufficient knowledge of the Ogam character to enable me to give a critical interpretation of the inscription, I beg leave now to offer to the Royal Academy the result of an attentive examination of it since that time.

Read December 19,  
1785.

HAVING from my earliest days been pretty well acquainted with the several dialects of the Irish language, I took great  
(A 2) pleasure

pleasure in reading many of the legends, written on the exploits of the Irish Fenii in prose, as well as those in verse ascribed to Ossian. In one of the latter I met the following passage, viz. "The fierce and mighty Conan was not in the desperate battle of Gabhra; for in May, the preceding year, the dauntless hero was treacherously slain by the Fenii of Fin, at an assembly met to worship the sun:—His sepulchral monument was raised on the North West!—His wailing dirge was sung!—And his name is inscribed in Ogam characters on a flat stone on the very black mountain of Callan\*!"

BEING, at this time, pretty well acquainted with the alphabetical scale of the Ogam character, as it is given in Mc. Curtin's grammar, but not having seen any thing written in it, I very much longed for an opportunity to try my skill in decyphering: To satisfy this desire, as well as to gratify my curiosity, I set off with a companion from Ennis to visit the monument so particularly specified by the poem; Mount-Callan being only from eight to ten miles distant, North West, from the place of our departure.

WHEN we came within sight of the mountain my expectations were exceedingly raised, imagining I could soon feast my eyes

\* Ni raib an Laoch fraochda Conan, an Gabhra 'fan trean dail;  
Am Bealtaine an Bliadhain roimhe, aig Coine adhartha na Greine;  
Ro torchar an Curadh nar tim, a Fiongail le Fianaibh Fin!—  
Ro cloidh a Feart thiar bo thuaigh;—a Cluitne Caointe bo diol truaigh!—  
'Sta Ainim Ogam air lic blaith, i sliabh comh-dubh Callain.

*See the Poem, entitled The Battle of Gabhra.*

with



with the inscription. For, at the distance of about a mile North East from the high road leading from Ennis to Ibrican, I perceived (as I thought) a square rock, which bore the awful appearance of a monument, on the Leitirmoylan (that is, the South East) side of the mountain. I hastened my pace; but, on coming up to it, how much was I disappointed, finding it to be a large Druid altar, without the smallest traces of any characters appearing thereon!

NOTWITHSTANDING this disappointment, still I was determined to persevere, and traversed a long range of the mountain to no purpose. At length applying to a cottager hard by, I asked him whether he knew of any other stone on the mountain besides the altar, which bore any resemblance to a monument, or that appeared to have an inscription on it? He told me that he observed one not unlike a tomb-stone, having strokes engraved thereon very unlike letters, at the side of a small lake, about a mile North East of the altar. To this, at my request, he directed me; and on my arrival there, all my anxiety was done away by a successful discovery of the wished-for monument.

I HAD taken no grammar with me, and having the rules of decyphering but imperfectly in memory, I was not thoroughly well-prepared to collect the entire sense of the inscription. However, I made some attempt even then towards an interpretation, which did not materially differ from the first reading given in this paper, for the inscription admits of five, as I shall have occasion to shew hereafter. My explication was then, " Beneath this  
" stone

“stone is Conan the fierce the long-legged\* ;” and the true reading is, “Beneath this stone is laid Conan the fierce the nimble-footed †.”

HAVING thus fully gratified my curiosity, which alone was the purposed end of my journey at that time ; I returned home, well pleased with my success, and communicated it to my friends, to whom it afforded a few days conversation concerning antiquities, to my no small credit as the discoverer.

THIS credit, however, was soon after in much danger of being ruined, in consequence of the superstition and folly of the neighbouring peasants, who had very extraordinary traditions of Conan's interment. For they held it as fact, that, on opening his grave, this wild inhospitable mountain would at once become a fertile plain—That a beautiful city, which they imagined lay enchanted in the lake, would be opened by a key which they said was buried with him—and that a great mass of golden treasure was also to be acquired. These enormous expectations were exceedingly raised on seeing strangers make such diligent search after this monument.

I HAD an alarming proof of the effects of these idle opinions in the late journey which I made to the mountain of Callan, at the instance of your Academy, in the beginning of Autumn 1785. For when Mr. Burton and I arrived at the spot where I had seen

\* Fan licfi ta Conan Colgac cos-fada.

† Fan li da fica Conan Colgac cos-obmda.

it before, I was thrown into the utmost consternation for some time, my object not appearing in view, when I was confident it should. This was occasioned by a contrivance of such of the peasants as had discovered it themselves, and by some means came to be apprised of my visit. For (in expectation of an opportunity to enrich themselves, or of being rewarded for shewing it) they had covered the stone all over with heath, the better to conceal it, and disappoint my search: However, as I well knew the particular spot, I was fortunate enough to baffle their concerted plan, and execute the purpose of my deputation, by shewing it to Mr. Burton, who made an accurate drawing of the stone, and transmitted the same to Colonel Vallancey.

As I imagined myself the first person led by curiosity to visit this monument, I congratulated myself much in the good fortune of the discovery; but Mr. Burton has informed me that a Mr. Barclay, who lived some time ago in that county, visited it from the same motive, being directed thereto by the papers of the late Michael Comyn, Esq; who lived in the neighbourhood of Mount Callan, and had made the discovery a good while before. I make no doubt but this is fact; for Mr. Comyn was celebrated for his knowledge of Irish antiquities. He made a translation of Keating, which he intended to publish, but death prevented the execution of his design, and the manuscript has been since fatally lost\*.

\* I have read an elegant romance of his composition in Irish, wherein he gives an account of most of the antiquities of the western part of the county of Clare; and in speaking of the before-mentioned altar, he says it was dedicated to the sun, and that the natives in heathen times assembled there on every 1st of May, which they kept a festival, to offer sacrifice to that deity.

THERE was indeed another gentleman in the county of Clare, a Mr. Lloyd, who published an account of that country, in which he made mention of Conan's monument on Mount-Callan; but as his explication of the inscription is exactly in the words of my first effort to that purpose, I am apt to believe it was from hearing what account I had given of it, rather than from any search or discovery of his own; for his publication appeared just about the time of my first visit to the monument.

AFTER Mr. Burton and I had returned from the mountain, having taken off the inscription very exactly, we endeavoured to decypher it according to the rules given in Colonel Vallancey's grammar for reading the Ogam character; and after we had gone through the entire process, I was not a little surprized to find it differed, in some measure, from what I held in memory since I formerly saw it. While I was still musing over it, Mr. Burton, calling to mind that the Phœnicians, from whom the Irish derived their origin, generally wrote from the right hand to the left, took the letters backward, that is, in a contrary direction from that in which we decyphered them; and after he had arranged them from left to right, not being conversant in the Irish language himself, asked me what sense would they make? I found no difficulty in answering his question, and by this means a second reading was found, which proved to be a continuation of the former sense. And thus it lay determined until my arrival in Dublin, where I had an opportunity of studying it still more, and soon found the advantage of so doing; for upon consulting the book of Ballimote, in the hands of Colonel Vallancey, I found there were different scales of the Ogam character, in each of which the number of similar lines, on whatever

ever side drawn, did not exceed five. Wherefore making myself as well acquainted with the scale as I possibly could, and again applying myself to the study of the inscription, I found it read the five different ways following, viz. 1st, "Beneath this sepulchral monument is laid Conan the fierce, the nimble-footed;" 2d, "Obscure not the remains of Conan the fierce, the nimble-footed!" 3d, "Long let him lie at ease on the brink of this lake, beneath this hieroglyphic, darling of the Sacred!" 4th, "Long let him lie at ease on the brink of this lake, who never saw his faithful clan depressed!" 5th, "Hail, with reverential sorrow, the drooping heath around his lamentable tomb\*!" When all these various readings are united, there appears a rational beginning, continuation and conclusion of the same sense. But what is still farther remarkable, the number of readings is the limit of the number of lines in the Ogam scale. The whole is in the style and manner of the antients, descriptive both of the man and the place; and though the language be very antient, yet it is equally familiar and easy to such as are well versed in the several idioms and dialects of the Irish language.

THE first and second readings are found by twice decyphering the Ogam line in the inscription, from the broad to the narrow end of the stone (and here the process is from left to right) commuting the letters F and N, wherever they occur, as the sense shall direct; and the third and fourth readings are found by taking the two former backwards (and here the pro-

\* First, "Fan li da fica Conan Colgac, cos-obmda!" 2d, "Na flida ni ca Conan Colgac, cos-obmda!" 3d, Adm bo focc ag Loc fan oca cifa dil Naf!" 4th, "Adm bo focc ag Loc na foc a cina dil fan!" 5th, "Almho Coffag dos ta cu os afit a lid cuat!"

cess is from right to left) commuting the letters F and N, as before. This commutability of the letters F and N depends on a circumstance peculiar to the Irish alphabet, it having two different arrangements; one of which begins with B, L, N, and is called Beithluifnuin, and the other with B, L, F, and called Beithluisfearn; the latter is peculiar to the Ogam system, but, when it is necessary for the construction, it does not totally reject the former, which was the alphabet in common use until Greek and Roman literature visited this country, and made the Irish arrange their alphabet, as far as it extended, conformable to their own. But the fifth and last reading is found by decyphering the Ogam line from the small to the broad end of the stone, changing its position, that the process may be from left to right. In this neither of the letters F or N occurs, and therefore it admits of no farther readings. The whole process is laid before the reader's eyes in the annexed drawing of the stones; but for the rules of decyphering he is referred to Colonel Vallancey's Irish grammar.

Fig. 1 and 2.

Fig. 2. By reading the decyphering marked thus  $\odot$ , twice forward, (commuting the letters F and N) and as often backward, (commuting the letters F and N as before,) the four first readings are found.

And by reading the decyphering forward, which is thus marked \*, the fifth and last reading may be also discovered; but as in this neither of the letters F or N occurs, it admits of no further readings; for in such case there would be three other possibilities, as in the former decyphering. Where, *Note*, that the letters F and N are marked with ( $\times \times \times$ ) crosses, that the reader may observe those to be the commutables.

Let any other besides these five ways be tried, and it will turn to no effect, which affords a proof that those found by this mode of decyphering are the only true readings, for not a word of common sense or perfect language can be otherwise collected.

By the word *sacred*, in the translation of this antient epitaph, is supposed to be meant the order of the Druids: in the original it is *uaf*, of which the *uaemh* and *uaeimh* of the moderns are but various writings, all signifying the same thing, viz. *sacred*, *heavenly*, *blest*, &c. And from this circumstance we are led to understand that the Druids paid the last honours to the remains of the warlike Conan, by celebrating his funeral obsequies according to the usual solemnity with which the heroes of antiquity were always interred, such as is set forth in the fragment of the poem before recited; and this they were not denied even by those who in their life-time might have been their professed mortal enemies.

THE word which I translate hieroglyphic is in the original *Oca*, of which the *Ogam* of the moderns too is but a various writing. This is a convincing proof that this occult character was different from that which was used in common; for to what other purpose would it be thus so particularly specified? I translate it hieroglyphic, only because it was the peculiar character of the Druids, in which they concealed all their mysteries. This is verified by the concurrent testimonies both of the traditions of the antients, and of the simple and undisguised narratives of our authentic records, which bear not the most distant appearance of deception, but mention it as a plain matter of fact. Many forms of this character are still preserved in a manuscript of very high antiquity yet extant, called the book of *Ballymote*; and Sir James Ware, a gentleman whose candour cannot be easily suspected, tells us, in his collections of the antiquities of this country, that he had in his possession an entire volume written in it; which monument I am very apprehensive has suffered

(B 2) the

the same fate with many more of our ancient authentic documents.

WHEN all Druidical rites were abolished by the introduction of Christianity into this kingdom, the chief bards and seanachies made the Ogam character a private property of their own; but to what use they applied it is not easy to determine. Wherever this character is to be met with in sepulchral inscriptions, it may be inferred, that such are the tombs of kings, princes or chieftains, who signalized themselves by their valour and warlike deeds, and were therefore thus honoured. In all other respects, obscurity, and to contain much within a narrow compass, was the purposed end and object of the Ogam; for, from the construction, it contains much within a small space, and is ultimately founded on an alphabet of different characters, which is evident even from the explication of the inscription before us, wherein the letters F and N, (which are severally represented by the characters  $\overline{\text{|||}}$  or  $\overline{\text{|||}}$ ), are commutable, a property which they have not in any other part of our language; and it is given them here probably to render the whole scheme more obscure, this commutation depending, as has been already observed, on the two different arrangements of the Irish alphabet: And thus it is left to the reader's choice to which of the two letters, F or N, he will apply either of the aforesaid marks; but the sense will always direct him to the proper mode of application.

THERE are three species of the Ogam handed down to us in the writings of the antients: the first is called Ogam Craebh, or the Ogam of Branches, from the similitude it bears to the branches  
of



of a tree, the one long line being considered as the stem; of this there are many forms, all of which however depend upon the same scale of decyphering, and of this species is the Mount-Callan inscription.

THE second species of the Ogam is called Ogam Coll, or the Ogam of C's; and the third is called Ogam Confain, or the Ogam of Consonants. Those two last were only temporary in their use, and their obscurity consisted in making use of C's in the one, and certain different consonants in the other, instead of the vowels, diphthongs and triphthongs of the language: but the first, that is, the Ogam of Branches, was the most permanent standard of this occult system, and probably by much the most antient. This word is spelt Ogam or Ogham, and is derived of Oc, Ogh, or Ogha, a circle; because its fundamental rules are given on five circles drawn at certain intervals within each other, of which the following is a diagram taken from the book of Ballymote.

Fig. 3.

AND as the lines of which it is composed evidently refer to an alphabet already existing, by this word (Ogam) in our language is understood an obscure character or an occult manner of writing.

THESE circumstances are sufficient to prove that we had letters independent of the Ogam; for it is after considerable advances in the cultivation of literature that those occult systems are contrived, in order to serve some private end which requires concealment.

WHEN

WHEN I speak of occult systems of writing, I hope I shall not be so far misunderstood as to have it imagined that I confound them with primitive hieroglyphics, which I look upon to be the first steps made towards the invention of letters. I have already given my reason for calling the Irish Ogam by this name, and have also endeavoured to prove that it was not the primitive character used in this country, but an obscure one depending on a more commodious common alphabet. I humbly presume then, that this confirms the cultivation of literature in Ireland before the introduction of Christianity; for as the inscription on the Mount-Callan monument corresponds with the third century of our æra\*, I think no fair objection can be raised against our acquaintance with letters in this country at that period; but this is a subject which prejudice has so misrepresented, that I fear it would argue presumption in me to advance

\* The poem, intitled *Cath Gabhra*, is that which directs us in search of the Mount-Callan monument. It concludes with mentioning the death of Conan, in the manner before related (page 4) by the Fenii of Fin, meaning the Clan of Baifgin. The poem is brought in by way of episode in that called 'The Conversation' of St. Patrick and Oisín, to shew the ill effects of civil contentions. But should it be asked why a poem of the eighth century should so particularly relate a fact so far back? I answer, that a poet may relate a matter of fact when it serves his purpose as well as a fiction; and many a fact of this kind was then known which is now buried in obscurity. Our poems point out many other monuments besides that on Mount-Callan, which might still be discovered, if proper search was made after them. This poem enables us to determine the date of the monument, which would otherwise be very difficult, as nothing to that end is found in the inscription. The death of Conan is expressly said to have happened the year before the battle of Gabhra was fought, and therefore in the year 295, consequently the stone must have been inscribed 1490 years ago, though from its hard texture the inscription is still perfectly legible.

any

any thing more concerning it; it requires the exertion of far greater abilities than I can pretend to: however, I beg leave to add here what Mr. O'Connor, an antiquarian of credit, and a member of your academy, has been pleased to communicate to me, in a letter he was good enough to honour me with on that head.

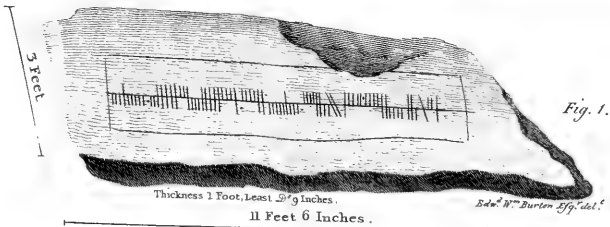
“ THAT the Milesian Family,” says he, “ imported letters into Ireland, and that their ancestors learned them from the Phœnicians, I am certain; and Mr. Burton judged well in averring, that our earliest scribes wrote from the right hand to the left; but they changed to the more commodious manner of writing from the left to the right, and laid aside the uncouth crooked characters of the Phœnicians, when the beautiful Greek and Roman characters were made known here in the fourth and fifth centuries.”

INDEED the very alphabet of the Irish, from the number of letters it consists of (being only seventeen) would be sufficient to prove that it did not derive its origin from the Romans, or any other of our neighbouring nations; and although all their letters have been since well known to us, yet such is the texture of the Irish language, that we have found no occasion to make use of them, our antient alphabet still continuing to serve every purpose, so that we have adopted nothing of theirs but the arrangement: consequently, (as Mr. O'Connor says in another part of his letter to me,) “ Our first missionaries of the gospel were saved the slavish task of alphabet-teachers, for they met with a lettered people, whose philosophy and manners prepared  
“ them

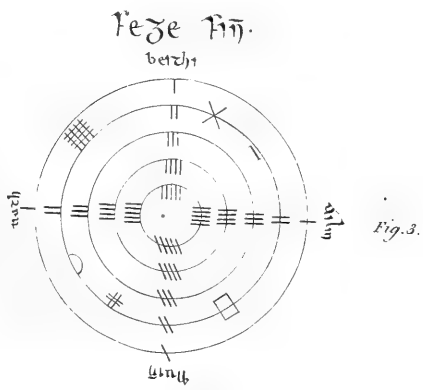
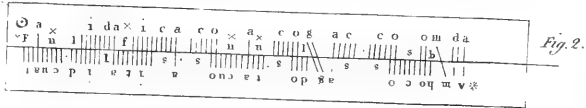
“ them for a more rapid progress of the gospel in this remote part  
 “ of Europe than in any other that we read of.”

OF the existence of the Ogam then, I hope all doubts are done away; and as to my explication of the inscription on the Mount-Callan monument, I have adhered with all the strictness I possibly could to the true rules of decyphering, with which I have laboured to be pretty well acquainted, and therefore my explication will appear plain to such as will chuse to take the same trouble. 'Till this is done, all the objection I can meet with must appear as the production of conjecture in opposition to matter of fact; indeed the discovery of the true sense of this inscription is principally owing to the ingenious thought of Mr. Burton, with respect to the reading backward; which, whether it affects the antient literary system of this country in general, or not, at least was instrumental in exciting me to the search, which I should otherwise have been apt to neglect; for, finding one sensible reading, it is probable I should not have thought of tracing it farther than the rules in our grammars might direct, and those I find are totally insufficient.

# The SEPULCHRAL STONE of CONAN.

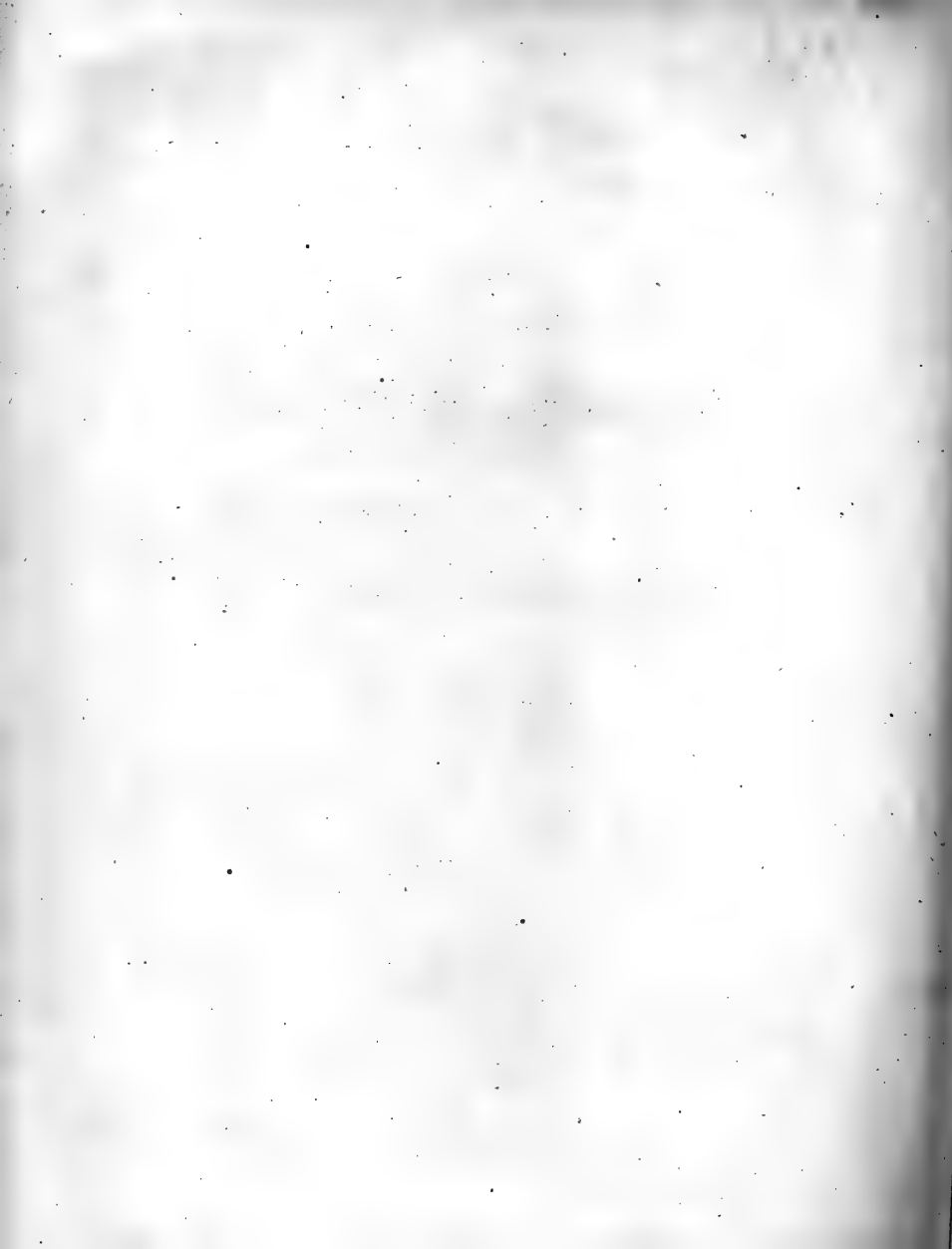


## THE INSCRIPTION DECYPHERED.



R. Planson exp.

L. Ford. Sculp.



---

The ANTIQUITY of the WOOLLEN MANUFACTURE  
in IRELAND, proved from a *Passage of an antient Florentine*  
*Poet.* By the Earl of CHARLEMONT, P. R. I. A.

---

THE following lines are taken from an old Italian poem, entitled *Dittamondi*\*, and written by Fazio Delli Uberti, a nobleman of Florence, who, though certainly not, as some suppose, contemporary with Dante, flourished not long after the death of that poet; but, as the value of the information contained in these lines principally depends upon the antiquity of the work, it may not be superfluous, as far as I am able, to ascertain its date. Read Feb. 20, 1786.

In the nineteenth chapter of the fourth book, the author concludes a genealogical account of the kings of France with these lines :

Philippo di Valifo Signor poi  
Et Giovan el Figliol, del qual conchiudo  
Che con gran guerra tiene el Regno ancoi †.

FROM hence it appears certain, that, as John the son of Philip of Valois is mentioned as the monarch then reigning, the poem must have been composed before the year 1364, in

\* We are told by Quadrio, della Storia e della Ragione d'ogni Poesia, vol. iv. p. 47, that the true title of this poem was *Dicta Mundi*, which was afterwards, by corruption, written *Dittamondi*, and *Dittamondo*.

† *Philip of Valois afterwards was Lord,  
And John his son, with whom I now conclude,  
Who with a mighty war still holds the realm.*

which year that Prince died; and since we are farther informed that he still holds the Kingdom *with a mighty war*, we may thence fairly conclude that the publication was previous to the treaty of Bretigny in the year 1360\*.

THIS whimsical poem, which in point of language is of such authority as to be cited by the authors of the Dictionary della Crusca, and is written in Terza Rima, a species of versification which Dante had then made fashionable, contains an historical and geographical account of all the nations of the world. The author, having travelled through England and Scotland, passes into Ireland, a description of which country, and of its inhabitants, he begins as follows:

Cap. xxvi. lib. iv.  
 Similmente passamo en Irlanda,  
 La qual fra noi è degna de Fama  
 Per le nobile SAIE che ci manda †.

THESE lines appear to me to contain a full proof of a most extraordinary fact—That Ireland should have been already famous for her woollen manufactures so early as in the middle of the fourteenth century, and should at that period have imported them into Italy, where the vent of these commodities was even then so fully established, and the superiority of their fabric so universally acknowledged, as to render the country from

\* From a passage in the beginning of the 13th chap. of the 2d book, the date of the poem seems to be ascertained to the year 1357. The passage, however, with a slight and warrantable alteration, may receive an easier construction, so as to bring the date down to 1363, in which case the war alluded to by the poet may possibly mean those civil commotions in which John was involved even after the conclusion of the peace with England.

† *In like manner we pass into Ireland, which among us is worthy of renown for the excellent serges that she sends us.*

whence



whence they came *deгна de Fama*, and to entitle them to the epithet *nobile*, is a fact which, without a proof so incontrovertible as the testimony of our author, would never have been credited; especially when we reflect that England was not then in possession of any such commerce, since we know, to a certainty, that Edward III. during whose reign, many years before his death, the poem was undoubtedly written, was the first of our kings who effectually encouraged the English to apply themselves to the woollen manufacture. For, though there is no doubt that wool was wrought in England so early as in the time of Richard I. and even earlier, yet is it more than probable that such manufacture was principally, if not wholly, for home consumption, as raw wool was at that time, and long after, the principal article of English export, and all our historians agree in fixing the date of the woollen manufacture in England, as an object of importance, to the year 1331, fifth of Edward III. in which year that wise monarch brought over from Flanders John Kemp, and several other Flemish woollen weavers. Yet is it clear, from the above lines, that at this very period Ireland was already in possession of this branch of commerce, and famous for her woollens, which she exported to distant regions, and sent even into Italy, at that time the most polished of all European countries, and the most eminent for trade and manufactures\*.

( C 2 )

SALA

\* The city of Florence, to which probably our *Florentine* author more particularly ascribes the consumption of Irish ferges, was not only eminent for her manufactures, but in an high degree remarkable for her luxury in dress, as may be seen by consulting the History of Giovanni Villani, lib. x. cap. 152, where that good old chronicler, in his account of a sumptuary law enacted in the year 1330, circumstantially details the enormous profusion of his countrymen, and more especially of his countrywomen, in that article. Villani farther informs us, that this sumptuary ordinance was not only  
 applauded,

*SAIA* \* is, in the Dictionary della Crusca, explained to be *Spezie di Panno lano sottile e leggiere*—A description which answers to our serge. And the epithet *nobile* strongly expresses the excellence of the commodity, and the high repute in which it was held. It is remarkable that Irish wool is still found to be better adapted to the construction of serges, and the other articles of what is called *new drapery*, than to broad cloth.

THE following quotation from a very ancient Florentine account book, in the Dictionary della Crusca, Article *SAIA*, is a further proof of the above-mentioned extraordinary fact—“ Per un Pezza “ di Saia d’Irlanda per vestir della Moglie d’Andrea †.” From hence also it appears, that Irish serge was among the Italians an article of female dress, a circumstance which might induce us to suppose that the fabric was then of a finer ‡ and more delicate texture than what is now made under that denomination.

applauded, but adopted by many other states of Italy; and that the ladies, whom this law had extremely offended, when forbidden the exorbitant use of Italian finery, revenged themselves by the importation of foreign wares.

\* *Saia*, which, as the commodity was foreign, is probably a word not originally Italian, may perhaps have been altered and italianized from serge, which, according to Skinner, is derived from the German *serge*, a mat. The French and the Spaniards have adopted the same appellation—*serge*, French—*xerga*, Spanish. But as this kind of stuff is also called in English *say*—Shakespeare, Henry VI. second part—“ Ah, “ thou say, thou serge, thou buckram Lord!” which Skinner derives from *sagum*, “ tunica militaris, quoniam iste pannus sagis conficiendis valde commodus est,” it is still more probable that the Italian word *saia* was formed from this.

† For a piece of serge of Ireland for clothing the wife of Andrew.

‡ From a line in the Fairy Queen, book iii. cant. 12, stanza 8, we might perhaps be induced to suppose that in England also serge was formerly of a finer texture, or at least more fashionable, than it now is—

“ His garment neither was of silk nor say.”

Here the Poet seems to put serge upon a level with silk, at that time a very costly article of dress.

THE remarkable information conveyed in the lines above cited having induced me to examine into the state of the fact, I find that in times, very early indeed, Ireland was noted for her woollens, which were freely imported into England.

IN the reign of Henry III. who reigned from 1216 to 1271, a duel was awarded and fought between Walter Blowberme, an approver, and Hamon le Stare; the former having accused the latter of having been partner with him in stealing clothes and other goods at Winchester, whereof Hamon had for his share two coats, to wit, one of *Irish cloth*, and the other a party coat cloth of Abendon and Burrel of London.—*Vid. Madox's History of the Exchequer*, vol. i. page 550.

THAT in the time of Edward III. Irish frizes were freely imported into England, and even encouraged there, we learn from the eighth and last statute of his reign, whereby it is enacted that no subsidy nor aulnage duty shall be paid on cloths called frize ware, which be made in Ireland, or in England of Irish wool; because those cloths did not contain the length nor breadth ordained by the statute.—*Anderfon's Commerce*, vol. i. page 204.

IN a license granted to the Pope's agent, A. D. 1482, An. 5. Ric. II. for exporting into Italy certain commodities custom-free, we find the following articles of Irish woollen, viz. five mantles of *Irish cloth*, one lined with green—one ruffet garment lined with *Irish cloth*.—*Rim. Fædera*, vol. vii. page 136.

By an act of parliament, fourth of Edward IV. it is enacted that no cloth of any other region but Wales and Ireland shall be imported into England, excepting cloth taken at sea.—*Anderfon*, vol. i. page 280.

FROM

FROM all these several facts, and particularly from the passage of our author, we may fairly conclude that Ireland was possessed of an extensive trade in woollens at a very early period, and long before that commodity was an article of English export. Manufactures are slow in being brought to that degree of perfection which may render them an object coveted by distant countries, especially where the people of those countries have arrived at a high degree of polish; and if in the middle of the fourteenth century the ferges of Ireland were eagerly sought after\*, and worn with a preference by the polished Italians, there can be no doubt that the fabric had been established for a very long time before that period. Nay, we may perhaps be allowed to hazard a conjecture, which, however whimsical it may appear, is by no means impossible, that the wife Edward might have laboured to establish the woollen manufacture among his English subjects, in imitation of the

\* If the ferges of Ireland were eagerly sought after by the Italians, and particularly by the Florentines, it must have been for the peculiar excellence of their quality, and not by any means from the want of home-made woollens, since we may clearly infer from a passage in Machiavel's Florentine History, that about the year 1380 the woollen manufacture was, and had long been, established at Florence. The historian, speaking of the trades or guilds of that city, has these words—"E di tutte l'arti che haveva, e ha, più di questi sottoposti, era, ed è, *quella della Lana*, laquale per essere potentissima, e la prima per autorità de tutte, con l'industria sua la maggior parte della plebe e popolo minuto pasceva e pasce."—"And of all the guilds that had, and have, the most of these (subordinate trades) under their jurisdiction, was, and is, that of the WOOLLEN WEAVERS, which, as being the most powerful, and the first of all in authority, by its industry fed, and still feeds, the greater part of the populace, and lowest class of the people." Now, if in the year 1380 the corporation of woollen weavers was the greatest and most powerful in Florence, containing in it, and presiding over many subordinate and ancillary trades, such as carders, dyers, &c. we may fairly conclude that the manufacture must have been established in that city long before 1360, about which time the Dittamondi was written.

Irish, and in competition with the trade extensively carried on by a people, who, however erroneously, we are taught to believe were at that period little removed from a state of absolute barbarity. For the native Irish, upon whom the aspersions principally falls, must have had a share in this traffic, the English settlers being too few, and too much occupied by perpetual broils, to be alone equal to an extensive manufacture. Our author indeed himself in a great measure contradicts this calumny, and the character which he gives of the Irish in his time tends greatly to diminish that idea of barbarity which is usually objected to them :

Questa Gente, benche mostra selvagia,  
E per gli Monti la Contrada accierba,  
Nondimeno l'e dolce ad cui l'asaggia\*.

FAZIO, or Bonifazio, delli Uberti, grandson to the celebrated Farinata †, is supposed to have visited in person most of the countries he describes. His family ‡, one of the most illustrious of Florence, and head of the Ghibellines, having been driven into banishment by the opposite faction, he is said to have taken advantage of this opportunity to indulge his taste for travelling, and the Dittamondi is in effect no other than an

\* *This race of men, tho' savage they may seem,  
The country too with many a mountain rough,  
Yet are they sweet to him who tries and tastes them.*

† For some account of this Tuscan hero, vid. Istorie di Giovanni Villani, lib. vi. cap. 82.—Machiavelli, Istorie Florentine, lib. ii. page 45.—Alfo, Dante, Inferno. canto x.

‡ Vid. Crescimboni, Historia della volgar Poesia, vol. iv. part ii. page 160.—Quadrio, della Storia e della Ragione d'ogni Poesia, vol. iv. page 47. Both these authors expressly mention the travels of Fazio.

account

account of his extensive travels, together with a sketch of the history of the countries through which he passed. Neither is there any reason to doubt that the author was actually in Ireland; his personal acquaintance with that island appears not only from the accurate manner of his description, but more especially from his expressly telling us that he had himself seen there certain lakes, the peculiar qualities of which he minutely details—*Qui vid' io di più natura Laghi* \*. This last circumstance I mention, as it serves to shew that Ireland was then of sufficient note to induce a learned and illustrious Italian, notwithstanding the dangers of the navigation, which he feelingly describes †, to visit its remote shores.

THE book from which these quotations are taken is extremely scarce, being the first printed edition of the Dittamondi, printed at Vicenza in the year 1474.

\* *Here I saw lakes of various natures.*

† *Diversi Venti con mugli et con ficio  
Sofiavan per quel Mare andando a piagia,  
El qual de Scogli e de gran Saffi e mischio.*

*Still varying winds with his and hideous roar  
Blow thro' that sea, coasting the dangerous shoal,  
Of isles and monstrous rocks a mass confus'd.*

---

*An ENQUIRY concerning the ORIGINAL of the*  
SCOTS *in BRITAIN.*

*By Dr. BARNARD, Bishop of KILLALOE, M. R. I. A.*  
*and F. R. S.*

---

THE original of that portion of the inhabitants of Britain properly called Scots, has been a point of history so established by the concurrence of all writers on that subject, both native and foreign, from venerable Bede down to Sir George Mc. Kenzie, that, for a period of at least nine hundred years, it was never esteemed matter of question, until some late Scottish antiquarians, anxious to support an hypothesis, inconsistent with their own annals and tradition, have thought proper wholly to reject the received opinion of their ancestors on this head, and to offer to the public in its place an entire new system of their own, founded on arguments of probability, sufficiently plausible and ingenious, but unsupported by written testimonies, or any authentic documents whatsoever.

Read March  
20, 1786.

HAVING read with some degree of attention what has been produced in this controversy on both sides of the question, and compared it as well with the antient histories of the Scots and Irish, as with the evidence of such foreign writers as make mention of them, I am of opinion that a system may be formed from these materials equally consistent with probability and written authority, which rather tends to reconcile than to subvert the arguments of both parties, and is at the same time supported by as convincing evidence as truth at this distance of time is capable of receiving.

It appears to be highly probable that the North of Ireland might have been originally peopled from the adjacent parts of Caledonia, as the Scottish antiquarians assert, and that the Southern inhabitants of the island might have derived their origin from their neighbours in South Britain (perhaps from the Belgæ and Danonii, whose posterity in Ireland were called Firbolgs and Tuatha de Danan): I am, therefore, ready to admit that the Irish might have been the children, rather than the parents of the antient Caledonians.

BUT this concession, as to the first population of Ireland, has no tendency to invalidate the history of a certain Milesian Dynasty having in process of time invaded and obtained the dominion of the country without extirpating the antient natives; for have not the Romans, Saxons, Danes and Normans in Britain, and the English in Ireland, since done the same? But no one I believe has been so absurd as to infer that either of these kingdoms was peopled as well as subdued by the invaders.



IT is equally an error to suppose that the Irish chronicles derive the blood of their whole nation from those Milesians; for none but their princes and the spreading branches of their posterity pretend to trace their families from this honourable source.

If genealogies had been preserved in England with the same attention as they were in Ireland, we should probably be astonished to find as many of our fellow-subjects, now in poverty and obscurity, with royal blood flowing in their veins, in one country as in the other. Whoever has read the short history of the line of Plantagenet, published towards the beginning of this century, will be sensible of the truth of this observation. But the Irish genealogical tables which are still extant carry intrinsic proofs of their being genuine and authentic, by their chronological accuracy, and consistency with each other through all the lines collateral as well as direct, a consistency not to be accounted for on the supposition of their being fabricated in a subsequent age of darkness and ignorance, but easily explained if we admit them to have been drawn from the source of real family records and truth. So much of the Irish history as relates to the names and succession of their princes will certainly stand against every reasonable objection to its credibility, whatever suspicion of error, or even fiction, may lie against other circumstances contained in it.

As to the high antiquity and long duration of the Milesian Dynasty in Ireland, I can discern nothing incredible in the account of it. It is natural to suppose that at what time soever

this Spanish or Celtiberian colony took possession of Ireland its leader became king; and when we consider the remoteness of this island from foreign invasion, we shall think it less wonderful that its succession should have continued unchanged through such a long line of Milesian princes. The same circumstance in the annals of China does not shock our belief, and we account for it from the same cause, viz. its being separated from all connexion with the rest of the world, which preserved it until the Tartar invasion from those revolutions which have so frequently changed the government of other countries. And, to come nearer home for an example, the Scottish line, still happily reigning in Great Britain, tracing it no higher than to its unquestioned ancestor Fergus the Second, is at this day not less antient than the line of the Milesians in Ireland was, at the period down to which the written antiquities of that country, still extant, are carried.

I SHALL not here enter into a discussion concerning the most antient and authentic annals of Ireland, said to have been framed under the sanction of public authority from time to time, 'till the invasion of the Danes: those valuable monuments have perished long since; but, as I before observed, even in those more recent compilations which now remain, we find none of those palpable contradictions in different historians, none of those uncertainties and variations in the names and order of their kings, which appear in the histories of the darker ages of other nations, where fiction or tradition has supplied the want of authentic materials. A general agreement appears in the names and lineage of that long series of princes that succeeded and descended from  
the

the first conqueror down to the fifth century; and the descent of the collateral branches is traced up to the royal stem with such precision and consistency, as shews it to have been once a matter of public concern. The later bards and sennachies could not have fabricated tables that should have stood the test of critical examination as these will do; from whence I infer that they have been a true transcript from antient records then extant, but since destroyed. I am ready, however, to admit that the history of the transactions of those times is mixed with the fictions of later ages, and less to be depended on, as we have at this day no fixed criterion to distinguish falsehood from truth; it is therefore neither to be received nor rejected in the gross, but to be read with a sceptical caution, and to be admitted only so far as it is consistent with probability, with the testimony of cotemporary historians, and with itself. So far, and no farther, I shall therefore have recourse to its authority on the present question. Granting therefore, as I have before observed, that the antient inhabitants of Ireland might have come from the adjacent coasts of Britain, and were not extirpated, but only subdued by the Milesian invaders, it is very probable that the intercourse between the natives of Caledonia, and those of the province of Ulster (which took its rise from their original connexion and vicinity) might have continued to subsist, notwithstanding their having afterwards become absolutely distinct nations in a political sense. This intercourse would have much increased, and the alliance been farther cemented, when it became their mutual interest to join their forces against the Romans: The Caledonians to preserve their liberty, and the Irish to keep the enemy from attacking their's; which they were in

no

no danger of 'till after Britain was totally subdued. There is a passage in Tacitus which strongly confirms this conjecture; where speaking of the utility of an expedition against Ireland, with respect to the security of the Roman conquests in Britain, he adds, among other motives, "*Ut Libertas tanquam e Conspectu tolleretur.*" "To take away that hankering after freedom which the "fight of a free ally so near at hand would naturally excite." This hint gives the reader to understand that Agricola had already suffered some inconvenience from this connexion of interests, and was desirous of putting an end to it, if possible, for ever. This expedition never took place, because that general had work enough cut out for him by the valour of the Caledonians under Galgacus, without crossing the sea in search of a new enemy; and his return to Italy a short time after, and the same cause continuing, prevented the design from being ever resumed. But the increasing intercourse and alliance between the two nations at that period, for the above reasons, in all probability opened the way to that settlement under Caric Riada, which, according to the Irish accounts, was effected in the West of Scotland about the middle of the second century: When the antient posterity of the Caledonians, under a Milesian leader, returned to their original country, with the new appellation of Dalriadans, where the devastations of a long war that had lasted near a century had made ample room for their reception, without inconvenience to the remaining natives, and where they, most probably, were received with open arms.

THIS

THIS migration of an Irish colony under the command of Riada appears to have been effected about the year 150; and whatever private families might have settled there before (which is not denied) this is the first colony of which we have any distinct account in the Irish historians; and here they have been so particular as to name some of the other chiefs who accompanied him, and got the principal possessions in the country. This Riada is said to have been the son of Conaire the Second, monarch of Ireland; and that he is the same with the Rheuda of venerable Bede, appears from the Irish writers, who constantly give the colony the name of Dalriadans, whom Bede calls Dalrheidini, until the time of Niall Niagallach, who sent fresh colonies of Irish Scots into Caledonia after their dispersion by Maximus; and from thenceforth we hear no more of them in the Irish accounts by their old name, but they are by common consent called Scots. This alteration is observable from about the year 390, which answers nearly to the first accounts we have of them under the name of Scots, in the writers of other nations.

THIS I take to be a probable and defensible account of the rise of this third nation (as Bede calls it) and its admittance into Caledonia; which at the same time that it is consistent with the supposition of Ireland's being originally peopled from the adjacent parts of Britain (which the later Scottish antiquarians so stiffly contend for) is also agreeable to the hypothesis of the Milesian settlement in Ireland and the succession of their kings according to Irish history; and conformable to the account given  
by

by cotemporary writers, as well as all the Scottish historians 'till the present century. The first passage that I shall quote in support of this system is from Buchanan ; not that the antiquity of this elegant writer, gives him any right to priority, but chiefly because the passage I refer to reaches still farther back than the present question, and expresses his opinion of the veracity of the Irish accounts of their own origin in better terms than I can substitute in their place.

AFTER declaring his belief of a colony from Spain having fought and established a settlement in Ireland, as being the only country near them where they could effect it, and the most favourable to their idle disposition from the richness of its soil, where they might indulge a pastoral life without the toils of agriculture, he proceeds “ Sed nec gentis cujusque de  
 “ suis majoribus opinionem quæ verisimilibus conjecturis inni-  
 “ titur, & testimonio vetusto confirmatur, repudiandum ex-  
 “ istimo. Nam C. Tacitus occidentale latus Britanniae, Sive  
 “ Albi, a posteris Hispanorum coli, certâ, ut ipsi videtur,  
 “ conjecturâ affirmat: Verisimile autem non est, Hispanos, re-  
 “ licta a Tergo Hiberniâ, Terrâ propiore, et Cæli & Soli mitio-  
 “ ris, in Albium primum descendisse; sed in Hiberniam ap-  
 “ pulisse, atque Inde, in Britanniam colonos missos; *quod et*  
 “ *Scotis contigisse, omnes eorum annales affirmant,* et Beda Libro  
 “ primo testatur. Scoti enim, omnes Hiberniæ habitatores initio  
 “ vocabantur; ut indicat Orosius; nec *Semel* Scotorum ex Hi-  
 “ bertiâ transitum in Albium factum *Nostri Annales* referunt,  
 “ sed primum duce Fergusio Ferchardi filio, deinde, post  
 aliquot

“ aliquot ætates in Hiberniam rediisse, atque denuo ducere  
 “ Rheutharo in Britanniam reversos. Post, etiam, regnante  
 “ Fergusio Secundo, magna auxilia Scotorum Hibernicorum  
 “ missa quibus fedes in Gallovidia sunt datæ.” *Buch. Lib. 2.*

JOHN MAJOR, a more ancient writer than Buchanan, admits the first settlement of the Scots in Britain to have been under Rheuda, but is guilty of so many anachronisms in his account as not to deserve a quotation from him till he comes to their dispersion by Maximus, which he thus relates: “ Anno ab Orbe  
 “ redempto 396, tempore Honorii & Arcadii Imperatorum, in  
 “ Britanniam Scoti dispersi redierunt, postquam quadraginta  
 “ tribus Annis exularant: & hoc partim Pictorum invocatione,  
 “ qui Britonum tributis attædiati suas terras pro magna parte  
 “ Pictorum opere receperunt & fædus novum omni odio deposito  
 “ Scoti cum Pictis renovarunt; verbi Sallustiani memores, con-  
 “ cordia parvæ res crescunt, discordiâ maximæ dilabuntur.”

GEOFFRY of Monmouth, a writer of the eleventh century, thus speaks of the return of the Scots after Maximus left Britain (whom he calls Maximianus): “ nefandi Pictorum & Hunno-  
 “ rum duces Guanius et Melga qui partibus Gratiani & Valenti-  
 “ niani favebant, cum didicissent Insulam Britanniae ab omni  
 “ armato milite vacuatam, iter festinatum versus Illam duxe-  
 “ runt, associatisque sibi *collateralibus Insulis*, in Albaniam appli-  
 “ cuerunt; agmine igitur facto invaserunt regnum quod rec-  
 “ tore et defensore carebat, vulgus irrationabile cædentes; ad-  
 “ duxerat enim secum Maximianus omnes bellicosos juvenes  
 (E) “ qui

“ qui reperiri potuerunt, inermesque colonos, atque inconfultos  
 “ reliquerat. Cum igitur tanta calamitas Maximiano nuntiata  
 “ fuisset, misit Gratianum municipem cum duobus Legionibus,  
 “ qui ut in insulam venerunt præliati sunt cum prædictis hostibus,  
 “ et acerrimo nece affectos ipsos in Hiberniam fugaverunt.  
 “ Interea Maximianus Romæ interfectus est, & Gratianus cæpit  
 “ Regni Diadema, exin tantam tyrannidem in Populum exercuit,  
 “ ut catervis factis irruerunt in illum plebani, & interfe-  
 “ cerunt. Quod cum per cætera regna divulgatum fuisset,  
 “ reversi sunt prædicti hostes ex Hiberniâ, & secum *Scotos*,  
 “ *Norwegenses*, & *Dacos* conducentes, regnum a mari usque ad  
 “ mare, ferro & Flammâ affecerunt. *Erat autem Albania penitus,*  
 “ *frequentatione barbarorum, vastata. & Quicumque hostes su-*  
 “ *perveniebant, opportunum intra ipsam habebant receptaculum.*”  
 Geoff. Mon. Hist. Brit. Lib. 5th, Cap. ult.

I SHOULD not quote Geoffry of Monmouth as a writer of much authority, if the history he refers to was then a matter of very high antiquity; but as the event he relates was at a period not very distant from his own times, I think he deserves attention. We do not reject the testimony of the Roman historians for the expulsion of the Tarquins and the establishment of the commonwealth, though we may give little credit to the tale of Æneas, which yet, for any thing that now appears to the contrary, is as well supported by antient records as the other. But, as they lived nearer the latter period than the former, we suppose them better supported in the matter of fact. The account however of Geoffry is partly confirmed by Fabius Athelwerdus.



werdus, a Saxon writer who flourished two centuries before. I have not had an opportunity of consulting him, but he is thus quoted by Usher, *Ecclef. Brit. Primord.* “ Habitante plebe  
 “ britannicâ incuriosè, causa firmitatis intra fossam quæ a Severo  
 “ Cæsare condita erat, infurrexerunt gentes duæ Picti Scilicet ab  
 “ *aquilonali* plagâ, Scoti, ab *occidentali* contra eos, vastantes eo-  
 “ rum possessiones.” Now no nation of Scots could come upon  
 the Britons from the west of Severus’s wall except those from  
 Ireland, and the first colony of Scots had fled back thither after  
 their defeat by the Romans. This brings our accounts of the  
 Irish invasion of Britain still nearer the time when it is said to  
 have happened. But to put the truth of this piece of history  
 beyond all exception, we have the testimony of a writer still  
 more antient, and that is Gildas the Briton, who may be esteemed  
 almost a cotemporary with the calamity that he relates. These  
 are his words. “ Exin Britannia omni armato milite, militari-  
 “ bus copiis, rectoribus (licet immanibus) ingenti iuventute  
 “ spoliata, quæ comitata vestigia supradicti tyranni (*Maximi*  
 “ *Scilicet*) domum nusquam rediit ultra, et omnis belli usus  
 “ penitus ignara, duabus gentibus transmarinis, Scotorum a  
 “ *Circio*, Pictorum ab *Aquilone* calcabilis, multos strepet gemitque  
 “ annos.” These appear to have been the commotions to which  
 Claudian refers in his poem in Laudem Stilichonis, as they  
 lasted for a considerable time, and were not concluded ’till the  
 total defeat and dissipation of the Scots by Gratianus Municeps.  
 Which Fordun, the most antient of the Scottish historians, places  
 about the year 360, in the reign of Eugenius. “ His diebus  
 “ in bello rex Scotorum Eugenius cecidit cum filio, multique  
 (E 2) “ cum

“ cum illis Principes & Reguli. Reliqui, relicis prædiis, Hostibus Servire nolentes, eligerunt potius in terram alienam velut advenæ degentes, quam propriâ subditi fervire continuâ fertute: Ethac quoque Regis frater cum Filio Svo Erth, aliisque pluribus Hiberniam petiit. Infulas itaque quidam petentes per omne tempus excidii latebant, præter quas omne regnum circa annum 360 amiferunt.”

HERE then we see the Scottish Dynaſty completely expelled from Britain, and diſperſed, ſome into Ireland from whence they came, and ſome to other nations. Their return into Britain was about forty years after. John Major places it thirty-fix years, though he is too inaccurate to be depended on. “ Anno ab orbe redempto 396 tempore Arcadii et Honorii Imperatorum Scotos diſperſos in Britanniam rediiffe conſtat,” &c.

FROM a comparison of all theſe accounts, however they may differ in leſſer circumſtances, theſe facts are to be collected:— That a colony of Scots from Ireland had ſettled in Caledonia; that they had given umbrage to the Romans in Britain, by their hoſtilities againſt the province in conjunction with the Iriſh, the Picts, and other nations. That they were attacked by the Romans, defeated, and forced to abandon Britain. That on Maximus leaving Britain without defence they took advantage of his abſence, and made freſh attempts to reſtate themſelves. That they were again chaſtiſed by Gratianus Municeps; but on his being aſſaſinated, they returned in full force, with the aſſiſtance of the Iriſh and Picts, laid waſte and occupied the country from  
ſea

sea to sea (which possibly was no more than from the Clyde to the Forth). And lastly, that they established themselves in Scotland about the year 396.

LET us now see how all this agrees with the Irish histories of those times. It appears by the Irish chronicles, now extant, that Niall Niagallach, monarch of all Ireland, began his reign in 373, and reigned twenty-seven years. This prince is one of the greatest heroes of the Irish, and his exploits in Britain are particularly extolled; in one of which expeditions the celebrated St. Patrick is said to have been carried prisoner into Ireland. He was the first (as they assert) that gave the name of Scotia to the country possessed by the Irish colonies in Britain. They name also a general of the Dalriads who assisted him with his forces at the latter end of his reign, but no king of that country is mentioned 'till Fergus the son of Earca; who, according to them, first established the independent kingdom of the Scots. Now the return of the Scots into Britain is placed by their own writers anno 396, which was about four years before the death of this monarch. So that these relations agree sufficiently with the Irish accounts to render both very admissible; and to mitigate the ridicule which a late Scottish antiquarian is pleased to throw upon the imaginary exploits of the redoubtable Niall: Since almost the whole of that period, wherein we read that the Romans, Britons, Huns, Picts, Scots and Irish were engaged in a bloody war, was during the reign of this prince; during which, in the alliance of these barbarous nations against the Romans and Britons, the Irish seem to have taken the lead, not only by affording an asylum to a distressed people after their defeat, but by assisting afterwards to restore them

them by an offensive war with an enemy who had never attacked their country; so that we must consider them as aggressors in the quarrel.

THE author of the Introduction to the History of the ancient Scots and Irish, challenges the abettors of the old system to shew a period at which the Irish could possibly have settled themselves in such numbers as to have formed an independent state among the brave Caledonians, who would soon have sent them back to their own country with disgrace if they had made such an attempt. If his reading had been equal to his invention and ingenuity he might easily have discovered it: It was, "*Cum Albania penitus frequentatione barbarorum vastata erat, et quicumque hostes Superveniebant, opportunum intra ipsam habebant receptaculum.*"

TOWARDS the middle of the ensuing century we have an account of another migration of Scots into Britain, and more settlements obtained there by the Irish natives. This was at the time when Britain was totally abdicated by the Romans, and of course a fair opportunity offered to a needy enemy to invade, plunder and conquer with little resistance. Gildas describes this invasion and the cause of it in the following words: "Romanis ad suos remeantibus, emergunt certatim de curucis quibus sunt trans scythicam vallem evecti, tetri Scotorum Pictorumque greges, moribus ex parte dissidentes, et unâ eademque Sanguinis fundendi aviditate concordēs.—Cognitaque conditorum reverfione et reditus denegatione, folito confidentiores, omnem aquilonalem extremamque terræ partem *Pro Indigenis muro tenus capeffunt.*" Bede speaks of the same event in terms not very different: "Anno Theodofii octavo  
" recedente

“ recedente a Britannia romano exercitu, cognita, Scoti & Picti  
 “ reditus denegatione, redeunt ipsi, et totam ab aquilone infu-  
 “ lam *Pro Indigenis* muro tenus capeffunt.”

HERE then is a full confutation of the new Scottish Archæologia, that the Scots are the posterity of the true Caledonians. Gildas writes of his own times, and consequently his authority is irrefragable. Who were the Indigenæ of the Pars Aquilonalis of Britain Muro Tenus, but the Caledonians? If the Scots and Picts seized on the possession of that part *Pro Indigenis*, they could not have been Indigenæ themselves, but a foreign nation or nations; consequently neither of them of Caledonian extraction.

WE now see the whole portion of Britain, at this day called Scotland, in full possession of the Scots and Picts for the first time; for though both these nations had got footing there some ages before, and been very troublesome neighbours to the natives as well as to the Romans, it does not appear that they possessed a sufficient portion of this country to deserve the name of a kingdom 'till this period; but all Caledonia being now divided between them, we may from hence date the commencement of their respective Dynasties, which subsisted independent of each other, 'till the Scots swallowed up all in the reign of Kenneth the Second.

FROM this time the Scots appear to have continued not long without an established monarch, but to have invited from Ireland Fergus, the son of Arcath, or Erk according to the Scottish writers,

writers, or Earca according to the Irish. Upon this head there is a considerable difference between the historians of the two nations; the first say that Arcath or Erk was the father of Fergus; the second assert that Earca was his mother, and the daughter of a Scottish chieftain. In this point I am rather inclined to be guided by the opinion of the Irish; because the Scots have no historians extant, of any thing near the like antiquity with the Irish; besides its carrying a great probability with it from other circumstances that attend it. This Earca, the daughter of the aforefaid Scot, is said by the Irish to have been married to Muirdeach, king of Ireland. The eldest son succeeded his father, and stands in the list of kings by the name of Murtoth *Mc. Earca*. Now it is highly probable that, if the Scots thought proper to send for a king, as their own historians assert, they would prefer a prince, the son of a king who was also descended in a right line from one of their own chiefs, to any other person not so highly born. But since the elder brother was already heir apparent to a more valuable and antient kingdom, it is natural that their choice should fall upon the second son if the eldest declined it. The Irish historians farther assert, that his father made him on that occasion a present of the famous Liah Fail or Stone of Destiny, on which the pagan Irish kings were used to be crowned; which continued to be appropriated to that use in Scotland 'till it was carried to Westminster by Edward the First, where it now remains. This account is also more consistent with probability than the Scottish legend, of its having been brought from Ireland by one Fergus the First, a monarch of their own country, and more antient by near eight centuries than the other. In the days of Paganism no Irish king would have parted  
with

with such a mysterious relique ; but as Ireland was then just become Christian, we may suppose that it was little esteemed ; though Fergus the Second might think it would be of use to him to give his new subjects a superstitious veneration for his person and family, and prevent them from attempting to shake a throne thus established by fate itself.

The Commission has also found that it was the intention of the

Commission to give the subject a full and complete hearing and

to give him a fair and equitable hearing and to give him a full and complete

hearing and to give him a full and complete hearing and to give him a full and complete

hearing and to give him a full and complete hearing and to give him a full and complete

(3)



---

*Antient GAELIC POEMS respecting the Race of the FIANs,  
collected in the HIGHLANDS of SCOTLAND in the  
Year 1784. By M. YOUNG, D. D. M. R. I. A.*

---

## I N T R O D U C T I O N.

**T**HE great interest which has for some years been taken in the controversy concerning the authenticity of Mc. Pherfon's Ossian made me desirous of collecting all the information in my power, during an excursion through the Scottish Highlands in the summer of 1784. The following poems are part of the collection which I made at that time; and notwithstanding Mr. Hill has done so much towards bringing this warmly contested question to a decided issue, I imagined they might throw some new and additional light on the subject. I have therefore ventured to lay them before the Academy, with translations, and a few explanatory notes.

Read April  
17, 1786.

MR. Mc. Pherfon is by many supposed to be the sole and original author of the compositions which he has published as

(F 2)

translations

translations of the works of Ossian; this charge I am enabled to refute, at least in part, having fortunately met with the originals of some of them. Mr. Mc. Pherfon, I acknowledge, has taken very great liberties with them; retrenching, adding, and altering as he judged proper: But we must admit that he has discovered great ingenuity in these variations.

MR. Hill, in his letters on this subject, having taken notice of the manner in which these translations were made, according to Mr. Smith's own confession (a gentleman who has likewise published a very elegant and beautiful collection of poems attributed to Ossian and other Highland bards) namely, "that Mr. Mc. Pherfon compiled his publications from those parts of the Highland songs which he most approved, combining them into such forms as, according to his ideas, were most excellent, retaining the old names and leading events," complains, that until the originals are produced, no man can tell what is Ossian's and what is Mc. Pherfon's.

THIS charge seems indeed to be an unanswerable objection to the form in which these translations have been given to the public. The manners, customs, laws, the state of arts and sciences amongst the antient tribes of these countries; the order, imagery, and connection of their poetical remains, are the great objects of enquiry to the curious. They have therefore long been anxious to see, either the very poems themselves in their primitive form, or such translations as have adhered faithfully to them. Until this be done, it will certainly be impossible to distinguish the ancient from the modern, the real from the fictitious; and therefore,

fore, however we may admire them as beautiful compositions, we can never rely on their authority, in any question of history, antiquity or criticism. Mr. Mc. Pherfon, I must also allow, is liable to censure for having altered the date of his originals, as well as their matter and form, having given them a much higher antiquity than they are really entitled to. On this ground it is that he studiously suppresses all mention of St. Patrick, whose name frequently in these poems, and only occasionally alludes to him under the character of a Culdee, or one of the first Christian missionaries into this country; for any mention of St. Patrick would have induced us to suspect, that perhaps these poems were not in truth the compositions of Ossian, but of those Fileas who in later times committed to verse the traditional relations of his exploits. We cannot adopt the opinion of some of the advocates for Mr. Mc. Pherfon, that he has only omitted such passages as are of modern fabrication, and retained the genuine lines of Ossian alone: and even granting that he had the faculty of distinguishing, by some unerring criterion, the genuine composition of Ossian, he can never assure us, that he has so thoroughly attained the spirit of the bard, as that we may justly place his own insertions and additions on the same level with them. He ought to have permitted the world to judge in these cases for themselves; and when he professed himself to be merely a translator, it should seem he transgressed the limits of his province, when he presumed either to add to or mutilate the originals. Of the degree of this stretch of his prerogative we may form some conjecture from the following circumstance: One of the professors of the University of Glasgow, having

having entertained some doubts of the authenticity of the translation, wrote to Mr. Mc. Arthur, minister of Mull, whose name has been mentioned in the course of this controversy, requesting that he would send him some of the originals from which the translation had been made. Mr. Mc. Arthur, in his answer, told the professor "that there were many of the spurious Irish songs wandering through the country; but to satisfy his scruples he sent him the four following fragments, as extracts from the genuine poems of Ossian:"

## F R A G M E N T I.

Gum be fin an tuirlean teann  
 Mar dhean a bheireadh da chiad ord  
 Cath fuileach an da ri  
 Gum bu guineach bri an colg,  
 Air bristeadh don sgiathaibh deirg  
 Air eirigh dam feirg 's dam fraoch  
 Hilg iad aium fios gu'lar  
 'S thug iad spairn an do laoch  
 Cath fuileach fin an da ri  
 Sann linne bu chian an clofs  
 Bha clachan is talamh trom  
 Am ofgladh fuidh bhonn an cos.

*See Fingal, B. 5, description of the fight between  
 Fingal and Swaran.*

FRAGMENT

## F R A G M E N T II.

Seachd altruin Lochlain' Iain  
 Diongaidh mise fath gun' sgeilg,  
 Se thuir an Toscar bu mhor pris  
 Luigear chugamfa Ri Innse Tore,  
 E fein 'fa dha' chomhairleach dheug  
 'S leigear eidir mi fein s'an cofg.  
 Iarla Mugha ga mor a ghlonn,  
 Se thuir Diarmaid donn gun ghuin,  
 Coisgidh mise sin gar fein  
 Air mo tuitidh mi fein air a shon :  
 Se feumachas ghabhas fein  
 Ge 'ta mi mar chi tu mi nochd,  
 Ri Tearmain na'n comhrag teann  
 'S gu'n sgarain a cheann r'a chorp.  
 Beiridh beannachd, beiridh buaidh  
 Thuir Mac Cumhail nan gruaidh dearg,  
 Mac sin ri Lochlain nan stuadh  
 Diongaidh mise ga mhor fhearg.

*See B. 5, Fingal on the same subject.*

## F R A G M E N T III.

Cha choineadh bean a mac fein,  
 Cha mho choineadh fear a bhrathair,  
 Na bha sin gu leir mun teach  
 Bha fuin uile caoineadh O'scair.

THEN,

“ THEN,” says Mr. Mc. Arthur, “ follows Oskar’s own speech :”

Donnalich na’n con re’m thaobh,  
 Agus burich nan sean laoch,  
 Is gul a bhannail mu’n feach  
 Gur e fud a chradh mi’m chríodh ;  
 Cha do fhidir duine riamh  
 Críodha feola bhi am chliabh  
 Ach críodhe do chuibhne cuir.

“ THE *cuibhne cuir* is the cast horn of a deer,” says he, “ and is  
 “ reckoned extremely hard.”

*See the death of Oskar, B. 1, Temora.*

#### F R A G M E N T    I V.

Guibeadh tu fin is ceud each  
 Is fear ris an deachaidh frian,  
 Is ceud marcadh air am muin  
 Len earra shroil on lassadh grian :  
 Gheibeadh tu fin is ceud corn  
 Ni don uisge ghorm an fion,  
 Ge be afda dh’ olas deach  
 Cha d’ theid a dhochartas am mead.  
 ——— Mur gabh tu fin ———  
 Thoir leat do bhean, ’s dean ruinne síthe.

*See the battle of Lora.*

THE first and second fragments are extracted from the poem  
 entitled *Offin agus an Clerich*, which is in Mr. Hill’s collection,  
 and

and is current in Ireland\*. The third is taken from the *Marbh-rann O'fcair*; and the fourth from the poem entitled *Oran eadar Ailte agus do Maronnan*, a copy of which is amongst the Irish manuscripts in the library of the college of Dublin. It appears, therefore, that these spurious Irish ballads, as they are called by Mr. Mc. Pherfon and Mr. Mc. Arthur, are the very originals out of which the former compiled his *Ossian*.

I WAS much surprized to find, that out of so large a work as the *Temora*, *Fingal*, and all the other shorter poems, Mr. Mc. Arthur should happen to select only such passages as occurred in the Erse songs which fell into Mr. Hill's hands or mine. This seems to indicate that the foundation of Mr. Mc. Pherfon's *Ossian* is much narrower than, perhaps, we might otherwise have suspected.

IN fragment the first, Mr. Mc. Arthur has multiplied two hammers into an hundred, by inserting the word *chiad*: Though this be not so just as the original, yet it is a grander image, and more agreeable to Mr. Mc. Pherfon's translation.

IN fragment the second, for *Manus Mac Gharra nan Sloigh*, he substitutes *Mac sin ri Lochlain nan stuagh*; because *Manus*, a name of later times, does not occur in Mr. Mc. Pherfon.

THE following poems are transcribed letter for letter from the copies now current in the Highlands, except so far as they

\* A beautiful copy of this poem is preserved in the library of the university of Dublin; it is entitled *Laoi Mhanuis Mboir*. A mutilated copy of it is printed in the Perth edition, p. 18, under the title of *Combrag Fheinn agus Mhanuis*.

have been corrected by the edition lately published at Perth, of which I shall have occasion to make further mention hereafter. In other places, therefore, they will be found very incorrect: But this cannot be an object of surprize; for as the Erse was not a written language 'till within these few years, there were no means of forming any standard for the writer; the orthography, therefore, depended on his own fancy. But after the Irish Bible was printed in the Roman letter by Mr. Kirke, in the year 1690, for the use of the Highlands, where the Irish character was unknown\*, and other religious tracts had been published, there was then formed a kind of standard; and if we may reason from the remarkable improvement which has since † taken

\* The title-page runs in the following words: “ *Tiomna nuadh, &c. noch* “ *ata anios ar mhaithe choitcinn Gaidhealtacht Albann, athruigte go haircach* “ *as an litir Eireandha, go mion-litre shoi-leighidh Romhanta, &c. le R. Kirke,* “ *M. A. bli. 1690;*” that is, “ The New Testament, &c. which now, for the “ public good of the Gaels of Scotland, is carefully altered from the Irish letter “ to the neater Roman letter, which is more easily read, &c. by R. Kirke, in the “ year 1690.” On this title-page we may observe, that the Irish letter in the year 1690 was unknown, at least generally, in the Highlands; and that the Highlanders have the epithet *Alban* attributed to them in direct contradiction to the assertion of Mr. Mc. Pherfon, who tells us, that they are called *Gael* emphatically, but that the Irish have the epithet of *Eirinnach* added to distinguish them from the original stock; whereas we here find that the distinguishing epithet is applied to the Highlanders, and therefore, as far as this argument goes, it proves Ireland to be the mother country.

† Mr. Mc. Pherfon once was of opinion, that the beauty of Erse writing consisted in its “ not being bristled over with unnecessary, quiescent consonants, like the Irish,” as he has expressed himself in his notes on the 7th B. of Temora. But the learned Colonel Vallancey, to whom the Celtic literature of this country owes so much,



taken place, we may soon expect to see the Erse restored to that original purity which it possesses in the mother country.

In the annexed translations, elegance of expression has not been sought after, my only wish being to give a clear and faithful idea of these antient songs. In many places I fear they may be incorrect: This is partly to be attributed to the corrupt and uncertain orthography of the originals; and partly to my imperfect knowledge of the language, in which I by no means pretend to be skilful. However, upon the whole, I believe no errors of material consequence have escaped me; but if there be such, the originals are at hand by which they may be corrected.

much, shewed him how thoroughly he was mistaken in this matter: and the beauty of Erse orthography, as may be seen in the late publications at Perth, is now rightly thought to consist in its conformity with Irish, and to its being bristled with those very consonants which to Mr. Mc. Pheron appeared to be so great a deformity.

---

 OSSIAN'S COURTSHIP of EVIRALLIN\*.
 

---

HE is a dog<sup>a</sup> who is not compliant—But I tell you, wanton girl, I once was valiant in battle, though now I am worn out with years. When we went to the lovely Evir of the shining hair, the maid of the white hand, the disdainful favourite of Cormac, we went to Loch Lego, twelve men the most valiant beneath the sun<sup>b</sup>. Would you know our determined resolution? It was to make cowards fly before us. Bran, the son of Leacan, mildly but firmly saluted the noble and valiant band, that never was stained by any disgrace. He then enquired of us, in friendly terms, the occasion of our coming? Caoilte answered for us, “to ask your daughter.”

\* The original of this poem is given very correctly in the collection of Gaelic poems, published in Perth in 1786, by Mr. Gillies, an active and spirited printer, to whom the Erse language is, on many accounts, much indebted.

<sup>a</sup> The opening of this poem is very obscure; however, the tradition, handed down together with it, clears up the difficulty. Ossian, when advanced in years, being oppressed with extreme hunger, had recourse to a young woman who had often supplied him with milk. She made him some proposal which did not suit the delicacy of his feelings; and, on his refusal, she called him an old *dog*. This song was his reply to her on that occasion.—We cannot too much admire the ingenious

---

 SUIREADH OISEIN *air* EAMHAIR-ALUINN.
 

---

**I**S Cuth-duine far nach ionmhui  
 Deirimfe riutfa nighean iunnfai,  
 Gu'n raibh mi 'm dhea laoch air bheirt eile,  
 Ge ta mi 'm fheann laoch fan latha-fo'.  
 Latha gu'n deachaidh leinn  
 Eamhair aluinn fholt-ghrinn,  
 Nighean bu gheal-lamhach glac,  
 Leannan coigrich Chormaic.  
 Ghluais finn gu foith Locha Leige  
 An da fhear-dheug a' b' fhear foi 'n ghrein,  
 Ge b'e dh' fhidireadh ar run,  
 Romhain bu theichmheach droch cuth.  
 Bheannuich an sin Bran Mac Leacan  
 D'an-t' fluagh aluinn, ard, gheal-ghlacach  
 Gu narach, treoireach, neo-mheata,  
 Nach do phill fcanall no afcal.  
 Dh' fharaid e dh' inn, an gloir bhinn,  
 Ciod e an taife mu'n d' thainig finn ?  
 Caoilte fhreagair air ar ceann,  
 A dh' iarraidh do nighin ortfa.

genious and poetical manner in which Mr. Mc. Pherfon has introduced this little poem, as an epifode, in the 4th Book of Fingal.

Mr. Mc. Pherfon infits, without any authority from the original (see the edition of Perth) that these were *sons of streamy Morven*, in order to confirm his erroneous opinion, that Oflian was also of that country.

BRAN. For whom do you ask her?

CAOILTE. For the noble Offian, son of Fin.

BRAN. And you shall not be denied, O valiant chief, renowned in battle.

THEN Bran said, and he did not speak a falsehood, "if I had twelve daughters, such is his fame amongst the Fians, "Offian should have the first." The bright apartment, constructed of polished brown stone, was opened to us. Amaze filled us all when we beheld the lovely Evir of the golden curled hair. When the noble Evir saw Offian, son of Fin, chief of the Fians, the maid of the beauteous countenance gave the love of her soul to the valiant son. We then went to Drum-da-horc, where Cormac waited boldly for us with seven well-armed companies.

. . . . .  
 . . . . .

THE army of Cormac, confident of success, appeared on the mountain like a bright flame of fire. The warlike Cormac led on eight champions, equal in deeds of fame, of the race of the Firbolgs; Macolla, and Durra of wounds, the son of the valiant Tofcair, and Taog, stout Freasdal, the son of a king; Daire of great courage in action; Daol, greatly pre-ferant in the combat, and the standard of the warlike Cormac in his hand. The noble Offian led on eight heroes, all equal in the rough battle, however desperate. Mulla, Mac-Scein, and Fial;

Co dha ta sibh ga h' iarraidh ?  
 Do dh' Oifein uafal mac Fheinn ;  
 'Si mo nearac a gheabh thu,  
 A Loich laidir long-phortaich.  
 Labhair Bran 's ni dubhairt breug,  
 Ge do bhiodh agam da nighin deug,  
 Aig feabhas do chluith san Feinn,  
 Bhiodh a ceud nighean aig Oifein.  
 Dh' fhofgladh dhuinn an Grianan corr,  
 Air a thuthadh do chloth dhuinn,  
 Lion meanmna finn uile,  
 'G amharc Eamhair chas-fholt bhuidhe.  
 'Nuair a chunnaic Eamhair fhial  
 Oifein Mac Fhinn slath na 'm Fiann,  
 Thug an ribhinn a b' aille dreach  
 Gaol a h anma d' an dea' mhac.  
 Gu'n ghluais finn gu Druim-da-thorc,  
 'S bha Cormac romhain na Long-phort  
 'Se dar feitheamh gu dana  
 Le feachd catha d'an dea' mhalaidh.

. . . . .  
 Sluagh Chormaic gu'n do-chas  
 Aig na ghabh an sliabh bla-lafair.  
 Ochd-fhear do bhi aig Cormag cruinn  
 Ionnan ann gnìomh, dh' Fhearaibh-Bolg,  
 Mac Colla is Daire nan creuchd,  
 Mac Tosfair treun agus Taog :  
 Freasdal baghach mac an Rìgh,  
 Daire na'n gnìomh bu mhor agh,  
 Daol bu mhaith fulang 'fa chuing,  
 'S meirge Chormaic cruinn na laimh.  
 Ochd fhear bhi aig Oifein ard,  
 Ionnan fa chath gharg gu dhian  
 Mulla mac Scein agus Fial,

the honest Scelacha, a chief of the Fians; Fillan, and bearded Cairioll; Dumarivan, whose sword was not gentle; and Ogar<sup>c</sup>, leading on his band, advanced against the Firbolgs. Toscar fought, Daol fought, face to face, in the presence of the armies: The contest of these two valiant chiefs was as the waves that are poured out by the wind upon a rocky shore— It was the conflict of two lions<sup>d</sup>. Toscar did not draw his dagger to wound; and though the skill of the combatants was great, the warm blood gushed from their wounds in rapid streams. Toscar remembered his dagger, a weapon prized by the valiant hero; he plunged it nine times in the side of Daol. For a little time Daol continued the fight. This contest stunned the armies, like the found of a sledge upon the anvil; but Ossian gained every moment some advantage in the severe conflict. Ossian cleft fifty shields upon the mountain; and Cormac, son of Art, broke fifty blue swords upon the hill. I cut off the head of Cormac there upon the mountain, before the fall of night. I then returned to the prince<sup>e</sup> of Ireland, the hero's head in my hand by the hair.

<sup>c</sup> Mr. McPherson insists, as before, without any authority from the original (see the edition of Perth) that Ogar was from *the hills of Arduen*.

<sup>d</sup> This does not very well accord with the criticisms of Dr. Blair: "Every country," says he, "has a scenery peculiar to itself, and the images of a good poet will exhibit it. The introduction of *foreign images* betrays a poet copying, not from nature, but from *other writers*. Hence so many lions, tigers, eagles and serpents which we meet with in the fables of modern poets. Ossian is very correct in this particular. His imagery is *without exception* copied from that face of nature which he *saw before his eyes*." On this occasion we must observe, that Dr. Blair's criticisms are fitted to Mr. Mc. Pherson's Ossian, not to the originals, with which he had no acquaintance.

<sup>e</sup> By

Sgeulaiche fìor flath na feinn.  
 Faolan agus Cairioll cas,  
 Dubh mac Ribhinn nìor thais colg;  
 Tofcar an tus, fìar a chlann,  
 Chaidh fò 'n chrann an ceann na 'm Fearbolg.  
 Thachair Tofcar thachair Daol,  
 Taobh re taobh an lath'r an t' sluagh,  
 Bha comhrag an da churaidh chaoimh,  
 Mar gu'n doirteadh gaath a cuan :  
 Bu chomrag dha leomhain fìn,  
 'S cha 'n iarradh e scian d an guin,  
 Ge bu mhaith faoirfinneachd na'm fear,  
 Bu cheo na taofgaibh amfuil.  
 Chuimnich Tofcar air an fcein,  
 Arm bu mhian leis an fhear mhaith,  
 Chuir e naoi guine an taobh Dhaoil,  
 Sealan beag mu'n chlaon an cath.  
 Bha comhraig ag borbath an t' sluagh,  
 Mar fhuaim uird le dearnaibh lamh  
 Ag earraidh gu Oifein gach uair  
 'S an cath cruaidh do bheir e dhoibh.  
 Do scoilt Oifein air an t' sliabh,  
 Caogad sciath gu Cormag cruinn,  
 'S gu 'n bhris Cormag mac Art,  
 Caogad lann ghlas air an druim.  
 Thugas an ceann do Chormag cruinn  
 Air an t' sliabhfa gus a nochd,  
 'S gu 'n do ghluais gu Flaith Fail,  
 'S an ceann fìn am lamh air fholt.

\* By *Flaith Fail* in the original, *the prince of Ireland*, is probably meant Fionn-Mac-Cumhal, who is often, in these ancient poems, called *Fionn Fail*, and *Flaith na Bhfian*; that is, *Fionn of Ireland*, and *prince of the Fians*.

---

*The LAMENTATION of the WIFE of DARGO.*

---

I AM the wife of Dargo, son of Collath, a man who knew no fault. Every hero must at length be stretched out in death—  
forrowful am I to-night!

DARGO, son of Collath, branch of the Clouds; beautiful amidst a thousand; anger never sat upon his countenance: Dargo, that fell by a boar!

WITH his hawk and two dogs he collected the game in the fields: Dargo, who took pleasure in them, to-night is buried in the grave!

PLEASANT and lovely was thy cheek; it did not betray fear in battle; thy heart was generous and open, and thy complexion brighter than the sun!

NEVER didst thou refuse thy assistance to the distressed, nor protect the unjust; wert guilty of no falsehood, nor ever didst thou decline the combat of arms with any man.

<sup>a</sup> See the notes on the poem called Calthon and Colmal, by M'Pherson. The original of this poem is very correctly printed in the Perth edition of Gaelic poems.



## M A R B H R A N D E I R G.

**A**N Dearg Mac Collath, gur mife a bhean,  
 Sud am fear nach diddir lochd ;  
 'Sni bhuil faoidh nach dffhuair a leireadh,—  
 'Struagh ata me fein a nochd !  
 Dearg Mac Collath craobh na neol,  
 An ti le theinte gu caoin cruth ;  
 B' ionmhuin an aoigh nach luigh fearg air ;  
 Chlaoidheadh an Dearg leis a mhuic.  
 Sud a Sheabhac 'fa dha choin  
 Leis an goirt cron na fealg ;  
 An ti leis am b'ionmhuin an triuir  
 Cuirthi a nochd fan uir an Dearg !  
 B' ionmhuin taghaid mhin Dearg mhor  
 B' deacor an clo 'fan chath ;  
 Marri críodhe farfing faoligh  
 Bu ghealach no grian do dhath !  
 Nior dhiult thu duine mad chuid,  
 Nior roinn breug 'f ni dhídean lochd ;  
 Ni mo a dhuilt thu comhrag arm  
 O neach do bhi anam na chorp !

NEVER didst thou refuse, nor never ask a favour : I never saw a form more fair and lovely than Dargo's.

I AM the daughter of Laoman, son of Ruo, for whom gold was wrought with much art : Though many valiant men courted me, I chose to be the wife of Dargo.

THE son of wealthy Saine was my suitor ; he was rich in goods and possessions ; but the sword of Dargo, in the time of spoil, cared not whether horses or oxen were his plunder.

I AND my hero were contented on the mountain of Noc-Lartho : I will be laid in the grave to-night, and my body shall not be separated from Dargo's.

Nor dhiult e daoine mu ni,  
 'Sni n' diar ni air neach fui n' ghrein ;  
 An ti bu mho 'f bu mhaith dealbh dhin  
 'S ni 'n faiceas an ach Dearg fein !  
 'S mi ninghean Laoman mhic Ruaidh  
 Don ti na freantigh oir le ceard ;  
 Ge bu lionmhor ga m' iarruidh faoi,  
 Bear leam thi m' mhnaoi aig an Dearg  
 Mac Saoigne na iognadh dho bhi,  
 B' ionmhuin ri air fonn 'f air fealoh ;  
 Guilla gun ghaol bo na eachaibh  
 Re am criachach cloidheamh Dheirg !  
 Cha bi me s'an laoch a riarach  
 Air an tfliabh fin cnoc an Leirg ;  
 Sgu m' bith me fan uaigh a nochd,  
 'S cha sgathrar mo chorp re Dearg !—

---

The COMBAT of CON<sup>a</sup> Son of DARGO, and GAUL  
Son of MORNÈ.

---

THE tale of Con, son of Dargo, who, filled with heavy wrath, went to revenge his innocent father<sup>b</sup> on the Chiefs of Ireland<sup>c</sup>.

ST. PATRICK<sup>d</sup>. Relate, oh! thou of pleasant tales, the story of the valiant Con, the brave and beautiful hero. Who was greater in action, oh! Ossian of sweet words, or who more beautiful in countenance, than the son of Dargo!

OSSIAN. The valiant champion sat upon a hill before us; he approached us in wrath, like an eagle piercing through the clouds.

<sup>a</sup> He is called *Cuthon* by Mr. Smith. See Gaelic antiquities, p. 293. This entire story has been so altered by Mr. Smith, that nothing remains in common with the original but the names. See the edition of Perth, p. 39.

<sup>b</sup> His father had been slain in single combat by Gaul, son of Mornè.

<sup>c</sup> Mr. Smith has perverted this passage, in order to deprive Ireland of the honor, *si qua est ea gloria*, of being the residence of Fingal's heroes. The line, which in the original runs thus :

---

 SGEULACHD *air* CHONN MAC *an* DEIRG.
 

---

**S**GEUL air Chonn Mac an Deirg  
 Air a lionadh le trom fhearg,  
 Dol a dhioladh athar gu'n fheall,  
 Air mor mhaithaibh na Eirion.  
 Aithris thufa, Shuairce, Shog'radhach,  
 Sgeul air Chonn fear fearrail,  
 An fonn calma, 's è caomh, ceannail,  
 Co 's mo glonn na 'n Dearg mor  
 Offian nam briathra binn bheoil ;  
 Ri mbionnan dealbh dho na dreach  
 'S do n' Chonn mhor, mhear, mheanmnach ?  
 Shuidh è air an tulaich gar coir  
 Am fui curanta ro mhor,  
 'S ghabhadh e le chleafaibh garg  
 Am bailraibh nan iarmailte.  
 Chuaith e m<sup>e</sup> frithlannaibh na neul,

*Air mor maithibh na Eirion,*

He alters to the following :

*Air uajlibh 's air maithibh na Feine.*

And the like change is made in the edition of Perth.

<sup>d</sup> This introduction of St. Patrick is omitted in the Perth edition.

Dismay seized us at his appearance. He exceeded every one in beauty, Con of the sharp-edged weapons; his purple cheek like polished yew; his eye quick moving under his narrow eye-brows; his hair like wrought gold falling in ringlets down the back of the valiant chief; the envenomed dagger to wound his adversary, the cause of great woe; and the sword hanging by the side of his shield. He obtained the victory in every contest by his valour and great deeds. He took his strong armour with speed, and spoke of taxes and great tribute. I tell you truly, oh! Patrick<sup>c</sup>, though it be disgraceful to confess it, that greater fear never seized the Fians than when they beheld Con in his wrath rushing on like a rapid flood; so great was his rage against us to revenge the death of his father.

By the counsel of the valiant son of Fin, of the clear voice, we sent the sweet-tongued Fergus to inquire of the finewy son of Dargo. Fergus saluted, and Con, in due order, answered. Then Fergus, the sweet-tongued bard, the messenger of Fin, said “ for what cause have you come to Ireland<sup>f</sup> ?”

<sup>c</sup> This address of Ossian to St. Patrick is omitted in the Perth edition.

<sup>f</sup> Fingal and his heroes are here expressly attributed to Ireland; but the line is altered into the following, in the Perth edition:

*Ciod é fath do thuruis do'n tír?*

i. e. For what cause have you come to this country?

B' uamhas dhuinne bhi fui mhein ;  
 Nin aile neach ata fui n' ghrein  
 No Conn nan arm faobhar gheur.  
 Gruaidh chorcair mar iubhar caoin,  
 Rofg chorrach ghorm na malla chaoil,  
 Folt or-cheard nan amlaibh grinn,  
 Gu mor, meanmneach, aithneach, aoibhin.  
 Lanna nimhe re leadairt chorp,  
 Le colg teagmhail na mor olc ;  
 Bhiodh a chloidheam re fga fgeith  
 Aig an laoch gun aimh-reite.  
 Buaidh gach ball an raibh e riamh,  
 Air gaisge, 's air mhor ghníomh  
 Gabhail a choimhlon, neart gun fgiós ;  
 'Se labhairt geal 's mor chis.  
 Bheirínfin dhuit briathra cinnteach,  
 A Phadruic, ga nàr re innfeadh,  
 Gun do ghabh an Fhiann eagal uill,  
 Nach do ghabhas riamh roimh aon duine,  
 Ri faicfin dhoibh conbhach Chuin,  
 Mar ro tuill thuighean fui thuinn  
 Meud fhallachd an fhir dhuinn  
 An eiric athar a dhioladh.  
 Se comhairle a chinn doibh,  
 Deagh mhac fhinn on gloine glóir  
 Chuir ghabhail sgeul an fhir-dhocdur,  
 Fearghus beul dearg binn-fhoclach.  
 Do mhac an Deirg bu gharg gleac  
 Bheannuigh Fearghus gu fíor-ghlic :  
 Fhreagair Conn e mar bu choir,  
 Fheargus fhileanta, deagh bheoil,  
 " A ghabhail sgeul a thainig on Fhionn,  
 " Ciod e fath do thuruis do dh' Eirion ?"

CON. "I will tell you, O Fergus, and then farewell—to  
 "revenge my father on the noble Fians of Ireland<sup>s</sup>. I demand  
 "the head of Fin and his two valiant fons, of Gaul and  
 "Criomthan, and the noble Art, and of all the tribe of Mornè;  
 "the head of Cormac, son of Art, and of Fin; and all the  
 "men in Ireland<sup>h</sup> from sea to sea shall with one accord obey  
 "me, or early in the morning five hundred must contend with  
 "me in the sharp and busy combat."

"What is thy message, Fergus," (said Fin, prince of the  
 host,) "from the great champion; tell us quickly, and do not  
 "conceal from us the evil?"

THIS, (says Fergus) is the answer of the great champion;—he  
 demands the combat of five hundred of your army in the morning  
 in the sharp and busy contest. "Then," replied five hundred of the  
 Fians, "to-morrow he shall not boast of his vigour;" but those  
 who engaged in the battle did not do as they had promised. Five  
 hundred fell round the son of Dargo, of the well-tempered sword,  
 and five hundred more, had they been there, would have been

<sup>s</sup> The Perth edition changes *A' mhíúthibb Fíann Eiríon*, "the noble Fians of  
 "Ireland," into *O'r maitibb is or mor uafstibb*, "the nobles and great chieftains."

<sup>h</sup> Instead



CON. Bheirínfe mo fgeul dhuit,  
 Fheargus, agus b'annfa leat —  
 Eiric m' athar b'aill leam uaibhfe,  
 A mhaitibh Fiann Eirion.  
 Ceann Fhin 'sa dha mhic mhoir,  
 Ceann Ghuil, 's Criomthan, 's Artair,  
 S cinn chloinneadh Morne uille,  
 Gun feachnadh aon duine.  
 Ceann Cormaic mhic Art 's Fhinn,  
 'S bfuill sibh an Eirion, o thuin gu tuinn,  
 A gheileach duin don aon chuim,  
 No comhrag cuig ceud uaibhfe,  
 Moch air maidin a maireach,  
 Gu comhrag meara didhalach.

FIN. Cia do fgeul on fhear mhor,  
 (Se labhair Fionn fath an t' floigh,)  
 Innis Fearghus e gu grud,  
 'S na ceil oirne a dhion-olc.

FERGUS. Se mo fgeulfa on fhear mhor,  
 Gur 'aill leis comhrag cuig ceud d'ar floigh,  
 A muigh air maidin a maireach,  
 Gu comhrag meara, didhalach.  
 'Se labhair cuig ceud d'ar Feine,  
 "Caifgear leinne a luathmhire."  
 Ach cha raibh mar a radh,  
 Do'n droing a chuaidh fan iomairt.  
 Le mac an Deirg bu chruaidhe lann,  
 Thuit air cuig ceud mu thiomchioll,  
 Cuig ceud eile, ged' bhi ann,

<sup>b</sup> Instead of *Eirion*, "Ireland," the Perth edition substitutes *An tìr uile*, "the whole land."

slain together. Con struck his shield and opposed his single hand to all. We chose seven score valiant men of the chiefs of our army to cut off the head of the son of Dargo. Then might you see Fion in heavy rage. Con rushed upon our men like a hawk upon a flight of small birds. Many were the groans and shouts; many were the dismembered hands and legs; many were the heads and bodies lying in heaps without distinction. Seven score valiant men fell by Con, which was the cause of great woe and sorrow. Then said bald Conan, son of Mornè, " Let me encounter this champion, and I will bring off the head of the furious and insulting Con." " Ill fortune attend you, bald Conan (said Oscar of great deeds) will you never lay aside your insolence? Never will you bring off the head of Con from the battle." The rash Conan, against the wishes of the Fians, advanced to meet the victorious Con; but his attempt was unfortunate. When Con of graceful form saw Conan seize his arms, he made but an half effort against the coward, who fled hastily from him. Often did he scream, and often shriek,

Gum bithead marbh air aon bhall ;  
 'S Conn a cailceadh a fgiath,  
 'S ire comhrag gu aon-riar.  
 Thagh finn feachd fichead fear mor,  
 Do mhaithibh teaghluich air floigh,  
 Thoirt a chinn do mhac an Deirg,  
 Gum faiceas Fion fuj throm fhearg.  
 Thug e roimh ar fir an grain,  
 Mar feabhag roimh mhin ealt eun.  
 Iomadh och is gaire bhos,  
 Iomadh lamh agus le chos,  
 Iomadh cloiggion, iomadh ceann,  
 Cuirp gan coighleadh air aon bhall.  
 Thuit ar feachd fichead fear mor,  
 B' adhbhar tuirfe 's dobhron.  
 'N sin labhair Connan maol mac Morni,  
 CONAN. " Leighear mise thuig an ceudna,  
 " 'S gu m' buinnin an ceann deth,  
 " Do Chonn dimheafach ainteadh."  
 OSCAR. " Marbhaic ort a Chonnan maoil  
 " Nir fguireas tu dod lonan a chaoidh,  
 " Ni thugain tu an ceann do Chonn,"  
 (Se labhair Oskar na mor g'lonn.)  
 Ghluaife Connan mu mhicheil  
 A dhaindeoin na Feine gu leir,  
 An codhial Chuinn bhuaghaich bhrais  
 Mar char tuadhail ga aimhleas.  
 'Nuair chunnairc Chonn bu chain dealbh,  
 Connan a dol an feilbh arm,  
 Thug e le-fic air an daor  
 'Se teicheadh da thigh gu falbh uaith.  
 'S iomadh scread, is iolach cruaidh,

and many were the blows that fell thick upon his cowardly head, when he was bound neck, hands and heels. "Thanks to the hand that did this deed (said Fionn of majestic form) unprosperous has been your journey, O rash bald-headed Conan." We then went, the chiefs of the Fianns, together in council to the house of my father.

FIN. "O Gaul, son of Mornè, of great deeds and excellent understanding, who are accustomed to give reason for reason in all discourse, I pray you bring us boldly the head of that champion who thus insults you and the nobles of the Fianns, as you formerly brought us the head of his father<sup>1</sup>."

GAUL. "I will obey you in this, O Fin of soothing words; let us leave our enmity and hatred<sup>k</sup> behind us, and reunite in friendship. Skilful art thou in healing the wounds of the hostile mind. I and my warriors of strength shall serve you, O noble prince of the Fians."

GAUL went like a firm bulwark in the presence of the army; the red countenance of the hero in the beginning of the combat was like a spreading fail.

<sup>1</sup> The combat in which Gaul performed this exploit is related in an Irish poem called *Laidb an Deirg*; and the music to which it was antiently sung is still preserved in the Highlands of Scotland, and has been lately published in Mc. Donald's collection of Highland airs.

<sup>k</sup> There

'S ioma cnap is maile is meall,  
 A dha fuas air a dhroch ceann ;  
 Ar maol Chonnan gu reamhar,  
 'Sa chuig caol fan aon cheangal.  
 " Beannachd aig an laimh rinn fud,"  
 (Se labhair Fionn a chro-fhnuagh)  
 " Gu ma turus gun cirigh dhuit,  
 " A Chonan è-ceilidh gun fholt."  
 Sheall fin an fin air a cheil,  
 Moran do mhaithaibh na Feine  
 Retir theaghaich m' athair fein,  
 B' fhear meoghair is deagh mhein.

FIN. " Gholl mhic Mhorne na mor ghniomh  
 " O's tu a chleachd comhradh air comhradh riabh,  
 " On ti ata bagradh ort,  
 " 'Sair moran do mhaithaibh na Feine ;  
 " Gun tugadh an ceann gu fearrail dheth,  
 " Mar thug thu do athair roimhe."

GAUL. " Gu 'd deanainfa fin duit Fhinn,  
 " Fhir nam briathra bla binn,  
 " Cuirreamaid fuarachd 's folachd air cul,  
 " 'S bimaid uill a dh' aon run :  
 " Gud mharbhadh tu m' fhionn  
 " Gun di feachadh aon duine ;  
 " Bhithin fein 's mo treine leat,  
 " A righ na Feinne, 'gad chabhair."  
 Ghluais Gholl, na chulaidh chruaidh,  
 Ann an lathair na mor fhluagh ;  
 Sgu 'm bu geall dearg gnuis an fhir  
 Le feol gairge an tus iargail.

\* There had been violent disputes between the families of Fin and Gaul, son of Mornè.

Fierce was the encounter of the two champions. The ground shook with the violence of their blows. The Fians stood listening. Many sparks of red fire flew over their well-helmed heads, they remembering their ancient enmity—streams of fire from their naked arms—streams of blood from their wounded bodies—showers of splinters from their shields of valour. Nine days they fought—mothers and sons were weary of the combat. At length the great Con fell by Gaul of wounds. Fin and the Fians of his train raised a shout of joy when they beheld Gaul the son of Mornè standing over the valiant Con, and Conan's foul disgrace revenged. Nine nights was the valiant Gaul curing of his wounds, listening to the song by day and night, and distributing rich presents to the skilful bards. Seven score and five hundred of the Fians fell by the great son of Dargo. Fin bewailed the loss.

Ghluais iad an ceann a cheile  
 Nan do churraidh bu ghairge cith :  
 A chuireadh an fhaich air bhall chrith,  
 Le beumaibh buille na 'm fear mor,  
 'Sa n Fhionn uile ga 'n eifteachd ;  
 'S iomadh caoir theine ruagh,  
 O bheul nan arm fhaobhar cruaidh,  
 Os cionn nan ceann bheartach corrach,  
 'S iad a cuimhneachadh na mor fholachd :  
 Cith teine on armaibh nocht,  
 Cith foladh do chneafaibh an cuirp,  
 Cith cailce do fgiathaibh an aigh,  
 Dol uatha 'fna h iormailte.  
 Naoi laethe 's aon tra deug  
 Bu tuirfeach mic agus mnai,  
 Gus an do thuit le Goll nam beum  
 Conn mor air lom eigin,  
 Gair aoibhnis thug an Fhionn,  
 Agus an Fiann a bhi gan reir,  
 Re faicfin dhoibh Ghuill mhic Mhorn,  
 An uachdar air Chonn treun togha,  
 S Conan ga thoirt a fas  
 An deigh lonnan a mhi ghrais.  
 Naoi naidhin do Gholl an aigh  
 Ga leigheas mun raibh e slan,  
 Ag eifteachd ceoil a dhoich fa la,  
 'Sa pronnadh or fa throm dhaimh.  
 Air feachd fichead 's air cuig ceud  
 Thuit dar feinne adhmhor dhearg,  
 'S bu grain air Fionn da reir.

---

*The COMBAT of OSGAR and ILLAN, Son of  
the King of Spain.*

---

ST. PATRICK. **O**H! noble Ossian, son of Fin, that fittest upon the pleasant hill; valiant chief, I behold sorrow dwelling on thy brow.

OSSIAN. Is there not cause for my sorrow, <sup>a</sup>O Patrick! when I think upon the Fians who once used to meet together on this hill? One day, as we were all together, holy Patrick, of excellent judgment, the heroes of Fin were joyful. On that day, I say, when we were all together on this hill, where we used to assemble, we saw a solitary damsel coming toward us on the plain. Her countenance was lovely, her cheeks were red and white, and her neck above her fine garments was brighter than the sun-beams.

<sup>a</sup> This prefatory dialogue of Ossian with St. Patrick is omitted in the Perth edition, page 35.



D A N *na h* I N G H I N.

PATRICK. **O**ISSEIN uafal a mhic Finn  
 'S tu ad fhuidhe air an tulaich eibhin,  
 A laoich mhili nach meat  
 Gum faic mise bron air tintin.

OSSIAN. Tha aobhar aig mo bron fein,  
 A Phadruic 's ni canam breug,  
 A bhi cuimhneach air Fiannaibh Fhinn,  
 Abhair an tulaich fa dhaon riar  
 Ladha bha finn uille araon,  
 Padruic naomha nam breath faor,  
 Chunnaic mise teaghlach Fhinn,  
 Gu mor meadhrach, mear, eibhin.  
 Ladha bha finn uile 'n Fhiann  
 Air an tulaich fa dfhann riar,  
 Chunnic finn aon bhean fa mhagh,  
 'S i tochd chugainne na haonar.  
 Bi a 'ninghean ab ailde fhuagh,  
 Bu geal is bu dearg a gruaidh ;  
 Bu ghile na gach gath greine,  
 A brag'ad fhuas fuidh caomh leine.

(K 2)

A golden neck-lace surrounded her soft neck, and polished bracelets of gold bound her arms, and her fair and lovely skin was covered with the softest fatten. Greater love seized all the heroes of Fin of Almuin<sup>b</sup> for this damsel than ever they had felt before. The white-handed fair put herself under the protection of Fin, and of Gaul, that intrepid warrior, and of Osgar, the son of Offian, and of valiant Chaol, the son of Rugar.

THE DAMSEL. "I put myself under your protection, Oh! nobles of the Fians, princes and chieftains."

FIN. "Who pursues you, Oh! maid of the beautiful form?"

THE DAMSEL. "Nobles and princes of the Fians, the great and warlike Illan pursues me, eldest son of the king of Spain<sup>c</sup>; and much do I fear, Oh! Fians of Ireland<sup>d</sup>, the wounds and destruction which this fierce warrior will bring upon you. Wherever he goes, to the east or west, or to the four quarters of the world, his sharp-edged weapon makes every foe yield the victory."

<sup>b</sup> The palace of Fin-mac-Cumhal in Leinster, seated on the summit of the hill of Allen, or rather, as the natives of that country pronounce it, Allowin: The village and bog of Allen have thence derived their name. There are still the remains of some trenches on the top of the hill, where Fin-mac-Cumhal and his Fians were wont to celebrate their feasts. The country hereabouts abounds in wonderful tales of the exploits of these antient heroes. These two lines are omitted in the Perth edition.

<sup>c</sup> Instead

Bha dun don or 'ma hur bhrag'ad,  
 Bha slabhruidh oir caoin araidh,  
 Bha leine don 'tfról a buire,  
 Leath ri cneas caoin, gradhach, cubhraidh.  
 Thug finne air trom ghaol uile  
 An teaghlach Fhinn sin a h Albhuin  
 Gun aon duine don Fheinn  
 Ga mhnaoi fein ach don ionbhuin.  
 Chuir i comraiche air Fiann  
 An ribhin is i gu bofgheal binn,  
 Chuir i comraiche eile air Goll,  
 Le fud laoch aluin nan fonn,  
 'S air Oisgar mac Oisfain eile,  
 'S air a Chaol chrodhach mac Ruighair.

AN INGHIN. " Mo chomraich oirbh Fhiannaibh matha,  
 " Eidir chlannaibh righ is fhathan."

FION. " Co tha torachd air do lorg  
 " A ninghean ur is ailde colg."

AN INGHIN. " Tha sin a torachd orm fein  
 " Fhir uafal is rioghail Feinn,  
 " Iollan mor mileanta mear  
 " Mac oidhre riogh na h Easpainde ;  
 " 'S eagal leamfa, Fhiannaibh Fhail,  
 " Egar leadairt is gar doghrainn  
 " Am fear mor, mileanta, treun,  
 " Tha airm gu fiudhrannda rann gheur,  
 " Cait an dimthigh e niar na noir,  
 " Na o ceithir armdanaibh an domhain,  
 " Aon duine nach faiceadh eanchin a chinn."

<sup>c</sup> Instead of *Easpainde*, " Spain," the Perth edition substitutes *Iarfhàile*.

<sup>d</sup> Instead of *Fhiannaibh Fhail*, "the Fians of Ireland," the Perth edition substitutes *Fhianna matha*, "the noble Fians."

FIN. “ Oh! fair damfel, we will not let him carry you away ;  
 “ sit down, and be of good courage, though your words are  
 “ terrible. This great man shall not carry you away, high as  
 “ your opinion is of his valour.”

WE saw the hero entering the harbour, and drawing his vessel to the shore. He approached us with fury; he approached us with rage, like a sheet of unusual sparkling fire. He had on his well-made coat of mail; his helmet was strong and variegated. His vizor, polished and set with precious stones, covered his fair countenance. His garments were of rich fatten, tied with silken strings. Two sharp-headed spears with barbs appeared over his shoulder. His polished and impenetrable shield was in his left hand. He rushed on with fury, and saluted not Fin or the Fians. He slew an hundred of the heroes of Fin, and slew the damfel. He bound Fellan, the son of Fin, and thrice nine of his valiant train. Illan was light and active, though covered over with heavy armour. Ofgar turned toward him on the plain; my son swelled with heavy wrath, and demanded the combat of this resistless and beautiful champion. Illan turned toward my son, and fierce and furious was their encounter.

FION. “ Mun leigeadh mide leis thu ionbhuin,  
 “ Dean fa fuidhe air mo sgaithfa,  
 “ A ninghean ga granda do chomhradh ;  
 “ Man tabhair am fear mor thu leis,  
 “ Ga mor leat do dhoigh as fheabhas.”  
 Chunnaic sinne fada uain,  
 Fear mor is aig caitheamh a chuain,  
 A tarruing a luing gu traigh,  
 ’Sa tochd chugainne le hanmein.  
 Gum be fud am fear mor malda,  
 Na stuagh theinigh, alluidh, allmarra,  
 Le fraoch feirge gu Fiannaibh Fhinn,  
 Se tochd mar chaoir theinne chugain.  
 Bha luireach ard, irfeach, uaibhreach,  
 Bha threin fgabal gu breac buailteach,  
 Bha cheannbheart chlochara, sheimhidh,  
 Os cinn aghaidh fhocruidhe mhin.  
 Bha eitidh don trol mun fhear  
 Ceamhfaiche fide ga cheangal.  
 A dha fhleagh om bun bu cruaidh roinn  
 Is iad nan cuilg sheafamh fuas ri ghualuinn.  
 Bha sgiath chruaidh neam-bristeadh, bladh,  
 Ann an dorn toifgeil a mhilli.  
 Thug e ruadhar fir gun cheill,  
 Is cha do bheannuigh fe d’ Fhionn na ’n Fheinn.  
 Marbh e ceud do Fhiannaibh Fhinn,  
 Agus mhairbhte leis an ionbhuinn.  
 Cheangail e Faodhlan mac Fhinn  
 Agus tri naodhnar ga luchd leanmhuin,  
 Ga chinneach mor, meanmneach, mear.  
 ’S bha Iollan gu harmach, eatrom.  
 Thiundaigh Ofgar air an leirg,  
 Mo mhac, is e lan do throm fheirg,  
 Sann an sin a d’fhuabair e comhrag  
 On laoch bhofgeal, mhio-narach.  
 Thiundaigh Iollan ri mac fein,  
 Sgu ndeanta leo comhrag treun.

As torrents in the bottom of the vallies, so rapid were the streams of their blood. As sparks of fire from the furnace, so were the sparks from the swords of the contending heroes. Osgar gave a deadly wound to armed Illan of the white teeth. So violent was the blow, it struck off the head of the king of Spain's son. His grave-stone is on this hill, O Mac-Alpin\*. My words are true, O good Mac-Alpin of Almuin. Noble were the antient heroes, nor are they equalled by those who succeeded them. Blessings on the souls of the two, and blessings on the souls of the antient heroes.

\* St. Patrick is here called Mac-Alpin, as he is frequently in these antient poems. Mr. Mc. Pherson has retained this title, though he has suppressed the name of St. Patrick, in order to give his poems an air of higher antiquity. See *Berrathon*. "Tradition," says he, "has not handed down the name of this son of Alpin." But this address of Ossian to St. Patrick is entirely omitted in the Perth edition.

Be fud am fear mor, creamhach, cean-riabhach,  
 Beumnach, cofluath, ceimenach,  
 Ard, leimneach, ain-meafach.  
 Mar a fhruthadh a bhunn le gleann,  
 Bha fgrios am fola co-teann,  
 Na mar chaoir theinne teachd a teallach,  
 Toradh nan laoch namhadach.  
 Thug Ofgar beum fear ghlan, fear,  
 Do Iollan armach, deud ghlan,  
 Se mhaoidh e leis, a bheum granda,  
 Cean mic a rìgh na h Easpainde.  
 Is air 'n tullich fo ta leachd,  
 A mhic Alpin ha fo fìor,  
 Ha leachd a mhna air 'n taobh eile,  
 A dheagh Mhic-Alpin a t Almuin.  
 Air linne gum bu mhaith iad,  
 'S nach raibh aon fhear dhiug ach fiad,  
 Beannachd air a nanam araon,  
 Is t'ugabh beannachd oile dhoibhfan.

---

*The* INVASION *of* IRELAND *by* ERRAGON<sup>2</sup>.

---

ON a day when Patrick<sup>3</sup> had no psalms to sing, and had leisure for banqueting and discourse, he went to the house of Oflían, the son of Fin, whose words were sweet to his ears.

PATRICK. We salute you, O chearful old man; and have come to visit your dwelling, O valiant hero of the ruddy countenance, who never refused a request. We wish to hear related by you, O grandson of Cumhal, of the strong sword, the greatest danger that befel the Fians since first you began to walk in their footsteps.

OSSIAN. - I will freely relate to you, O Patrick of sweet psalms, the greatest danger that ever befel the Fians since the first origin of the heroes of Fin.

<sup>2</sup> Compare Mc. Pherfon's *Battle of Lora* with this poem, and the Perth edition of it, page 305.

<sup>3</sup> Mc. Pherfon, as usual, has here transmuted St. Patrick into a Culdee, and pretends that this poem is called, in the original, *Duan a Chuldich*, or the *Culdee's Poem*,



---

*Oran eadar AILTE agus MAC-RONAIN air dhoibh  
fearg a ghabhail ri FIONN.*

---

**L**ATH gun rabh Padric no mhur  
Gun failm air uigh, ach bhi ag ol,  
Ghluais e a thigh Oifein mhic Fhinn,  
O fan leis bu bhinn a ghloir.

PATRICK. Umhlachd dhuifé a shean-fhir shuoirce,  
Ad iunnfaid air chuairt thainig fuinn,  
A laodhich mhilent as deirg dreach,  
Cha d' ear u riobh neach mu'd ne.  
Fios a bail luinn fhaotín uait  
Ogha Chuthaill is cruoigh colg,  
N teanntachd as moghadh 'n rabh 'n Fhionn  
O na ghin u riobh nan lorg.

OSSIAN. Dhinnfin sin duitfé gun tamh,  
Ghiulle-Phadric na 'n falm binn,  
'N teanntachd as moghadh 'nrabh 'n Fhionn  
O na ghineadh fiantachd Finn.

*Poem*, because it was addressed to one of these first Christian missionaries. We here see that this Culdee, whose name he was so fearful of disclosing, was no other than St. Patrick. This prefatory dialogue is omitted in the Perth edition.

FIN, at a feast at Almuin<sup>c</sup>, in the age of heroes, forgot some of the Fians on the red hill, which excited their anger and resentment. "Since you did not admit us to the honor of the feast," said Maronnan of the sweet voice, "I and the noble Aldo with—  
"draw ourselves for a year from the service of Fin." They silently at their departure put their shields and swords on board their ships. The two noble chiefs went to the kingdom of Lochlin, of polished reins. The fair champions were for a year the friends of the king, the son of royal Connchar of sharp weapons, and Aldo who never refused a request. The queen of Lochlin of brown shields conceived a strong passion, which she could not conceal, for long-hair'd Aldo of arms. With him she carried her deceit into execution, and stole from the bed of the king.

THIS was a deed for which blood was spill'd. To Almuin<sup>d</sup> of heroes, residence of the Fians, they took their voyage across the sea.

<sup>c</sup> This line is thus written in the copy of this poem preserved in the library of the university of Dublin,

*An d Almuin le lin na laoch.*

See also the Perth edition, where it is written in the same manner. Almuin, as we already have had occasion to observe, was the residence of Fin-mac-Cumhal in Leinster, where this feast was given, which excited the resentment of Aldo and Maronnan.

<sup>d</sup> This passage is thus written in the above-mentioned copy in the library of Dublin College:

*Aig fo an gnim far doirteadh fuil.*

*Go b' Almuin Laigian na b Fian,*

That is, "This was the deed for which blood was spill'd. To Almuin in Leinster, residence of the Fians," &c. The corrupt orthography of the word *Almuin* (see the Perth edition, p. 305) and also the similitude in sound between it and *Albin*, perhaps contributed to mislead Mr. Mc. Pherson, and induced him to conclude that by Almuin, or Alb'cin, as it is sometimes written, was meant Albion, or Scotland, and not Fin's palace

Dearmad fleagha ga 'n d'roinn Fionn,  
 'Sa 'n Albin ri linn non laodhach,  
 Air cuid do 'n Fheinn shuos druim-dearg,  
 Gus 'n d'eirich fearg is fraoch.  
 Mù dhibhir sibh sinne mu 'n ol,  
 Se dubhairt Macronain nan gloir binn,  
 Bheirramfa agus Ailde ùr  
 Breiteach bliadhna ri mur Finn.  
 Thog iad gu sibulte 'n triall  
 'N cloidheamlh agus 'n fgiath air luing,  
 G'luais 'n dithift iarloch ur  
 Gu riochd Lochlunn na 'n friann sleom.  
 Muintearas bliadhna don riogh  
 Thug 'n dithift bu ghille cneas ;  
 Mac riogh Connchar, no 'n arm geur,  
 Agus Ailte nach d' ear neach.  
 Ghabh bannriogh Lochlunn no 'n fgiath donn  
 Trom-ghaol trom nach d' fheud i chleath  
 Air Ailte greanach no 'n arm  
 Gus n' d' eirich a chealg leis.  
 D' eirich i o leaba 'n riogh  
 Sud 'n gnìomh mu'n dhoirte fuil.  
 Gu h Albin laodhach no 'n Fiann,  
 Thogadar 'n triall thair muir.

palace in Leinster. This seems to be a common mistake amongst the Highland songsters. But in the poems before us the error of Mr. Mc. Pheron is less excusable, as the king of Lochlin is represented steering his fleet boldly to the coasts of Ireland, and challenging the heroes of Innisfail. The infidelity, therefore, of the queen of Lochlin could not be said to have been the cause of spilling *Scottish* blood, since the scene of the whole transaction is laid in Ireland, and they are the heroes of Innisfail who fell in battle. The two lines above quoted are altered as follows in the Perth edition :

*Sud an gnìomh mi'n doirtear fuil,*

*'S a d'è ionnsuidh Flaitheas na'm Fionn, &c.*

That is, "This was the deed which occasioned the effusion of blood, and endangered  
 "the government of the Fians."

The king of Lochlin at that time was a man that obtained the victory in every contest—Erragon, the son of Annir of ships, a king well skilled in deeds of arms. The king collected his army, and a firm fleet, well furnished with stores. Nine princes joined their forces, a martial band of the men of Lochlin. They took an oath on their voyage that they would not return, and leave Fin behind them: But every sword is good 'till tried in combat.

THEY steered their fleet boldly to the coast of Ireland, and closely encamped their forces near to where Fin was surrounded with his warriors. A message came to Fin, a dreadful tale, that was the cause of sorrow to many—A challenge to the chiefs of Innisfail upon the northern shore. We sent them the king's daughter of the blue eyes and white teeth,

\* This stanza is thus otherwise written in the edition of Perth, p. 306 :

*Thogadar an Albaif ard,  
Seach críocha Eiríon nan colg teann,  
'S ann Albuin leathann na 'm Fiann,  
Trugadar an Triath air traidb.*

That is, " They raised up the lofty standard towards the coasts of Ireland of the  
" strong swords, and brought the Prince (Erragon) on shore towards spacious Alm-  
" huin

Bu riogh air Lochlunn fa 'n uair  
 Fear a bhuidhne buoigh gach blair,  
 Airgin mac Ainnir no 'n long,  
 A riogh bu mhaith lamh fa lann.  
 Chruinnich riogh Lochlunn a shluagh,  
 Caubhlauch cruoigh a bhi gu deafs,  
 Gur he d'heirich, fa 'n aon uair,  
 Naogh righrigh fan fluogh leis.  
 Lochlannich a bhuidhean bhorb  
 ('S ro mhaith 'n colg gu dol 'n feum)  
 Thug iad a mionnan an 'nan triall  
 Nach pilleadh iad is Fionn no n ndeigh.  
 Stiuradar n caubhlach gu h'ard  
 Gu crich Eirin no n arm nochd,  
 Is leg iad am puibleach gu tiugh,  
 Gairid o 'n reutha 'n rabh Fionn.  
 Teachdairreachd thainig gu Fionn,  
 Sgeul tium a chuir ruinn go truogh,  
 Comhruag no 'n laodhach Innfeadhphail  
 Fhaotin air 'ntraigh fa thuath.  
 Thug sinne dhoibh inghin riogh,  
 'S guirme fiul fa s' gille deud,

“huin of the Fians.” Almhuin is generally in the Irish romances called *Almhuin leathan mor Laigion*, that is, “The great and spacious Almhuin in Leinster.”

† This line is thus written in the edition of Perth, p. 307, the word *Innisfail* being omitted:

*Combrag dluth d' Fhiannaibh Fhin.*

That is, “A challenge of the close combat to the Fians of Fin.”

and sent with her an hundred horses, the best that ever were guided by a rein, mounted by an hundred horsemen clothed in fatten, shining like the sun. When she went down to the shore, she left the horses behind, and stepped forward to meet the men of Lochlin<sup>s</sup>. Two golden apples were in her right hand, and ornaments on the shoulder of her gown, and the form of a tree inwoven.

ERRAGON. "What tidings from the people of Fin, O maid of the curled locks?"

MAID. "If thy wife has broken her marriage vow, and been guilty of any disgraceful action, you are offered the friendship of Fin. Thou shalt get me as an hostage for the performance; and if thou accept the offer, then shalt thou obtain that friendship, and an hundred horses, the best that ever were guided by a rein, mounted by an hundred horsemen clothed in fatten, shining like the sun. Thou shalt obtain these, and an hundred girdles<sup>b</sup>; sickness cannot affect those whom they bind, they stop pain and torture—a grateful present to pregnant women.

<sup>s</sup> Mr. Mc. Pheron transmutes "*the two golden apples*" into *an arrow of gold, and a sparkling jewel*; and then adds, in conformity to his system, without any authority from the original, that these were *the signs of Morven's peace*.

<sup>b</sup> Mr.

Chuir finn, 'ga coimhdeachd, ceud each  
 As fearr ris n' deachadh frian,  
 Is ceud marcach air a muin,  
 Le 'n earradh froil o 'n laifte grian.  
 Nuair theirrin 'n fin air 'ntraid,  
 Sa dfhag i no deigh na heich.  
 Thug i ceum 'n sin no 'n coir.  
 Is da ubhall oir air a laimh dheis,  
 Coinnlairean air ghuoilneabh a guin,  
 Is dealbh a chruinn o chill no 'm port.

ERRAGON. " Gu de do nuaidheachd o phobull Fhinn,  
 " Innis duin a chiagh no n cleuchd."

CIODH. " Mu roinn do bhean ort beirt chlith,  
 " S gu d' immir i n' gníomh gu cear,  
 " Cairdeas is commún ri Fionn,  
 " Is gu 'n faighe tu mi na geall.  
 " Gheibheadh tu fud is ceud each  
 " As fearr ris 'n deachidh frian ;  
 " Is ceud marcach air a muin  
 " Le 'n earradh froil o 'n laifte grian.  
 " Gheibheadh tu fud is ceud crios,  
 " Cha theid slios mu 'n 'd theid eug ;  
 " Chaifge iad leotrom is fgiós,  
 " Deud riobhach no 'm bufchala bean.

<sup>b</sup> Mr. Mc. Pherfon, in his note on this passage, tells us, that sanctified girdles, 'till very lately, were kept in many families in the north of Scotland, which were bound about women in labour, and were supposed to alleviate their pains, and to accelerate the birth.

“ You shall obtain these, and an hundred dishes which were laid  
 “ before the kings<sup>1</sup> of the world ; he whose food is served upon  
 “ them shall enjoy perpetual youth. You shall obtain these, and  
 “ an hundred ships that cleave the waves in the swelling tide,  
 “ with an hardy crew victorious in every battle. You shall obtain  
 “ these, and an hundred princes that acquire tribute in the fe-  
 “ vere conflict. You shall obtain these, and an hundred fleet  
 “ hawks, victorious in the air. You shall obtain these, and an  
 “ hundred breeding mares, and as many white cattle as will fill  
 “ a valley. After obtaining these presents, take your wife, and  
 “ make peace with us.”

ERRAGON. “ I will not make peace with Aldo nor the nobles  
 “ of the Fians, until I make Fin my captive, and drive away his  
 “ cattle to the shore.”

MAID. “ I tell you, O Erragon, according to my judgment in  
 “ this matter, that whatever may be your strength, you will never  
 “ make Fin your captive, nor drive away his cattle to the shore.  
 “ But since my offers have been unwisely scorned, I return, and so  
 “ farewell.”

ERRAGON. “ O do not return, maid of the curled hair, gentle  
 “ princess of the sweet voice ; precious jewels shalt thou receive,  
 “ and I will bind myself to thy side for ever.”

MAID. “ I will return, O leader of these bands, since I cannot  
 “ assuage the fury of your revenge—since I cannot obtain the  
 “ pardon of the rash pair.”

<sup>1</sup> Mr. Mc. Pherson, in his note on this line, tells us, that by *the kings of the world* are meant *the Roman emperors*.



- “ Gheibheadh tu fud is ceud mios,  
 “ O churfadh riogh n domhain aigh;  
 “ Is ge be gheibheadh iad ri bheo  
 “ Dhianadh iad duin’ og a ghnath.  
 “ Gheibheadh tu fud is ceud long,  
 “ Sgoilte tonn air bhuinne borb;  
 “ Air ’n luchdacha gu teann  
 “ Do gach aon ni sfearr buoigh.  
 “ Gheibheadh tu fud is ceud mac riogh,  
 “ Bhuidhne cios air chluicheadh bhuirb;  
 “ Gheabheadh tu ceud feodhag shuairce  
 “ Air mbigha buoidh ’n iar.  
 “ Gheibheadh tu fin is ceud graoigh,  
 “ Is laon glinne do chroth baon.  
 “ Iar faoghin fin beannachd leat,  
 “ Tog do bheann is dean ruinn sith.”

ERRAGON. “ Cha d’ thugaimse sith do dh’ Ailte,  
 “ No mhaitheabh air Feinne gu leir,  
 “ Gun Fionn fein a chuir fuidh ’m bhreath,  
 “ Is a chreich a thabhairt gu traigh.”

CLODH. “ Cha d’ thug hufa leat do neart,  
 “ Dhinnfin duit a bhrioth mo bheachd,  
 “ Na chuirre Fionn fein fuidh ad bhreath  
 “ No na bheir a chreich gu traigh.  
 “ Ach falbhaidh mife is beannachd leat  
 “ O chuaithe t’fhaineachadh bundream.”

ERRAGON. “ Cha n fhalbh thufa chiagh no ’n cleuchd,  
 “ A Riobhin fharasta bheoil bhinn,  
 “ Gheibheadh tu no feuda faor,  
 “ Is cheamhluin mi fein ri d’ thaobh deafs.”

CLODH. “ Fhalbhaidh mife, cheann no ’n cliar,  
 “ O nach traogh mi t’fhioch no t’fhearg,  
 “ O nach faighinn faor gu mbhreith  
 “ Ceann no deise bu gann ciall.

THE king's daughter returned back, and rode to the palace of her father. Many were the filken standards that were lifted up, and soon were the Fians arrayed in order of battle.

SEVEN score of our chief warriors, and Aldo himself among the foremost, fell by the hand of the great Erragon, against whom the troops had armed.

\* WHEN Fin, who had long kept silence, saw the slaughter of his army, he was enraged. Much did he encourage the Fians. "Who will engage Erragon in battle, or shall we let him thus triumph over us unrevenged?" Then replied Gaul, the hardest warrior to subdue, "Let me oppose Erragon in the combat, and try the proofs of the hero."

FIN. "Take, O Gaul, Macanluth, and brown-haired Dermot, fair Ciaran, and Macanlo, to protect you from the wounds of the warrior—take two as a shield on either side."

EIGHT days, without cessation, the slaughter of our armies continued. Gaul, upon the ninth day, gained the head of the king of Lochlin of the brown shield. Not one escaped the edge of the sword, or returned exulting from the combat. Not one of the forces of the king of Lochlin returned home to his own land.

\* This stanza is thus written in the edition of Perth, p, 308:

*'Se labhair Fionn slath na 'm buadh,  
'Se 'g amharc 'air sluagh Inne-fail,  
Co dheangas Earragon sa gbreis,  
Mu 'n leigeamaid leis ar tair?*

Theandain i 'n fin riutha a cul,  
 Marcich e a chuir gu dian :  
 Bu hinar frol ga 'n togail suas,  
 A nordabh gu luath chuaithe 'n Fhiann.  
 Seachd ficeud gar maitheabh gu leir,  
 Is Ailte fein air 'n tus,  
 Thuit fud le laimh Airgin mhoir  
 Mu 'n deacha no floigh 'n dlus.  
 D' fhuirich Fion fada na thofd,  
 Luidh fprog mor air 'n Fheinn.

FION. " Co dheangas Airgin fa ghreis,  
 " No 'n leigimid leis air tair."  
 'Sann bha fhreagrath fud aig Goll,  
 'N fonn bha dochdoir ra chlaoidh.  
 " Leigeior mi is Airgin fa ghreis,  
 " Gus 'n feachamid cleas-laoidh."

FION. " Maccan Luthichi, Diarmad donn,  
 " Ciaran caom, is Mac-an-Leigh,  
 " Gad dhianadh o bhuilleabh 'n laodhich,  
 " Tog dithist air gach taobh mar fgeith."  
 Ochd laithean duine gun tamh,  
 Sior dheanabh ar air no floigh ;  
 Cean in riogh Lochlunn no 'n fgiath donn  
 Se buidhin Goll air a naothaobh lath.  
 Mar duine chuaith as o bheal airm,  
 No chuaithe le maoim don ghreis ;  
 Do riogh Lochlunn no da fluogh  
 Cha deach duine ga thir fein.

That is, " And thus spoke Fin, the prince of victory, when he saw the slaughter  
 " of the army of Innisfail, Who will engage Erragon in the fight, or shall we  
 " suffer him to bear away with him our disgrace?" The host of Fin is here said  
 expressly to be the host of Innisfail.

Four score and five thousand men of renown fell by the hand of Gara and of Gaul, and two by the hand of Oscar of valiant deeds, and Carioll of the fair skin. But by the name you gave me, Patrick of sweet psalms, there fell by Fin and me as many as by the other four. There was slain in this battle near half the Fians upon the south-west shore; but at the going down of the sun there was not more than a third of them that remained.

Ceithir fichead is coig mile sonn  
Thuit le Garadh is le Goll ;  
A dha urradh le Oscar an aigh  
Is le Cairioll cneas bhan ;  
Air a nainm a thugas orm,  
G' ille Phadric no 'n falm binn,  
Gun tuit leom fein is le Fionn,  
A choimhlion ceann ris a cheathrann.  
Thuit finne cor is leth air Fhiann,  
Air 'n traigh tha fiar o dheas,  
Ach no 'n luigeagh a ghrian  
Cha mho no air trian a chuaith as.

---

*The PRAYER of OSSIAN*<sup>a</sup>.

---

1. OSSIAN. **R**ELATE the tale, O Patrick; I beseech you, by the books that you read, tell me truly is Heaven in the possession of the noble Fians of Ireland<sup>b</sup>?

2. PATRICK. I assure you, O Ossian of great deeds, that Heaven is not in the possession of your father, nor of Oscar, nor of Gaul.

3. OSSIAN. This is a pitiful tale, O Patrick, that thou tellest me of my ancestors; why should I be religious if Heaven be not in possession of the Fians of Ireland<sup>c</sup>?

<sup>a</sup> The copy of the *Urnigh Ossian* which fell into my hands differs from that published by Mr. Hill in the order of the stanzas (as I have signified by the prefixed numbers, which denote the order in Mr. Hill's copy) and some other circumstances, on which I shall make occasional observations in the notes. A very correct copy of this poem is preserved in the library of the university of Dublin, entitled "*Agallamb Oifin agus Phadruig*;" that is, "The Conversation of Ossian and St. Patrick."

<sup>b</sup> The Highland Sgeulaiches have been very busy in corrupting this poem, partly of necessity, from their want of a written standard. Hence also the order and connection

---

 U R N I G H O S S I A N .
 

---

- I. OSSIAN. **I** N N I S fgeul a Phadruic,  
 An n' onair do leibh,  
 Bheil neamh gu aridh  
 Aig maithibh Fianibh Eirin ?
2. PATRICK. Bheirimfa dhuit briartha,  
 Offain na 'n glonn,  
 Nach bheil neimh ag t'aithar,  
 Aig Ofcar na ag Gobhul.
3. OSSIAN. 'S olc an fgeul, a Phadruic,  
 A thagad dhamh ri leibhibh,  
 Com an bithimfe re crabha,  
 Mar bheil neimh aig Fionnibh Eirin.

rection of the poem, both in this copy and Mr. Hill's, have been much injured, as may be seen by comparing the Erse with the Irish. And from their vain desire of attributing Fin-ma-Cual and his heroes to Scotland, they seem to have *intentionally* corrupted it in some passages, as may be seen by comparing the Erse copies with each other. Thus, in the verse before us, the word *Ireland* is omitted in Mr. Hill's copy.

c In this verse also the mention of *Ireland* is omitted in Mr. Hill's copy.

8. PATRICK. O Ossian<sup>d</sup>! long sleep has taken hold of thee, rife to hear the pfalms. Thy strength and thy valour are gone, nor art thou longer able to stand the fury of the day of battle.

9. OSSIAN. If I have loft my strength and my valour, and none of Fingal's heroes survive, I will pay little respect to thy clerkship, nor care I to listen to thy finging.

10. PATRICK. Such sweet songs as mine thou never heardst 'till this night since the beginning of the world; thou aged and unwise old man, who often hast arranged thy valiant troops upon the mountain.

11. OSSIAN. Often have I arranged the valiant troops upon the mountain, O Patrick of evil designs; but it is wrong in you to dispraise my appearance, which once was not despised.

15. Fin had twelve hounds<sup>e</sup>; we let them loose in the vallies of Smail; and sweeter to my ears was the cry of the hounds, than the ringing of thy bells, O clerk.

17. PATRICK. Since it was the height of thy happiness to listen to the hounds, and to marshal thy troops every day, and not to offer up thy prayers to God, Fin and his heroes are for this bound in captivity.

18. OSSIAN. It is hard to believe thy tale, O clerk of the white book, that Fin, or one so generous, should be in captivity with God or man.

<sup>d</sup> Here the order and connection is disturbed. This is the first stanza in the Irish copies.

<sup>e</sup> This



8. PATRICK. Offain gur fadda do shuain,  
 Erich fuas as eifd na failm ;  
 Chail u nife do lu as do rath,  
 As cha chuir u cath ri la garbh.

9. OSSIAN. Mu chail mise mo lu 'fino rath,  
 'S nach marthain aon cath bh' aig Fion,  
 Dod chlerfenachd 's beag mo speis,  
 'S do cheol eifdeachd cha neach liom.

10. PATRICK. Cha chualadh u co-maith mo cheol  
 O thus an domhuin mhoir gus anochd,  
 Tha u aofda anna-glic liath,  
 Fir a dhioladh cleor ar chnochd.

11. OSSIAN. 'S trigh a dhiol mi cliar air chnochd,  
 Gh' ille Phadruic ab' olc run,  
 Be-coir dhuit achain mo chruth,  
 O nach dfhuair me guth air thus.

15. Bha da gaothair dheug aig Fionn,  
 'S leighadhmuid ad re gleann Smail,  
 'Sbu bhinneadh luinn profnadh air con  
 Na do chluigfe chlerich chai.

17. PATRICK. Se mead ar meothair ri profnadh chonn,  
 'S ri dhiobhail fgoll goch aon la,  
 'S nach lugadh sibh oraindo Dhia,  
 Tha Fionn na Fiann annife an laimh.

18. OSSIAN. 'S olc a chreidas mi do fgeul,  
 A chleirich, le 'd leobhar bann,  
 Gu bithad Fionn, na co-fial,  
 Aig duine na aig Dia an laimh.

\* This verse is abruptly introduced, and is not connected with the preceding part of the poem. We must look to the Irish copies for the remedy of the corruption.

19. PATRICK. He is now in captivity in Hell, who used to distribute gold; since he did not give honour to God, he is in sorrow in the house of torture.

20. OSSIAN. If the clan of Boifgnè were alive, and the descendants of Mornè of valiant deeds, we would force Fin out of Hell, or the house would be our own.

21. PATRICK. Although the five<sup>f</sup> provinces of Ireland, which you so highly esteem, were to assist you, you would not force Fin out of Hell, nor would the house ever be your own.

21. OSSIAN. What kind of a place is this Hell, O Patrick of deep learning? Is it not as good as Heaven; and shall we not there find deer and hounds?

6. PATRICK. Little as is the humming<sup>g</sup> fly, or the mote in the sun; it cannot get under the cover of his shield without the knowledge of the king of glory.

7. OSSIAN. Then he is not like Fin-ma-Cual, our king of the Fians; every man upon the face of the earth might enter his court without asking permission.

30. PATRICK. Compare not any man to God, O grey-haired old man, who knowest not what he is. Long is it since his government began, and his right will live for ever.

<sup>f</sup> The Highland Sgeulaiches have taken the liberty of totally perverting this stanza, and changing it into another, which might make Fin-ma-Cual their own countryman. See Mr. Hill's copy.

<sup>g</sup> This

19. PATRICK. Tha e n' ithuirne an laimh,  
 Fear le mo gnath bhi pronnadh oir,  
 O nach tugadh e onair do Dia  
 Chuir e an tigh pian fuidh 'bhron.

20. OSSIAN. Na bithad clanna Baofga afeach,  
 'S clanna Moran na feachd treun,  
 Bherrmuid Fionn amach ar,  
 No bhith an teach aguin fein.

21. PATRICK. Cuig do chuigibh na h Eirin maifeach,  
 Air leatfa gu ba mhoir ann luchd,  
 Cha dugadh sibh Fionn amach,  
 'S cha bhith an teach aguibh fein.

22. OSSIAN. Gu de an tait ithuirne fein,  
 A Phadruic leibhas an sgoll,  
 Nach comaith e ri flaitheas De?  
 Na faithmid ann feidh agus conn?

6. PATRICK. Ga beag a chuil chronanach,  
 As monaran na greine,  
 Gun fhios don righ mhoralach,  
 Cha theid finn fuidh bhla a fgeith<sup>z</sup>.

7. OSSIAN. Cha bennin e 'f Fionnmacuil,  
 An righ bha igin air na Fianibh,  
 Ghaothaon neach ar talamh  
 Dol na thalla fin gu iarraidh.

30. PATRICK. Na comhaid 'ufa duine ri Dia,  
 A shean fhior liath, na breinneach e,  
 'S fada bhun a thainig a reachd,  
 'S marfhidh e cheart gu brath.

<sup>z</sup> This passage seems to have been corrupted. In the Irish copies Ossian says that he would force his way into Heaven; St. Patrick, in reply, shews him his mistake, for that the smallest atom could not get there without God's knowledge and permission.

31. OSSIAN. I would compare Fin-ma-Cual to God himself.  
 . . . . .

33. PATRICK. This it is that has occasioned thy ruin ; thy not having believed in the God of the elements. For this, not one of thy race has survived except thyself, the noble Ossian.

34. OSSIAN. This was not the cause of our misfortunes, but the two voyages of Fin to Rome ; we were obliged, by ourselves, to engage in the battle of Gabhra, and great was the slaughter of the Fians.

23. One day, as we were on the mountain Fuad, Caolt of the steel sword was there, and Osgar, and the hospitable Fin. Loud was the cry of the hounds in the plain, and furious were they in the vallies.

24. Fin-ma-Cual of great strength was king over us at that time ; and, O clerk of the crooked staff, we would not suffer God to rule over us.

4. PATRICK. <sup>b</sup> How wicked is that, O Ossian, thou man of blasphemous words ! God is for ever greater than all the heroes of Ireland.

5. OSSIAN. I would prefer one great battle fought by Fin and his heroes to the Lord of thy worship, and to thyself, O clerk.

35. PATRICK. Listen to the advice of the humble, and seek Heaven for thyself to-night ; thou art now sinking under years, therefore at length lay aside thy folly, O grey haired old man.

<sup>b</sup> The Scottish Sgeulaich has in this instance transmuted *Ireland* into *Scotland*, in conformity to his corruptions in other passages. See Mr. Hill's copy.

31. OSSIAN. Chomaidinfe Fionmacuil  
 Ri aon Du . . . . .

. . . . .  
 . . . . .

33. PATRICK. Se finn a chuiras duibh riamh,  
 Nach do chreid fuibh Dia non dul;  
 Cha mharin duine ar air sliochd,  
 'S cha bheo ach rioghachd Ofsain air.

34. OSSIAN. Cha be fin bu ceoireach rinn,  
 Ach turas Fhionn a dha an Roimh,  
 Bho cumail cath arridh lein fein,  
 Bha cluidh ar Feinne gu ro mhor.

23. La dhuinne air sliabh bhoid,  
 Bha Caoilte ann bu cruaidh lann,  
 Bha Ofgar ann as Fionn na fleadh,  
 Domhnal bhon mheadh fraoch bhonn gleann.

24. Fionmacuil bu mor prios,  
 Bha e na righ orn fan am,  
 'S chlerich na bachall fiar,  
 Cha leigmid Dia os air ceann.

4. PATRICK. 'S borb leann sin uait, Ofsain,  
 Fhior na briathra boille,  
 Gum b' fear Dia air uair  
 Na Fianuibh Eirin uile.

5. OSSIAN. B fhear liomfa aon cath laidir  
 A churri Fiann na Feinne,  
 Na tighearna a chrabhidh  
 Agus 'ufa a chlerich.

35. PATRICK. Eifdh ufa raidh na bochd,  
 As iar neimh anochd dhuit fein,  
 Tha u nife air dol an aois,  
 Tog ad bhaos a shean fhir liath.

36. OSSIAN. I ask the protection of the twelve apostles for myself to-night; and if I have committed any heavy sins, let them be thrown into my grave upon the hill<sup>1</sup>.

<sup>1</sup> It is of this poem that Mr. Mc. Pherfon, having ingeniously metamorphosed St. Patrick Mac Alpin into Mac Alpin a Culdee, seems to speak in the following manner, in his dissertation on Ossian's poems: "It was with one of the Culdees," says he, "that Ossian, in his extreme old age, is said to have disputed concerning the Christian religion. This dispute is still extant, and is couched in verse, according to the custom of the times. The extreme ignorance on the part of Ossian of the Christian tenets shews that that religion had only been lately introduced, as  
" it

36. OSSIAN. Comrich an da abstoil deug  
 Iarruidh mi dhamh fein anochd  
 'S ma rinn mi peacadh trom,  
 Bighadh e n' luigh fan tom 'n cnochd.

“ it is not easy to conceive how one of the first rank could be totally unacquainted  
 “ with a religion that had been known for any time in the country.” Mr. Ewing  
 Cameron, in his elegant version of Mc. Pherfon, observes that the obsolete phrases  
 and expressions peculiar to the age prove this poem to be no forgery. And if so,  
 a considerable part at least of Mc. Pherfon's Ossian must have a contrary judgment  
 passed on it.

---

*The DEATH of OSCAR.*

---

OSSIAN. **I** WILL<sup>b</sup> not refuse the song, though it be sorrowful to-night to Ossian.

OSCAR and the valiant Cairbre both fell in the battle of Gabhra<sup>c</sup>. The poisoned spear is in the hand of Cairbre, which he shakes in the hour of his wrath. The raven says with anguish that the hour of Oscar's death is come. "I," cries he to himself, "am the black ill-boding raven. Those five men at the table are joyful, without the fear of battle. Early in the morning will the raven prey upon thy cheek in the field of battle."

OSCAR. "Let not the Fians hear you to-night, lest we should all be dispirited."

<sup>a</sup> The death of Oscar, in the first book of Temora, is grounded on this poem; and many passages of it are indeed literally translated: But great liberties, as usual, have been taken with the original. See the edition of Perth, page 313.

<sup>b</sup> We are to suppose that Ossian had been solicited to give an account of the death of his son, and that the poem opens with his reluctant consent. This appears evident from the copy of the *Cath Gabhra*, preserved in the library of Dublin college, which begins in this manner:



## M A R B H - R A N N O S C A I R .

**C**H A 'n abir mi athriath ri m' cheol,  
 Ga hól le Oifsein e a nochd :  
 Oskar agus Cairbre calma,  
 Thraoghte iad uille 'n cath Ghabhruidh.  
 'N tfeagh nimhe is i 'n laimh Chairbre,  
 Gu 'n craite i ri uair feirge.  
 Theirre 'n fiach ri ghoimh  
 Gur h ann leatha mhairbhite Oskar.  
 'S miofa, theirre e ris fein,  
 'N fiach duth na mi-cheil ;  
 A chuigear a ta sibh mu 'n chlar  
 Ach fuil fir a bhi ga thacadh.  
 Gairridh 'n fiach moch a maireach  
 Air do ghruoighfe ann san ar-fhaich.  
 O S C A R . “ Na cluinneadh 'n Fhein u nochd  
 “ Mu 'm bi fuinn uille gu mearfneach.”

*Mor anocht mo cbumbadb fein,  
 A Padraic, gidh taim dod reir,  
 A fmuineadh an chatba cbruaidh  
 Tugfam is Cairbre caomb-cbруaidh.*

That is, “ Great, to-night, is my sorrow, Oh! Patrick, though I yield to your request, when I think on the feyere battle which we and the valiant Cairbre fought.”

<sup>c</sup> Gabhra, in Meath, about half a mile from the hill of Tara. This battle was fought A. C. 206. † See annals of Innisfallen

CAIRBRE. "Exchange<sup>d</sup> the head of the spear, but keep the  
" fcm."

OSCAR. "It is unjust to<sup>h</sup> make this demand. But you ask  
" it because the Fians and my father are not here."

CAIRBRE. "Although the Fians and your father were here,  
" as they were the best day of their lives, I would insist by my  
" authority on obtaining whatever I should demand."

OSCAR. "If the Fians and my father were here in half their  
" prime, we would by force prevent you from possessing the  
" breadth of one foot of Ireland."

THEN red-haired Cairbre uttered furious words, that he would hunt and drive cattle from Almhuin<sup>e</sup> the following day. The valiant, the noble Oscar replied, in words equally furious, that he would hunt and drive cattle to Almhuin the following day. All that night 'till day, while the chiefs of the Fians banqueted, angry words on either side passed between Cairbre and Oscar. We and our valiant host arose the next day, and carried off the cattle of Ireland, twelve from every province.

<sup>d</sup> Mr. Mc. Pherfon says it was usual at their feasts for the host and his guest to exchange spears. He here makes Cairbre call Oscar "son of woody Morven," without any authority from the original, in order to support his indefensible fiction, that Ossian was of that country. This, however, is but *the slight addition of an epithet*, as Doctor Blair terms it, in his elegant dissertation on the authenticity of these poems.

<sup>e</sup> In the original it is spell'd *Albin*, and sometimes in Erse poetry it is written *Albein* and *Almbun*. In the edition of Perth, page 316, it is written *Albain*, and in page 305, *Albhainn* and *Almhain*. *Almhuin*, now the hill of Allen, was the palace of Fin and Ossian in Leinster, as we have already observed, and is not many miles distance from Tara; so that Cairbre could easily put his threat in execution, of making an incursion, the next day, into the territories of Fin. It was the corrupt orthography

CAIRBRE. "Iumlaid cin gun uimlaid croinn."

OSCAR. "B' ea-corach fud iarruidh oirn :

"Se fath mu n' iarradh tu sin,

"Mife bhi gun Fhiann gun athair."

CAIRBRE. "Gad bhig an Fhiann agus t' athair,

"'N lath is fear a bha iad nam beatha,

"Cha bfuillear leomfa, ri m' linn,

"Gach feoid ad iarruin gu 'n faighe."

OSCAR. "Nam bigh 'n Fhiann agus m' athair

"Mar a bha iad no 'n leath bheatha,

"'Steann as nach faigheadh tu sin,

"Aon lead do throighe do m' Eirinn."

Briarthadh buon sin, briarthadh buon,

Se bheirre 'n Cairbre ruogh,

Gun tugadh e fealg agus creach

A Albin 'n lath na mhaireach.

Briartha oille 'n aghaidh sin,

Bheirre 'n t Oscar gle calma,

Gun tugadh e fealg agus creach

Do dh Albin 'n lath na mhaireach.

N oidche fin duinne gu lo

Maithean air Feinne ag ol,

Briartha garga leath ar leath

Eadar Cairbre is an t Oscar.

Dh'eirich fuinn 'n lath na mhaireach,

Ar fluagh uill ann fin na bha dh' inn

Thogadh lint a h Eirin creach,

A dha dheug as gach cogabh.

orthography of the word, as one might suppose, which misled Mr. Mc. Pherfon, when he said, that "the author of these poems represents Oscar to have been of "Scotland." And in order still farther to countenance this opinion, if indeed he really adopted it, he forged the following line :

*Albin na 'n ioma fluagh.*

That is, "Almhaín of many waves;" which never yet was seen in any copy of this poem found either in Scotland or Ireland. Compare this copy with those printed in Perth, page 167 and page 313; and also with that given in Mr. Gillies's specimen, printed at Perth 1786.

OSCAR. " O woman<sup>f</sup>, that wafhest thofe garments, foretell  
 " us truly what is to happen; fhall any of our foes fall by us,  
 " or fhall we all fall unrevenge<sup>d</sup>?

MAID. " You fhall flay five hundred, and wound the king  
 " himfelf, together with him who is next to him in dignity: but  
 " all your lives<sup>g</sup> have come."

OSCAR. " Let not Rofg-Mac-Ruo hear you, nor any of our  
 " enemy; let not the Fians hear you to-night, left we fhould be  
 " all difpirited."

WHEN we came to a narrow pafs in a narrow vale, there was  
 the valiant Cairbre with his hoft coming to oppofe us. Five fcore  
 brave Scots<sup>h</sup>, that came over the rocky rough fea, fell on the  
 oppofite fide by Ofcар, as he rufhed on toward the king of Ireland.  
 Five fcore heroes with blue fwords, who never before moved one  
 ftep backward, fell on the oppofite fide by Ofcар, as he rufhed  
 on toward the king of Ireland. Five fcore heroes armed with  
 bows, who came to the affiftance of Cairbre, fell on the oppofite  
 fide by Ofcар, as he rufhed on toward the king of Ireland.

<sup>f</sup> Ofcар is here fuppofed, whilft marching off with his booty, to meet a young  
 woman early in the morning, whom he conceives endued with the gift of prophecy.  
 It is an opinion ftill prevailing in Ireland, that the firft woman you meet with in the  
 morning is a witch.

OSCAR. “ A bhaobh a nigheas ’n teadach,

“ Dian dhuin ’n fhaisneachd cheudna ;

“ ’N tuit aon duinne aca leinn ?

“ No ’n d theit finn uille do neomh-ni ?”

BAOBH. “ Mairbhear leatfa a cuig ceud,

“ Is gunthar leat ’n riogh fein,

“ Maraon fann fear lagha dheth,

“ Is air faoghal uille gun a thainic.”

OSCAR. “ Na cluinne e u Rosg Mac Ruoigh,

“ Na aon duinne uaith ga shluogh,

“ Na cluinne ’n Fhein u nochd,

“ Ma ’m bi sin uille gu mearfneach.”

Nuair thainic sinne ann,

Bealach cuthinn no ’n caol ghleann,

Sann a bhig ’n Cairbre glan,

Le lonmaireachd a teachd n’ar co-thail.

Cuig fichead Albanach ard

Thanic thair muir choiriaganda ghairbh,

Thuit sud le laimh Ofcair thall,

Is e mofgladh gu riogh no h Eirinn.

Cuig fichead fear cloidheamh glais,

Nach deach aon cheum riomh air ais,

Thuit sud le laimh Ofcair thall,

Is e mofgladh gu riogh no h Eirinn.

Cuig fichead fear bogha,

Thanic air Cairbre ga cabhair,

Thuit sud le laimh Ofcair thall,

Is e mofgladh gu riogh no h Eirinn.

\* *All your lives have come.* The Fians never recovered their defeat at Gabhra.

† This passage shews that Oscar could not have been of Scotland ; and confirms our former observation, that *Albin* is a corruption of *Albhein*, *Alnbain*, or *Almbuin* ; for it is absurd to suppose that Oscar would have thus slaughtered his own countrymen.

Five score men well acquainted with danger, who came against us from the snowy country, fell on the opposite side by the hand of Oscar, as he rushed on toward the king of Ireland. Five score of the chiefs of the army of red-haired Cairbre fell by the hand of Oscar, as he rushed on against the king of Ireland. When dark-red Cairbre saw the slaughter of his armies by Oscar, he hurled the poisoned spear that was in his hand against him. Oscar fell upon his right knee—the poisoned spear passed through his body, but he pierced Cairbre with a nine-barbed spear where the hair and forehead unite.

CAIRBRE. “ Rise, Art, and take thy sword, and stand up in the place of thy father ; if thou survivest the battle, may you reign a fortunate king over Ireland.”

OSCAR hurled another spear on high (as we thought it was high enough); so great was the force with which it was cast, that it struck Art<sup>1</sup> to the ground as he was aiming his spear at Oscar. They placed the king's crown upon the stump of a tree, to shew that the victory was theirs.

<sup>1</sup> According to the prophecy of the witch, that he should wound the person next to the king in dignity.

Cuig fíthead fear feachd,  
 Thanic oirn a tír 'n t' fhneachdÍ,  
 Thuit fud le laimh Ofsair thall,  
 Is e moígladh gu ríogh no h Eirinn.  
 Cuig fíthead Cairbirre ruogh,  
 Thanic do mhaitheabh 'n 't fluoigh  
 Thuit fud le laimh Ofsair thall,  
 Is e moígladh gu ríogh no h Eirinn.  
 A chuig fhéar a b' aísge do 'n ríogh,  
 Air linne gu mo mhor 'm pris,  
 Thuit fud le laimh Ofsair thall,  
 Is e moígladh gu ríogh no h Eirinn.  
 Nuair chunnig 'n Cairbre ruogh,  
 'N t' Ofsar a fíathagh a shluoigh,  
 'N tleagh nimhe bha no laimh,  
 Gu'n do leig e fud na cho-thail.  
 Thuit Ofsar air a ghlun deas,  
 'San 'n tleagh nimhe treamh a chneas,  
 Gun do chuir e sleagh no naoidh feannadh,  
 Mu chummadh fhuilt agus eadin.

CAIRBRE. “ Eirich Art is glac do chloidheamb,  
 “ Seafabh fuas an aite t' athair,  
 “ Mu thig u beo o na cathabhi  
 “ Gu mu ríogh rath u air Eirinn.”  
 Thug e urchair eille 'nairde,  
 (Air linn fein bu leoir a h airde)  
 Leagadh leis aig mead a chuimfe  
 Art mac Cairbre air an agh urchair.  
 Chuir iad crun 'n ríogh mu 'n cheap,  
 Chum fígu mbuinnte leogh an arach.

He reared a firm and even mound on the red side of the hill, and broke the king's crown upon the stump of a tree, the last action of my valiant son.

OSCAR. "Lift me up now, ye Fians, never did you lift me up before; carry me to the sunny hills, and take off my garments."

"Oh! son of victory, death has come upon you—the second wound has not told a falsehood. The ships<sup>k</sup> of your grandfather are at hand; they come to our assistance."

ALL the Fians saluted Fin, though he did not salute us. He came to the hill of tears, where lay Oscar of the sharp sword.

FIN. "Oh! my son, you were in greater danger on the day of the battle of Dundalgin<sup>1</sup>; when the healing herbs were applied to your wounds, it was my hand that effected your cure."

OSCAR. "My cure is now past your skill, nor will it ever be accomplished. Cairbre has wounded me with his seven-barbed spear between the navel and kidney; and I pierced him with my nine-barbed spear where the hair joins the forehead—the physician will never heal the wound that my hand inflicted."

<sup>k</sup> At the time of the battle of Gabhra, Fin is said to have been on a voyage to Rome (see the *Urnigh Ossian*, stanza 34); he is here represented by the poet as just returning from thence.



Thog e leachdag chomhnart chruoigh,  
 Bhar n  talmhuin taobh ruoigh,  
 Bhrift e crun riogh mu 'n cheap,  
 Gniumh mu dheirre ma dheagh mhic.

OSCAR. " Togabh libh mi a niofe Fhiann,  
 " Cha do thog sibh mi roimh riomh,  
 " Togaibh mi gu tullich ghloin,  
 " Is thugabh dhium 'n t' eadach."  
 " Marbhaifg ort a mhic a buoth  
 " Ni u breug 'n darra h uair.  
 " Luingeas do sheanathar at' an  
 " Is i thighin le cabhair chuginn."  
 Bheannuich fuinn uille do Fhionn,  
 Ga ta cha do bheannuich dhuinn,  
 Ach gun d'tainig fuinn tullich nan deur,  
 Far 'n rabh O'car na 'n arm gheur.

FIN. " 'S miofa mhic a bhith tu dheth,  
 " Lath catha Duna-dealgun,  
 " Shnamhagh no curran triomh d'chneas,  
 " 'Si mo lamh a roinn do leigheas."

OSCAR. " Mo leighas cha nbheil e 'n fath,  
 " Ni mo dhianar e gu brath,  
 " Chuir Cairbre fleagh no 'n feachd feanadh  
 " Eadar m' airnean agus m' iumleag.  
 " Chuir mise fleagh na naodh feannadh  
 " Mu chummagh fhuilt agus eaduin  
 " Nan ruige mo dhuirn a chneas,  
 " Cha deanadh no leigh a leigheas."

<sup>1</sup> Now Dundalk.

FIN. " Oh! my son, you were in greater danger on the day  
" of the battle of Benedin<sup>m</sup>; when the healing herb was applied  
" as the falve to your wounds, it was my hand that effected  
" your cure."

OSCAR. " My cure is now past your skill, nor will it ever be  
" accomplished; I am wounded in my right side, and my wound  
" is incurable by the physician."

WE lifted the noble Oscar high upon our shields, and carried  
him away with care, until we came to the house<sup>n</sup> of Fin. The  
howling of the dogs by our side, the groans of the aged chiefs, the  
lamentation of all the Fians. It was this that afflicted my  
heart. No mother lamented her son, nor one brother for another,  
but each of us that was present wept for Oscar<sup>o</sup>.

<sup>m</sup> Now Howth.

<sup>n</sup> Almhuin, the palace of Fin, is not many miles distance from Gabhra.

<sup>o</sup> The subsequent stanza follows here in the edition of Perth, page 321, which I  
infer, as it adds one more to the many arguments already adduced from poems still  
current in the Highlands, that Ireland was the country of Oscar:

*Bas Ofsair a chradh mo chridh!  
Triath fear Eirinn 's mor d' ar di;  
Cait am facas riamb, re d' linn,  
Fear co cruaidh ruit air chul laim?*

That is, " The death of Oscar grieved my heart; our loss is great in the prince of  
" the chiefs of Ireland. When in my time have I ever seen a man so valiant as  
" you behind a sword?"

And in another very beautiful and pathetic, but mutilated, poem on this subject,  
published as a specimen by Mr. Gillies of Perth, he is also called " the prince of  
" Ireland:"

FIN. " 'S miofa mhic a bhi tu dheth,  
 " Lath catha Bein-eudin,  
 " Shnamhagh na geoidh troimh do chneas,  
 " 'Si mo lamh a roinn do leigheas."  
 OSCAR. " Mo leigheas cha 'n bheil e 'n fath,  
 " Ni mo dhianar e gu brath,  
 " Gaimh 'n donach 'm thaobh deas  
 " 'S dorrite do leigh mo leigheas."  
 Thog fuinne air 'n Ofcar aluin,  
 Air bharradh air fgiath an airde,  
 Thug sinn as iomchara grinn,  
 Gus an e' thainig sinn tigh Fheinn.  
 Donnalich na 'n con rir taobh,  
 Mar ri buireadh no 'n fean laoch,  
 Is gul an Fhian uile mu 'n feach,  
 Gur be fud a chruigh mi nchriodhe.  
 Cha choineadh bean a mac fein,  
 Ni mo chaoineadh a bhraithear e,  
 A mhiad fha bha finne 'n fin,  
 Bha fuinn uille caoinedh Ofcar.

*Bas Ofcair 's e cbradh mo chridh',*

*Triath fir Eirinn ur-bhuidh' :*

That is, " The death of Ofcar grieved my heart ; the prince of the heroes of fertile  
 " Ireland."

And, in the same specimen, the Fians of Ireland are introduced bewailing his loss :

*Mo thruagibe sinn, Ofcair fbeil,*

*Ma scar thusa 'nochl rium fein,*

*Gullidh mi am feafd gu tiom,*

*Is caoinidh uile Fhian Eirinn.*

That is, " Woe is me, O generous Ofcar ; if thou departest from me this night, I  
 " fhall lament as long as I am in being, and all the Fians of Ireland will be  
 " mournful."

A very correct copy of this poem is preserved in the library of the university of  
 Dublin.

FIN. "Oscar, my beloved, beloved by my beloved, son of  
 " my son, mild and valiant, my heart pants over thee like a  
 " black-bird! Never more shall Oscar arise!"

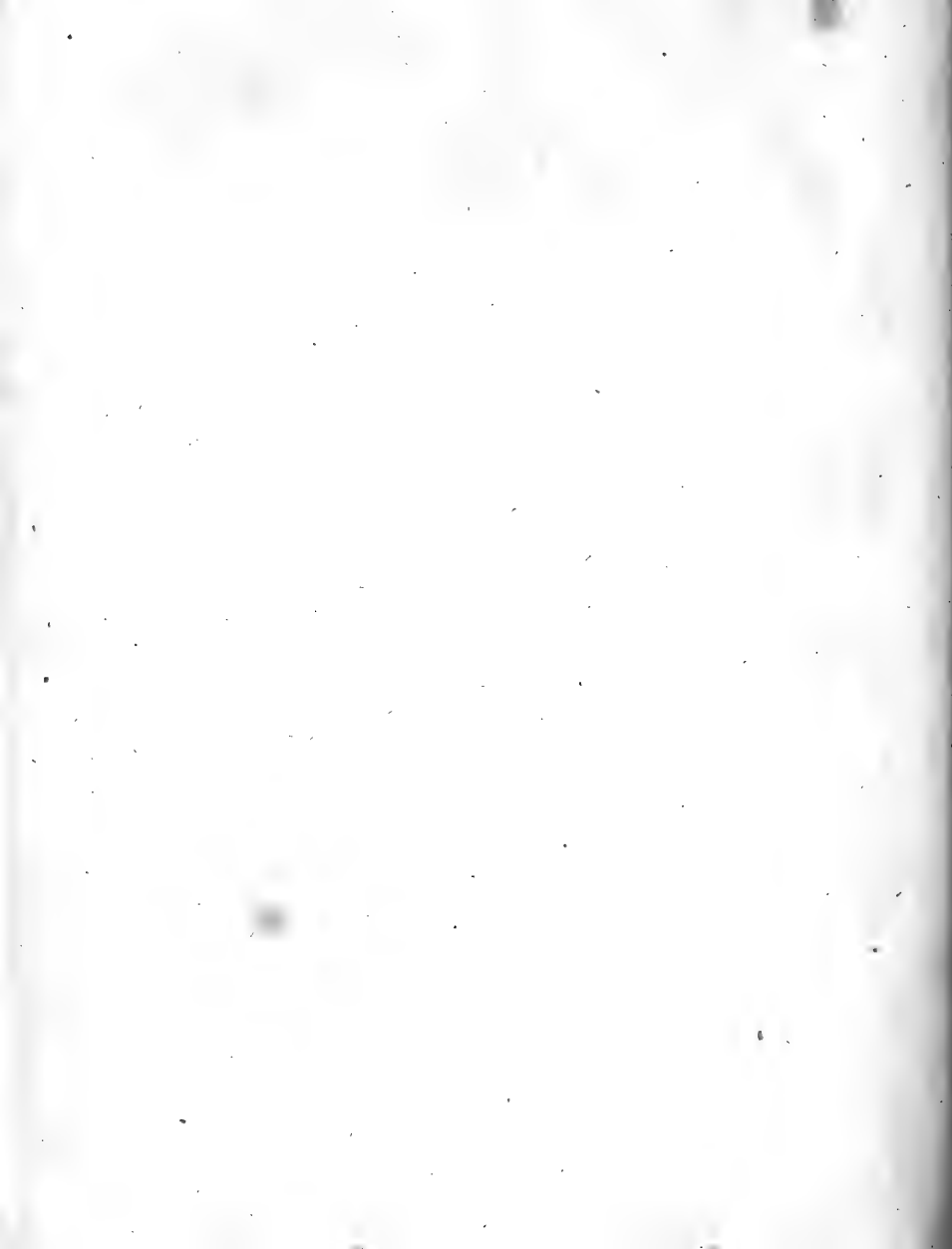
FIN did not banish this great sorrow from his soul from that day to the hour of his death; nor would he take, were it offered to him, the third part of the whole world in comparison of his loss<sup>p</sup>.

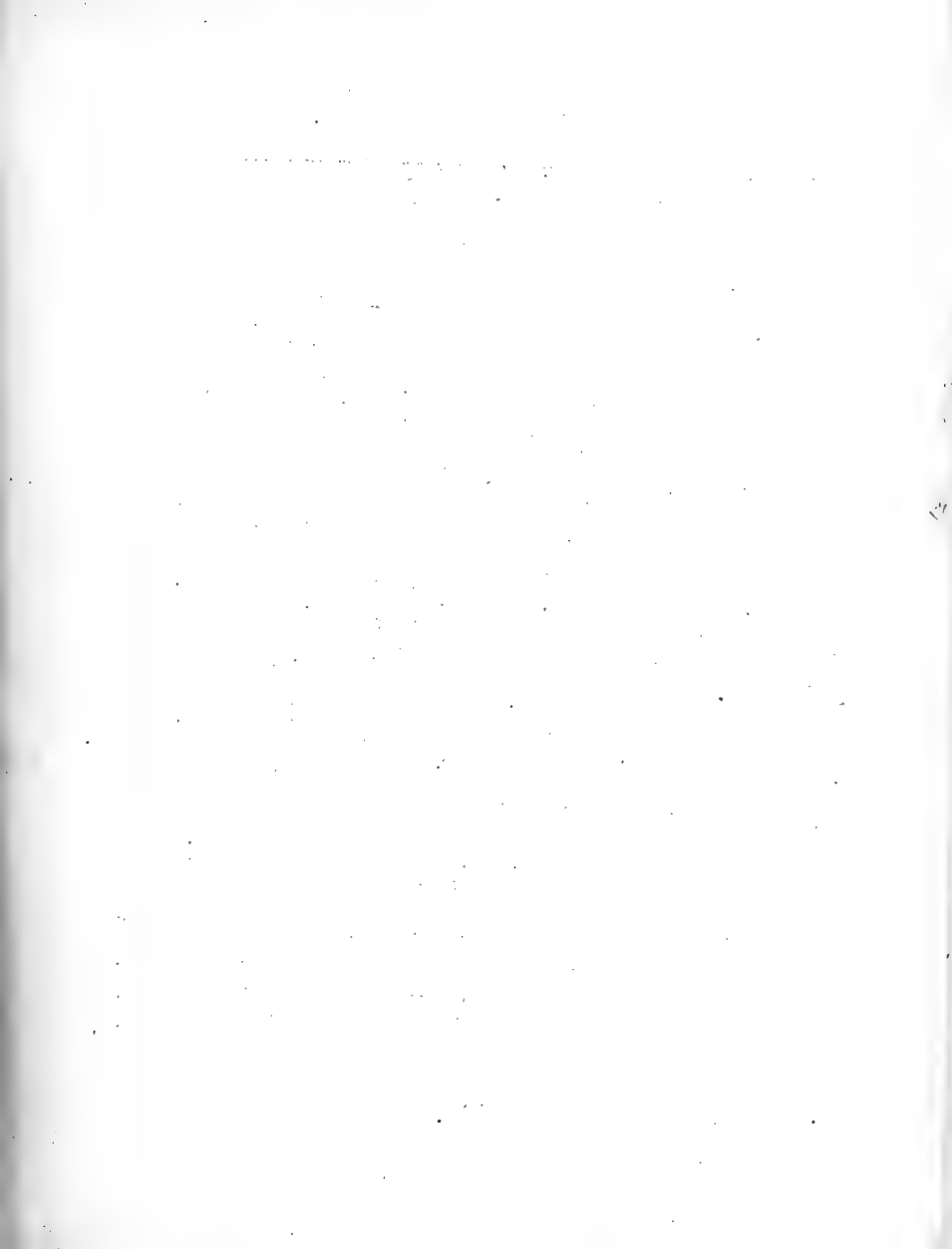
<sup>p</sup> The cause of this battle, in which Oscar was slain, assigned in the copy of the *Cath Gabhra* preserved in the library of Dublin College, was not a private quarrel between Cairbre and Oscar, as represented in this poem and the first book of *Temora*, but the resentment of Cairbre and the Irish princes in general for the improper conduct of the Fians. And this latter account of the matter is confirmed by an extract from the *Book of Howth*, preserved in the library of Dublin College, which I here subjoin, as it throws some light on the nature of the order of these Fians, and their duty:

" In Ireland there were soldiers, called Fyn Erin, appointed to keep the sea coasts, " fearing foreign invasion or foreign princes to enter the realme. The names of " these soldiers were Fin M'Cuil, Coloilon, Keilte, Oscar Mac Osfeyn, Dermot " O Doyn, Collemagh Mornè, and diverse others. These soldiers waxed bold, as " shall appear hereafter at length, and so strong, that they did contrary to the orders " and institutions taken by the kings of Ireland, their chiefs and governors, and became very strong and stout, and at length would do more things than themselves " without licence of the kings of the land. Part of their misdemeanors was, they " charged all the commons of Ireland that they should not hunt without their " special licence; and if they did, they should pay after this value, for a hare's killing xx<sup>d</sup>, for a water-dog killing double as much, and so after that rate, doubling " still

“ Mo laogh fein u, laogh mo laoigh,  
 “ Leanabh mo leinabh, ghil chaomh,  
 “ Mo chroidhe liumnich mar lon,  
 “ Gu lath bhrath cha n’ eirich Ofcar.”  
 Cha do chuir Fionn deth chriogh mor-ghrain,  
 O’n latha fin gu lath a bhais ;  
 Cha ghabhadh e, cha bu d thigeadh leis,  
 Trian d’an bheatha ge d’ abruinn.

“ still as the game was, as the fox, the wolfe, the deer, and all other pastimes. Such  
 “ diforders they kept, that the kings did assemble together, that they would banish  
 “ them the kingdom, and so sent them word ; who made answer that they would  
 “ not, unless they were put out by battle. And so these soldiers sent to Denmark  
 “ for their king’s son, with a thousand tall worthy soldiers as ever crossed the seas  
 “ before that time to Ireland. And so the day of battle was appointed. At which  
 “ time all the kings of Ireland did prepare against that day of battle to the number  
 “ of . . . M and five. The number of soldiers and strangers was xxviii M, and  
 “ vii C. Danes of Norway. The place of the battle was at Burne-vegein in Mauga-  
 “ then, in Meath appointed. But these strangers thought themselves so strong and  
 “ apt for battle, they made haste to come to fight, and came to Ardrath against  
 “ the kings ; who made haste also, and came to Garefton, and they, perceiving their  
 “ enemies so nigh, embattail themselves there ; and after kissed the ground, and gave  
 “ a great cry, as their manner was, of which cry that name was given Balli-garva.  
 “ The order of the battle was this : Those soldiers placed themselves by the S. W.  
 “ the hill of Ardrath in one great battail, &c. The issue was, all the foreigners  
 “ were slain, saving one called Osfein, who was alive ’till St. Patrick’s coming, who  
 “ told that holy man of all their doings,” &c.





S<sup>t</sup>. MATTHEW. Ch. II. V. 15. 16.

| ΝΑΥΤΛΗΡΩΘΗΤΟΡΗΘΕ  
 ΥΠΟΚΥΒΙΑΤΟΥ ΤΥΡΟΦ  
 ΤΟΥ ΛΕΓΟΝΤΟΣ· ΕΖΔΙΓ  
 ΤΤΟΡΕΚΥΛΕΣΤΟΝΤΙC  
 ΠΟΥ  
 ΤΟΤΕ ΗΡΩΔΗΣΙΔΩΝΟΙ  
 ΕΝΕΤΙΧΘΗΥΤΤΟΤΩΝ

The Margin is here cut off and one letter lost upon each line except the last.

Β Ζ ψ

Various Forms.

Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ  
 Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ Ϻ



---

*Account of a GREEK MANUSCRIPT of SAINT MATTHEW'S GOSPEL, in the Library of TRINITY COLLEGE, DUBLIN. By the Rev. Mr. BARRETT, F. T. C. D. Communicated by the Rev. WILLIAM HAMILTON, F. T. C. D. Secretary to the Committee of Antiquities.*

---

**A**MONG the manuscripts in the collection of Trinity College there are some which have been hitherto undescribed, and which in general contain extracts from the writings of the Greek fathers. One of these is written over three other more ancient manuscripts; the characters of which, though much effaced by art or time, are still sufficiently visible to be read in most places. One of these ancient manuscripts is found to contain a considerable part of *St. Matthew's Gospel*, and in a great measure to supply the deficient places in the *Alexandrian*, *Ephrem* and manuscript of *Cambridge*, and also in several manuscripts of the second class, or middle antiquity.

Read November 20,  
1786.

In the following memoir I propose to describe the above-mentioned manuscript; and to offer some reasons respecting its probable date.

(Q)

THE

THE modern manuscript, which is of quarto size, and is I am of opinion of the thirteenth century, is divided into quaternions, of which the first eleven, containing eighty-eight leaves, are wanting, and have been lost for at least one hundred and twenty years. The work of *St. John Chrysostom*, on the priesthood, seems to have been written on them. On the twelfth quaternion, the modern manuscript is written over two fragments of *Isaiah*, the characters of which are of the first kind of uncials. On the thirteenth, and also some others, it is written over some orations of *St. Gregory Nazianzen*, the characters of which resemble those of the copy of the same work, made in the ninth century for the use of the Emperor *Basilius Macedo*. Both these manuscripts are written in two columns upon each page, and the last of them is every where marked with accents and spirits: In the first of them I have been able to discover only one word marked with an accent and spirit. On the fourteenth quaternion, and some others, it is written over the gospel of *St. Matthew*; and the part of it which remains takes up sixty-four pages, of which fifty nine contain parts entirely wanting in the *Alexandrian*. Its characters are equal in size to those in *Montfaucon's* specimen of the *Cæsarean Genesis*, and bear a great similitude to the characters of the *Alexandrian*. A single column occupies each page, in which it resembles the manuscript of *Ephrem* and several other ancient manuscripts. I shall compare this manuscript with the most ancient extant, in the following particulars, the division of the text, orthography, interpunction and contractions.

THE most early division of the sacred text was made by the *κεφάλαια* majora, with titles annexed; of these there are sixty-eight

eight in *St. Matthew*, and the first of them commences at ch. ii. ver. 1. By whom this division was introduced is unknown; but Dr. *Mill* supposes (Proleg. 354) with great probability, that it was made by *Tatian* in the second century, for the purpose of composing his harmony. For that it was made for the purpose of an harmony Dr. *Mill* proves; and the silence of *Eusebius* concerning this, when he mentions the other division introduced by *Ammonius* in the third century for the same purpose, is a sufficient proof that it was not made by *Ammonius*. The next division was into the *Ammonian* sections, made by *Ammonius* in the third century; of these there are three hundred and fifty-five in *St. Matthew*. In the fourth century *Eusebius* accommodated the numbers of his canons to these sections. The *Alexandrian* and *Ephrem* have all these numbers: the Testament of *Beza*, or manuscript of *Cambridge*, has the sections of *Ammonius*, but not the numbers of *Eusebius* (Millii Proleg. 1271) which are also wanting in this manuscript, which has all the rest. But Dr. *Mill*'s reason for the omission of these numbers in *Beza*'s manuscript, "that the transcriber had not the vermillion ready in which it was usual to write them, and therefore postponed it," cannot have a place here; as we have an instance in this manuscript of an *Ammonian* section that is written in vermillion. The κεφάλαια are put both in the margin and at the top of the page, which is done also in one part of the *Alexandrian*.

With respect to orthography, we may observe in it the most perfect agreement with the above mentioned manuscripts, which are the most ancient extant; as will appear in the following particulars:

(Q 2)

FIRST.

FIRST. It has the same permutations of the vowels and diphthongs, ε and αι, ι and ει, which they have. These are very frequent in the book of the Acts, which belonged to venerable *Bede*: and we may observe αι written for ε, in one of the *Corycraan* inscriptions. Vide *Diarium Ital.* p. 424.

SECONDLY. It changes some letters as they do. Thus it writes ε for α; thus διεσρεμμένη for διεσραμμένη, as in the *Alexandrian* and *Ephrem*; 'εκαθερισθη for 'εκαθαρισθη: The same change is frequent in the manuscript of *Beza*. It also writes α for ε; thus ἐξήλατε for ἐξήλατε, Matt. xi. 7. which is done in the same place in *Ephrem* and *Beza's* manuscript, and occurs in these manuscripts and the *Alexandrian* in Matt. xxvi. 39. We may observe a similar change of these letters in the inscriptions copied by *Pocock* from the statue of *Memnon*, where ἐξεφθέγγατο is written for ἐξεφθέγγετο. And *Phrynichus*, a grammarian of the second century, mentions and condemns (p. 31) a like confusion of these letters. It writes also δ for θ, in the following instance, Βηδφαγη; as in the *Alexandrian*, Βηδσαϊδα. The same confusion of these letters is mentioned by *Phrynichus*, in the place to which I have referred above; by *Eustathius*, in his notes upon the twenty-first book of the *Iliad*, page 1338, l. 40; and by the author of the *Etymologicon magnum* of *Sylburgius*, p. 317, sub voce ἐελδωρ. An instance of a similar change may be found in the inscriptions of *Palmyra*, which write Ξανδικός for Ξανθικός. It is also believed that it writes ἐμμέσω for ἐν μέσω; which is done both in the *Alexandrian*, and *Bede's* manuscript of the Acts. The *Corycraan* Inscription (Vide *Diar. Ital.* p. 415) writes, in the same manner, ἐμμηνη for ἐν μνηνη; and the *Oxford Marbles*. Vide Marmor.

Marmor. 3<sup>m</sup>. l. 62. Both these inscriptions are written in the *Doric* dialect.

THIRDLY. It adds and omits a letter as they do. Thus *λήψομαι* for *λήφομαι*. Which is done, according to *Smith*, in the *Cottonian* Gospels; and occurs very frequently in the *Alexandrian*, Testament of *Beza*, and *Bede's* manuscript of the Acts. It occurs in the *Codex Coislinianus*, No. 202. Vide *Montfaucon's* Specimen, Bibl. Coillin. p. 262; and in the *Codex Boernerianus*, vide *Kuster's* Preface. And the *Ionic* dialect retains  $\mu$  in like manner. Thus, in *Herodotus*, ἐπεὶ τε δὲ ἐς τὸ ἀνωδέερον ἐτραπέο, τὴν μὲν ἀξίην οὐ λάμψομαι. *Polymnia*, ch. xxxix. See also *Thalia*, ch. cxxvii. It writes ἐκχυνόμενον and ἐράπισαν, as the *Alexandrian*, *Ephrem*, and Testament of *Beza* do, in the very same place; another instance of which orthography occurs in Acts xxi. 31.

FOURTHLY. It puts the augment before the preposition; thus, ἐπροφήτευσαν, Matt. xi. 14, which is done in the same place in *Ephrem* and *Beza's* manuscript. It always adds  $\nu$  ἐφελκυσικόν; it expresses numbers by words; and always writes ὕτως, and not ἔντω, even though a consonant begins the following word.

THE same agreement subsists between them in the interpunction. The most ancient method of interpunction is by a single point, which being placed either at the top, the middle or the bottom of the line, denotes a period, colon or semicolon. This method is used here also. And the marks of interrogation, which *Montfaucon* found only in manuscripts from the ninth century, are wanting. It agrees with them in having no accents

or spirits, neither from a first or second hand; and in being written without any distinction of the words from each other. It marks *i* and *u* with double points, when they are not joined to another letter, and do not make a diphthong. In the *Alexandrian* a small mark may be observed, resembling the modern figure of the spiritus lenis, and which frequently is put over the word at the end of a syllable; thus, Βηδ̄σαιδα: I have observed here one instance perfectly similar to the above; thus; Βηδ̄φαγγ̄.

WITH respect to contractions, no manuscript extant has so few, as will appear from the following enumeration of its contractions. It has no word contracted which is not also contracted in the *Alexandrian*, and of these it wants the following.

FIRST. Ὀυρανός and its cases are in almost every instance uncontracted. This word is contracted in the *Cæsarean Genesis*, Palæog. p. 194: and in the *Coislinian* manuscript, No. 1, of the sixth or seventh century; Bibl. Coislin. p. 3. It is almost always contracted in *Bede's* manuscript of the Acts. In the Testament of *Beza* it is uncontracted, as appears from Mr. *Aflee's* specimen; and in the *Cottonian Genesis*. Vide *Vetusta Monumenta sumptibus Societatis Antiquariorum*; Tab. i. Spec. 1.

SECONDLY. Ὑιός and its cases are almost always uncontracted. This is done also in the *Cottonian Genesis*, Tab. 2. Speci. 5, and in *Beza's* manuscript, vide Mr. *Aflee's* specimen. And in the book of the Acts, which belonged to *Bede*. And according to *Smith*, in the *Cottonian Gospels* (*Smith's Catalogue*, p. 128.) And  
in

in the *Colbertine*, No. 3084. Palæog. Gr. p. 188. And in the manuscript, *Sangermanensis*. Palæog. p. 219. In the *Alexandrian*, ὕιος is sometimes uncontracted.

THIRDLY. Μητρός is uncontracted: also μητέρα, κύριος, and ἀνθρώποις, are sometimes uncontracted. But according to *Smith* (vide *Smith's Cat.* p. 128) the *Cottonian Gospels and Testament of Beza* contract Κύριος. In the *Cottonian Gospels*, Tab. I. Spec. 7. ἀνθρώπου is uncontracted.

FOURTHLY. Καί is never contracted; which is contracted in both the *Cæsarean Gospels* and *Dioscorides*. Palæog. p. 194 & 208. Nor is there any mark substituted for αι at the end of a verb, which is frequently done in the manuscript of *Bede*.

I SHALL NOW proceed to mention other considerations, from which we may be able to draw some conclusions respecting its probable date; and, to this purpose, must observe that all writing in Greek manuscripts may be reduced to three classes. The first comprehends the manuscripts written in round and square uncials; in the second are contained those written in oval, oblong and inclined uncials; in the third those written in small letters. The first class is referred to the sixth century, the second to the ninth, and the third has universally prevailed from the eleventh century.

THE following reasons will prove the manuscript in question to belong to the first class:

FIRST.

PLATE. FIRST. It is written, as will appear from the specimen annexed, in round and square uncials. And this with so much exactness, that no variation from the round and square figure is to be perceived any where. Now, as antiquarians agree that the change in the capitals commenced in the eighth century, and all the specimens I have seen prove the same, and as this argument is built on that which constitutes the essential distinction between the two species of writing, and which affects not a few but all the letters, it appears to me to put it beyond doubt that it precedes the eighth century.

SECONDLY. What has been proved before, from the form of all the letters in general, will also be confirmed from the figures of particular letters. *Montfaucon* lays it down as a mark of distinction between the two kinds of manuscripts, that in the latter Δ and Θ, to which we might also add several other letters, have altered their figure in the more ancient manuscripts, considerably. No instance of this change is here perceivable. The letters in the second class of manuscripts are loaded with a variety of Gothic ornaments; and, to use *Wetstein's* words, “ sunt pinguiores et habent apices, et basibus insistunt.” Vide *Specimina in Palæog.* p. 219, 229, 232 & 234. Nothing similar is here perceivable. The larger capitals in these manuscripts are made, even from the eighth century (*Palæog.* p. 254) in the form of pictures of remarkable events, and loaded with a variety of superfluous lines. *Palæog.* p. 229 & 234. And the figure of the cross is to be met with at the ends of sentences. Vide *Palæog.* p. 229, 234 & 514. et *Catal. Bibl. Laurentio Mediceæ*, Tom. ii. Tab. iii. *Specimina* vi. et viii. And Mr. *Ahle*, Tab. ii. Spec. x. and xi.

In



In this, although it is written with greater care than any other of which I have seen a specimen, nothing similar can be observed: The capitals here are always unornamented, and put without the line. Nothing can be more simple, and at the same time more beautiful, than the forms of the letters, which are destitute of every ornament, although the greatest care and pains are every where visible in the making of them. Wherefore, what I before inferred from its having all the signs of antiquity, I now conclude from its wanting all the signs of modernness.

A THIRD argument is drawn from the want of spirits and accents; which having been before confined to the books of the grammarians, were, according to *Montfaucon* (Palæog. p. 223) first introduced into the manuscripts in the seventh century. And as I cannot upon a very diligent enquiry find them in this manuscript, it forms a very strong argument that it precedes the seventh century. The *Cæsarean Dioscorides* of the sixth, and *Claramontane* of the seventh century (vide Palæog. p. 217, and *Lambecius's* Comment. de Bibl. Cæsarea, Tom. ii. p. 521) are written with accents and spirits: also the *Coislinian* manuscripts, No 1 and No. 202 (vide Bibl. Coislinian. p. 1 and 252) which are of the sixth century. But in these manuscripts the accents are supposed to have been put by a second hand.

I SHALL now proceed to consider some objections which may be made to this conclusion, "that it precedes the seventh century," and which might lead us to suppose it posterior in point

( R )

of

of time to the celebrated manuscripts of the Gospels of the first class; and they may be reduced to these two:

FIRST. That the letters of this manuscript are in general more curved than those of the aforefaid, in which the strokes are for the most part rectilinear; and therefore that this manuscript is less ancient.

SECONDLY. That there are some letters in it which have forms that may be observed in certain specimens of the seventh century.

I READILY allow that the most ancient forms of the Greek letters were composed of right lines, for this conclusion will force itself upon us, whether we consult our reason or our experience. The first writing was upon hard substances, and on such the right line is most easily formed: The first writing then must have consisted of letters that were rectilinear, and consequently must be angular and not curved. And on the most ancient monuments of Greece, for example, the *Amyclæan* inscription, every letter is composed of right lines (see Mr. *Ashle*, Tab. II.) and no letter occurs that is curved. And this cannot be considered merely as a necessary effect from the nature of the substance on which this inscription is written; because in after times, on the same substances, the very same letters are formed of curve lines. We must therefore consider it as arising from this circumstance; that in that early period the Greek alphabet was entirely composed of rectilinear letters; and this again

again is ultimately resolved into the nature of the substances on which they wrote. And among most or all barbarous nations we shall find their alphabets to consist chiefly of rectilinear letters; for example, the *Runic*, and the *English* black letter. But then I assert on the other hand,

FIRST. That curvature in the letters of the Greek alphabet is also exceeding ancient. In a *Lacedæmonian* inscription (Mr. *Astle* on the Origin and Progress of Writing, Tab. II.) bearing the names of *Alcæmenes* and *Theopompus*, the letters B, E, Σ and O are curved. In the *Sigean* inscription, dated 594 years before Christ, Φ, O and Θ are round, and the Σ is sometimes rectilinear and sometimes curved. The same forms may be observed on the *Delian* inscription of *Tournefort*. And in the *Ionic* inscriptions of *Montfaucon*, Palæog. p. 135, dated 450 years before Christ, the same may be observed.

SECONDLY. The same argument which proves rectilinear letters, when the question is concerning hard substances to precede curved, will prove in the case of soft substances curved letters to precede angular; because curved letters are more easily formed upon soft substances. I do not however mean to assert that this is the case, for I think the contrary most probable; but I only deny that it is a necessary consequence, that because the first writing on hard substances was rectilinear, that therefore the first writing on soft substances should be so: Because this argument concludes that to hold true of soft substances which is true of hard substances, although the reason why it holds true in the latter kind is, be-

cause they are hard. Thus it concludes equally of both substances, although it is founded upon the essential distinction that subsists between them. I own it seems not improbable that the first writing upon soft substances was rectilinear, in imitation of that which preceded it; but then, from the reason above assigned, the curve line must have almost immediately succeeded; and then the inscriptions that are posterior in date, would, in imitation hereof, exhibit curved letters. And therefore I conclude, from considering the *Amylean* and *Sigean* inscriptions, that writing on soft substances was probably introduced between the dates of those two inscriptions.

THIRDLY. The conclusion of the learned editor of the *Alexandrian* is the same with what I have before admitted, “in writing upon soft substances angular letters precede curved:” But the principle on which he founds this conclusion, “because they are more difficult to be formed, and whatever is more difficult is also more ancient,” being admitted, would entirely remove the first objection. For, according to this reasoning, curved must precede angular letters in writing upon hard substances.

FOURTHLY. When I admit this conclusion, does it not thence follow that I admit the point in question, that this manuscript is less ancient than the celebrated manuscripts of the first class? To this I answer, Not, for the following reasons:

FIRST.

FIRST. At the very time these manuscripts were written the same letters were differently formed; and sometimes they consisted of right lines and were angular, and sometimes were curved. To prove this we must have recourse to the manuscripts themselves. In the *Alexandrian*, I instance in the letters B and Φ, and also in M. In the *Cottonian Genesis*, in M and Φ. In *Ephrem*, in the letters Ξ and X, Palæog. p. 214. In the *Cæsarean Diopcorides*, in the letters Ξ (as appears from comparing Dr. *Woide's* Specimen with that of *Lambeckius*) and Ψ (as appears from comparing *Lambeckius's* Specimen, Palæog. p. 202, with that of *Nesfelius*, Tom. 1, Tab. K. L. M). In this manuscript, in the letters A. B. Γ. Δ. X. Ξ. Wherefore the same letters having been formed variously by the same hand and at the same time, with respect to the number and nature of the lines that compose them, I am led to believe that no conclusive argument can be founded on this for determining the relative ages of the manuscripts.

SECONDLY. Manuscripts of the middle antiquity or ninth century abound with letters which are not less rectilinear and angular than those in manuscripts of the first class. Thus the letters Ξ and B, in the *Codex Harleianus*, No. 5598, Palæog. p. 514. And the letter Ψ in manuscripts of the ninth century (Palæog. p. 232 & 234) is composed of right lines, and those as few in number as possible, both which are marks of the form being ancient. And in fact such form of Ψ occurs on the *Basilidian Gems* (Palæog. p. 180, 338). Wherefore this argument can have place only in comparing manuscripts of the same class together, in which case it will produce contradictory conclusions; and if carried

carried to its whole extent, will lead us to absurd conclusions.

ON the whole I see nothing absurd or impossible in the case of ancient forms occurring in manuscripts less ancient than themselves; and the only case from which we can safely conclude, seems to be from that of forms confessedly modern occurring in manuscripts whose dates are supposed antecedent to the introduction of those forms; and this brings me to consider the second objection. Which is, that the forms of A. Δ. Λ. M. T. observed in this manuscript occur also in *Turonensis*, a manuscript referred upon conjecture to the seventh century, and in some other specimens of the seventh or eighth century, Palæog. p. 214, 224. But these forms can be proved both from the inscriptions and manuscripts to precede the seventh century. For with respect to this form of M, we have the express assertion of *Montfaucon* (Palæog. p. 130, 171, 142, 180) and we may observe it to occur on the *Palmyrenian* inscriptions, and those which *Pocock* copied from the statue of *Memnon*, and which are dated in the reign of *Adrian*. On these last we may observe also the same forms of Λ and Δ which occur here; and we have in the *Marmora Oxon.* Lond. 1732, p. 594, an inscription where the Λ is made as here. In the appendix of the preface to *Gudius's* inscriptions, we may find some instances of a similar form of Δ. Similar forms of these letters occur also in inscriptions of uncertain date, in a book entitled *Siciliæ et objacentium Insularum inscriptionum Collectio.* Panormi 1769. See Proleg. p. 39, 42 & 43. The form of T which occurs here may be observed in inscriptions of every age.

age. And with respect to the manuscripts, the *Cottonian Genesis* supplies us with an instance of such a form of M, when it is at the end of a line (see Mr. *Affle's* Specimen, Tab. III). Also the Δ and Λ in the Specimen of *Beza's* Testament, and a Δ in the Specimen of the *Cajlinian* manuscript, No. 202, seem to resemble the same letters here. With respect to the letter A, it has in this manuscript two forms; in both the principal stroke is a perpendicular right line; but in one the letter is composed of two other right lines, forming angles with each other and the perpendicular; in the other, one round line seems to have been substituted for these two. The first form I have not met with any where else; the second form is found in *Turonensis*, and also is very similar to an A in the Specimen of *Bede's* manuscript. But hence we cannot deduce that it is of the same date with *Turonensis*, inasmuch as this last manuscript is not written in round and square uncials, and must be therefore less ancient. It is also not unlike the A of *Cyri's* alphabet, as represented in the *Encyclopedie*, Tom. 2, des Planches, Tab. XI. Paris 1763, where the principal stroke is made a perpendicular; which stroke in other copies of the same alphabet is represented as inclined. And we must observe that all the manuscripts give this letter a form very different from what may be observed in the inscriptions (Palæog. p. 142) except only a few inscriptions in which the same form occurs, vide *Marm. Oxon.* p. 572, & *Siciliæ Inscriptio-nium Collectio*, p. 241. The greatest difference between this manuscript and those of the first class is in this letter; but hence we cannot infer it less ancient than them, as we have no authority for asserting that the A in Greek manuscripts never had this figure

figure prior to the seventh century. It seems to have it in the manuscript of *Bede*, which is referred by Mr. *Ahle* to the fifth century.

FROM these arguments, compared with the description above given, we may I think safely conclude that this manuscript is not posterior to the sixth century. A greater antiquity than this cannot be inferred from merely considering the letters, in any manuscript, according to *Montfaucon*. There are nevertheless not wanting arguments for a higher antiquity, of which the principal is a most striking agreement between its various readings and those of the most ancient fathers and versions, and a total disagreement from the manuscripts of the second class. It has also a wonderful agreement in its readings in many places with *Beza's* Testament, and like it omits the doxology; from which it would seem to follow that it precedes the end of the fourth century. To this conclusion only two objections can be made; one is, that it has been interpolated from the *Latin Vulgate*; but this argument seems to be a *petitio principii*, for it cannot have been interpolated from that version, unless we suppose it posterior to the end of the fourth century, when that version was made, which is the point in question. Another and more specious objection is, that it omits it because its original omitted it, and that this original preceded that time. This would be a sufficient reason if the manuscript wanted the signs of antiquity, and if it appeared from every other consideration that this manuscript belonged to the middle ages. But as there appears nothing to limit its age, and it may have all that antiquity, it will be  
more



more reasonable to suppose it that original itself. We must add to this the great resemblance between it and the *Alexandrian* in many of its letters; thus we have in an *Ammonian* section, a figure of the Epifemon Βαυ, perfectly like to that which *Montfaucon* observed in a Greek coin of *Gallienus* and of his successor *Claudius*, and on other monuments of the same age, the third century, Palæog. p. 128, which figure also nearly occurs in the *Alexandrian*. In the letter Ϝ it perfectly resembles the *Cottonian Genesis*, whereas both *Beza's Testament* and the manuscript of *Bede* give a very different form to this letter. We should add to this, that it has a form of A which probably has not yet been met with in any manuscript. That most like it may be found in the *Cottonian Genesis*, which is different from the A of all the manuscripts, and differs from this chiefly in the inclination of the principal line, which is here perpendicular. It has also the rectilinear Ξ of the *Colbertine*, No. 3084, and of *Ephrem*. The want of the *Eusebian* numbers, when it has the *Ammonian* sections, will be another great argument, and the more especially when we consider that both *Ephrem* and the *Alexandrian* have them, and *Beza's Testament* only wants them. I cannot also pass over my suspicion that this manuscript has been originally written on purple parchment, a practice of the highest antiquity; for *St. Jerom*, in the fourth century, describes the ancient manuscripts as written on purple parchment; and many of the ancient authors mention the custom of staining the parchment on which they wrote. The same substance which was used to discharge the writing has in a great measure discharged the colour of the parchment; notwithstanding which it in many places appears plainly stained with a colour,

(S) colour

colour in the judgment of many persons who have seen it was originally a purple ; for it now appears a faint purple. Another argument of the greatest weight is the paucity of its contractions ; as I apprehend it will be found that no manuscript known has fewer.

---

*An Account of ANTIEN'T COINS, found at BALLYLINAM in the QUEEN'S COUNTY, IRELAND; with Conjectures thereon. In a Letter to JOSEPH COOPER WALKER, M. R. I. A. and Honorary Member of the Etruscan Academy of Cortona. From WILLIAM BEAUFORD, A. M. Soc. Antiq. Scot.*

---

ATHY, FEBRUARY 16, 1787.

S I R,

**I**N June, 1786, some peasants dug up in a field in the Queen's County, near Ballylinam (about four miles from Athy) an earthen urn, containing a great number of small silver coins, which they immediately distributed among themselves, and sold to different people. Several of these coins were purchased by the Rev. Mr. Ashe of this town, and by him presented to the Museum of Trinity College, Dublin; they were afterwards submitted to the inspection of the Royal Irish Academy.

Read Feb.  
19, 1787.

As these coins shew evident marks of high antiquity, and in several particulars differ from those discovered in Britain and on the continent, I have endeavoured to explain twelve of them,

(S 2)

and

and must request you will do me the honor to lay my essay before the Academy, for their inspection.

THERE is perhaps no part of antiquities which throws greater light on the history of a country than the coins and medals of different periods, when properly illustrated; as thereby several articles relative to the manners and customs of former times receive an illustration, which probably otherwise would be buried in eternal oblivion. To whom mankind are indebted for so useful a discovery as coins in the transactions of civil life, is not only unnecessary, but at this period impossible to ascertain.

COMMERCE, as it was the principal means of drawing the human race from a vagrant and unsettled life, and thereby constituting civil society, gave rise, undoubtedly, to the invention of money, as a convenient medium, in order to render the transactions between individuals much more easy and expeditious than otherwise could be effected by the exchange of one commodity for another.

MAN, leading a savage and unsettled life, subsisting on the precarious acquirements of the chase, and the spontaneous productions of the earth, has little regard to any other property than a scanty subsistence from day to day; he has therefore no occasion for an article which, in every department of civil society, has become so beneficial and yet so destructive to mankind. But no sooner are the arts of civil life introduced, and private property in some measure established, than he finds himself surrounded by a thousand wants to which before he was an utter stranger. Habitations,  
clothes,

clothes, and numerous lesser important articles, become necessary appendages to his existence. To obtain these, recourse must be had to the labours and inventions of his neighbours, whence rise the several species of commerce, and the use of a standard commodity, which might serve as an universal medium for every article of domestic and social utility. Accordingly we find, from the remotest antiquity, all nations, which had in any degree emerged from a state of barbarism, using some substance or other as a standard article of commerce. Polished bits of wood, shells, beads, rings and bars of iron, appear to have been the first attempts in this way. These, on the advancement of civilization, and the improvement of arts, gave place to pieces of brass, silver or gold, of different forms and dimensions, and which in subsequent ages became ornamented with various devices and legends, according to the learning and genius of the several nations amongst whom they originated.

THE various Celtic tribes, who in the early ages inhabited the western wilds of ancient Europe, being in a great measure destitute of commerce, were most probably ignorant of money before the introduction of agriculture and the different branches of trade, by foreign merchants on their southern and western coasts.

THE Phœnician and Carthaginian merchants were probably the first adventurers who reached the British isles; but of the improvements they introduced, and the species of commerce they cultivated with the then barbarous natives, except in that of tin, we are entirely ignorant: No coins, or other  
monuments

monuments of antiquity belonging to those people, have ever been discovered either in Great Britain or Ireland; and from the relation of Strabo<sup>a</sup>, we find these ancient traders took every method to keep their commercial discoveries secret from the world; so that these islands must have been imperfectly known for many ages.

THE Punic commerce, whatever were its objects, was by the frequent dissensions of the rival states of Rome and Carthage often interrupted, and finally ruined at the destruction of Carthage, on the conclusion of the third Punic war. Though we may rather consider it to have expired, like a phoenix, to rise more glorious from its ashes. For the Phœnicians and Carthaginians, by passing the Streights of Gibraltar, and navigating the extensive Atlantic Ocean, had so effectually raised the spirit of commerce on the western coasts of Europe, as not easily to be extinguished; for the Greek colonies, established on the southern coast of Gaul at Marseilles, became rivals to the Carthaginians about two hundred years before the Christian æra<sup>b</sup>, and in the reign of Augustus the Massylian commerce with these islands was become very considerable<sup>c</sup>. Whence there is some probability that these merchants first introduced the knowledge of money to the ancient Britons; for at Marseilles, and Croton in Italy, have been discovered a number of very ancient golden coins, inscribed with Greek letters, and of that species denominated *Inculsi*, being

<sup>a</sup> Strabo, lib. 3.

<sup>b</sup> Polyb. p. 290, 291. Strabo, p. 265.

<sup>c</sup> Strabo. p. 305. Diod. 347.

convexo-concave, that is, convex on one side, and concave on the other<sup>d</sup>; such golden coins have also been found in Britain, but none in Ireland. The British coins indeed differ in some respects from those of Croton, having no Greek letters, nor bearing the figures of various animals, &c. so frequently observed on the Greek and Roman money; but ornamented with various uncouth figures, and were probably coined by the British chiefs, in imitation of the foreign money introduced by merchants; though soon after the arrival of Cæsar, and perhaps some years earlier, we find the Britons employing Roman artists in the manufacture of their money, especially *Boadicia*, *Cunobeline* and *Cassibelanus*; these coins bear the grotesque figures of various animals, and frequently inscribed with Roman letters. In subsequent periods we discover British coins, probably by British artists, bearing the rude resemblance of heads and other figures, expressive of the dress and customs of the people, and, when bearing legends, inscribed with Roman letters<sup>e</sup>. Such coins are frequently found in various parts of Britain, but hitherto none have been discovered in Ireland; from whence we may reasonably conclude, that from the earliest periods to the close of the fifth century, no money was coined in this island, and little imported.

THE barbarous Scythic nations who subverted the empire of Rome, that is, the Goths, Vandals and Teutons, before their acquaintance with the Romans were ignorant of money, when

<sup>d</sup> Swinburne's Travels.

<sup>e</sup> See the British coins given by Borlase, &c.

some pieces, chiefly silver, were introduced among the tribes on the borders of the Rhine and Danube<sup>f</sup>. Whence, on their taking possession of that government, we find them imitating the Roman silver coins, and a new species of money is discovered arising in the west of Europe, consisting of small thin silver pieces, not known to more ancient times, inscribed with rude figures and barbarous characters. Such was the money of France, Germany, Sweden, Denmark and England, from the sixth to the twelfth century. And the coins of the Anglo Saxons from the beginning of the eighth to the close of the tenth century<sup>g</sup>, bear a strong resemblance, in their figure, legends and coinage, to the most ancient coins discovered in Ireland<sup>h</sup>, and to those under consideration; so that we may infer they cannot be productions of very different periods.

INDEED Cambrensis informs us, at least it was the opinion of his time, that gold and silver, and consequently money, was introduced into this kingdom by the Danes<sup>i</sup>. A circumstance, most probably, not far from the truth; for it appears from the *Chronicon Manniæ* and *Antiquitates Celto Scandicæ*, that the Danes were acquainted with the use of money before their arrival in Ireland in the ninth century. As to the assertions of Keating, that money was coined in this island by Teghernus and

<sup>f</sup> Tacit. Germ. 26. Cæsar, l. 6, 22.

<sup>g</sup> See Gibbon's Camden.

<sup>h</sup> See the coins represented by Simon.

<sup>i</sup> Topogra. Hib. Dist. 3, c. 10



Eadhna Dearg above two hundred and sixty years before Christ, little dependance is to be had on them. If any such persons actually introduced the use and knowledge of money among the ancient Irish, the period must have been thrown too far back by several centuries. Nor can we have any greater dependance on the assertions of other Irish historians, that mints were erected at Ardmagh and Cashel in the time of Laogaire, about the year 436 or 460.

THE Irish chiefs becoming acquainted with the silver money of the Danes and Anglo Saxons, soon thought of striking coins for themselves; and accordingly either procured their own people to be instructed in the art, or hired Danish artificers for that purpose. Indeed no great abilities were required, the art of coinage during the middle ages being extremely simple, and well adapted to the convenience of men leading a vagrant and unsettled life; a small portable anvil, with the face of the coin sunk en creux on the top, and a hammer, on the face of which was sunk the reverse, with a pair of pincers, composed nearly the whole of the apparatus, as appears from several British coins on which the process of coining is represented. The knowledge of coinage and the use of money once introduced into the kingdom, not only every king and chief or governor of a principality, but every dunast or chief of a cantred, procured money to be struck in his name; even so late as the fifteenth century the O'Niels coined money in their several districts, until prohibited by the English.

FROM these circumstances there is the greatest probability that no coins hitherto discovered in Ireland, and of Irish origin, are

(T)

older

older than the beginning of the eighth century, nor of a later date than the close of the fifteenth, except those made by order of the English government in this island.

FROM the rude manner in which the coins before us are executed, they are probably of the earliest periods, that is, from the eighth to the twelfth century; but being all without dates, their true age will not be easily ascertained. The rude resemblance of heads on them are all armed with the close helmet of the northern nations, so prevalent through Europe from the tenth to the fifteenth century; and the universal figure of a cross on the reverse fully evinces their origin within the Christian æra.

THE legends are composed of mixed letters, found in the Latin and Roman alphabets during the middle ages, as given by Bernard. The different Runic characters of Wormius are of the same species as those found on Runic coins and Runic inscriptions in Sweden and the Isle of Man: And also those species of characters denominated by the Irish *Ogham Croabh*. All which characters so mixed are found in the Irish monumental inscriptions and stone crosses from the tenth to the sixteenth century.

THE legends on these coins, which are all in the Irish language, generally begin at the cross near the head, and run from the left to the right; those on the reverse begin at a small cross adjoining the larger, in one of the quarters on the left.

THE ornaments or figures, besides the heads on the obverse, and the large crosses on the reverse, are such as represent the dignity and ensigns of the prince for whom they were struck. The most general ornament in those under consideration is a rude figure in the opposite quarters of the crosses, which several have taken for a harp, and others for a crown: However, from other coins, where the character is more perfectly delineated, it proves to be the representation of a hand, the curved line representing the thumb and wrist, and the four lines proceeding from it the fingers, whose nails are noted by little balls or circles at the extremities. The hand was the symbol, among the northern nations, of power and strength; and we are informed by Aldrovandus<sup>k</sup> that it was the ancient arms of Ireland, and was principally borne by the Northern or Ulster tribes during the latter ages, and in the more early, indiscriminately throughout the kingdom; even at this day it is borne by our baronets, that order being instituted by James the First of England to serve in the wars of Ireland, and in consequence bore in their escutcheon the ancient ensigns of the nation against whom they were sent to fight.

OTHERS of these coins bear in the quarters of the crosses the representation of a sword. The sword was the symbol of martial prowess, and Aldrovandus, before quoted, asserts that this weapon was also borne by the Irish chiefs in their arms.

<sup>k</sup> Uliisses Aldrovandus Ornitholog. L. 1.

IN some are the representations of various kinds of crosses; and in others again three balls or small circles placed triangularly, probably in honour of the Trinity.

ON a few is a character or figure composed of a single circle, or a double concentric one. This figure is also found on several British coins; by some it is taken for a chariot wheel, by others for a wreath or crown, and generally supposed to be the symbol of royal dignity.

HAVING thus attempted a general explanation of these curious remnants of Irish antiquities, I shall proceed to a more particular investigation, in endeavouring to ascertain the princes or chiefs by whom, and, if possible, the periods in which they were coined.

PLATE I. THE figures of these coins in the annexed plate are all drawn at one and a half the original diameter, the real size being represented in No. XIII. at the bottom of the plate.

## No. I.

ON the obverse is the representation of a head armed with a clove helmet, ornamented with a crest, and round it the following inscription, in Runic and Ogham Croabh characters:

PLATE I.

I a d h m o l a g h a s r o

No. 1.

Viz.

*Iadh mo: Laghas ro, for O Magh Laoghaois re, or O Laoghis King.*

It is somewhat remarkable, that the Gothic W should in this, and all those coins, express the power of the Irish Gh. The W at this day, at the end of the words in the Russian language, has nearly the power of the Irish Gh, and we may reasonably conclude, among all the Teutonic nations, the power was the same, and is very properly introduced here to express that sound.

ON the reverse is a large cross dividing the coin into four quarters, in two of which is the resemblance of a hand, before spoken of; and in the two other quarters symbolic characters, found on several British and Danish coins, with the following legend:

PLATE I.

d u n a g h m a g r a d

No. 1.

Viz.

*Dunagh mag rad, for Dunagh magh riada,*

this coin belonging to one of the O'Mores of Laoghis or Leix in the Queen's County, whose place of residence was

Dunagh

Dunagh or Dunnamaife, situated in the ancient cantred of Magh Riada<sup>1</sup>, comprehending the present heath and barony of Maryborough.

No. II.

ON the obverse, a head in armour, as in the last, with a cross opposite to the nose, probably to denote his faith in the Christian religion; and round it the following words, in Runic and Ogham

PLATE I. Croabh characters :

No. 2.                      b, oi, ll, a, oi, f o oi ll agh r o a gh

Viz.

*Boillaoi Foillagh roagh*, for *Beallagh Faillagh Re*,

i. e.

Bally Falle King.

ON the reverse, a cross, in the opposite quarters of which is the rude resemblance of a hand, and round these words :

PLATE I. No. 2.                      o m u c a l a g h o i d t h o i l

Or,

*O Muc Cala Ghoidthoil*, for *O Mac Cala Ghoidthol*,

Viz.

Of Magh Coillcan in Ghadhál or Caëllan, which district comprehended the present baronies of Bally Cowen and Gary Castle, or at least a part of them, in the King's County, whose hereditary chief in latter ages was denominated Mc. Callan.

<sup>1</sup> Keating.

But

But Beallagh Fallagh was prince or king of the principality of *Hy Fallia*, comprehending the present King's County, and in that division of ancient Ireland called Gaoidthar or Caëllan, comprehending the present counties of Kildare and King's County, if not also the county of Dublin. There is no possibility of determining the date of this coin, as *Bally Falli* was the territorial title of the chiefs.

No. III.

ON the obverse, a head in armour, with these words in the Latin, Runic and Ogham characters :

o, h, t, r, o, ca, m o a l a c h l a

Or,

*Oht Roeamoalachla*, for *O Raghallaigh*, i. e. *O Re Magh Lachlagh*.

PLATE I.

No. 3.

ON the reverse, a cross, with a hand in one of the quarters, with these words :

M a c, G h o a v a n m o r a

Or,

*Mac Ghoabhan mora*, for *Magh Cavan more*.

PLATE I.

No. 3.

THIS coin was probably struck for some of the O Raghallaigh or O Reillies, kings of Cavan.

No. IV.

## No. IV.

ON the obverse, a head with four balls behind it, with the following legend in Runic and Ogham Croabh characters :

No. 4.

me a l a n a c m a g l a o g o i g

Or,

*Mealanae mag laogoig, for Moilana magh Laoghoigh.*

ON the reverse are two hands in opposite quarters of the cross, but the inscription being in some places effaced, cannot be translated. The coin appears to have been struck for one of the chiefs of Moileana or Magh Leana, in the King's County, whose family in the latter ages was distinguished by the name of Malone.

## No. V.

ON the face, a head, round which is the following legend in Runic and Ogham Croabh characters :

No. 4.

A t h o i h M a h l a g h a o i l n

Or,

*Athoih mah Laghaoiln, for O Maghlochlin.*

As the reverse of this coin is not legible, it is not certain to what chief it relates, as several families bore that name in the counties of Clare, Meath and Carlow.

No. VI.



## No. VI.

ROUND the head, on the obverse, part of the characters are defaced; those that remain are, PLATE I.

magh cannell No. 6.

Or,

*Magh Cannell, for Mc. Connell.*

ON the reverse, in one of the quarters of the cross, is a hand, with the following inscription in Runic and Ogham Croabh characters: PLATE I.

U u gh f ea a gh a No. 6.

Or,

*U ugh Feaagha, for U Fiacca.*

It is probable this coin was struck for some of the chiefs of *U Fiacca*, or *Hy Feacre*, in the county of Galway, and princes of the ancient district of *Connachtne Cinnel Dubhain*.

## No. VII.

ROUND the head, on the obverse, is the following inscription in Latin, Runic and Ogham Croabh characters: PLATE I.

u mearc re a d o n : No. 7.

Or,

*U mearc re a don, for O More Re Idun.*

( U )

ON

ON the reverse, in one of the quarters of the cross, is a hand, with the following inscription in Latin, Runic and Ogham Characters :

PLATE I.

No. 7.                                    m a c g h e a l a c h o f u t l a  
Or,

*Mac Ghealach O Futla, for Magh Ghealach O Fodhla.*

I SUSPECT that this coin belonged to some of the Conor Fallia family; for by some genealogies I find that a person of the name of *Ceallach Fodhla*, or *Ceallach Feidhla*, of this family, lived about the year 900. If this should be the person, the dates of these coins are ascertained.

No. VIII.

ON the obverse, round the head, is the following inscription in Runic and Ogham characters :

PLATE I.

No. 8.                                    h e o g h a l l o g h o l a d  
Or,

*Heo Ghalló Gholad, for O Giolla Ghaladh.*

ON the reverse, in one of the quarters, a hand, with the following inscription :

PLATE I.

No. 8.                                    a o n g h a l l a g h f o n  
Or,

*Aon Ghallagh fon, for Angalla fon.*

THIS

THIS coin seems to have belonged to one of the chiefs of Angalla; but I am not certain whether the character resembling a Latin *L*, and an Ogham *ch*, belong to the former or latter, though an *L* can only make sense of the line.

## No. IX.

ON the obverse, a head with the hand opposite, the thumb resting on the tip of the nose, with the following inscription in Runic and Ogham characters:

b l o g h o d f i n l a h

Or,

*Blogh od Finlah, for Balogh aodha Fionnliath.*

PLATE I.

No. 9.

ON the reverse, two hands in the opposite quarter of the cross, and two small balls in the others, with the following inscription:

g h o n n a e g h s l u n

Or,

*Ghonnaeaghslun, for Ghoneafglun.*

PLATE I.

No. 9.

IF the Oghams on this coin are truly defined, it evidently belonged to *Aodha Fionnliath*, or *Hugh Fionnliath*, son of Niall Caille, and monarch of Ireland, who commenced his reign about the year 862<sup>m</sup>, and died in the year 870 at *Druim Ghonaifglan*, or

<sup>m</sup> Warai Antiquitates, cap. 24. pag. 129.

*Druim Jonasglan*, the place of his residence. Thus we have probably obtained the period in which all these coins were struck, that is, between the years 862 and 870, for they are all evidently not only the work of one age, but of the same person, and may have been coined by *Ennius Rubher* at *Argiodrofs*, if we suppose the period mentioned for that transaction to be by Keating and other Irish historians thrown too far back, as anachronisms are but too frequent in remote matters. *Ennius Rubher* or *Aongus Ruffar* is evidently a Danish name; and *Fionnliath* being for some time in friendship with the Danes, might have obtained an artificer to instruct his people in the art of coinage. But be this as it may, the inscriptions, from their orthography, were evidently composed by some foreigner, and the Runic letters found in them are of the middle alphabets, that is, those found on the Teutonic monuments of the ninth and tenth centuries, such as those in the Isle of Man, &c.

## No. X.

ON the obverse, round the head, is the following inscription  
 PLATE I. in Runic and Ogham characters:

No. 10.                    m e a l o c l o i n c a o l m o a g h

Or,

*Mealocloin Caolmoagh*, for *Melochlin Caelmen*.

ON the reverse, two hands in the opposite quarters of the cross,  
 PLATE I. with the following words:

No. 10.                    a l o l r e a g h l l a l a l a e

Or,

Or,

*Alol reagh Llalalae, for Ollol re Llalalae.*

Viz.

Melochlin of Caëlmén, the chief king of Llalalae, this coin most probably belonging to some of the Mc. Laughlins, chiefs of Caëlmén in Meath.

No. XI.

ON the obverse, a head, with the representation of a hand behind, accompanied with the following inscription in Runic and Ogham characters :

o d h d o n o g h m e a r

Or,

*Odh Donogh mear, for O Donogh more.*

PLATE I.

No. 11.

ON the reverse, two hands in the opposite quarter, with the following inscription :

a o d o e m a g h a l o n

Or,

*Aodoe magh Alon, for Aodha mac Allain.*

PLATE I.

No. 11.

THIS most probably was a branch of the O Connor Failie family, and chieftains of Hy Allain, in the counties of Kildare and King's County.

No. XII.

## No. XII.

ON the obverse, round the head, is the following inscription  
 PLATE I. in Latin, Runic and Ogham characters :

No. 12. o n a t a f m o a g h m o e o

Or,

*Ona Taf Moaghmoeo, for Eana dubh Maghmoe.*

ON the reverse, two hands in opposite quarters, with the fol-  
 PLATE I. lowing inscription :

No. 12. d a o n l o a g h n i e a

Or,

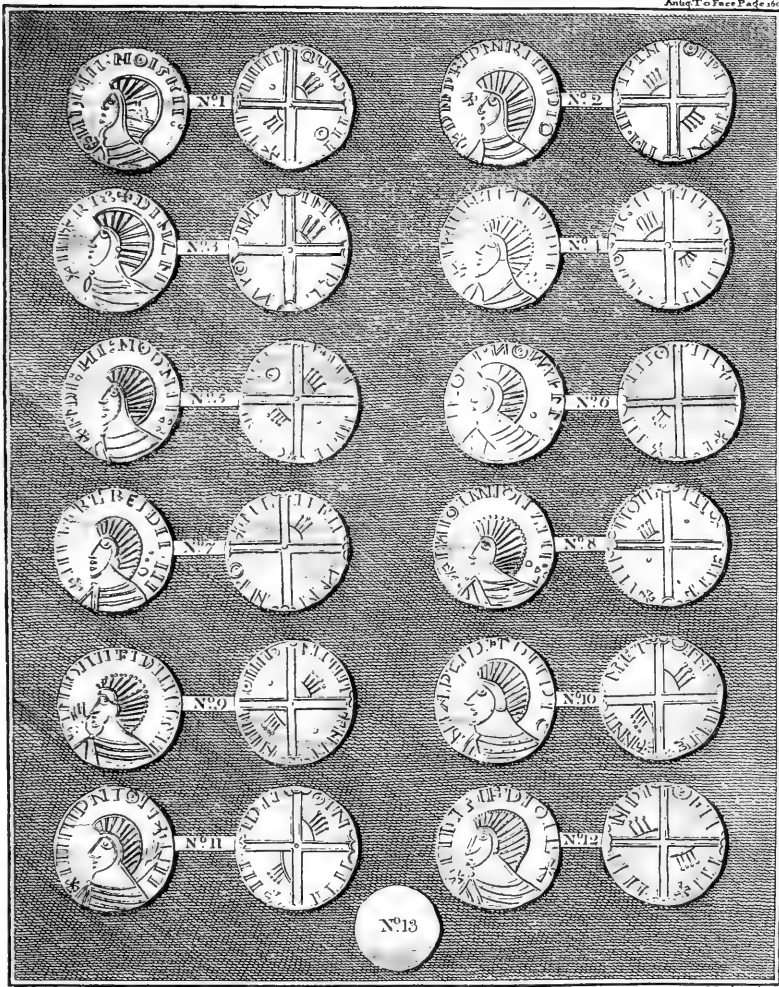
*Daon Loaghniea, for Doin Loch nea.*

Whence the entire inscription is,

*Eana dubh Maghmoedhoin Loch nea,*

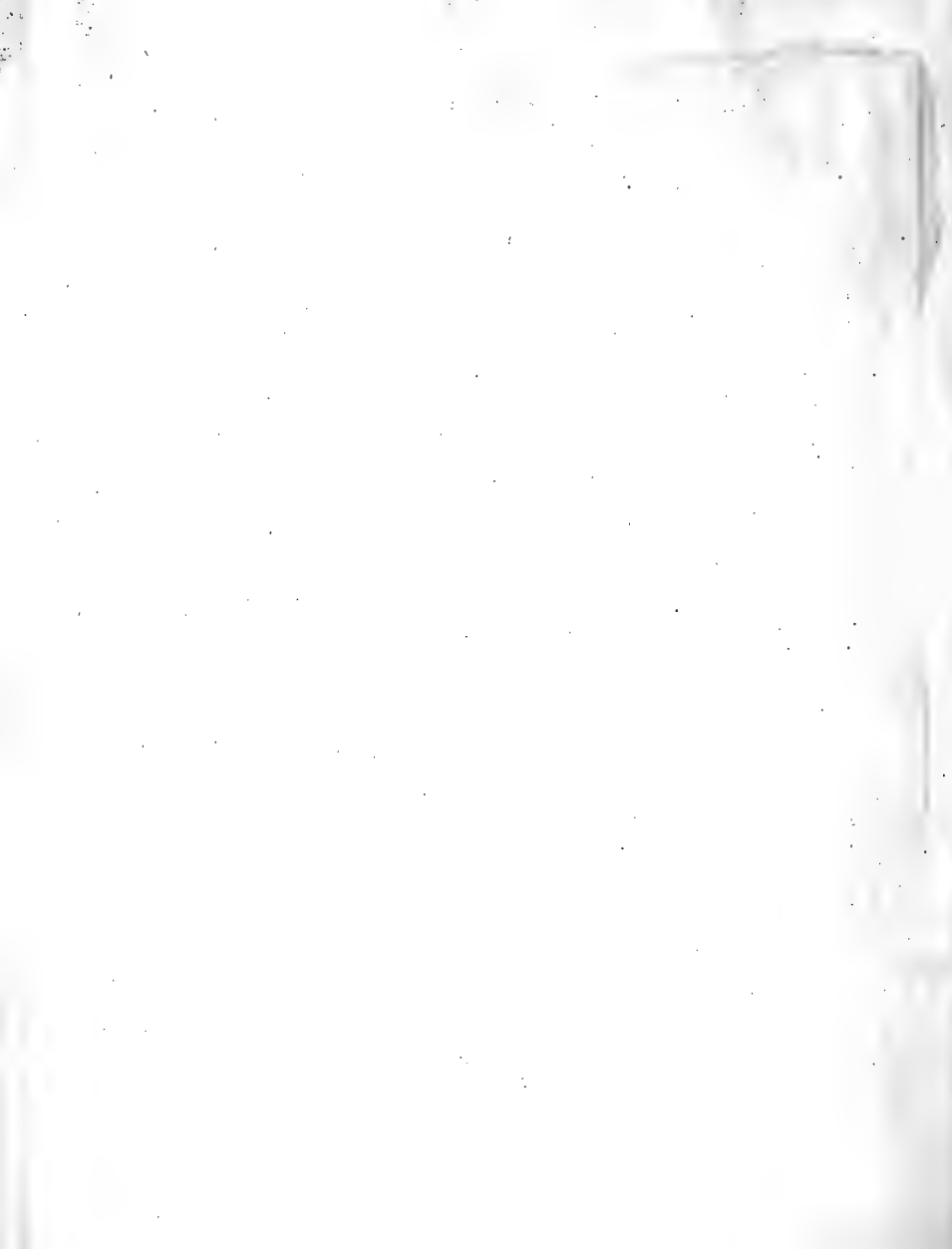
this coin belonging to some of the Mc. Mahons, chiefs of a district near Loch Neagh.

THOUGH all possible care has been taken in decyphering these coins, yet I am not certain of having always discovered the true name, as the power of the Ogham Croabh characters can only be found by making them accord in sense with the Latin and Runic characters; and where the entire inscription consists of Croabh letters, there is no certainty of their signification. Several characters also have different powers in different alphabets, which renders it difficult to find from what alphabet they were taken, and consequently their local powers; the only method that can be followed



*1866 George Peck*

*J. Ford Sculp.*





followed is to fix upon some well-known characters, and then to determine the variable by some of their powers, as shall agree in sense with the others. Care must likewise be had to the imperfection of several of the letters; for as these coins were evidently struck by the hand, some of the impressions have not taken, and were afterwards mended, which make them seem at first sight different characters from what they were intended. From these considerations, I could wish, on a future day, some of the Royal Irish Academicians would turn their thoughts towards an explanation of those ancient remains, either by the method I have taken or any other; as by that means the dark periods of past ages may be fully illustrated, which the endeavours of a single person would be unable to effect.

To conduce as much as possible in my power to so desirable an end, I send herewith a table of the several alphabets which I made use of in the above explanation.

#### EXPLICATION of the ALPHABETS in the TABLE.

No. 1. Irish Ogham Croabh characters \*, found on coins, stone-crosses and other monuments from the ninth to the seventeenth century. I suspect that this alphabet originally contained only four lines; as on some of the coins, and the oldest inscriptions I have seen, four answer much better than five.

\* These characters seem to have been derived from No. 4.

No. 2. Irish Oghams and contractions found in manuscripts and inscriptions.

No. 3. An Irish Ogham, from the book of Ballymote. I have as yet found no inscription in these characters.

No. 4. The Irish Ogham Croabh, as given by Harris, in his edition of Ware's works.

PLATE II. No. 5. Gothic and Runic letters from Wormius, and Magnus Celfus on his explanation of the Runic inscriptions at Helfingland in Sweden, which characters are in the greater part derived from the Latin from the third to the tenth centuries.

No. 6. The Latin letters of the middle ages, that is, from the first to the eleventh century, taken from Bernard's Tables, and a number of ancient inscriptions discovered in Britain; which characters are evidently derived from the Coptic, Greek and Etruscan, and used indiscriminately by the Christian clergy during the above periods.

THESE alphabets will, I believe, with care, decypher the oldest inscriptions found in Great Britain and Ireland, compound letters and contractions excepted.

I am, Sir,

Your's, &c.

W. BEAUFORD.

*To Joseph C. Walker, Esq,  
Treasury Chambers, Dublin.*

*A TABLE of ALPHABETS, nec  
RUNIC and LATIN.*

<i>N<sup>o</sup> 1</i>		<i>N<sup>o</sup> 3</i>	<i>N<sup>o</sup> 2</i>
..... <i>R. K. H. I</i> .....	I	+	<i>B</i> .....
..... <i>L. D. G. P.</i> .....	II	x	<i>L</i> .....
..... <i>V. Z. A. G. H.</i> .....	III	#	<i>V</i> .....
..... <i>X. P. B. S.</i> .....	IIII	#	<i>F</i> .....
..... <i>T. Q. R. I.</i> .....	IIIII	#	<i>S</i> .....
<i>N<sup>o</sup> 2</i>			
<i>Diphthong in E</i> .....	X	+	<i>H</i> .....
<i>D. in A</i> .....	■	+ ^ v	<i>D</i> .....
<i>D. in O</i> .....	O	v	<i>T</i> .....
<i>L. in W</i> .....	J	x	<i>C</i> .....
<i>L. in I</i> .....	#	+	<i>Q</i> .....
<i>EO</i> .....	v	+	<i>M</i> .....
<i>EL</i> .....	x	+	<i>G</i> .....
<i>OF or C</i> .....	)	+	<i>Az</i> .....
<i>Ul</i> .....	~	+	<i>P</i> .....
<i>NO</i> .....	x	+	<i>R</i> .....
<i>Ns</i> .....	3	+	<i>A</i> .....
.....	3	+	<i>O</i> .....
.....	3	+	<i>V</i> .....
.....	3	+	<i>E</i> .....
.....	3	+	<i>I</i> .....
.....	2.3	+	
.....	2.1	+	<i>ia</i> .....
.....	2.2	+	<i>ai</i> .....
.....	2.1	+	<i>ee</i> .....
.....	0.0	+	<i>ua</i> .....
.....	0.0	+	<i>eg</i> .....
.....	0.0	+	<i>feo</i> .....

TABLE of ALPHABETS necessary to DECRYPT the several OGHAM, KEVIN and LATIAN Inscriptions discovered in IRELAND

A		B	C	D	E	F	G
<p><i>29 in 8</i>  <i>29 in 1</i>  <i>29 in 11</i>  <i>29 in 14</i>  <i>29 in 17</i>  <i>29 in 21</i>  <i>29 in 25</i>  <i>29 in 29</i>  <i>29 in 33</i>  <i>29 in 37</i>  <i>29 in 41</i>  <i>29 in 45</i>  <i>29 in 49</i>  <i>29 in 53</i>  <i>29 in 57</i>  <i>29 in 61</i>  <i>29 in 65</i>  <i>29 in 69</i>  <i>29 in 73</i>  <i>29 in 77</i>  <i>29 in 81</i>  <i>29 in 85</i>  <i>29 in 89</i>  <i>29 in 93</i>  <i>29 in 97</i>  <i>29 in 101</i>  <i>29 in 105</i>  <i>29 in 109</i>  <i>29 in 113</i>  <i>29 in 117</i>  <i>29 in 121</i>  <i>29 in 125</i>  <i>29 in 129</i>  <i>29 in 133</i>  <i>29 in 137</i>  <i>29 in 141</i>  <i>29 in 145</i>  <i>29 in 149</i>  <i>29 in 153</i>  <i>29 in 157</i>  <i>29 in 161</i>  <i>29 in 165</i>  <i>29 in 169</i>  <i>29 in 173</i>  <i>29 in 177</i>  <i>29 in 181</i>  <i>29 in 185</i>  <i>29 in 189</i>  <i>29 in 193</i>  <i>29 in 197</i>  <i>29 in 201</i>  <i>29 in 205</i>  <i>29 in 209</i>  <i>29 in 213</i>  <i>29 in 217</i>  <i>29 in 221</i>  <i>29 in 225</i>  <i>29 in 229</i>  <i>29 in 233</i>  <i>29 in 237</i>  <i>29 in 241</i>  <i>29 in 245</i>  <i>29 in 249</i>  <i>29 in 253</i>  <i>29 in 257</i>  <i>29 in 261</i>  <i>29 in 265</i>  <i>29 in 269</i>  <i>29 in 273</i>  <i>29 in 277</i>  <i>29 in 281</i>  <i>29 in 285</i>  <i>29 in 289</i>  <i>29 in 293</i>  <i>29 in 297</i>  <i>29 in 301</i>  <i>29 in 305</i>  <i>29 in 309</i>  <i>29 in 313</i>  <i>29 in 317</i>  <i>29 in 321</i>  <i>29 in 325</i>  <i>29 in 329</i>  <i>29 in 333</i>  <i>29 in 337</i>  <i>29 in 341</i>  <i>29 in 345</i>  <i>29 in 349</i>  <i>29 in 353</i>  <i>29 in 357</i>  <i>29 in 361</i>  <i>29 in 365</i>  <i>29 in 369</i>  <i>29 in 373</i>  <i>29 in 377</i>  <i>29 in 381</i>  <i>29 in 385</i>  <i>29 in 389</i>  <i>29 in 393</i>  <i>29 in 397</i>  <i>29 in 401</i>  <i>29 in 405</i>  <i>29 in 409</i>  <i>29 in 413</i>  <i>29 in 417</i>  <i>29 in 421</i>  <i>29 in 425</i>  <i>29 in 429</i>  <i>29 in 433</i>  <i>29 in 437</i>  <i>29 in 441</i>  <i>29 in 445</i>  <i>29 in 449</i>  <i>29 in 453</i>  <i>29 in 457</i>  <i>29 in 461</i>  <i>29 in 465</i>  <i>29 in 469</i>  <i>29 in 473</i>  <i>29 in 477</i>  <i>29 in 481</i>  <i>29 in 485</i>  <i>29 in 489</i>  <i>29 in 493</i>  <i>29 in 497</i>  <i>29 in 501</i>  <i>29 in 505</i>  <i>29 in 509</i>  <i>29 in 513</i>  <i>29 in 517</i>  <i>29 in 521</i>  <i>29 in 525</i>  <i>29 in 529</i>  <i>29 in 533</i>  <i>29 in 537</i>  <i>29 in 541</i>  <i>29 in 545</i>  <i>29 in 549</i>  <i>29 in 553</i>  <i>29 in 557</i>  <i>29 in 561</i>  <i>29 in 565</i>  <i>29 in 569</i>  <i>29 in 573</i>  <i>29 in 577</i>  <i>29 in 581</i>  <i>29 in 585</i>  <i>29 in 589</i>  <i>29 in 593</i>  <i>29 in 597</i>  <i>29 in 601</i>  <i>29 in 605</i>  <i>29 in 609</i>  <i>29 in 613</i>  <i>29 in 617</i>  <i>29 in 621</i>  <i>29 in 625</i>  <i>29 in 629</i>  <i>29 in 633</i>  <i>29 in 637</i>  <i>29 in 641</i>  <i>29 in 645</i>  <i>29 in 649</i>  <i>29 in 653</i>  <i>29 in 657</i>  <i>29 in 661</i>  <i>29 in 665</i>  <i>29 in 669</i>  <i>29 in 673</i>  <i>29 in 677</i>  <i>29 in 681</i>  <i>29 in 685</i>  <i>29 in 689</i>  <i>29 in 693</i>  <i>29 in 697</i>  <i>29 in 701</i>  <i>29 in 705</i>  <i>29 in 709</i>  <i>29 in 713</i>  <i>29 in 717</i>  <i>29 in 721</i>  <i>29 in 725</i>  <i>29 in 729</i>  <i>29 in 733</i>  <i>29 in 737</i>  <i>29 in 741</i>  <i>29 in 745</i>  <i>29 in 749</i>  <i>29 in 753</i>  <i>29 in 757</i>  <i>29 in 761</i>  <i>29 in 765</i>  <i>29 in 769</i>  <i>29 in 773</i>  <i>29 in 777</i>  <i>29 in 781</i>  <i>29 in 785</i>  <i>29 in 789</i>  <i>29 in 793</i>  <i>29 in 797</i>  <i>29 in 801</i>  <i>29 in 805</i>  <i>29 in 809</i>  <i>29 in 813</i>  <i>29 in 817</i>  <i>29 in 821</i>  <i>29 in 825</i>  <i>29 in 829</i>  <i>29 in 833</i>  <i>29 in 837</i>  <i>29 in 841</i>  <i>29 in 845</i>  <i>29 in 849</i>  <i>29 in 853</i>  <i>29 in 857</i>  <i>29 in 861</i>  <i>29 in 865</i>  <i>29 in 869</i>  <i>29 in 873</i>  <i>29 in 877</i>  <i>29 in 881</i>  <i>29 in 885</i>  <i>29 in 889</i>  <i>29 in 893</i>  <i>29 in 897</i>  <i>29 in 901</i>  <i>29 in 905</i>  <i>29 in 909</i>  <i>29 in 913</i>  <i>29 in 917</i>  <i>29 in 921</i>  <i>29 in 925</i>  <i>29 in 929</i>  <i>29 in 933</i>  <i>29 in 937</i>  <i>29 in 941</i>  <i>29 in 945</i>  <i>29 in 949</i>  <i>29 in 953</i>  <i>29 in 957</i>  <i>29 in 961</i>  <i>29 in 965</i>  <i>29 in 969</i>  <i>29 in 973</i>  <i>29 in 977</i>  <i>29 in 981</i>  <i>29 in 985</i>  <i>29 in 989</i>  <i>29 in 993</i>  <i>29 in 997</i>  <i>29 in 1001</i>  <i>29 in 1005</i>  <i>29 in 1009</i>  <i>29 in 1013</i>  <i>29 in 1017</i>  <i>29 in 1021</i>  <i>29 in 1025</i>  <i>29 in 1029</i>  <i>29 in 1033</i>  <i>29 in 1037</i>  <i>29 in 1041</i>  <i>29 in 1045</i>  <i>29 in 1049</i>  <i>29 in 1053</i>  <i>29 in 1057</i>  <i>29 in 1061</i>  <i>29 in 1065</i>  <i>29 in 1069</i>  <i>29 in 1073</i>  <i>29 in 1077</i>  <i>29 in 1081</i>  <i>29 in 1085</i>  <i>29 in 1089</i>  <i>29 in 1093</i>  <i>29 in 1097</i>  <i>29 in 1101</i>  <i>29 in 1105</i>  <i>29 in 1109</i>  <i>29 in 1113</i>  <i>29 in 1117</i>  <i>29 in 1121</i>  <i>29 in 1125</i>  <i>29 in 1129</i>  <i>29 in 1133</i>  <i>29 in 1137</i>  <i>29 in 1141</i>  <i>29 in 1145</i>  <i>29 in 1149</i>  <i>29 in 1153</i>  <i>29 in 1157</i>  <i>29 in 1161</i>  <i>29 in 1165</i>  <i>29 in 1169</i>  <i>29 in 1173</i>  <i>29 in 1177</i>  <i>29 in 1181</i>  <i>29 in 1185</i>  <i>29 in 1189</i>  <i>29 in 1193</i>  <i>29 in 1197</i>  <i>29 in 1201</i>  <i>29 in 1205</i>  <i>29 in 1209</i>  <i>29 in 1213</i>  <i>29 in 1217</i>  <i>29 in 1221</i>  <i>29 in 1225</i>  <i>29 in 1229</i>  <i>29 in 1233</i>  <i>29 in 1237</i>  <i>29 in 1241</i>  <i>29 in 1245</i>  <i>29 in 1249</i>  <i>29 in 1253</i>  <i>29 in 1257</i>  <i>29 in 1261</i>  <i>29 in 1265</i>  <i>29 in 1269</i>  <i>29 in 1273</i>  <i>29 in 1277</i>  <i>29 in 1281</i>  <i>29 in 1285</i>  <i>29 in 1289</i>  <i>29 in 1293</i>  <i>29 in 1297</i>  <i>29 in 1301</i>  <i>29 in 1305</i>  <i>29 in 1309</i>  <i>29 in 1313</i>  <i>29 in 1317</i>  <i>29 in 1321</i>  <i>29 in 1325</i>  <i>29 in 1329</i>  <i>29 in 1333</i>  <i>29 in 1337</i>  <i>29 in 1341</i>  <i>29 in 1345</i>  <i>29 in 1349</i>  <i>29 in 1353</i>  <i>29 in 1357</i>  <i>29 in 1361</i>  <i>29 in 1365</i>  <i>29 in 1369</i>  <i>29 in 1373</i>  <i>29 in 1377</i>  <i>29 in 1381</i>  <i>29 in 1385</i>  <i>29 in 1389</i>  <i>29 in 1393</i>  <i>29 in 1397</i>  <i>29 in 1401</i>  <i>29 in 1405</i>  <i>29 in 1409</i>  <i>29 in 1413</i>  <i>29 in 1417</i>  <i>29 in 1421</i>  <i>29 in 1425</i>  <i>29 in 1429</i>  <i>29 in 1433</i>  <i>29 in 1437</i>  <i>29 in 1441</i>  <i>29 in 1445</i>  <i>29 in 1449</i>  <i>29 in 1453</i>  <i>29 in 1457</i>  <i>29 in 1461</i>  <i>29 in 1465</i>  <i>29 in 1469</i>  <i>29 in 1473</i>  <i>29 in 1477</i>  <i>29 in 1481</i>  <i>29 in 1485</i>  <i>29 in 1489</i>  <i>29 in 1493</i>  <i>29 in 1497</i>  <i>29 in 1501</i>  <i>29 in 1505</i>  <i>29 in 1509</i>  <i>29 in 1513</i>  <i>29 in 1517</i>  <i>29 in 1521</i>  <i>29 in 1525</i>  <i>29 in 1529</i>  <i>29 in 1533</i>  <i>29 in 1537</i>  <i>29 in 1541</i>  <i>29 in 1545</i>  <i>29 in 1549</i>  <i>29 in 1553</i>  <i>29 in 1557</i>  <i>29 in 1561</i>  <i>29 in 1565</i>  <i>29 in 1569</i>  <i>29 in 1573</i>  <i>29 in 1577</i>  <i>29 in 1581</i>  <i>29 in 1585</i>  <i>29 in 1589</i>  <i>29 in 1593</i>  <i>29 in 1597</i>  <i>29 in 1601</i>  <i>29 in 1605</i>  <i>29 in 1609</i>  <i>29 in 1613</i>  <i>29 in 1617</i>  <i>29 in 1621</i>  <i>29 in 1625</i>  <i>29 in 1629</i>  <i>29 in 1633</i>  <i>29 in 1637</i>  <i>29 in 1641</i>  <i>29 in 1645</i>  <i>29 in 1649</i>  <i>29 in 1653</i>  <i>29 in 1657</i>  <i>29 in 1661</i>  <i>29 in 1665</i>  <i>29 in 1669</i>  <i>29 in 1673</i>  <i>29 in 1677</i>  <i>29 in 1681</i>  <i>29 in 1685</i>  <i>29 in 1689</i>  <i>29 in 1693</i>  <i>29 in 1697</i>  <i>29 in 1701</i>  <i>29 in 1705</i>  <i>29 in 1709</i>  <i>29 in 1713</i>  <i>29 in 1717</i>  <i>29 in 1721</i>  <i>29 in 1725</i>  <i>29 in 1729</i>  <i>29 in 1733</i>  <i>29 in 1737</i>  <i>29 in 1741</i>  <i>29 in 1745</i>  <i>29 in 1749</i>  <i>29 in 1753</i>  <i>29 in 1757</i>  <i>29 in 1761</i>  <i>29 in 1765</i>  <i>29 in 1769</i>  <i>29 in 1773</i>  <i>29 in 1777</i>  <i>29 in 1781</i>  <i>29 in 1785</i>  <i>29 in 1789</i>  <i>29 in 1793</i>  <i>29 in 1797</i>  <i>29 in 1801</i>  <i>29 in 1805</i>  <i>29 in 1809</i>  <i>29 in 1813</i>  <i>29 in 1817</i>  <i>29 in 1821</i>  <i>29 in 1825</i>  <i>29 in 1829</i>  <i>29 in 1833</i>  <i>29 in 1837</i>  <i>29 in 1841</i>  <i>29 in 1845</i>  <i>29 in 1849</i>  <i>29 in 1853</i>  <i>29 in 1857</i>  <i>29 in 1861</i>  <i>29 in 1865</i>  <i>29 in 1869</i>  <i>29 in 1873</i>  <i>29 in 1877</i>  <i>29 in 1881</i>  <i>29 in 1885</i>  <i>29 in 1889</i>  <i>29 in 1893</i>  <i>29 in 1897</i>  <i>29 in 1901</i>  <i>29 in 1905</i>  <i>29 in 1909</i>  <i>29 in 1913</i>  <i>29 in 1917</i>  <i>29 in 1921</i>  <i>29 in 1925</i>  <i>29 in 1929</i>  <i>29 in 1933</i>  <i>29 in 1937</i>  <i>29 in 1941</i>  <i>29 in 1945</i>  <i>29 in 1949</i>  <i>29 in 1953</i>  <i>29 in 1957</i>  <i>29 in 1961</i>  <i>29 in 1965</i>  <i>29 in 1969</i>  <i>29 in 1973</i>  <i>29 in 1977</i>  <i>29 in 1981</i>  <i>29 in 1985</i>  <i>29 in 1989</i>  <i>29 in 1993</i>  <i>29 in 1997</i>  <i>29 in 2001</i>  <i>29 in 2005</i>  <i>29 in 2009</i>  <i>29 in 2013</i>  <i>29 in 2017</i>  <i>29 in 2021</i>  <i>29 in 2025</i>  <i>29 in 2029</i>  <i>29 in 2033</i>  <i>29 in 2037</i>  <i>29 in 2041</i>  <i>29 in 2045</i>  <i>29 in 2049</i>  <i>29 in 2053</i>  <i>29 in 2057</i>  <i>29 in 2061</i>  <i>29 in 2065</i>  <i>29 in 2069</i>  <i>29 in 2073</i>  <i>29 in 2077</i>  <i>29 in 2081</i>  <i>29 in 2085</i>  <i>29 in 2089</i>  <i>29 in 2093</i>  <i>29 in 2097</i>  <i>29 in 2101</i>  <i>29 in 2105</i>  <i>29 in 2109</i>  <i>29 in 2113</i>  <i>29 in 2117</i>  <i>29 in 2121</i>  <i>29 in 2125</i>  <i>29 in 2129</i>  <i>29 in 2133</i>  <i>29 in 2137</i>  <i>29 in 2141</i>  <i>29 in 2145</i>  <i>29 in 2149</i>  <i>29 in 2153</i>  <i>29 in 2157</i>  <i>29 in 2161</i>  <i>29 in 2165</i>  <i>29 in 2169</i>  <i>29 in 2173</i>  <i>29 in 2177</i>  <i>29 in 2181</i>  <i>29 in 2185</i>  <i>29 in 2189</i>  <i>29 in 2193</i>  <i>29 in 2197</i>  <i>29 in 2201</i>  <i>29 in 2205</i>  <i>29 in 2209</i>  <i>29 in 2213</i>  <i>29 in 2217</i>  <i>29 in 2221</i>  <i>29 in 2225</i>  <i>29 in 2229</i>  <i>29 in 2233</i>  <i>29 in 2237</i>  <i>29 in 2241</i>  <i>29 in 2245</i>  <i>29 in 2249</i>  <i>29 in 2253</i>  <i>29 in 2257</i>  <i>29 in 2261</i>  <i>29 in 2265</i>  <i>29 in 2269</i>  <i>29 in 2273</i>  <i>29 in 2277</i>  <i>29 in 2281</i>  <i>29 in 2285</i>  <i>29 in 2289</i>  <i>29 in 2293</i>  <i>29 in 2297</i>  <i>29 in 2301</i>  <i>29 in 2305</i>  <i>29 in 2309</i>  <i>29 in 2313</i>  <i>29 in 2317</i>  <i>29 in 2321</i>  <i>29 in 2325</i>  <i>29 in 2329</i>  <i>29 in 2333</i>  <i>29 in 2337</i>  <i>29 in 2341</i>  <i>29 in 2345</i>  <i>29 in 2349</i>  <i>29 in 2353</i>  <i>29 in 2357</i>  <i>29 in 2361</i>  <i>29 in 2365</i>  <i>29 in 2369</i>  <i>29 in 2373</i>  <i>29 in 2377</i>  <i>29 in 2381</i>  <i>29 in 2385</i>  <i>29 in 2389</i>  <i>29 in 2393</i>  <i>29 in 2397</i>  <i>29 in 2401</i>  <i>29 in 2405</i>  <i>29 in 2409</i>  <i>29 in 2413</i>  <i>29 in 2417</i>  <i>29 in 2421</i>  <i>29 in 2425</i>  <i>29 in 2429</i>  <i>29 in 2433</i>  <i>29 in 2437</i>  <i>29 in 2441</i>  <i>29 in 2445</i>  <i>29 in 2449</i>  <i>29 in 2453</i>  <i>29 in 2457</i>  <i>29 in 2461</i>  <i>29 in 2465</i>  <i>29 in 2469</i>  <i>29 in 2473</i>  <i>29 in 2477</i>  <i>29 in 2481</i>  <i>29 in 2485</i>  <i>29 in 2489</i>  <i>29 in 2493</i>  <i>29 in 2497</i>  <i>29 in 2501</i>  <i>29 in 2505</i>  <i>29 in 2509</i>  <i>29 in 2513</i>  <i>29 in 2517</i>  <i>29 in 2521</i>  <i>29 in 2525</i>  <i>29 in 2529</i>  <i>29 in 2533</i>  <i>29 in 2537</i>  <i>29 in 2541</i>  <i>29 in 2545</i>  <i>29 in 2549</i>  <i>29 in 2553</i>  <i>29 in 2557</i>  <i>29 in 2561</i>  <i>29 in 2565</i>  <i>29 in 2569</i>  <i>29 in 2573</i>  <i>29 in 2577</i>  <i>29 in 2581</i>  <i>29 in 2585</i>  <i>29 in 2589</i>  <i>29 in 2593</i>  <i>29 in 2597</i>  <i>29 in 2601</i>  <i>29 in 2605</i>  <i>29 in 2609</i>  <i>29 in 2613</i>  <i>29 in 2617</i>  <i>29 in 2621</i>  <i>29 in 2625</i>  <i>29 in 2629</i>  <i>29 in 2633</i>  <i>29 in 2637</i>  <i>29 in 2641</i>  <i>29 in 2645</i>  <i>29 in 2649</i>  <i>29 in 2653</i>  <i>29 in 2657</i>  <i>29 in 2661</i>  <i>29 in 2665</i>  <i>29 in 2669</i>  <i>29 in 2673</i>  <i>29 in 2677</i>  <i>29 in 2681</i>  <i>29 in 2685</i>  <i>29 in 2689</i>  <i>29 in 2693</i>  <i>29 in 2697</i>  <i>29 in 2701</i>  <i>29 in 2705</i>  <i>29 in 2709</i>  <i>29 in 2713</i>  <i>29 in 2717</i>  <i>29 in 2721</i>  <i>29 in 2725</i>  <i>29 in 2729</i>  <i>29 in 2733</i>  <i>29 in 2737</i>  <i>29 in 2741</i>  <i>29 in 2745</i>  <i>29 in 2749</i>  <i>29 in 2753</i>  <i>29 in 2757</i>  <i>29 in 2761</i>  <i>29 in 2765</i>  <i>29 in 2769</i>  <i>29 in 2773</i>  <i>29 in 2777</i>  <i>29 in 2781</i>  <i>29 in 2785</i>  <i>29 in 2789</i>  <i>29 in 2793</i>  <i>29 in 2797</i>  <i>29 in 2801</i>  <i>29 in 2805</i>  <i>29 in 2809</i>  <i>29 in 2813</i>  <i>29 in 2817</i>  <i>29 in 2821</i>  <i>29 in 2825</i>  <i>29 in 2829</i>  <i>29 in 2833</i>  <i>29 in 2837</i>  <i>29 in 2841</i>  <i>29 in 2845</i>  <i>29 in 2849</i>  <i>29 in 2853</i>  <i>29 in 2857</i>  <i>29 in 2861</i>  <i>29 in 2865</i>  <i>29 in 2869</i>  <i>29 in 2873</i>  <i>29 in 2877</i>  <i>29 in 2881</i>  <i>29 in 2885</i>  <i>29 in 2889</i>  <i>29 in 2893</i>  <i>29 in 2897</i>  <i>29 in 2901</i>  <i>29 in 2905</i>  <i>29 in 2909</i>  <i>29 in 2913</i>  <i>29 in 2917</i>  <i>29 in 2921</i>  <i>29 in 2925</i>  <i>29 in 2929</i>  <i>29 in 2933</i>  <i>29 in 2937</i>  <i>29 in 2941</i>  <i>29 in 2945</i>  <i>29 in 2949</i>  <i>29 in 2953</i>  <i>29 in 2957</i>  <i>29 in 2961</i>  <i>29 in 2965</i>  <i>29 in 2969</i>  <i>29 in 2973</i>  <i>29 in 2977</i>  <i>29 in 2981</i>  <i>29 in 2985</i>  <i>29 in 2989</i>  <i>29 in 2993</i>  <i>29 in 2997</i>  <i>29 in 3001</i>  <i>29 in 3005</i>  <i>29 in 3009</i>  <i>29 in 3013</i>  <i>29 in 3017</i>  <i>29 in 3021</i>  <i>29 in 3025</i>  <i>29 in 3029</i>  <i>29 in 3033</i>  <i>29 in 3037</i>  <i>29 in 3041</i>  <i>29 in 3045</i>  <i>29 in 3049</i>  <i>29 in 3053</i>  <i>29 in 3057</i>  <i>29 in 3061</i>  <i>29 in 3065</i>  <i>29 in 3069</i>  <i>29 in 3073</i>  <i>29 in 3077</i>  <i>29 in 3081</i>  <i>29 in 3085</i>  <i>29 in 3089</i>  <i>29 in 3093</i>  <i>29 in 3097</i>  <i>29 in 3101</i>  <i>29 in 3105</i>  <i>29 in 3109</i></p>							





Scale of Inches.

---

*Account of an ANCIENT URN found in the Parish of KILRANELAGH, in the County of WICKLOW. From a Letter written by THOMAS GREEN, Esq. Communicated by the Rev. WILLIAM HAMILTON, F. T. C. D. Sec. Com. Antiq.*

---

**I**N the year 1785 Mr. Green had occasion to open a piece of ground near his house of Greenville, in the county of Wicklow. At the depth of six feet beneath the surface, the workmen discovered a small enclosure of eight flags; six of these formed its sides, and two closed in the top and bottom. Within this was placed an earthen vase, containing a considerable quantity of ashes and calcined human bones, which was presented to the Museum of Trinity College, Dublin, by Mr. Green.

THE capacity of this urn is equal to sixteen quarts, and the form of it somewhat resembles the segment of an inverted cone. The diameter of its base is very small in proportion to its height, and breadth above, as appears by the drawing and annexed scale.

Its only ornaments consist in a number of indented jagged lines round its rim, and a rude zig-zag frette on the outside surface.

It has been tolerably well burnt in the fire, in consequence of which the clay has assumed a reddish colour.

As the diameter of its rim is not every where precisely equal, nor the edge accurately situated in one and the same plane throughout, there is reason to suppose that it has been moulded by the hands of the artist, and not regularly turned on a potter's wheel.

A GENERAL tradition prevails, though without any precise authority for it, that the ground wherein this urn was found had formerly been a place of interment.



---

# ROYAL IRISH ACADEMY.

---

His Sacred Majesty King GEORGE III. Patron.  
THE LORD LIEUTENANT OF IRELAND, Visitor.

---

## THE PRESENT COUNCIL.

\* JAMES, Earl of CHARLEMONT, PRESIDENT, K. S. P. F. R. S. and A. S.

### COMMITTEE OF SCIENCE.

Stephen Dickson, M. D.

Rev. Thomas Elrington, A. M. *Fell.*  
*Trin. Coll. Dub.*

\* Rev. Hugh Hamilton, D. D. F. R. S.  
*Dean of Armagh.*

\* Richard Kirwan, Esq; F. R. S.

\* Rev. Digby Marsh, B. D. *Fell. Trin.*  
*Coll. Dub.*

\* Robert Perceval, M. D. SEC. TO ACAD.

\* Rev. Matthew Young, D. D. V. P.  
*Fell. and Prof. of Nat. Phil. Trin.*  
*Coll. Dub.*

### COMMITTEE OF POLITE LITERATURE.

\* William Ball, Esq;

Arthur Browne, L. L. D. M. P. *Fell.*  
*Trin. Coll. Dub.*

Rev. Robert Burrowes, A. M. *Fell.*  
*Trin. Coll. Dub.*

\* Rev. George Hall, B. D. *Fell. Trin.*  
*Coll. Dub.* SEC. OF COUNCIL.

\* Rev. John Kearney, D. D. V. P.  
*Fell. and Prof. of Oratory, Trin.*  
*Coll. Dub.*

\* William Preston, Esq;

\* Rev. Richard Stack, D. D. V. P.  
*Fell. Trin. Coll. Dub.*

### COMMITTEE OF ANTI- QUITIES.

Rev. Daniel Augustus Beaufort, A. M.  
Andrew Caldwell, Esq; M. P.

\* Rev. William Hamilton, B. D. *Fell.*  
*Trin. Coll. Dub.*

\* THOMAS BARNARD, Lord Bishop of  
KILLALOE, V. P. F. R. S.

Rev. Philip Lefanu, D. D.

Dominick Trant, Esq;

Joseph Cooper Walker, Esq;

## HOME MEMBERS.

## A

Rev. Richard Allot, D. D.  
 Rev. Mervyn Archdall.  
 Richard Archdall, Esq;  
 Rev. Gilbert Austin, A. M.

## B

\* Sir Joseph Banks, Bart. Prof. R. S.  
 Rev. Henry Barnard, D. D.  
 Cornelius Bolton, Esq; M. P.  
 Rev. John Buck, B. D.  
 Thomas Burgh, Esq; M. P.  
 Peter Burrowes, Esq;  
 Charles William Bury, Esq;  
 Gervais Parker Bushe, Esq; M. P.

## C

PEIRCE BUTLER, BARON CAHIR.  
 CHARLES AGAR, Lord Archbishop  
 of CASHEL.  
 JAMES, Earl of CLANBRASSIL.  
 Joseph Clarke, M. D.  
 \* George Cleghorne, M. D.  
 \* Right Hon. William Conyngham,  
 M. P. TREASURER.  
 Isaac Corry, Esq; M. P.  
 \* Adair Crawford, M. D.  
 William Cruise, Esq;  
 John Philpot Curran, Esq; M. P.

## D

\* Right Hon. Denis Daly, M. P.  
 William Deane, L. L. D.  
 John Talbot Dillon, *Knight and Baron  
 of the Sacred Roman Empire.*  
 Rev. Richard Dobbs, Dean of Connor.  
 William Doyle, L. L. D.  
 \* THOMAS PERCY, Lord Bishop of  
 DROMORE, F. A. S.

## E

JOHN SCOTT, BARON EARLSFORT,  
*Chief Justice of the King's Bench.*  
 \* Richard Lovel Edgeworth, Esq;  
 F. R. S.  
 Thomas Ellis, M. D.

## F

Henry Flood, Esq; M. P.  
 John Forbes, Esq; M. P.  
 Right Hon. John Foster, *Speaker of  
 the House of Commons.*  
 John Thomas Foster, Esq; M. P.  
 Richard Frankland, Esq;  
 Edward Deane Freeman, Esq;

## G

James Gandon, Esq;  
 JOHN, Earl of GLANDORE.  
 Right Hon. Henry Grattan, M. P.

Rev.

Rev. George Graydon.

Rev. Richard Graves, A. M. *Fell. Trin.*

*Coll. Dub.*

Richard Griffith, senior, Esq;

Richard Griffith, junior, Esq; M. P.

H

\* Rev. William Hales, D. D.

\* Rev. James Archibald Hamilton, D. D.

Sackville Hamilton, Esq; M. P.

Francis Hardy, Esq; M. P.

William Harvey, M. D.

Samuel Hayes, Esq; M. P.

Robert Hellen, Esq; *one of the Justices in the Court of Common Pleas.*

Joseph Henry, Esq;

Francis Hodgkinson, L. L. D. *Fell. Trin. Coll. Dub.*

\* Right Hon. John Hely Hutchinson, *Secretary of State, and Provost of Trin. Coll. Dub.*

Honourable Richard Hely Hutchinson, M. P.

I

Rev. William Jeffop.

Alexander Jaffray, Esq;

K

\* Rev. Michael Kearney, D. D.

James Kearney, Esq; M. P.

\* JOHN LAW, Lord Bishop of KILLALA,  
F. R. S.

Samuel Croker King, Esq;

Honourable Thomas Knox, M. P.

L

Right Hon. Charles Dillon Lee.

\* † Rev. Thomas Leland, D. D.

Lieutenant-Colonel Anthony Le Froy.

Rev. Verney Lovett.

M

\* Edmund Malone, Esq;

William Marfden, Esq; L. L. D. F. R. S.  
and A. S.

Alexander Marfden, Esq;

Charles Marfden, Esq;

William Mitchell, Esq;

\* JOHN, Earl of MOIRA.

Rev. Charles Mosse, A. M.

HARVEY, Viscount MOUNTMORRES.

Thomas Mullock, Esq;

\* Rev. Richard Murray, D. D. *Vice Provost Trin. Coll. Dub.*

N

JOHN, Viscount NAAS.

O

Right Honourable Sir Lucius O'Brien,  
Bart. M. P. F. R. S.

Charles O'Connor, Esq;

John

John O'Connor, Esq;  
 Right Honourable George Ogle, M.P.  
 Sylvester O'Halloran, Esq;  
 Hamilton O'Hara, Esq;  
 Charles O'Neill, Esq; M. P.  
 Ralph Ousley, Esq;

## P

\* Laurence Parsons, Esq; M. P.  
 John Patrick, Esq;  
 JOHN, EARL PORTARLINGTON.  
 \* John Purcell, M. D.

## R

FRANCIS RAWDON, Lord RAWDON.  
 Archibald Redford, Esq;  
 \* RICHARD ROBINSON, Lord ROKEBY,  
*Primate of all Ireland.*  
 Archibald Hamilton Rowan, Esq;

## S

Charles Francis Sheridan, Esq; M. P.  
 Edward Somers, M. D.  
 Rev. John Stack, A. M. *Fell. Trin.  
 Coll. Dub.*  
 Alexander Stewart, Esq;  
 Right Honourable Robert Stewart.  
 Amos Strettell, Esq;  
 John Sutton, Esq;

## T

Richard Talbot, Esq;  
 Michael Tifdall, Esq;  
 Rev. William Trail, D. D.  
 Honourable JOSEPH DEAN BOURKE,  
 Archbishop of TUAM.

## U

\* Rev. Henry Usher, D. D. *Fell. and  
 Prof. Astron. Trin. Coll. Dub.*

## V

\* Colonel Charles Vallancey, F. R. S.  
 and A. S.

## W

Robert Watfon Wade, Esq;  
 \* Rev. John Waller, D. D. *Fell. Trin.  
 Coll. Dub.*  
 Honorable Edward Ward, M. P.  
 Ralph Ward, Esq;  
 \* WILLIAM NEWCOME, Lord Bishop  
 of WATERFORD.  
 Rev. Matthew West, A. M.  
 Abraham Wilkinon, Esq;  
 Arthur Wolfe, Esq; M. P. *his Ma-  
 jesty's Solicitor General.*  
 John Wolfe, Esq; M. P.

## Y

Right Hon. - Barry Yelverton, *Chief  
 Baron of the Exchequer.*

*Thus marked \* were original members. Thus marked † since dead.*

HONORARY

## HONORARY MEMBERS.

- |  |   |
|--|---|
| Abbe Amaduzzi, <i>Cortona.</i>                       | Abbe Hervas, <i>Rome.</i>                           |
| M. D'Arquier, <i>Toulouse.</i>                       | Signior John Maria Lampredi, <i>Pisa.</i>           |
| M. de Beaufort, <i>Maeſtricht.</i>                   | M. de la Lande, <i>Paris.</i>                       |
| M. Bernouilli, <i>Berlin.</i>                        | Abbe Lanzi, <i>Florence.</i>                        |
| M. Bertrand, <i>Geneva.</i>                          | M. de Luc, <i>Geneva.</i>                           |
| R. P. Abbot Don Appian Bonafede,<br><i>Rome.</i>     | Mr. Merlier, <i>Paris.</i>                          |
| James Boudoin, Esq; <i>Boston.</i>                   | M. de Morveau, <i>Dijon.</i>                        |
| M. L. Crell, P. C. <i>Helmſtadt.</i>                 | Chevalier O'Gorman.                                 |
| M. de Fourcroy, <i>Paris.</i>                        | Prince Abondio Rezzonico, <i>Rome.</i>              |
| M. John Gadolin, P. C. <i>Abo.</i>                   | Signior J. Bernard de Roffi, <i>Parma.</i>          |
| R. P. Georgi, <i>Rome.</i>                           | M. de St. Fond, <i>Montlimar.</i>                   |
| Signior Annibal Olivieri Giordani,<br><i>Pefaro.</i> | M. Peter Frederick Suhm, <i>Copenbagen.</i>         |
| M. le Grandmaison.                                   | M. Grim Johnſon Thorkelin, <i>Copen-<br/>bagen.</i> |
| M. la Grange, <i>Berlin.</i>                         | Marquis Venuti, <i>Cortona.</i>                     |
| Sir William Hamilton, K. B. F. R. S.<br>and A. S.    | M. le Prefident de Virley, <i>Dijon.</i>            |



1830

