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WORKS

OF

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OF
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CHILDE HAROLD'S PILGRIMAGE.

CANTO III.

“ Afin que cette application vous forçât de penser à autre chose ;
il n'y a en vérité de remède que celui-là et le temps.”

Lettre du Roi de Prusse à D'Alembert, Sept. 7, 1776.

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CHILDE HAROLD'S PILGRIMAGE.

CANTO · III.

I.

Is thy face like thy mother's, my fair child!
Ada! sole daughter of my house and heart?
When last I saw thy young blue eyes they smiled,
And then we parted,—not as now we part,
But with a hope.—

Awaking with a start,
The waters heave around me; and on high
The winds lift up their voices: I depart,
Whither I know not; but the hour's gone by,
When Albion's lessening shores could grieve or glad
mine eye.

II.

Once more upon the waters! yet once more!
And the waves bound beneath me as a steed
That knows his rider. Welcome, to their roar!
Swift be their guidance, wheresoe'er it lead!
Though the strain'd mast should quiver as a reed,
And the rent canvas fluttering strew the gale,
Still must I on; for I am as a weed,
Flung from the rock, on Ocean's foam, to sail
Where'er the surge may sweep, the tempest's breath
prevail.

III.

In my youth's summer I did sing of One,
The wandering outlaw of his own dark mind;
Again I seize the theme then but begun,
And bear it with me, as the rushing wind
Bears the cloud onwards: in that Tale I find
The furrows of long thought, and dried-up tears,
Which, ebbing, leave a sterile track behind,
O'er which all heavily the journeying years
Plod the last sands of life,—where not a flower appears.

IV.

Since my young days of passion—joy, or pain,
Perchance my heart and harp have lost a string,
And both may jar: it may be, that in vain
I would essay as I have sung to sing.
Yet, though a dreary strain, to this I cling
So that it wean me from the weary dream
Of selfish grief or gladness—so it fling
Forgetfulness around me—it shall seem
To me, though to none else, a not ungrateful theme.

V.

He, who grown aged in this world of woe,
In deeds, not years, piercing the depths of life,
So that no wonder waits him; nor below
Can love, or sorrow, fame, ambition, strife,
Cut to his heart again with the keen knife
Of silent, sharp endurance: he can tell
Why thought seeks refuge in lone caves, yet rife
With airy images, and shapes which dwell
Still unimpair'd, though old, in the soul's haunted cell.

VI.

'Tis to create, and in creating live
A being more intense, that we endow
With form our fancy, gaining as we give
The life we image, even as I do now.
What am I? Nothing: but not so art thou,
Soul of my thought! with whom I traverse earth,
Invisible but gazing, as I glow
Mix'd with thy spirit, blended with thy birth,
And feeling still with thee in my crush'd feelings' dearth.

VII.

Yet must I think less wildly:—I *have* thought
Too long and darkly, till my brain became,
In its own eddy boiling and o'erwrought,
A whirling gulf of phantasy and flame:
And thus, untaught in youth my heart to tame,
My springs of life were poison'd. 'Tis too late!
Yet am I changed; though still enough the same
In strength to bear what time can not abate,
And feed on bitter fruits without accusing Fate.

VIII.

Something too much of this:—but now 'tis past,
And the spell closes with its silent seal.
Long absent HAROLD re-appears at last;
He of the breast which fain no more would feel,
Wrung with the wounds which kill not, but ne'er heal;
Yet Time, who changes all, had alter'd him
In soul and aspect as in age: years steal
Fire from the mind as vigour from the limb;
And life's enchanted cup but sparkles near the brim.

IX.

His had been quaff'd too quickly, and he found
The dregs were wormwood; but he fill'd again,
And from a purer fount, on holier ground,
And deem'd its spring perpetual; but in vain!
Still round him clung invisibly a chain
Which gall'd for ever, fettering though unseen,
And heavy though it clank'd not; worn with pain,
Which pined although it spoke not, and grew keen,
Entering with every step, he took, through many a
scene.

X.

Secure in guarded coldness, he had mix'd
Again in fancied safety with his kind,
And deem'd his spirit now so firmly fix'd
And sheath'd with an invulnerable mind,
That, if no joy, no sorrow lurk'd behind;
And he, as one, might midst the many stand
Unheeded, searching through the crowd to find
Fit speculation! such as in strange land
He found in wonder-works of God and Nature's hand.

XI.

But who can view the ripen'd rose, nor seek
To wear it? who can curiously behold
The smoothness and the sheen of beauty's cheek,
Nor feel the heart can never all grow old?
Who can contemplate Fame through clouds unfold
The star which rises o'er her steep, nor climb?
Harold, once more within the vortex, roll'd
On with the giddy circle, chasing Time,
Yet with a nobler aim than in his youth's fond prime.

XII.

But soon he knew himself the most unfit
Of men to herd with Man; with whom he held
Little in common; untaught to submit
His thoughts to others, though his soul was quell'd
In youth by his own thoughts; still uncompell'd,
He would not yield dominion of his mind
To spirits against whom his own rebell'd;
Proud though in desolation; which could find
A life within itself, to breathe without mankind.

XIII.

Where rose the mountains, there to him were friends;
Where roll'd the ocean, thereon was his home;
Where a blue sky, and glowing clime, extends,
He had the passion and the power to roam;
The desert, forest, cavern, breaker's foam,
Were unto him companionship; they spake
A mutual language, clearer than the tome
Of his land's tongue, which he would oft forsake
For Nature's pages glass'd by sunbeams on the lake.

XIV.

Like the Chaldean, he could watch the stars,
Till he had peopled them with beings bright
As their own beams; and earth, and earth-born jars,
And human frailties, were forgotten quite:
Could he have kept his spirit to that flight
He had been happy; but this clay will sink
Its spark immortal, envying it the light
To which it mounts, as if to break the link
That keeps us from yon heaven which woos us to its
brink.

XV.

But in Man's dwellings he became a thing
Restless and worn, and stern and wearisome,
Droop'd as a wild-born falcon with clipt wing,
To whom the boundless air alone were home:
Then came his fit again, which to o'ercome,
As eagerly the barr'd-up bird will beat
His breast and beak against his wiry dome
Till the blood tinge his plumage, so the heat
Of his impeded soul would through his bosom eat.

XVI.

Self-exiled Harold wanders forth again,
With nought of hope left, but with less of gloom;
The very knowledge that he lived in vain,
That all was over on this side the tomb,
Had made Despair a smilingness assume,
Which, though 'twere wild,—as on the plunder'd
wreck
When mariners would madly meet their doom
With draughts intemperate on the sinking deck,—
Did yet inspire a cheer, which he forbore to check.

XVII.

Stop!—for thy tread is on an Empire's dust!
An Earthquake's spoil is sepulchred below!
Is the spot mark'd with no colossal bust?
Nor column trophied for triumphal show?
None; but the moral's truth tells simpler so,
As the ground was before, thus let it be;—
How that red rain hath made the harvest grow!
And is this all the world has gain'd by thee,
Thou first and last of fields! king-making Victory?

XVIII.

And Harold stands upon this place of skulls,
The grave of France, the deadly Waterloo!
How in an hour the power which gave annals
Its gifts, transferring fame as fleeting too!
In "pride of place" ⁽¹⁾ here last the eagle flew,
Then tore with bloody talon the rent plain,
Pierced by the shaft of banded nations through;
Ambition's life and labours all were vain;
He wears the shatter'd links of the world's broken chain.

XIX.

Fit retribution! Gaul may champ the bit
And foam in fetters;—but is Earth more free?
Did nations combat to make *One* submit;
Or league to teach all kings true sovereignty?
What! shall reviving Thralldom again be
The patch'd-up idol of enlighten'd days?
Shall we, who struck the Lion down, shall we
Pay the Wolf homage? proffering lowly gaze
And servile knees to thrones? No; *prove* before ye
praise!

XX.

If not, o'er one fallen despot boast no more!
In vain fair cheeks were furrow'd with hot tears
For Europe's flowers long rooted up before
The trampler of her vineyards; in vain years
Of death, depopulation, bondage, fears,
Have all been borne, and broken by the accord
Of roused-up millions: all that most endears
Glory, is when the myrtle wreathes a sword
Such as Harmodius ⁽²⁾ drew on Athens' tyrant lord.

XXI.

There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage-bell; ⁽³⁾
But hush! hark! a deep sound strikes like a rising
knell!

XXII.

Did ye not hear it?—No; 'twas but the wind,
Or the car rattling o'er the stony street;
On with the dance! let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet—
But, hark!—that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! Arm! it is—it is—the cannon's opening roar!

XXIII.

Within a window'd niche of that high hall
Sate Brunswick's fated chieftain; he did hear
That sound the first amidst the festival,
And caught its tone with Death's prophetic ear;
And when they smiled because he deem'd it near,
His heart more truly knew that peal too well
Which stretch'd his father on a bloody bier,
And roused the vengeance blood alone could quell:
He rush'd into the field, and, foremost fighting, fell.

XXIV.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes,
Since upon nights so sweet such awful morn could rise?

XXV.

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While throng'd the citizens with terror dumb,
Or whispering, with white lips—"The foe! They
come! they come!"

XXVI.

And wild and high the "Cameron's gathering" rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes:—
How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years,
And ⁽⁴⁾ Evan's, ⁽⁵⁾ Donald's fame rings in each clans-
man's ears!

XXVII.

And Ardennes ⁽⁶⁾ waves above them her green leaves,
Dewy with nature's tear-drops, as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave,—alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valour, rolling on the foe
And burning with high hope, shall moulder cold and
low.

XXVIII.

Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshalling in arms,—the day
Battle's magnificently-stern array!
The thunder-clouds close o'er it, which when rent
The earth is cover'd thick with other clay,
Which her own clay shall cover, heap'd and pent,
Rider and horse,—friend, foe,—in one red burial blent!

XXIX.

Their praise is hymn'd by loftier harps than mine;
Yet one I would select from that proud throng,
Partly because they blend me with his line,
And partly that I did his sire some wrong,
And partly that bright names will hallow song;
And his was of the bravest, and when shower'd
The death-bolts deadliest the thinn'd files along,
Even where the thickest of war's tempest lower'd,
They reach'd nobler breast than thine, young, gallant
Howard!

XXX.

There have been tears and breaking hearts for thee,
And mine were nothing, had I such to give;
But when I stood beneath the fresh green tree,
Which living waves where thou didst cease to live,
And saw around me the wide field revive
With fruits and fertile promise, and the Spring
Come forth her work of gladness to contrive,
With all her reckless birds upon the wing,
I turn'd from all she brought to those she could not
bring.⁽⁷⁾

XXXI.

I turn'd to thee, to thousands, of whom each
And one as all a ghastly gap did make
In his own kind and kindred, whom to teach
Forgetfulness were mercy for their sake;
The Archangel's trump, not Glory's, must awake
Those whom they thirst for; though the sound of Fame
May for a moment soothe, it cannot slake
The fever of vain longing, and the name
So honour'd but assumes a stronger, bitterer claim.

XXXII.

They mourn, but smile at length; and, smiling,
mourn :

The tree will wither long before it fall ;

The hull drives on, though mast and sail be torn ;

The roof-tree sinks, but moulders on the hall

In massy hoariness; the ruin'd wall

Stands when its wind-worn battlements are gone ;

The bars survive the captive they enthal ;

The day drags through though storms keep out the
sun ;

And thus the heart will break, yet brokenly live on :

XXXIII.

Even as a broken mirror, which the glass

In every fragment multiplies; and makes

A thousand images of one that was,

The same, and still the more, the more it breaks ;

And thus the heart will do which not forsakes,

Living in shatter'd guise, and still, and cold,

And bloodless, with its sleepless sorrow aches,

Yet withers on till all without is old,

Showing no visible sign, for such things are untold.

XXXIV.

There is a very life in our despair,
Vitality of poison,—a quick root
Which feeds these deadly branches; for it were
As nothing did we die; but Life will suit
Itself to Sorrow's most detested fruit,
Like to the apples on the ^(B) Dead Sea's shore,
All ashes to the taste: Did man compute
Existence by enjoyment, and count o'er
Such hours 'gainst years of life,—say, would he name
threescore?

XXXV.

The Psalmist number'd out the years of man:
They are enough; and if thy tale be *true*,
Thou, who didst grudge him even that fleeting span,
More than enough, thou fatal Waterloo!
Millions of tongues record thee, and anew
Their children's lips shall echo them, and say—
“ Here, where the sword united nations drew,
“ Our countrymen were warring on that day!”
And this is much, and all which will not pass away.

XXXVI.

There sunk the greatest, nor the worst of men,
Whose spirit antithetically mixt
One moment of the mightiest, and again
On little objects with like firmness fixt,
Extreme in all things! hadst thou been betwixt,
Thy throne had still been thine, or never been;
For daring made thy rise as fall: thou seek'st
Even now to re-assume the imperial mien,
And shake again the world, the Thunderer of the scene!

XXXVII.

Conqueror and captive of the earth art thou!
She trembles at thee still, and thy wild name
Was ne'er more bruited in men's minds than now
That thou art nothing, save the jest of Fame,
Who woo'd thee once, thy vassal, and became
The flatterer of thy fierceness, till thou wert
A god unto thyself; nor less the same
To the astounded kingdoms all inert,
Who deem'd thee for a time whate'er thou didst assert.

XXXVIII.

Oh, more or less than man—in high or low,
Battling with nations, flying from the field;
Now making monarchs' necks thy footstool, now
More than thy meanest soldier taught to yield;
An empire thou couldst crush, command, rebuild,
But govern not thy pettiest passion, nor,
However deeply in men's spirits skill'd,
Look through thine own, nor curb the lust of war,
Nor learn that tempted Fate will leave the loftiest star.

XXXIX.

Yet well thy soul hath brook'd the turning tide
With that untaught innate philosophy,
Which, be it wisdom, coldness, or deep pride,
Is gall and wormwood to an enemy.
When the whole host of hatred stood hard by,
To watch and mock thee shrinking, thou hast smiled
With a sedate and all-enduring eye;—
When Fortune fled her spoil'd and favourite child,
He stood unbow'd beneath the ills upon him piled.

XL.

Sager than in thy fortunes; for in them
Ambition steel'd thee on too far to show
That just habitual scorn which could contemn
Men and their thoughts; 'twas wise to feel, not so
To wear it ever on thy lip and brow,
And spurn the instruments thou wert to use
Till they were turn'd unto thine overthrow:
'Tis but a worthless world to win or lose;
So hath it proved to thee, and all such lot who choose.

XLI.

If, like a tower upon a headlong rock,
Thou hadst been made to stand or fall alone,
Such scorn of man had help'd to brave the shock;
But men's thoughts were the steps which paved thy
 throne,
Their admiration thy best weapon shone;
The part of Philip's son was thine, not then
(Unless aside thy purple had been thrown)
Like stern Diogenes to mock at men;
For sceptred cynics earth were far too wide a den.⁽⁹⁾

XLII.

But quiet to quick bosoms is a hell,
And *there* hath been thy bane; there is a fire
And motion of the soul which will not dwell
In its own narrow being, but aspire
Beyond the fitting medium of desire;
And, but once kindled, quenchless evermore,
Preys upon high adventure, nor can tire
Of aught but rest; a fever at the core,
Fatal to him who bears, to all who ever bore.

XLIII.

This makes the madmen who have made men mad
By their contagion; Conquerors and Kings,
Founders of sects and systems, to whom add
Sophists, Bards, Statesmen, all unquiet things
Which stir too strongly the soul's secret springs,
And are themselves the fools to those they fool;
Envied, yet how unenviable! what stings
Are theirs! One breast laid open were a school
Which would unteach mankind the lust to shine or rule:

XLIV.

Their breath is agitation, and their life
A storm whereon they ride, to sink at last,
And yet so nursed and bigoted to strife,
That should their days, surviving perils past,
Melt to calm twilight, they feel overcast
With sorrow and supineness, and so die;
Even as a flame unfed, which runs to waste
With its own flickering, or a sword laid by
Which eats into itself, and rusts ingloriously.

XLV.

He who ascends to mountain-tops, shall find
The loftiest peaks most wrapt in clouds and snow;
He who surpasses or subdues mankind,
Must look down on the hate of those below.
Though high *above* the sun of glory glow,
And far *beneath* the earth and ocean spread,
Round him are icy rocks, and loudly blow
Contending tempests on his naked head,
And thus reward the toils which to those summits led.

XLVI.

Away with these! true Wisdom's world will be
Within its own creation, or in thine,
Maternal Nature! for who teems like thee,
Thus on the banks of thy majestic Rhine?
There Harold gazes on a work divine,
A blending of all beauties; streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine,
And chiefless castles breathing stern farewells
From gray but leafy walls, where Ruin greenly dwells.

XLVII.

And there they stand, as stands a lofty mind,
Worn, but unstooping to the baser crowd,
All tenantless, save to the crannying wind,
Or holding dark communion with the cloud.
There was a day when they were young and proud,
Banners on high, and battles pass'd below;
But they who fought are in a bloody shroud,
And those which waved are shredless dust ere now,
And the bleak battlements shall bear no future blow.

XLVIII.

Beneath these battlements, within those walls,
Power dwelt amidst her passions; in proud state
Each robber chief upheld his armed halls,
Doing his evil will, nor less elate
Than mightier heroes of a longer date.
What want these outlaws ⁽¹⁰⁾ conquerors should have?
But History's purchased page to call them great?
A wider space, an ornamented grave?
Their hopes were not less warm, their souls were full
as brave.

XLIX.

In their baronial feuds and single fields,
What deeds of prowess unrecorded died!
And Love, which lent a blazon to their shields,
With emblems well devised by amorous pride,
Through all the mail of iron hearts would glide;
But still their flame was fierceness, and drew on
Keen contest and destruction near allied,
And many a tower for some fair mischief won,
Saw the discolour'd Rhine beneath its ruin run.

L.

But Thou, exulting and abounding river!
Making thy waves a blessing as they flow
Through banks whose beauty would endure for ever
Could man but leave thy bright creation so,
Nor its fair promise from the surface mow
With the sharp scythe of conflict,—then to see
Thy valley of sweet waters, were to know
Earth paved like Heaven; and to seem such to me
Even now what wants thy stream?—that it should
 Lethe be.

LI.

A thousand battles have assail'd thy banks,
But these and half their fame have pass'd away,
And Slaughter heap'd on high his weltering ranks;
Their very graves are gone, and what are they?
Thy tide wash'd down the blood of yesterday,
And all was stainless, and on thy clear stream
Glass'd with its dancing light the sunny ray;
But o'er the blacken'd memory's blighting dream
Thy waves would vainly roll, all sweeping as they seem.

LII.

Thus Harold inly said, and pass'd along,
Yet not insensibly to all which here
Awoke the jocund birds to early song
In glens which might have made even exile dear:
Though on his brow were graven lines austere,
And tranquil sternness which had ta'en the place
Of feelings fierier far but less severe,
Joy was not always absent from his face,
But o'er it in such scenes would steal with transient
trace.

LIII.

Nor was all love shut from him, though his days
Of passion had consumed themselves to dust.
It is in vain that we would coldly gaze
On such as smile upon us; the heart must
Leap kindly back to kindness, though disgust
Hath wean'd it from all worldlings: thus he felt,
For there was soft remembrance, and sweet trust
In one fond breast, to which his own would melt,
And in its tenderer hour on that his bosom dwelt.

LIV.

And he had learn'd to love,—I know not why,
For this in such as him seems strange of mood,—
The helpless looks of blooming infancy,
Even in its earliest nurture; what subdued,
To change like this, a mind so far imbued
With scorn of man, it little boots to know;
But thus it was; and though in solitude
Small power the nipp'd affections have to grow,
In him this glow'd when all beside had ceased to glow.

LV.

And there was one soft breast, as hath been said,
Which unto his was bound by stronger ties
Than the church links withal; and, though unwed,
That love was pure, and, far above disguise,
Had stood the test of mortal enmities
Still undivided, and cemented more
By peril, dreaded most in female eyes;
But this was firm, and from a foreign shore
Well to that heart might his these absent greetings
pour!

1.

The castled crag of Drachenfels⁽¹¹⁾
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine,
And hills all rich with blossom'd trees,
And fields which promise corn and wine,
And scatter'd cities crowning these,
Whose far white walls along them shine,
Have strew'd a scene, which I should see
With double joy wert *thou* with me!

2.

And peasant girls, with deep blue eyes,
And hands which offer early flowers,
Walk smiling o'er this paradise;
Above, the frequent feudal towers
Through green leaves lift their walls of gray,
And many a rock which steeply lours,
And noble arch in proud decay,
Look o'er this vale of vintage-bowers;
But one thing want these banks of Rhine,—
Thy gentle hand to clasp in mine!

3.

I send the lilies given to me;
Though long before thy hand they touch,
I know that they must wither'd be,
But yet reject them not as such;
For I have cherish'd them as dear,
Because they yet may meet thine eye,
And guide thy soul to mine even here,
When thou behold'st them drooping nigh,
And know'st them gather'd by the Rhine,
And offer'd from my heart to thine!

4.

The river nobly foams and flows,
The charm of this enchanted ground,
And all its thousand turns disclose
Some fresher beauty varying round;
The haughtiest breast its wish might bound
Through life to dwell delighted here;
Nor could on earth a spot be found
To nature and to me so dear,
Could thy dear eyes in following mine
Still sweeten more these banks of Rhine!

LVI.

By Coblentz, on a rise of gentle ground,
There is a small and simple pyramid,
Crowning the summit of the verdant mound;
Beneath its base are heroes' ashes hid,
Our enemy's,—but let not that forbid
Honour to Marceau! o'er whose early tomb
Tears, big tears, gush'd from the rough soldier's lid,
Lamenting and yet envying such a doom,
Falling for France, whose rights he battled to resume.

LVII.

Brief, brave, and glorious was his young career,—
His mourners were two hosts, his friends and foes;
And fitly may the stranger lingering here
Pray for his gallant spirit's bright repose;
For he was Freedom's champion, one of those,
The few in number, who had not o'erstept
The charter to chastise which she bestows
On such as wield her weapons; he had kept
The whiteness of his soul, and thus men o'er him wept.⁽¹²⁾

LVIII.

Here Ehrenbreitstein, ⁽¹³⁾ with her shatter'd wall
Black with the miner's blast, upon her height
Yet shows of what she was, when shell and ball
Rebounding idly on her strength did light;
A tower of victory! from whence the flight
Of baffled foes was watch'd along the plain:
But Peace destroy'd what War could never blight,
And laid those proud roofs bare to Summer's rain—
On which the iron shower for years had pour'd in vain.

LIX.

Adieu to thee, fair Rhine! How long delighted
The stranger fain would linger on his way!
Thine is a scene alike where souls united
Or lonely Contemplation thus might stray;
And could the ceaseless vultures cease to prey
On self-condemning bosoms, it were here,
Where Nature, nor too sombre nor too gay,
Wild but not rude, awful yet not austere,
Is to the mellow Earth as Autumn to the year.

LX.

Adieu to thee again! a vain adieu!
There can be no farewell to scene like thine;
The mind is colour'd by thy every hue;
And if reluctantly the eyes resign
Their cherish'd gaze upon thee, lovely Rhine!
'Tis with the thankful glance of parting praise;
More mighty spots may rise—more glaring shine,
But none unite in one attaching maze
The brilliant, fair, and soft,—the glories of old days,

LXI.

The negligently grand, the fruitful bloom
Of coming ripeness, the white city's sheen,
The rolling stream, the precipice's gloom,
The forest's growth, and Gothic walls between,
The wild rocks shaped as they had turrets been
In mockery of man's art; and these withal
A race of faces happy as the scene,
Whose fertile bounties here extend to all,
Still springing o'er thy banks, though Empires near
them fall.

LXII.

But these recède. Above me are the Alps,
The palaces of Nature, whose vast walls
Have pinnacled in clouds their snowy scalps,
And throned Eternity in icy halls
Of cold sublimity, where forms and falls
The avalanche—the thunderbolt of snow!
All that expands the spirit, yet appals,
Gather around these summits, as to show
How Earth may pierce to Heaven, yet leave vain man
below.

LXIII.

But ere these matchless heights I dare to scan,
There is a spot should not be pass'd in vain,—
Morat! the proud, the patriot field! where man
May gaze on ghastly trophies of the slain,
Nor blush for those who conquer'd on that plain;
Here Burgundy bequeath'd his tombless host,
A bony heap, through ages to remain,
Themselves their monument;—the Stygian coast
Unsepulchred they roam'd, and shriek'd each wandering
ghost. ⁽¹⁴⁾

LXIV.

While Waterloo with Cannæ's carnage vies,
Morat and Marathon twin names shall stand;
They were true Glory's stainless victories,
Won by the unambitious heart and hand
Of a proud, brotherly, and civic band,
All unbought champions in no princely cause
Of vice-entail'd Corruption; they no land
Doom'd to bewail the blasphemy of laws
Making kings' rights divine, by some Draconic clause.

LXV.

By a lone wall a lonelier column rears
A gray and grief-worn aspect of old days,
'Tis the last remnant of the wreck of years,
And looks as with the wild-bewilder'd gaze
Of one to stone converted by amaze,
Yet still with consciousness; and there it stands
Making a marvel that it not decays,
When the coeval pride of human hands,
Levell'd ⁽¹⁵⁾ Aventicum, hath strew'd her subject lands.

LXVI.

And there—oh! sweet and sacred be the name!—
Julia—the daughter, the devoted—gave
Her youth to Heaven; her heart, beneath a claim
Nearest to Heaven's, broke o'er a father's grave.
Justice is sworn 'gainst tears, and hers would crave
The life she lived in; but the judge was just,
And then she died on him she could not save.
Their tomb was simple, and without a bust,
And held within their urn one mind, one heart, one
dust. ⁽¹⁶⁾

LXVII.

But these are deeds which should not pass away,
And names that must not wither, though the earth
Forgets her empires with a just decay,
The enslavers and the enslaved, their death and birth;
The high, the mountain-majesty of worth
Should be, and shall, survivor of its woe,
And from its immortality look forth
In the sun's face, like yonder Alpine snow, ⁽¹⁷⁾
Imperishably pure beyond all things below.

LXVIII.

Lake Lemman woos me with its crystal face,
The mirror where the stars and mountains view
The stillness of their aspect in each trace
Its clear depth yields of their far height and hue :
There is too much of man here, to look through
With a fit mind the might which I behold ;
But soon in me shall Loneliness renew
Thoughts hid, but not less cherish'd than of old,
Ere mingling with the herd had penn'd me in their fold.

LXIX.

To fly from, need not be to hate, mankind ;
All are not fit with them to stir and toil,
Nor is it discontent to keep the mind
Deep in its fountain, lest it overboil
In the hot throng, where we become the spoil
Of our infection, till too late and long
We may deplore and struggle with the coil,
In wretched interchange of wrong for wrong
'Midst a contentious world, striving where none are
strong.

LXX.

There, in a moment, we may plunge our years
In fatal penitence, and in the blight
Of our own soul turn all our blood to tears,
And colour things to come with hues of Night;
The race of life becomes a hopeless flight
To those that walk in darkness: on the sea,
The boldest steer but where their ports invite,
But there are wanderers o'er Eternity
Whose bark drives on and on, and anchor'd ne'er shall
be.

LXXI.

Is it not better, then, to be alone,
And love Earth only for its earthly sake?
By the blue rushing of the arrowy Rhone,⁽¹⁸⁾
Or the pure bosom of its nursing lake,
Which feeds it as a mother who doth make
A fair but froward infant her own care,
Kissing its cries away as these awake;—
Is it not better thus our lives to wear,
Than join the crushing crowd, doom'd to inflict or
bear?

LXXII.

I live not in myself, but I become
Portion of that around me; and to me
High mountains are a feeling, but the hum
Of human cities torture: I can see
Nothing to loathe in nature, save to be
A link reluctant in a fleshly chain,
Class'd among creatures, when the soul can flee,
And with the sky, the peak, the heaving plain
Of ocean, or the stars, mingle, and not in vain.

LXXIII.

And thus I am absorb'd, and this is life:
I look upon the peopled desert past,
As on a place of agony and strife,
Where, for some sin, to Sorrow I was cast,
To act and suffer, but remount at last
With a fresh pinion; which I feel to spring,
Though young, yet waxing vigorous, as the blast
Which it would cope with, on delighted wing,
Spurning the clay-cold bonds which round our being
cling.

LXXIV.

And when, at length, the mind shall be all free
From what it hates in this degraded form,
Reft of its carnal life, save what shall be
Existent happier in the fly and worm,—
When elements to elements conform,
And dust is as it should be, shall I not
Feel all I see, less dazzling, but more warm?
The bodiless thought? the Spirit of each spot?
Of which, even now, I share at times the immortal lot?

LXXV.

Are not the mountains, waves, and skies, a part
Of me and of my soul, as I of them?
Is not the love of these deep in my heart
With a pure passion? should I not contemn
All objects, if compared with these? and stem
A tide of suffering, rather than forego
Such feelings for the hard and worldly phlegm
Of those whose eyes are only turn'd below,
Gazing upon the ground, with thoughts which dare not
glow?

LXXVI.

But this is not my theme; and I return
To that which is immediate, and require
Those who find contemplation in the urn,
To look on One, whose dust was once all fire,
A native of the land where I respire
The clear air for a while—a passing guest,
Where he became a being,—whose desire
Was to be glorious; 'twas a foolish quest,
The which to gain and keep, he sacrificed all rest.

LXXVII.

Here the self-torturing sophist, wild Rousseau,
The apostle of affliction, he who threw
Enchantment over passion, and from woe
Wrung overwhelming eloquence, first drew
The breath which made him wretched; yet he knew
How to make madness beautiful, and cast
O'er erring deeds and thoughts a heavenly hue
Of words, like sunbeams, dazzling as they past
The eyes, which o'er them shed tears feelingly and fast.

LXXVIII.

His love was passion's essence—as a tree
On fire by lightning; with ethereal flame
Kindled he was, and blasted; for to be
Thus, and enamour'd, were in him the same.
But his was not the love of living dame,
Nor of the dead who rise upon our dreams,
But of ideal beauty, which became
In him existence, and o'erflowing teems
Along his burning page, distemper'd though it seems.

LXXIX.

This breathed itself to life in *Júlie*, *this*
Invested her with all that's wild and sweet;
This hallow'd, too, the memorable kiss
Which every morn his fever'd lip would greet,
From hers, who but with friendship his would meet;
But to that gentle touch, through brain and breast
Flash'd the thrill'd spirit's love-devouring heat;
In that absorbing sigh perchance more blest,
Than vulgar minds may be with all they seek possess. ⁽¹⁹⁾

LXXX.

His life was one long war with self-sought foes,
Or friends by him self-banish'd; for his mind
Had grown Suspicion's sanctuary, and chose
For its own cruel sacrifice, the kind,
'Gainst whom he raged with fury strange and blind.
But he was phrensied,—wherefore, who may know?
Since cause might be which skill could never find;
But he was phrensied by disease or woe,
To that worst pitch of all, which wears a reasoning
show.

LXXXI.

For then he was inspired, and from him came,
As from the Pythian's mystic cave of yore,
Those oracles which set the world in flame,
Nor ceased to burn till kingdoms were no more:
Did he not this for France? which lay before
Bow'd to the inborn tyranny of years?
Broken and trembling, to the yoke she bore,
Till by the voice of him and his compeers,
Roused up to too much wrath which follows o'ergrown
fears?

LXXXII.

They made themselves a fearful monument!
The wreck of old opinions—things which grew
Breathed from the birth of time: the veil they rent,
And what behind it lay all earth shall view.
But good with ill they also overthrew,
Leaving but ruins, wherewith to rebuild
Upon the same foundation, and renew
Dungeons and thrones, which the same hour re-fill'd,
As heretofore, because ambition was self-will'd.

LXXXIII.

But this will not endure, nor be endured!
Mankind have felt their strength, and made it felt.
They might have used it better, but, allured
By their new vigour, sternly have they dealt
On one another; pity ceased to melt
With her once natural charities. But they,
Who in oppression's darkness caved had dwelt,
They were not eagles, nourish'd with the day;
What marvel then, at times, if they mistook their prey?

LXXXIV.

What deep wounds ever closed without a scar ?
The heart's bleed longest, and but heal to wear
That which disfigures it; and they who war
With their own hopes, and have been vanquish'd, bear
Silence, but not submission : in his lair
Fix'd Passion holds his breath, until the hour
Which shall atone for years; none need despair :
It came, it cometh, and will come,—the power
To punish or forgive—in *one* we shall be slower.

LXXXV.

Clear, placid Leman ! thy contrasted lake,
With the wild world I dwelt in, is a thing
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.
This quiet sail is as a noiseless wing
To waft me from distraction ; once I loved
Torn ocean's roar, but thy soft murmuring
Sounds sweet as if a sister's voice reproved,
That I with stern delights should e'er have been so
moved.

LXXXVI.

It is the hush of night, and all between
Thy margin and the mountains, dusk, yet clear,
Mellow'd and mingling, yet distinctly seen,
Save darken'd Jura, whose capt heights appear
Precipitously steep; and drawing near,
There breathes a living fragrance from the shore,
Of flowers yet fresh with childhood; on the ear
Drops the light drip of the suspended oar,
Or chirps the grasshopper one good-night carol more;

LXXXVII.

He is an evening reveller, who makes
His life an infancy, and sings his fill;
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.
There seems a floating whisper on the hill,
But that is fancy, for the starlight dews
All silently their tears of love instil,
Weeping themselves away, till they infuse
Deep into Nature's breast the spirit of her hues.

LXXXVIII.

Ye stars! which are the poetry of heaven!
If in your bright leaves we would read the fate
Of men and empires,—'tis to be forgiven,
That in our aspirations to be great,
Our destinies o'erleap their mortal state,
And claim a kindred with you; for ye are
A beauty and a mystery, and create
In us such love and reverence from afar,
That fortune, fame, power, life, have named themselves
a star.

LXXXIX.

All heaven and earth are still—though not in sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep:—
All heaven and earth are still: From the high host
Of stars, to the lull'd lake and mountain-coast,
All is concenter'd in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all Creator and defence.

XC.

Then stirs the feeling infinite, so felt
In solitude, where we are *least* alone;
A truth, which through our being then doth melt
And purifies from self: it is a tone,
The soul and source of music, which makes known
Eternal harmony, and sheds a charm,
Like to the fabled Cytherea's zone,
Binding all things with beauty;—'twould disarm
The spectre Death, had he substantial power to harm.

XCI.

Not vainly did the early Persian make
His altar the high places and the peak
Of earth-o'ergazing mountains,⁽²⁰⁾ and thus take
A fit and unwall'd temple, there to seek
The Spirit, in whose honour shrines are weak,
Uprear'd of human hands. Come, and compare
Columns and idol-dwellings, Goth or Greek,
With Nature's realms of worship, earth and air,
Nor fix on fond abodes to circumscribe thy pray'r!

XCII.

The sky is changed!—and such a change! Oh night,⁽²¹⁾
And storm, and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along,
From peak to peak, the rattling crags among
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud!

XCIII.

And this is in the night:—Most glorious night!
Thou wert not sent for slumber! let me be
A sharer in thy fierce and far delight,—
A portion of the tempest and of thee!
How the lit lake shines, a phosphoric sea,
And the big rain comes dancing to the earth!
And now again 'tis black,—and now, the glee
Of the loud hills shakes with its mountain-mirth,
As if they did rejoice o'er a young earthquake's birth.

XCIV.

Now, where the swift Rhone cleaves his way between
Heights which appear as lovers who have parted
In hate, whose mining depths so intervene,
That they can meet no more, though broken-hearted;
Tho' in their souls, which thus each other thwarted,
Love was the very root of the fond rage
Which blighted their life's bloom, and then de-
parted:—

Itself expired, but leaving them an age
Of years all winters,—war within themselves to wage.

XCV.

Now, where the quick Rhone thus hath cleft his way,
The mightiest of the storms hath ta'en his stand:
For here, not one, but many, make their play,
And fling their thunder-bolts from hand to hand,
Flashing and cast around: of all the band,
The brightest through these parted hills hath fork'd
His lightnings,—as if he did understand,
That in such gaps as desolation work'd,
There the hot shaft should blast whatever therein
lurk'd.

XCVI.

Sky, mountains, river, winds, lake, lightnings! ye!
With night, and clouds, and thunder, and a soul
To make these felt and feeling, well may be
Things that have made me watchful; the far roll
Of your departing voices, is the knoll
Of what in me is sleepless,—if I rest.
But where of ye, oh tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?

XCVII.

Could I embody and unbosom now
That which is most within me,—could I wreak
My thoughts upon expression, and thus throw
Soul, heart, mind, passions, feelings, strong or weak,
All that I would have sought, and all I seek,
Bear, know, feel, and yet breathe—into *one* word,
And that one word were Lightning, I would speak;
But as it is, I live and die unheard,
With a most voiceless thought, sheathing it as a sword.

XCVIII.

The morn is up again, the dewy morn,
 With breath all incense, and with cheek all bloom,
 Laughing the clouds away with playful scorn,
 And living as if earth contain'd no tomb,—
 And glowing into day: we may resume
 The march of our existence: and thus I,
 Still on thy shores, fair Lemman! may find room
 And food for meditation, nor pass by
 Much, that may give us pause, if ponder'd fittingly.

XCIX.

Clarens! sweet Clarens, birth-place of deep Love!
 Thine air is the young breath of passionate thought;
 Thy trees take root in Love; the snows above
 The very Glaciers have his colours caught,
 And sun-set into rose-hues sees them wrought ⁽³²⁾
 By rays which sleep there lovingly: the rocks,
 The permanent crags, tell here of Love, who sought
 In them a refuge from the worldly shocks,
 Which stir and sting the soul with hope that woos, then
 mocks.

C.

Clarens! by heavenly feet thy paths are trod,—
Undying Love's, who here ascends a throne
To which the steps are mountains; where the god
Is a pervading life and light,—so shown
Not on those summits solely, nor alone
In the still cave and forest; o'er the flower
His eye is sparkling, and his breath hath blown,
His soft and summer breath, whose tender power
Passes the strength of storms in their most desolate
hour.

CI.

All things are here of *him*; from the black pines,
Which are his shade on high, and the loud roar
Of torrents, where he listeneth, to the vines
Which slope his green path downward to the shore,
Where the bow'd waters meet him, and adore,
Kissing his feet with murmurs; and the wood,
The covert of old trees, with trunks all hoar,
But light leaves, young as joy, stands where it stood,
Offering to him, and his, a populous solitude,

CII.

A populous solitude of bees and birds,
And fairy-form'd and many-colour'd things,
Who worship him with notes more sweet than words,
And innocently open their glad wings,
Fearless and full of life : the gush of springs,
And fall of lofty fountains, and the bend
Of stirring branches, and the bud which brings
The swiftest thought of beauty, here extend,
Mingling, and made by Love, unto one mighty end.

CIII.

He who hath loved not, here would learn that lore,
And make his heart a spirit; he who knows
That tender mystery, will love the more,
For this is Love's recess, where vain men's woes,
And the world's waste, have driven him far from those,
For 'tis his nature to advance or die;
He stands not still, but or decays, or grows
Into a boundless blessing, which may vie
With the immortal lights, in its eternity!

CIV.

'Twas not for fiction chose Rousseau this spot,
Peopling it with affections; but he found
It was the scene which passion must allot
To the mind's purified beings; 'twas the ground
Where early Love his Psyche's zone unbound,
And hallow'd it with loveliness: 'tis lone,
And wonderful, and deep, and hath a sound,
And sense, and sight of sweetness; here the Rhone
Hath spread himself a couch, the Alps have rear'd a
throne.

CV.

Lausanne! and Ferney! ye have been the abodes ⁽²³⁾
Of names which unto you bequeath'd a name;
Mortals, who sought and found, by dangerous roads,
A path to perpetuity of fame:
They were gigantic minds, and their steep aim
Was, Titan-like, on daring doubts to pile [flame
Thoughts which should call down thunder, and the
Of Heaven, again assail'd, if Heaven the while
On man and man's research could deign do more than
smile.

CVI.

The one was fire and fickleness, a child,
Most mutable in wishes, but in mind,
A wit as various,—gay, grave, sage, or wild,—
Historian, bard, philosopher, combined;
He multiplied himself among mankind,
The Proteus of their talents: But his own
Breathed most in ridicule,—which, as the wind,
Blew where it listed, laying all things prone,—
Now to o'erthrow a fool, and now to shake a throne.

CVII.

The other, deep and slow, exhausting thought,
And hiving wisdom with each studious year,
In meditation dwelt, with learning wrought,
And shaped his weapon with an edge severe,
Sapping a solemn creed with solemn sneer;
The lord of irony,—that master-spell,
Which stung his foes to wrath, which grew from fear,
And doom'd him to the zealot's ready Hell,
Which answers to all doubts so eloquently well.

CVIII.

Yet, peace be with their ashes,—for by them,
If merited, the penalty is paid;
It is not ours to judge,—far less condemn;
The hour must come when such things shall be made
Known unto all,—or hope and dread allay'd
By slumber, on one pillow,—in the dust,
Which, thus much we are sure, must lie decay'd;
And when it shall revive, as is our trust,
'Twill be to be forgiven, or suffer what is just.

CIX.

But let me quit man's works, again to read
His Maker's, spread around me, and suspend
This page, which from my reveries I feed,
Until it seems prolonging without end.
The clouds above me to the white Alps tend,
And I must pierce them, and survey whate'er
May be permitted, as my steps I bend
To their most great and growing region, where
The earth to her embrace compels the powers of air.

CX.

Italia! too, Italia! looking on thee,
Full flashes on the soul the light of ages,
Since the fierce Carthaginian almost won thee,
To the last halo of the chiefs and sages,
Who glorify thy consecrated pages;
Thou wert the throne and grave of empires; still,
The fount at which the panting mind assuages
Her thirst of knowledge, quaffing there her fill,
Flows from the eternal source of Rome's imperial hill.

CXI.

Thus far I have proceeded in a theme
Renew'd with no kind auspices:—to feel
We are not what we have been, and to deem
We are not what we should be,—and to steel
The heart against itself; and to conceal,
With a proud caution, love, or hate, or aught,—
Passion or feeling, purpose, grief or zeal,—
Which is the tyrant spirit of our thought,
Is a stern task of soul:—No matter,—it is taught.

CXII.

And for these words, thus woven into song,
It may be that they are a harmless wile,—
The colouring of the scenes which fleet along,
Which I would seize, in passing, to beguile
My breast, or that of others, for a while.
Fame is the thirst of youth,—but I am not
So young as to regard men's frown or smile,
As loss or guerdon of a glorious lot;
I stood and stand alone,—remember'd or forgot.

CXIII.

I have not loved the world, nor the world me;
I have not flatter'd its rank breath, nor bow'd
To its idolatries a patient knee,—
Nor coin'd my cheek to smiles,—nor cried aloud
In worship of an echo; in the crowd
They could not deem me one of such; I stood
Among them, but not of them; in a shroud
Of thoughts which were not their thoughts, and still
could,
Had I not filed ⁽²⁴⁾ my mind, which thus itself subdued.

CXIV.

I have not loved the world, nor the world me,—
But let us part fair foes; I do believe,
Though I have found them not, that there may be
Words which are things,—hopes which will not
 deceive,
And virtues which are merciful, nor weave
Snares for the failing: I would also deem
O'er others' griefs that some sincerely grieve; ⁽²⁵⁾
That two, or one, are almost what they seem,—
That goodness is no name, and happiness no dream.

CXV.

My daughter! with thy name this song begun—
My daughter! with thy name thus much shall end—
I see thee not,—I hear thee not,—but none
Can be so wrapt in thee; thou art the friend
To whom the shadows of far years extend:
Albeit my brow thou never should'st behold,
My voice shall with thy future visions blend,
And reach into thy heart,—when mine is cold,—
A token and a tone, even from thy father's mould.

CXVI.

To aid thy mind's development,—to watch
 Thy dawn of little joys,—to sit and see
 Almost thy very growth,—to view thee catch
 Knowledge of objects,—wonders yet to thee!
 To hold thee lightly on a gentle knee,
 And print on thy soft cheek a parent's kiss,—
 This, it should seem, was not reserved for me;
 Yet this was in my nature:—as it is,
 I know not what is there, yet something like to this.

CXVII.

Yet, though dull Hate as duty should be taught,
 I know that thou wilt love me; though my name
 Should be shut from thee, as a spell still fraught
 With desolation,—and a broken claim:
 Though the grave closed between us,—'twere the
 same,
 I know that thou wilt love me; though to drain
My blood from out thy being were an aim,
 And an attainment,—all would be in vain,—
 Still thou would'st love me, still that more than life retain.

CXVIII.

The child of love,—though born in bitterness,
And nurtured in convulsion. Of thy sire
These were the elements,—and thine no less.
As yet such are around thee,—but thy fire
Shall be more temper'd, and thy hope far higher.
Sweet be thy cradled slumbers! O'er the sea,
And from the mountains where I now respire,
Fain would I waft such blessing upon thee,
As, with a sigh, I deem thou might'st have been to me!

NOTES

TO

CHILDE HAROLD'S PILGRIMAGE.

CANTO III.

1.

In "pride of place" here last the eagle flew.

Stanza xviii. line 5.

"PRIDE of place" is a term of falconry, and means the highest pitch of flight.—See Macbeth, &c.

"An Eagle towering in his pride of place

"Was by a mousing Owl hawked at and killed."

2.

Such as Harmodius drew on Athens' tyrant lord.

Stanza xx. line 9.

See the famous song on Harmodius and Aristogiton.—The best English translation is in Bland's Anthology, by Mr. Denman.

"With myrtle my sword will I wreathe," &c.

3.

And all went merry as a marriage-bell.

Stanza xxi. line 8.

On the night previous to the action, it is said that a ball was given at Brussels.

4, 5.

And Evan's, Donald's fame rings in each clansman's ears.
Stanza xxvi. line 9.

Sir Evan Cameron, and his descendant Donald, the "gentle Lochiel" of the "forty-five."

6.

And Ardennes waves above them her green leaves.
Stanza xxvii. line 1.

The wood of Soignies is supposed to be a remnant of the "forest of Ardennes," famous in Boiardo's Orlando, and immortal in Shakspeare's "As you like it." It is also celebrated in Tacitus as being the spot of successful defence by the Germans against the Roman encroachments.—I have ventured to adopt the name connected with nobler associations than those of mere slaughter.

7.

I turn'd from all she brought to those she could not bring.
Stanza xxx. line 9.

My guide from Mont St. Jean over the field seemed intelligent and accurate. The place where Major Howard fell was not far from two tall and solitary trees (there was a third cut down, or shivered in the battle) which stand a few yards from each other at a pathway's side.—Beneath these he died and was buried. The body has since been removed to England. A small hollow for the present marks where it lay, but will probably soon be effaced; the plough has been upon it, and the grain is.

After pointing out the different spots where Picton and other gallant men had perished; the guide said, "here Major Howard lay; I was near him when wounded." I told him my relationship, and he seemed then still more anxious to point out the particular spot and circumstances. The place is one of the most marked in the field from the peculiarity of the two trees abovementioned.

I went on horseback twice over the field, comparing it with my recollection of similar scenes. As a plain, Waterloo seems marked out for the scene of some great action, though this may be mere imagination: I have viewed with attention those of Platea, Troy, Mantinea, Leuctra, Chæronæa, and Marathon; and the field around Mont St. Jean and Hougoumont appears to want little but a better cause, and that undefinable but impressive halo which the lapse of ages throws around a celebrated spot, to vie in interest with any or all of these, except perhaps the last mentioned.

8.

Like to the apples on the Dead Sea's shore.

Stanza xxxiv. line 6.

The (fabled) apples on the brink of the lake Asphaltés were said to be fair without, and within ashes.—Vide Tacitus, *Histor.* l. 5. 7.

9.

For sceptred cynics earth were far too wide a den.

Stanza xli. line last.

The great error of Napoleon, “if we have writ our annals true,” was a continued obtrusion on mankind of his want of all community of feeling for or with them; perhaps more offensive to human vanity than the active cruelty of more trembling and suspicious tyranny.

Such were his speeches to public assemblies as well as individuals; and the single expression which he is said to have used on returning to Paris after the Russian winter had destroyed his army, rubbing his hands over a fire, “This is pleasanter than Moscow,” would probably alienate more favour from his cause than the destruction and reverses which led to the remark.

10.

What want these outlaws conquerors should have?

Stanza xlvi. line 6.

“What wants that knave

“That a king should have?”

was King James's question on meeting Johnny Armstrong and his followers in full accoutrements.—See the Ballad.

11.

The castled crag of Drachenfels.

Page 31, line 1.

The castle of Drachenfels stands on the highest summit of “the Seven Mountains,” over the Rhine banks; it is in ruins, and connected with some singular traditions: it is the first in view on the road from Bonn, but on the opposite side of the river; on this bank, nearly facing it, are the remains of another, called the Jew's castle, and a large cross commemorative of the murder of a chief by his brother: the number of castles and cities along the course of the Rhine on both sides is very great, and their situations remarkably beautiful.

12.

The whiteness of his soul, and thus men o'er him wept.

Stanza lvii. line last.

The monument of the young and lamented General Marceau (killed by a rifle-ball at Alterkirchen on the last day of the fourth year of the French republic) still remains as described.

The inscriptions on his monument are rather too long, and not required: his name was enough; France adored, and her enemies admired; both wept over him.—His funeral was attended by the generals and detachments from both armies. In the same grave General Hoche is interred, a gallant man also in every sense of the word; but though he distinguished himself greatly in battle, *he* had not the

good fortune to die there: his death was attended by suspicions of poison.

A separate monument (not over his body, which is buried by Marceau's) is raised for him near Andernach, opposite to which one of his most memorable exploits was performed, in throwing a bridge to an island on the Rhine. The shape and style are different from that of Marceau's, and the inscription more simple and pleasing.

“ The Army of the Sambre and Meuse
 “ to its Commander in Chief
 “ Hoche.”

This is all, and as it should be. Hoche was esteemed among the first of France's earlier generals before Buonaparte monopolized her triumphs.—He was the destined commander of the invading army of Ireland.

13.

Here Ehrenbreitstein, with her shatter'd wall.

Stanza lviii. line 1.

Ehrenbreitstein, i. e. “ the broad Stone of Honour,” one of the strongest fortresses in Europe, was dismantled and blown up by the French at the truce of Leoben.—It had been and could only be reduced by famine or treachery. It yielded to the former, aided by surprise. After having seen the fortifications of Gibraltar and Malta, it did not much strike by comparison, but the situation is commanding. General Marceau besieged it in vain for some time, and I slept in a room where I was shown a window at which he is said to have been standing observing the progress of the siege by moonlight, when a ball struck immediately below it.

14.

Unsepulchred they roam'd, and shriek'd each wandering ghost.

Stanza lxiii. line last.

The chapel is destroyed, and the pyramid of bones di-

minished to a small number by the Burgundian legion in the service of France, who anxiously effaced this record of their ancestors' less successful invasions. A few still remain, notwithstanding the pains taken by the Burgundians for ages (all who passed that way removing a bone to their own country) and the less justifiable larcenies of the Swiss postillions, who carried them off to sell for knife-handles, a purpose for which the whiteness imbibed by the bleaching of years had rendered them in great request. Of these relics I ventured to bring away as much as may have made the quarter of a hero, for which the sole excuse is, that if I had not, the next passer by might have perverted them to worse uses than the careful preservation which I intend for them.

15.

Level'd Aventicum hath strew'd her subject lands.

Stanza lxxv. line last.

Aventicum (near Morat) was the Roman capital of Helvetia, where Avenches now stands.

16.

And held within their urn one mind, one heart, one dust.

Stanza lxxvi. line last.

Julia Alpinula, a young Aventian priestess, died soon after a vain endeavour to save her father, condemned to death as a traitor by Aulus Cæcina. Her epitaph was discovered many years ago;—it is thus—

Julia Alpinula

Hic jaceo

Infelicis patris, infelix proles

Deæ Aventiæ Sacerdos ;

Exorare patris necem non potui

Male mori in fatis ille erat.

Vixi annos XXIII.

I know of no human composition so affecting as this,

nor a history of deeper interest. These are the names and actions which ought not to perish, and to which we turn with a true and healthy tenderness, from the wretched and glittering detail of a confused mass of conquests and battles, with which the mind is roused for a time to a false and feverish sympathy, from whence it recurs at length with all the nausea consequent on such intoxication.

17.

In the sun's face, like yonder Alpine snow.

Stanza lxxvii. line 8.

This is written in the eye of Mont Blanc (June 3d, 1816) which even at this distance dazzles mine.

(July 20th.) I this day observed for some time the distinct reflection of Mont Blanc and Mont Argentiere in the calm of the lake, which I was crossing in my boat; the distance of these mountains from their mirror is 60 miles.

18.

By the blue rushing of the arrowy Rhone.

Stanza lxxi. line 3.

The colour of the Rhone at Geneva is *blue*, to a depth of tint which I have never seen equalled in water, salt or fresh, except in the Mediterranean and Archipelago.

19.

Than vulgar minds may be with all they seek possess.

Stanza lxxix. line last.

This refers to the account in his "Confessions" of his passion for the Comtesse d'Houdetot (the mistress of St. Lambert) and his long walk every morning for the sake of the single kiss which was the common salutation of French acquaintance.—Rousseau's description of his feelings on this occasion may be considered as the most passionate, yet not impure description and expression of love that ever kindled into words; which after all must be felt, from

their very force, to be inadequate to the delineation: a painting can give no sufficient idea of the ocean.

20.

Of earth-o'ergazing mountains.

Stanza xci. line 3.

It is to be recollected, that the most beautiful and impressive doctrines of the divine Founder of Christianity were delivered, not in the *Temple*, but on the *Mount*.

To waive the question of devotion, and turn to human eloquence,—the most effectual and splendid specimens were not pronounced within walls. Demosthenes addressed the public and popular assemblies. Cicero spoke in the forum. That this added to their effect on the mind of both orator and hearers, may be conceived from the difference between what we read of the emotions then and there produced, and those we ourselves experience in the perusal in the closet. It is one thing to read the Iliad at Sigæum and on the tumuli, or by the springs with Mount Ida above, and the plain and rivers and Archipelago around you; and another to trim your taper over it in a snug library—*this* I know.

Were the early and rapid progress of what is called Methodism to be attributed to any cause beyond the enthusiasm excited by its vehement faith and doctrines (the truth or error of which I presume neither to canvass nor to question) I should venture to ascribe it to the practice of preaching in the *fields*, and the unstudied and extemporaneous effusions of its teachers.

The Mussulmans, whose erroneous devotion (at least in the lower orders) is most sincere, and therefore impressive, are accustomed to repeat their prescribed orisons and prayers wherever they may be at the stated hours—of course frequently in the open air, kneeling upon a light mat (which they carry for the purpose of a bed or cushion as required); the ceremony lasts some minutes, during which they are

totally absorbed, and only living in their supplication; nothing can disturb them. On me the simple and entire sincerity of these men, and the spirit which appeared to be within and upon them, made a far greater impression than any general rite which was ever performed in places of worship, of which I have seen those of almost every persuasion under the sun; including most of our own sectaries, and the Greek, the Catholic, the Armenian, the Lutheran, the Jewish, and the Mahometan. Many of the negroes, of whom there are numbers in the Turkish empire, are idolaters, and have free exercise of their belief and its rites: some of these I had a distant view of at Patras, and from what I could make out of them, they appeared to be of a truly Pagan description, and not very agreeable to a spectator.

21.

The sky is changed!—and such a change! Oh night.

Stanza xcii. line 1.

The thunder-storms to which these lines refer occurred on the 13th of June, 1816, at midnight. I have seen among the Acroceraunian mountains of Chimari several more terrible, but none more beautiful.

22.

And sun-set into rose-hues sees them wrought.

Stanza xcix. line 5.

Rousseau's *Heloise*, Lettre 17, part 4, note. “ Ces montagnes sont si hautes qu'une demi-heure après le soleil
 “ couche, leurs sommets sont encore éclairés de ses rayons;
 “ dont le rouge forme sur ces cimes blanches *une belle*
 “ *couleur de rose* qu'on aperçoit de fort loin.”

This applies more particularly to the heights over Meillerie.

“ J'allai à Vevay loger à la Clef, et pendant deux jours
 “ que j'y restai sans voir personne, je pris pour cette ville

“ un amour qui m’a suivi dans tous mes voyages, et qui
 “ m’y a fait établir enfin les héros de mon roman. Je
 “ dirois volontiers à ceux qui ont du goût et qui sont sen-
 “ sibles : allez à Vevai—visitez le pays, examinez les sites,
 “ promenez-vous sur le lac, et dites si la Nature n’a pas
 “ fait ce beau pays pour une Julie, pour une Claire, et pour
 “ un St. Preux; mais ne les y cherchez pas.” Les Con-
 fessions, livre iv. page 306. Lyons ed. 1796. .

In July, 1816, I made a voyage round the Lake of Geneva; and as far as my own observations have led me in a not uninterested nor inattentive survey of all the scenes most celebrated by Rousseau in his “Héloïse,” I can safely say, that in this there is no exaggeration. It would be difficult to see Clarens (with the scenes around it, Vevay, Chillon, Bôveret, St. Gingo, Meillerie, Eivan, and the entrances of the Rhone) without being forcibly struck with its peculiar adaptation to the persons and events with which it has been peopled. But this is not all; the feeling with which all around Clarens, and the opposite rocks of Meillerie, is invested, is of a still higher and more comprehensive order than the mere sympathy with individual passion; it is a sense of the existence of love in its most extended and sublime capacity, and of our own participation of its good and of its glory: it is the great principle of the universe, which is there more condensed, but not less manifested; and of which, though knowing ourselves a part, we lose our individuality, and mingle in the beauty of the whole.

If Rousseau had never written, nor lived, the same associations would not less have belonged to such scenes. He has added to the interest of his works by their adoption; he has shown his sense of their beauty by the selection; but they have done that for him which no human being could do for them.

I had the fortune (good or evil as it might be) to sail from Meillerie (where we landed for some time), to St. Gingo during a lake storm, which added to the magnificence of all around, although occasionally accompanied by danger

to the boat, which was small and overloaded. It was over this very part of the lake that Rousseau has driven the boat of St. Preux and Madame Wolmar to Meillerie for shelter during a tempest.

On gaining the shore at St. Gingo, I found that the wind had been sufficiently strong to blow down some fine old chestnut trees on the lower part of the mountains.

On the opposite height of Clarens is a chateau. The hills are covered with vineyards, and interspersed with some small but beautiful woods; one of these was named the "Bosquet de Julie," and it is remarkable that, though long ago cut down by the brutal selfishness of the monks of St. Bernard (to whom the land appertained), that the ground might be inclosed into a vineyard for the miserable drones of an execrable superstition, the inhabitants of Clarens still point out the spot where its trees stood, calling it by the name which consecrated and survived them.

Rousseau has not been particularly fortunate in the preservation of the "local habitations" he has given to "airy nothings." The Prior of Great St. Bernard has cut down some of his woods for the sake of a few casks of wine, and Buonaparte has levelled part of the rocks of Meillerie in improving the road to the Simplon. The road is an excellent one, but I cannot quite agree with a remark which I heard made, that "La route vaut mieux que les souvenirs."

23.

Lausanne! and Ferney! ye have been the abodes.

Stanza cv. line 1.

Voltaire and Gibbon.

24.

Had I not filed my mind, which thus itself subdued.

Stanza cxiii. line last.

————— "If it be thus,
"For Banquo's issue have I *filed* my mind."

Macbeth.

25.

O'er others' griefs that some sincerely grieve.

Stanza cxiv. line 7.

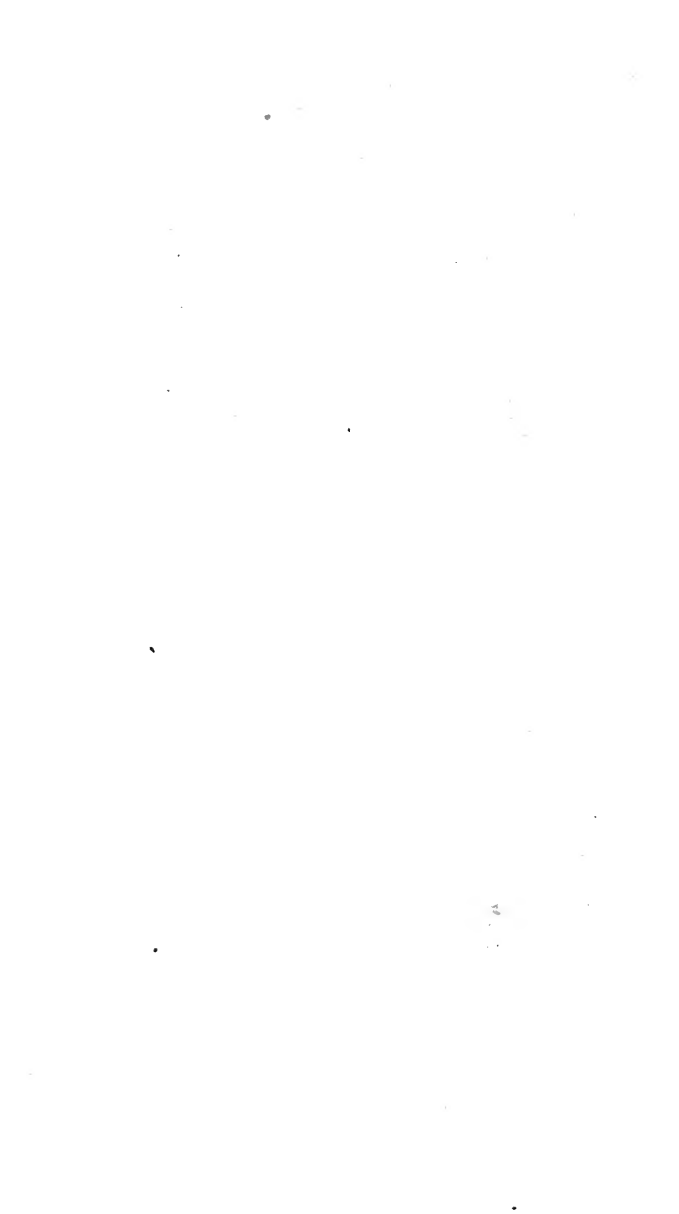
It is said by Rochefoucault that "there is *always* something in the misfortunes of men's best friends not displeasing to them."

CHILDE HAROLD'S PILGRIMAGE.

CANTO IV.

Visto ho Toscana, Lombardia, Romagna,
Quel Monte che divide, e quel che serra
Italia, e un mare e l'altro, che la bagna.

Ariosto, Satira iii.



Venice, January 2, 1818.

TO

JOHN HOBHOUSE, ESQ. A.M. F.R.S.

ḡc. ḡc. ḡc.

MY DEAR HOBHOUSE,

AFTER an interval of eight years between the composition of the first and last cantos of *Childe Harold*, the conclusion of the poem is about to be submitted to the public. In parting with so old a friend it is not extraordinary that I should recur to one still older and better,—to one who has beheld the birth and death of the other, and to whom I am far more indebted for the social advantages of an enlightened friendship, than—though not ungrateful—I can, or could be, to *Childe Harold*, for any public favour reflected through the poem on the poet,—to one, whom I have known long, and accompanied far, whom I have found wakeful over my sickness and kind in my sorrow, glad in my

prosperity and firm in my adversity, true in counsel and trusty in peril—to a friend often tried and never found wanting;—to yourself.

In so doing, I recur from fiction to truth, and in dedicating to you in its complete, or at least concluded state, a poetical work which is the longest, the most thoughtful and comprehensive of my compositions, I wish to do honour to myself by the record of many years intimacy with a man of learning, of talent, of steadiness, and of honour. It is not for minds like ours to give or to receive flattery; yet the praises of sincerity have ever been permitted to the voice of friendship; and it is not for you, nor even for others, but to relieve a heart which has not elsewhere, or lately, been so much accustomed to the encounter of good-will as to withstand the shock firmly, that I thus attempt to commemorate your good qualities, or rather the advantages which I have derived from their exertion. Even the recurrence of the date of this letter, the anniversary of the most unfortunate day of my past existence, but which cannot poison my future while I retain the

resource of your friendship, and of my own faculties, will henceforth have a more agreeable recollection for both, inasmuch as it will remind us of this my attempt to thank you for an indefatigable regard, such as few men have experienced, and no one could experience without thinking better of his species and of himself.

It has been our fortune to traverse together, at various periods, the countries of chivalry, history, and fable—Spain, Greece, Asia Minor, and Italy; and what Athens and Constantinople were to us a few years ago, Venice and Rome have been more recently. The poem also, or the pilgrim, or both, have accompanied me from first to last; and perhaps it may be a pardonable vanity which induces me to reflect with complacency on a composition which in some degree connects me with the spot where it was produced, and the objects it would fain describe; and however unworthy it may be deemed of those magical and memorable abodes, however short it may fall of our distant conceptions and immediate impressions, yet as a mark of respect.

for what is venerable, and of feeling for what is glorious, it has been to me a source of pleasure in the production, and I part with it with a kind of regret, which I hardly suspected that events could have left me for imaginary objects.

With regard to the conduct of the last canto, there will be found less of the pilgrim than in any of the preceding, and that little slightly, if at all, separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive: like the Chinese in Goldsmith's "Citizen of the World," whom nobody would believe to be a Chinese, it was in vain that I asserted, and imagined, that I had drawn, a distinction between the author and the pilgrim; and the very anxiety to preserve this difference, and disappointment at finding it unavailing, so far crushed my efforts in the composition, that I determined to abandon it altogether—and have done so. The opinions which have been, or may be, formed on that subject, are *now* a matter of indifference; the

work is to depend on itself, and not on the writer; and the author, who has no resources in his own mind beyond the reputation, transient or permanent, which is to arise from his literary efforts, deserves the fate of authors.

In the course of the following canto it was my intention, either in the text or in the notes, to have touched upon the present state of Italian literature, and perhaps of manners. But the text, within the limits I proposed, I soon found hardly sufficient for the labyrinth of external objects and the consequent reflections; and for the whole of the notes, excepting a few of the shortest, I am indebted to yourself, and these were necessarily limited to the elucidation of the text.

It is also a delicate, and no very grateful task, to dissert upon the literature and manners of a nation so dissimilar; and requires an attention and impartiality which would induce us,—though perhaps no inattentive observers, nor ignorant of the language or customs of the people amongst whom we have recently abode,—to distrust, or at least defer

our judgment, and more narrowly examine our information. The state of literary, as well as political party, appears to run, or to *have* run, so high, that for a stranger to steer impartially between them is next to impossible. It may be enough then, at least for my purpose, to quote from their own beautiful language—" Mi pare che in un paese tutto poetico, che vanta la lingua la più nobile ed insieme la più dolce, tutte tutte la vie diverse si possono tentare, e che sinche la patria di Alfieri e di Monti non ha perduto l' antico valore, in tutte essa dovrebbe essere la prima." Italy has great names still—Canova, Monti, Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albrizzi, Mezzophanti, Mai, Mustoxidi, Aglietti, and Vacca, will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres; and in some the very highest—Europe—the World—has but one Canova.

It has been somewhere said by Alfieri, that " La pianta uomo nasce più robusta in Italia che in qualunque altra terra—e che gli stessi atroci delitti che

vi si commettono ne sono una prova." Without subscribing to the latter part of his proposition, a dangerous doctrine, the truth of which may be disputed on better grounds, namely, that the Italians are in no respect more ferocious than their neighbours, that man must be wilfully blind, or ignorantly heedless, who is not struck with the extraordinary capacity of this people, or, if such a word be admissible, their *capabilities*, the facility of their acquisitions, the rapidity of their conceptions, the fire of their genius, their sense of beauty, and amidst all the disadvantages of repeated revolutions, the desolation of battles and the despair of ages, their still unquenched "longing after immortality," —the immortality of independence. And when we ourselves, in riding round the walls of Rome, heard the simple lament of the labourers' chorus, "Roma! Roma! Roma non è più come era prima," it was difficult not to contrast this melancholy dirge with the bacchanal roar of the songs of exultation still yelled from the London taverns, over the carnage of Mont St. Jean, and the betrayal of

Genoa, of Italy, of France, and of the world, by men whose conduct you yourself have exposed in a work worthy of the better days of our history. For me,

“ Non movero mai corda
 “ Ove la turba di sue ciance assorda.”

What Italy has gained by the late transfer of nations, it were useless for Englishmen to inquire, till it becomes ascertained that England has acquired something more than a permanent army and a suspended Habeas Corpus; it is enough for them to look at home. For what they have done abroad, and especially in the South, “ Verily they *will have* their reward,” and at no very distant period.

Wishing you, my dear Hobhouse, a safe and agreeable return to that country whose real welfare can be dearer to none than to yourself, I dedicate to you this poem in its completed state; and repeat once more how truly I am ever

Your obliged
 And affectionate friend,

BYRON.

CHILDE HAROLD'S PILGRIMAGE.

CANTO IV.

I.

I stood in Venice, on the Bridge of Sighs;⁽¹⁾
A palace and a prison on each hand:
I saw from out the wave her structures rise
As from the stroke of the enchanter's wand:
A thousand years their cloudy wings expand
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Look'd to the winged Lion's marble piles,
Where Venice sate in state, throned on her hundred
 isles!

II.

She looks a sea Cybele, fresh from ocean,⁽²⁾
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A ruler of the waters and their powers:
And such she was;—her daughters had their dowers
From spoils of nations, and the exhaustless East
Pour'd in her lap all gems in sparkling showers.
In purple was she robed, and of her feast
Monarchs partook, and deem'd their dignity increased.

III.

In Venice Tasso's echoes are no more,⁽³⁾
And silent rows the songless gondolier;
Her palaces are crumbling to the shore,
And music meets not always now the ear:
Those days are gone—but Beauty still is here.
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy!

IV.

But unto us she hath a spell beyond
Her name in story, and her long array
Of mighty shadows, whose dim forms despond
Above the dogeless city's vanish'd sway;
Ours is a trophy which will not decay
With the Rialto; Shylock and the Moor,
And Pierre, can not be swept or worn away—
The keystones of the arch! though all were o'er,
For us repeopled were the solitary shore.

V.

The beings of the mind are not of clay;
Essentially immortal, they create
And multiply in us a brighter ray
And more beloved existence: that which Fate
Prohibits to dull life, in this our state
Of mortal bondage, by these spirits supplied
First exiles, then replaces what we hate;
Watering the heart whose early flowers have died,
And with a fresher growth replenishing the void.

VI.

Such is the refuge of our youth and age,
The first from Hope, the last from Vacancy;
And this worn feeling peoples many a page,
And, may be, that which grows beneath mine eye:
Yet there are things whose strong reality
Outshines our fairy-land; in shape and hues
More beautiful than our fantastic sky,
And the strange constellations which the Muse
O'er her wild universe is skilful to diffuse:

VII.

I saw or dream'd of such,—but let them go—
They came like truth, and disappear'd like dreams;
And whatso'er they were—are now but so:
I could replace them if I would, still teems
My mind with many a form which aptly seems
Such as I sought for, and at moments found;
Let these too go—for waking Reason deems
Such over-weening phantasies unsound,
And other voices speak, and other sights surround.

VIII.

I've taught me other tongues—and in strange eyes
Have made me not a stranger; to the mind
Which is itself, no changes bring surprise;
Nor is it harsh to make, nor hard to find
A country with—ay, or without mankind;
Yet was I born where men are proud to be,
Not without cause; and should I leave behind
The inviolate island of the sage and free,
And seek me out a home by a remoter sea,

IX.

Perhaps I loved it well; and should I lay
My ashes in a soil which is not mine,
My spirit shall resume it—if we may
Unbodied choose a sanctuary. I twine
My hopes of being remember'd in my line
With my land's language: if too fond and far
These aspirations in their scope incline,—
If my fame should be, as my fortunes are,
Of hasty growth and blight, and dull Oblivion bar

X.

My name from out the temple where the dead
Are honour'd by the nations—let it be—
And light the laurels on a loftier head!
And be the Spartan's epitaph on me—

“Sparta hath many a worthier son than he.”⁽⁴⁾

Meantime I seek no sympathies, nor need;
The thorns which I have reap'd are of the tree
I planted,—they have torn me,—and I bleed:

I should have known what fruit would spring from
such a seed.

XI.

The spouseless Adriatic mourns her lord;
And, annual marriage now no more renew'd,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood!

St. Mark yet sees his lion where he stood⁽⁵⁾

Stand, but in mockery of his wither'd power,

Over the proud Place where an Emperor sued,

And monarchs gazed and envied in the hour

When Venice was a queen with an unequal'd dower.

XII.

The Suabian sued, and now the Austrian reigns—⁽⁶⁾
An Emperor tramples where an Emperor knelt;
Kingdoms are shrunk to provinces, and chains
Clank over sceptred cities; nations melt
From power's high pinnacle, when they have felt
The sunshine for a while, and downward go
Like lauwine loosen'd from the mountain's belt;
Oh for one hour of blind old Dandolo!⁽⁷⁾
Th' octogenarian chief, Byzantium's conquering foe.

XIII.

Before St. Mark still glow his steeds of brass,
Their gilded collars glittering in the sun;
But is not Doria's menace come to pass?⁽⁸⁾
Are they not *bridled*?—Venice, lost and won,
Her thirteen hundred years of freedom done,
Sinks, like a sea-weed, into whence she rose!
Better be whelm'd beneath the waves, and shun,
Even in destruction's depth, her foreign foes,
From whom submission wrings an infamous repose.

‡

XIV.

In youth she was all glory,—a new Tyre,—
Her very by-word sprung from victory,
The “ Planter of the Lion,”⁽⁹⁾ which through fire
And blood she bore o'er subject earth and sea;
Though making many slaves, herself still free,
And Europe's bulwark 'gainst the Ottomite;
Witness Troy's rival, Candia! Vouch it, ye
Immortal waves that saw Lepanto's fight!
For ye are names no time nor tyranny can blight.

XV.

Statues of glass—all shiver'd—the long file
Of her dead Doges are declined to dust;
But where they dwelt, the vast and sumptuous pile
Bespeaks the pageant of their splendid trust;
Their sceptre broken, and their sword in rust,
Have yielded to the stranger: empty halls,
Thin streets, and foreign aspects, such as must
Too oft remind her who and what enthral,⁽¹⁰⁾
Have flung a desolate cloud o'er Venice' lovely walls.

XVI.

When Athens' armies fell at Syracuse,
And fetter'd thousands bore the yoke of war,
Redemption rose up in the Attic Muse,⁽¹¹⁾
Her voice their only ransom from afar:
See! as they chant the tragic hymn, the car
Of the o'ermaster'd victor stops, the reins
Fall from his hands—his idle scimitar
Starts from its belt—he rends his captive's chains,
And bids him thank the bard for freedom and his strains.

XVII.

Thus, Venice, if no stronger claim were thine,
Were all thy proud historic deeds forgot,
Thy choral memory of the Bard divine,
Thy love of Tasso, should have cut the knot
Which ties thee to thy tyrants; and thy lot
Is shameful to the nations,—most of all,
Albion! to thee: the Ocean queen should not
Abandon Ocean's children; in the fall
Of Venice think of thine, despite thy watery wall.

XVIII.

I loved her from my boyhood—she to me
Was as a fairy city of the heart,
Rising like water-columns from the sea,
Of joy the sojourn, and of wealth the mart;
And Otway, Radcliffe, Schiller, Shakspeare's art,⁽¹²⁾
Had stamp'd her image in me, and even so,
Although I found her thus, we did not part,
Perchance even dearer in her day of woe,
Than when she was a boast, a marvel, and a show.

XIX.

I can repeople with the past—and of
The present there is still for eye and thought,
And meditation chasten'd down, enough;
And more, it may be, than I hoped or sought;
And of the happiest moments which were wrought
Within the web of my existence, some
From thee, fair Venice! have their colours caught:
There are some feelings Time can not benumb,
Nor Torture shake, or mine would now be cold and
dumb.

XX.

But from their nature will the tannen grow ⁽¹³⁾
Loftiest on loftiest and least shelter'd rocks,
Rooted in barrenness, where nought below
Of soil supports them 'gainst the Alpine shocks
Of eddying storms; yet springs the trunk, and mocks
The howling tempest, till its height and frame
Are worthy of the mountains from whose blocks
Of bleak, gray granite into life it came,
And grew a giant tree;—the mind may grow the same.

XXI.

Existence may be borne, and the deep root
Of life and sufferance make its firm abode
In bare and desolated bosoms: mute
The camel labours with the heaviest load,
And the wolf dies in silence,—not bestow'd
In vain should such example be; if they,
Things of ignoble or of savage mood,
Endure and shrink not, we of nobler clay
May temper it to bear,—it is but for a day.

XXII.

All suffering doth destroy, or is destroy'd,
Even by the sufferer; and, in each event,
Ends:—Some, with hope replenish'd and rebuoy'd,
Return to whence they came—with like intent,
And weave their web again; some, bow'd and bent,
Wax gray and ghastly, withering ere their time,
And perish with the reed on which they leant;
Some seek devotion, toil, war, good or crime,
According as their souls were form'd to sink or climb:

XXIII.

But ever and anon of griefs subdued
There comes a token like a scorpion's sting,
Scarce seen, but with fresh bitterness imbued;
And slight withal may be the things which bring
Back on the heart the weight which it would fling
Aside for ever: it may be a sound—
A tone of music,—summer's eve—or spring,
A flower—the wind—the ocean—which shall wound,
Striking the electric chain wherewith we are darkly
bound;

XXIV.

And how and why we know not, nor can trace
Home to its cloud this lightning of the mind,
But feel the shock renew'd, nor can efface
The blight and blackening which it leaves behind,
Which out of things familiar, undesign'd,
When least we deem of such, calls up to view
The spectres whom no exorcism can bind,
The cold—the changed—perchance the dead—anew,
The mourn'd, the loved, the lost—too many!—yet how
few!

XXV.

But my soul wanders; I demand it back
To meditate amongst decay, and stand
A ruin amidst ruins; there to track
Fall'n states and buried greatness, o'er a land
Which *was* the mightiest in its old command,
And *is* the loveliest, and must ever be
The master-mould of Nature's heavenly hand,
Wherein were cast the heroic and the free,
The beautiful, the brave—the lords of earth and sea,

XXVI.

The commonwealth of kings, the men of Rome!
And even since, and now, fair Italy!
Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility;
Thy wreck a glory, and thy ruin graced
With an immaculate charm which can not be defaced.

XXVII.

The Moon is up, and yet it is not night—
Sunset divides the sky with her—a sea
Of glory streams along the Alpine height
Of blue Friuli's mountains; Heaven is free
From clouds, but of all colours seems to be
Melted to one vast Iris of the West,
Where the Day joins the past Eternity;
While, on the other hand, meek Dian's crest
Floats through the azure air—an island of the blest!

XXVIII.

A single star is at her side, and reigns
With her o'er half the lovely heaven; but still ⁽¹⁴⁾
Yon sunny sea heaves brightly, and remains
Roll'd o'er the peak of the far Rhætian hill,
As Day and Night contending were, until
Nature reclaim'd her order:—gently flows
The deep-dyed Brenta, where their hues instil
The odorous purple of a new-born rose,
Which streams upon her stream, and glass'd within it
glows,

XXIX.

Fill'd with the face of heaven, which, from afar,
Comes down upon the waters; all its hues,
From the rich sunset to the rising star,
Their magical variety diffuse:
And now they change; a paler shadow strews
Its mantle o'er the mountains; parting day
Dies like the dolphin, whom each pang imbues
With a new colour as it gasps away,
The last still loveliest, till—'tis gone—and all is gray.

XXX.

There is a tomb in Arqua;—rear'd in air,
Pillar'd in their sarcophagus, repose
The bones of Laura's lover : here repair
Many familiar with his well-sung woes,
The pilgrims of his genius. He arose
To raise a language, and his land reclaim
From the dull yoke of her barbaric foes :
Watering the tree which bears his lady's name ⁽¹⁵⁾
With his melodious tears, he gave himself to fame.

XXXI.

They keep his dust in Arqua, where he died; ⁽¹⁶⁾
The mountain-village where his latter days
Went down the vale of years; and 'tis their pride—
An honest pride—and let it be their praise,
To offer to the passing stranger's gaze
His mansion and his sepulchre; both plain
And venerably simple, such as raise
A feeling more accordant with his strain
Than if a pyramid form'd his monumental fane.

XXXII.

And the soft quiet hamlet where he dwelt
Is one of that complexion which seems made
For those who their mortality have felt,
And sought a refuge from their hopes decay'd
In the deep umbrage of a green hill's shade,
Which shows a distant prospect far away
Of busy cities, now in vain display'd,
For they can lure no further; and the ray
Of a bright sun can make sufficient holiday,

XXXIII.

Developing the mountains, leaves, and flowers,
And shining in the brawling brook, where-by,
Clear as its current, glide the sauntering hours
With a calm languor, which, though to the eye
Idlesse it seem, hath its morality.
If from society we learn to live,
'Tis solitude should teach us how to die;
It hath no flatterers; vanity can give
No hollow aid; alone—man with his God must strive:

XXXIV.

Or, it may be, with demons, who impair ⁽¹⁷⁾
The strength of better thoughts, and seek their prey
In melancholy bosoms, such as were
Of moody texture from their earliest day,
And loved to dwell in darkness and dismay,
Deeming themselves predestined to a doom
Which is not of the pangs that pass away;
Making the sun like blood, the earth a tomb,
The tomb a hell, and hell itself a murkier gloom.

XXXV.

Ferrara! in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of yore
Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had worn before.

XXXVI.

And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

XXXVII.

The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! how thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn:

XXXVIII.

Thou! form'd to eat, and be despised, and die,
 Even as the beasts that perish, save that thou
 Hadst a more splendid trough and wider sty:
He! with a glory round his furrow'd brow,
 Which emanated then, and dazzles now,
 In face of all his foes, the Cruscan quire,
 And Boileau, whose rash envy could allow ⁽¹⁸⁾
 No strain which shamed his country's creaking lyre,
 That whetstone of the teeth—monotony in wire!

XXXIX.

Peace to Torquato's injured shade! 'twas his
 In life and death to be the mark where Wrong
 Aim'd with her poison'd arrows; but to miss.
 Oh, victor unsurpass'd in modern song!
 Each year brings forth its millions; but how long
 The tide of generations shall roll on,
 And not the whole combined and countless throng
 Compose a mind like thine? though all in one
 Condensed their scatter'd rays, they would not form a
 sun.

XL.

Great as thou art, yet parallel'd by those,
Thy countrymen, before thee born to shine,
The Bards of Hell and Chivalry: first rose
The Tuscan father's comedy divine;
Then, not unequal to the Florentine,
The southern Scott, the minstrel who call'd forth
A new creation with his magic line,
And, like the Ariosto of the North,
Sang ladye-love and war, romance and knightly worth.

XLI.

The lightning rent from Ariosto's bust ⁽¹⁹⁾
The iron crown of laurel's mimic'd leaves;
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves ⁽²⁰⁾
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his brow;
Yet still, if fondly Superstition grieves,
Know, that the lightning sanctifies below ⁽²¹⁾
Whate'er it strikes;—yon head is doubly sacred now.

XLII.

Italia! oh Italia! thou who hast ⁽²²⁾
The fatal gift of beauty, which became
A funeral dower of present woes and past,
On thy sweet brow is sorrow plough'd by shame,
And annals graved in characters of flame.
Oh God! that thou wert in thy nakedness
Less lovely or more powerful, and could'st claim
Thy right, and awe the robbers back, who press
To shed thy blood, and drink the tears of thy distress;

XLIII.

Then might'st thou more appal; or, less desired,
Be homely and be peaceful, undeplord
For thy destructive charms; then, still untired,
Would not be seen the armed torrents pour'd
Down the deep Alps; nor would the hostile horde
Of many-nation'd spoilers from the Po
Quaff blood and water; nor the stranger's sword
Be thy sad weapon of defence, and so,
Victor or vanquish'd, thou the slave of friend or foe.

XLIV.

Wandering in youth, I traced the path of him, ⁽²³⁾
The Roman friend of Rome's least-mortal mind,
The friend of Tully: as my bark did skim
The bright blue waters with a fanning wind,
Came Megara before me, and behind
Ægina lay, Piræus on the right,
And Corinth on the left; I lay reclined
Along the prow, and saw all these unite
In ruin, even as he had seen the desolate sight;

XLV.

For Time hath not rebuilt them, but uprear'd
Barbaric dwellings on their shatter'd site,
Which only make more mourn'd and more endear'd
The few last rays of their far-scatter'd light,
And the crush'd relics of their vanish'd might.
The Roman saw these tombs in his own age,
These sepulchres of cities, which excite
Sad wonder, and his yet surviving page
The moral lesson bears, drawn from such pilgrimage.

XLVI.

That page is now before me, and on mine
His country's ruin added to the mass
Of perish'd states he mourn'd in their decline,
And I in desolation: all that *was*
Of then destruction *is*; and now, alas!
Rome—Rome imperial, bows her to the storm,
In the same dust and blackness, and we pass
The skeleton of her Titanic form,⁽²⁴⁾
Wrecks of another world, whose ashes still are warm.

XLVII.

Yet, Italy! through every other land
Thy wrongs should ring, and shall, from side to side;
Mother of Arts! as once of arms; thy hand
Was then our guardian, and is still our guide;
Parent of our Religion! whom the wide
Nations have knelt to for the keys of heaven!
Europe, repentant of her parricide,
Shall yet redeem thee, and, all backward driven,
Roll the barbarian tide, and sue to be forgiven:

XLVIII.

But Arno wins us to the fair white walls,
Where the Etrurian Athens claims and keeps
A softer feeling for her fairy halls.
Girt by her theatre of hills, she reaps
Her corn, and wine, and oil, and Plenty leaps
To laughing life, with her redundant horn.
Along the banks where smiling Arno sweeps
Was modern Luxury of Commerce born,
And buried Learning rose, redeem'd to a new morn.

XLIX.

There, too, the Goddess loves in stone, and fills⁽²⁵⁾
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality; the veil
Of heaven is half undrawn; within the pale
We stand, and in that form and face behold
What Mind can make, when Nature's self would fail;
And to the fond idolaters of old
Envy the innate flash which such a soul could mould:

L.

We gaze and turn away, and know not where,
 Dazzled and drunk with beauty, till the heart
 Reels with its fulness; there—for ever there—
 Chain'd to the chariot of triumphal Art,
 We stand as captives, and would not depart.
 Away!—there need no words, nor terms precise,
 The paltry jargon of the marble mart,
 Where Pedantry gulls Folly—we have eyes:
 Blood—pulse—and breast, confirm the Dardan Shep-
 herd's prize.

LI.

Appear'dst thou not to Paris in this guise?
 Or to more deeply blest Anchises? or,
 In all thy perfect goddess-ship, when lies
 Before thee thy own vanquish'd Lord of War?
 And gazing in thy face as toward a star,
 Laid on thy lap, his eyes to thee upturn,
 Feeding on thy sweet cheek!⁽²⁶⁾ while thy lips are
 With lava kisses melting while they burn,
 Shower'd on his eyelids, brow, and mouth, as from an
 urn!

LII.

Glowing, and circumfused in speechless love,
Their full divinity inadequate
That feeling to express, or to improve,
The gods become as mortals, and man's fate
Has moments like their brightest; but the weight
Of earth recoils upon us;—let it go!
We can recal such visions, and create,
From what has been, or might be, things which grow
Into thy statue's form, and look like gods below.

LIII.

I leave to learned fingers, and wise hands,
The artist and his ape, to teach and tell
How well his connoisseurship understands
The graceful bend, and the voluptuous swell:
Let these describe the undescribable:
I would not their vile breath should crisp the stream
Wherein that image shall for ever dwell;
The unruffled mirror of the loveliest dream
That ever left the sky on the deep soul to beam.

LIV.

In Santa Croce's holy precincts lie ⁽²⁷⁾
Ashes which make it holier, dust which is
Even in itself an immortality,
Though there were nothing save the past, and this,
The particle of those sublimities
Which have relapsed to chaos:—here repose
Angelo's, Alfieri's bones, and his, ⁽²⁸⁾
The starry Galileo, with his woes;
Here Machiavelli's earth, return'd to whence it rose. ⁽²⁹⁾

LV.

These are four minds, which, like the elements,
Might furnish forth creation:—Italy!
Time, which hath wrong'd thee with ten thousand
 rents
Of thine imperial garment, shall deny,
And hath denied, to every other sky,
Spirits which soar from ruin:—thy decay
Is still impregnate with divinity,
Which gilds it with revivifying ray;
Such as the great of yore, Canova is to-day.

LVI.

But where repose the all Etruscan three—
Dante, and Petrarch, and, scarce less than they,
The Bard of Prose, creative spirit! he
Of the Hundred Tales of love—where did they lay
Their bones, distinguish'd from our common clay
In death as life? Are they resolved to dust,
And have their country's marbles nought to say?
Could not her quarries furnish forth one bust?
Did they not to her breast their filial earth entrust?

LVII.

Ungrateful Florence! Dante sleeps afar, ⁽³⁰⁾
Like Scipio, buried by the upbraiding shore; ⁽³¹⁾
Thy factions, in their worse than civil war,
Proscribed the bard whose name for evermore
Their children's children would in vain adore
With the remorse of ages; and the crown ⁽³²⁾
Which Petrarch's laureate brow supremely wore,
Upon a far and foreign soil had grown,
His life, his fame, his grave, though rifled—not thine
own.

LVIII.

Boccaccio to his parent earth bequeath'd ⁽³³⁾
His dust,—and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who form'd the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No;—even his tomb
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for *whom!*

LIX.

And Santa Croce wants their mighty dust;
Yet for this want more noted, as of yore
The Cæsar's pageant, shorn of Brutus' bust,
Did but of Rome's best Son remind her more:
Happier Ravenna! on thy hoary shore,
Fortress of falling empire! honour'd sleeps
The immortal exile;—Arqua, too, her store
Of tuneful relics proudly claims and keeps,
While Florence vainly begs her banish'd dead and
weeps.

LX.

What is her pyramid of precious stones? ⁽³⁴⁾
Of porphyry, jasper, agate, and all hues
Of gem and marble, to encrust the bones
Of merchant-dukes? the momentary dew
Which, sparkling to the twilight stars, infuse
Freshness in the green turf that wraps the dead,
Whose names are mausoleums of the Muse,
Are gently prest with far more reverent tread
Than ever paced the slab which paves the princely head.

LXI.

There be more things to greet the heart and eyes
In Arno's dome of Art's most princely shrine,
Where Sculpture with her rainbow sister vies;
There be more marvels yet—but not for mine;
For I have been accustom'd to entwine
My thoughts with Nature rather in the fields,
Than Art in galleries: though a work divine
Calls for my spirit's homage, yet it yields
Less than it feels, because the weapon which it wields

LXII.

Is of another temper, and I roam
By Thrasimene's lake, in the defiles
Fatal to Roman rashness, more at home;
For there the Carthaginian's warlike wiles
Come back before me, as his skill beguiles
The host between the mountains and the shore,
Where Courage falls in her despairing files,
And torrents, swoln to rivers with their gore,
Reek through the sultry plain, with legions scatter'd
o'er,

LXIII.

Like to a forest fell'd by mountain winds;
And such the storm of battle on this day,
And such the phrensy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheededly away!⁽³⁵⁾
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their bucklers for a winding sheet;
Such is the absorbing hate when warring nations meet!

LXIV.

The Earth to them was as a rolling bark
Which bore them to Eternity; they saw
The Ocean round, but had no time to mark
The motions of their vessel; Nature's law,
In them suspended, reck'd not of the awe
Which reigns when mountains tremble, and the birds
Plunge in the clouds for refuge and withdraw
From their down-toppling nests; and bellowing herds
Stumble o'er heaving plains, and man's dread hath no
words.

LXV.

Far other scene is Thrasimene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters
red.

LXVI.

But thou, Clitumnus! in thy sweetest wave ⁽³⁶⁾
Of the most living crystal that was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters—
A mirror and a bath for Beauty's youngest daughters!

LXVII.

And on thy happy shore a temple still,
Of small and delicate proportion, keeps,
Upon a mild declivity of hill,
Its memory of thee; beneath it sweeps
Thy current's calmness; oft from out it leaps
The finny darter with the glittering scales,
Who dwells and revels in thy glassy deeps;
While, chance, some scatter'd water-lily sails
Down where the shallower wave still tells its bubbling
tales.

LXVIII.

Pass not unblest the Genius of the place!
If through the air a zephyr more serene
Win to the brow, 'tis his; and if ye trace
Along his margin a more eloquent green,
If on the heart the freshness of the scene
Sprinkle its coolness, and from the dry dust
Of weary life a moment lave it clean
With Nature's baptism,—'tis to him ye must
Pay orisons for this suspension of disgust.

LXIX.

The roar of waters!—from the headlong height
Velino cleaves the wave-worn precipice;
The fall of waters! rapid as the light
The flashing mass foams shaking the abyss;
The hell of waters! where they howl and hiss,
And boil in endless torture; while the sweat
Of their great agony, wrung out from this
Their Phlegethon, curls round the rocks of jet
That gird the gulf around, in pitiless horror set,

LXX.

And mounts in spray the skies, and thence again
Returns in an unceasing shower, which round,
With its unemptied cloud of gentle rain,
Is an eternal April to the ground,
Making it all one emerald:—how profound
The gulf! and how the giant element
From rock to rock leaps with delirious bound,
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent

LXXI.

To the broad column which rolls on, and shows
More like the fountain of an infant sea
Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers, which flow gushingly,
With many windings, through the vale:—Look back!
Lo! where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread,—a matchless cataract, ⁽³⁷⁾

LXXII.

Horribly beautiful! but on the verge,
From side to side, beneath the glittering morn,
An Iris sits, amidst the infernal surge, ⁽³⁸⁾
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn:
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien.

LXXIII.

Once more upon the woody Apennine,
The infant Alps, which—had I not before
Gazed on their mightier parents, where the pine
Sits on more shaggy summits, and where roar
The thundering lawine—might be worshipp'd
more; ⁽³⁹⁾
But I have seen the soaring Jungfrau rear
Her never-trodden snow, and seen the hoar
Glaciers of bleak Mont-Blanc both far and near,
And in Chimari heard the thunder-hills of fear,

LXXIV.

Th' Acroceraunian mountains of old name;
 And on Parnassus seen the eagles fly
 Like spirits of the spot, as 'twere for fame,
 For still they soar'd unutterably high:
 I've look'd on Ida with a Trojan's eye;
 Athos, Olympus, Ætna, Atlas, made
 These hills seem things of lesser dignity,
 All, save the lone Soracte's heights display'd
 Not *now* in snow, which asks the lyric Roman's aid

LXXV.

For our remembrance, and from out the plain
 Heaves like a long-swept wave about to break,
 And on the curl hangs pausing: not in vain
 May he, who will, his recollections rake
 And quote in classic raptures, and awake
 The hills with Latian echoes; I abhorr'd
 Too much, to conquer for the poet's sake,
 The drill'd dull lesson, forced down word by word ⁽⁴⁰⁾
 In my repugnant youth, with pleasure to record

LXXVI.

Aught that recalls the daily drug which turn'd
My sickening memory; and, though Time hath
taught
My mind to meditate what then it learn'd,
Yet such the fix'd inveteracy wrought
By the impatience of my early thought,
That, with the freshness wearing out before
My mind could relish what it might have sought,
If free to choose, I cannot now restore
Its health; but what it then detested, still abhor.

LXXVII.

Then farewell, Horace; whom I hated so,
Not for thy faults, but mine; it is a curse
To understand, not feel thy lyric flow,
To comprehend, but never love thy verse,
Although no deeper Moralist rehearse
Our little life, nor Bard prescribe his art,
Nor livelier Satirist the conscience pierce,
Awakening without wounding the touch'd heart,
Yet fare thee well—upon Soracte's ridge we part.

LXXVIII.

Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples, Ye!
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay.

LXXIX.

The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe;
An empty urn within her wither'd hands,
Whose holy dust was scatter'd long ago;
The Scipios' tomb contains no ashes now; ⁽⁴¹⁾
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress.

LXXX.

The Goth, the Christian, Time, War, Flood, and Fire,
Have dealt upon the seven-hill'd city's pride ;
She saw her glories star by star expire,
And up the steep barbarian monarchs ride,
Where the car climb'd the capitol ; far and wide
Temple and tower went down, nor left a site :—
Chaos of ruins ! who shall trace the void,
O'er the dim fragments cast a lunar light,
And say, " here was, or is," where all is doubly night ?

LXXXI.

The double night of ages, and of her,
Night's daughter, Ignorance, hath wrapt and wrap
All round us ; we but feel our way to err :
The ocean hath his chart, the stars their map,
And Knowledge spreads them on her ample lap ;
But Rome is as the desert, where we steer
Stumbling o'er recollections ; now we clap
Our hands, and cry " Eureka !" it is clear—
When but some false mirage of ruin rises near.

LXXXII.

Alas! the lofty city! and alas!
The trebly hundred triumphs! ⁽⁴²⁾ and the day
When Brutus made the dagger's edge surpass
The conqueror's sword in bearing fame away!
Alas, for Tully's voice, and Virgil's lay,
And Livy's pictured page!—but these shall be
Her resurrection; all beside—decay.
Alas, for Earth, for never shall we see
That brightness in her eye she bore when Rome was
free!

LXXXIII.

Oh thou, whose chariot roll'd on Fortune's wheel, ⁽⁴³⁾
Triumphant Sylla! Thou, who didst subdue
Thy country's foes ere thou would pause to feel
The wrath of thy own wrongs, or reap the due
Of hoarded vengeance till thine eagles flew
O'er prostrate Asia;—thou, who with thy frown
Annihilated senates—Roman, too,
With all thy vices, for thou didst lay down
With an atoning smile a more than earthly crown—

LXXXIV.

The dictatorial wreath,—couldst thou divine
To what would one day dwindle that which made
Thee more than mortal? and that so supine
By aught than Romans Rome should thus be laid?
She who was named Eternal, and array'd
Her warriors but to conquer—she who veil'd
Earth with her haughty shadow, and display'd,
Until the o'er-canopied horizon fail'd,
Her rushing wings—Oh! she who was Almighty hail'd!

LXXXV.

Sylla was first of victors; but our own
The sagest of usurpers, Cromwell; he
Too swept off senates while he hew'd the throne
Down to a block—immortal rebel! See
What crimes it costs to be a moment free
And famous through all ages! but beneath
His fate the moral lurks of destiny;
His day of double victory and death
Beheld him win two realms, and, happier, yield his
breath.

LXXXVI.

The third of the same moon whose former course
Had all but crown'd him, on the selfsame day
Deposed him gently from his throne of force,
And laid him with the earth's preceding clay.⁽⁴⁴⁾
And show'd not Fortune thus how fame and sway
And all we deem delightful, and consume
Our souls to compass through each arduous way,
Are in her eyes less happy than the tomb?
Were they but so in man's, how different were his
doom!

LXXXVII.

And thou, dread statue! yet existent in⁽⁴⁵⁾
The austerest form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a scene?

LXXXVIII.

And thou, the thunder-stricken nurse of Rome!⁽⁴⁶⁾
She-wolf! whose brazen-imag'd dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,
Scorch'd by the Roman Jove's etherial dart,
And thy limbs black with lightning—dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?

LXXXIX.

Thou dost;—but all thy foster-babes are dead—
The men of iron; and the world hath rear'd
Cities from out their sepulchres: men bled
In imitation of the things they fear'd,
And fought and conquer'd, and the same course
 steer'd,
At apish distance; but as yet none have,
Nor could, the same supremacy have near'd,
Save one vain man, who is not in the grave,
But, vanquish'd by himself, to his own slaves a slave—

XC.

The fool of false dominion—and a kind
Of bastard Cæsar, following him of old
With steps unequal; for the Roman's mind
Was modell'd in a less terrestrial mould,⁽⁴⁷⁾
With passions fiercer, yet a judgment cold,
And an immortal instinct which redeem'd
The frailties of a heart so soft, yet bold,
Alcides with the distaff now he seem'd
At Cleopatra's feet,—and now himself he beam'd,

XCI.

And came—and saw—and conquer'd! But the man
Who would have tamed his eagles down to flee,
Like a train'd falcon, in the Gallic van,
Which he, in sooth, long led to victory,
With a deaf heart which never seem'd to be
A listener to itself, was strangely framed;
With but one weakest weakness—vanity,
Coquettish in ambition—still he aim'd—
At what? can he avouch—or answer what he claim'd?

XCII.

And would be all or nothing—nor could wait
For the sure grave to level him; few years
Had fix'd him with the Cæsars in his fate,
On whom we tread: For *this* the conqueror rears
The arch of triumph! and for this the tears
And blood of earth flow on as they have flow'd,
An universal deluge, which appears
Without an ark for wretched man's abode,
And ebbs but to reflow!—Renew thy rainbow, God!

XCIII

What from this barren being do we reap?
Our senses narrow, and our reason frail, ⁽⁴⁸⁾
Life short, and truth a gem which loves the deep,
And all things weigh'd in custom's falsest scale;
Opinion an omnipotence,—whose veil
Mantles the earth with darkness, until right
And wrong are accidents, and men grow pale
Lest their own judgments should become too bright,
And their free thoughts be crimes, and earth have too
much light.

XCIV.

And thus they plod in sluggish misery,
Rotting from sire to son, and age to age,
Proud of their trampled nature, and so die,
Bequeathing their hereditary rage
To the new race of inborn slaves, who wage
War for their chains, and rather than be free,
Bleed gladiator-like, and still engage
Within the same arena where they see
Their fellows fall before, like leaves of the same tree.

XCV.

I speak not of men's creeds—they rest between
Man and his Maker—but of things allow'd,
Averr'd, and known,—and daily, hourly seen—
The yoke that is upon us doubly bow'd,
And the intent of tyranny avow'd,
The edict of Earth's rulers, who are grown
The apes of him who humbled once the proud,
And shook them from their slumbers on the throne;
Too glorious, were this all his mighty arm had done.

XCVI.

Can tyrants but by tyrants conquer'd be,
And Freedom find no champion and no child
Such as Columbia saw arise when she
Sprung forth a Pallas, arm'd and undefiled?
Or must such minds be nourish'd in the wild,
Deep in the unpruned forest, 'midst the roar
Of cataracts, where nursing Nature smiled
On infant Washington? Has Earth no more
Such seeds within her breast, or Europe no such shore?

XCVII.

But France got drunk with blood to vomit crime,
And fatal have her Saturnalia been
To Freedom's cause, in every age and clime;
Because the deadly days which we have seen,
And vile Ambition, that built up between
Man and his hopes an adamant wall,
And the base pageant last upon the scene,
Are grown the pretext for the eternal thrall
Which nips life's tree, and dooms man's worst—his
second fall.

XCVIII.

Yet, Freedom! yet thy banner, torn, but flying,
Streams like the thunder-storm *against* the wind;
Thy trumpet voice, though broken now and dying,
The loudest still the tempest leaves behind;
Thy tree hath lost its blossoms, and the rind,
Chopp'd by the axe, looks rough and little worth,
But the sap lasts,—and still the seed we find
Sown deep, even in the bosom of the North;
So shall a better spring less bitter fruit bring forth.

XCIX.

There is a stern round tower of other days,⁽⁴⁹⁾
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown;—
What was this tower of strength? within its cave
What treasure lay so lock'd, so hid?—A woman's grave.

C.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not
So honour'd—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot?

CI.

Was she as those who love their lords, or they
Who love the lords of others? such have been
Even in the olden time Rome's annals say.
Was she a matron of Cornelia's mien,
Or the light air of Egypt's graceful queen,
Profuse of joy—or 'gainst it did she war,
Inveterate in virtue? Did she lean
To the soft side of the heart, or wisely bar
Love from amongst her griefs?—for such the affections
are.

CII.

Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet
shed⁽⁵⁰⁾

A sunset charm around her, and illumine
With hectic light, the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red.

CIII.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray
On her long tresses, which might yet recal,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed
By Rome——But whither would Conjecture stray?
Thus much alone we know—Metella died,
The wealthiest Roman's wife; Behold his love or pride!

CIV.

I know not why—but standing thus by thee
It seems as if I had thine inmate known,
Thou tomb! and other days come back on me
With recollected music, though the tone
Is changed and solemn, like the cloudy groan
Of dying thunder on the distant wind;
Yet could I seat me by this ivied stone
Till I had bodied forth the heated mind
Forms from the floating wreck which Ruin leaves
behind;

CV.

And from the planks, far shatter'd o'er the rocks,
Built me a little bark of hope, once more
To battle with the ocean and the shocks
Of the loud breakers, and the ceaseless roar
Which rushes on the solitary shore
Where all lies founder'd that was ever dear:
But could I gather from the wave-worn store
Enough for my rude boat, where should I steer?
There woos no home, nor hope, nor life, save what is
here.

CVI.

Then let the winds howl on! their harmony
Shall henceforth be my music, and the night
The sound shall temper with the owlets' cry,
As I now hear them, in the fading light
Dim o'er the bird of darkness' native site,
Answering each other on the Palatine,
With their large eyes, all glistening gray and bright,
And sailing pinions.—Upon such a shrine
What are our petty griefs?—let me not number mine.

CVII.

Cypress and ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, column strown
In fragments, choked up vaults, and frescos steep'd
In subterranean damp, where the owl peep'd,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls—
Behold the Imperial Mount! 'tis thus the mighty
falls. ⁽⁵¹⁾

CVIII.

There is the moral of all human tales ;⁽⁵²⁾
 'Tis but the same rehearsal of the past,
 First Freedom, and then Glory—when that fails,
 Wealth, vice, corruption,—barbarism at last.
 And History, with all her volumes vast,
 Hath but *one* page,—'tis better written here,
 Where gorgeous Tyranny had thus amass'd
 All treasures, all delights, that eye or ear,
 Heart, soul could seek, tongue ask——Away with
 words! draw near,

CIX.

Admire, exult—despise—laugh, weep,—for here
 There is such matter for all feeling :—Man!
 Thou pendulum betwixt a smile and tear,
 Ages and realms are crowded in this span,
 This mountain, whose obliterated plan
 The pyramid of empires pinnacled,
 Of Glory's gewgaws shining in the van
 Till the sun's rays with added flame were fill'd!
 Where are its golden roofs? where those who dared to
 build?

CX.

Tully was not so eloquent as thou,
Thou nameless column with the buried base!
What are the laurels of the Cæsar's brow?
Crown me with ivy from his dwelling-place.
Whose arch or pillar meets me in the face,
Titus or Trajan's? No—'tis that of Time:
Triumph, arch, pillar, all he doth displace
Scoffing; and apostolic statues climb
To crush the imperial urn, whose ashes slept sublime,⁽⁵³⁾

CXI.

Buried in air, the deep blue sky of Rome,
And looking to the stars: they had contain'd
A spirit which with these would find a home,
The last of those who o'er the whole earth reign'd,
The Roman globe, for after none sustain'd,
But yielded back his conquests:—he was more
Than a mere Alexander, and, unstain'd
With household blood and wine, serenely wore
His sovereign virtues—still we Trajan's name adore.⁽⁵⁴⁾

CXII.

Where is the rock of Triumph, the high place
Where Rome embraced her heroes? where the steep
Tarpeian? fittest goal of Treason's race,
The promontory whence the Traitor's Leap
Cured all ambition. Did the conquerors heap
Their spoils here? Yes; and in yon field below,
A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero!

CXIII.

The field of freedom, faction, fame, and blood :
Here a proud people's passions were exhaled,
From the first hour of empire in the bud
To that when further worlds to conquer fail'd ;
But long before had Freedom's face been veil'd,
And Anarchy assumed her attributes ;
Till every lawless soldier who assail'd
Trode on the trembling senate's slavish mutes,
Or raised the venal voice of baser prostitutes.

CXIV.

Then turn we to her latest tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree⁽⁵⁵⁾
Of Freedom's wither'd trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum's champion, and the people's chief—
Her new-born Numa thou—with reign, alas! too brief.

CXV.

Egeria! sweet creation of some heart⁽⁵⁶⁾
Which found no mortal resting-place so fair
As thine ideal breast; whate'er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair;
Or, it might be, a beauty of the earth,
Who found a more than common votary there
Too much adoring; whatsoever thy birth,
Thou wert a beautiful thought, and softly bodied forth.

CXVI.

The mosses of thy fountain still are sprinkled
With thine Elysian water-drops; the face
Of thy cave-guarded spring, with years unwrinkled,
Reflects the meek-eyed genius of the place,
Whose green, wild margin now no more erase
Art's works; nor must the delicate waters sleep,
Prison'd in marble, bubbling from the base
Of the cleft statue, with a gentle leap
The rill runs o'er, and round, fern, flowers, and ivy,
creep

CXVII.

Fantastically tangled; the green hills
Are clothed with early blossoms, through the grass
The quick-eyed lizard rustles, and the bills
Of summer-birds sing welcome as ye pass;
Flowers fresh in hue, and many in their class,
Implore the pausing step, and with their dyes
Dance in the soft breeze in a fairy mass;
The sweetness of the violet's deep blue eyes,
Kiss'd by the breath of heaven, seems colour'd by its
skies.

CXVIII.

Here didst thou dwell, in this enchanted cover,
Egeria! thy all heavenly bosom beating
For the far footsteps of thy mortal lover;
The purple Midnight veil'd that mystic meeting
With her most starry canopy, and seating
Thyself by thine adorer, what befel?
This cave was surely shaped out for the greeting
Of an enamour'd Goddess, and the cell
Haunted by holy Love—the earliest oracle!

CXIX.

And didst thou not, thy breast to his replying,
Blend a celestial with a human heart;
And Love, which dies as it was born, in sighing,
Share with immortal transports? could thine art
Make them indeed immortal, and impart
The purity of heaven to earthly joys,
Expel the venom and not blunt the dart—
The dull satiety which all destroys—
And root from out the soul the deadly weed which
 cloys?

CXX.

Alas! our young affections run to waste,
Or water but the desert; whence arise
But weeds of dark luxuriance, tares of haste,
Rank at the core, though tempting to the eyes,
Flowers whose wild odours breathe but agonies,
And trees whose gums are poison; such the plants
Which spring beneath her steps as Passion flies
O'er the world's wilderness, and vainly pants
For some celestial fruit forbidden to our wants.

CXXI.

Oh Love! no habitant of earth thou art—
An unseen seraph, we believe in thee,
A faith whose martyrs are the broken heart,
But never yet hath seen, nor e'er shall see
The naked eye, thy form, as it should be;
The mind hath made thee, as it peopled heaven,
Even with its own desiring phantasy,
And to a thought such shape and image given,
As haunts the unquench'd soul—parch'd—wearied—
 wrung—and riven.

CXXII.

Of its own beauty is the mind diseased,
And fevers into false creation :—where,
Where are the forms the sculptor's soul hath seized?
In him alone. Can Nature show so fair?
Where are the charms and virtues which we dare
Conceive in boyhood and pursue as men,
The unreach'd Paradise of our despair,
Which o'er-informs the pencil and the pen,
And overpowers the page where it would bloom again?

CXXIII.

Who loves, raves—'tis youth's frenzy—but the cure
Is bitterer still; as charm by charm unwinds
Which robed our idols, and we see too sure
Nor worth nor beauty dwells from out the mind's
Ideal shape of such; yet still it binds
The fatal spell, and still it draws us on,
Reaping the whirlwind from the oft-sown winds;
The stubborn heart, its alchemy begun,
Seems ever near the prize,—wealthiest when most
undone.

CXXIV.

We wither from our youth, we gasp away—
Sick—sick; unfound the boon—unslaked the thirst,
Though to the last, in verge of our decay,
Some phantom lures, such as we sought at first—
But all too late,—so are we doubly curst.
Love, fame, ambition, avarice—'tis the same,
Each idle—and all ill—and none the worst—
For all are meteors with a different name,
And Death the sable smoke where vanishes the flame.

CXXV.

Few—none—find what they love or could have loved,
Though accident, blind contact, and the strong
Necessity of loving, have removed
Antipathies—but to recur, ere long,
Envenom'd with irrevocable wrong;
And Circumstance, that unspiritual god
And miscreator, makes and helps along
Our coming evils with a crutch-like rod,
Whose touch turns Hope to dust,—the dust we all have
trod.

CXXVI.

Our life is a false nature—'tis not in
The harmony of things,—this hard decree,
This uneradicable taint of sin,
This boundless upas, this all-blasting tree,
Whose root is earth, whose leaves and branches be
The skies which rain their plagues on men like dew—
Disease, death, bondage—all the woes we see—
And worse, the woes we see not—which thro' through
The immedicable soul, with heart-aches ever new.

CXXVII.

Yet let us ponder boldly—'tis a base ⁽⁵⁷⁾
Abandonment of reason to resign
Our right of thought—our last and only place
Of refuge; this, at least, shall still be mine:
Though from our birth the faculty divine
Is chain'd and tortured—cabin'd, cribb'd, confined,
And bred in darkness, lest the truth should shine
Too brightly on the unprepared mind,
The beam pours in, for time and skill will couch the
blind.

CXXVIII.

Arches on arches! as it were that Rome,
Collecting the chief trophies of her line,
Would build up all her triumphs in one dome,
Her Coliseum stands; the moonbeams shine
As 'twere its natural torches, for divine
Should be the light which streams here, to illumine
This long-explored but still exhaustless mine
Of contemplation; and the azure gloom
Of an Italian night, where the deep skies assume

CXXIX.

Hues which have words, and speak to ye of heaven,
Floats o'er this vast and wondrous monument,
And shadows forth its glory. There is given
Unto the things of earth, which Time hath bent,
A spirit's feeling, and where he hath leant
His hand, but broke his scythe, there is a power
And magic in the ruin'd battlement,
For which the palace of the present hour
Must yield its pomp, and wait till ages are its dower.

CXXX.

Oh Time! the beautifier of the dead,
Adorner of the ruin, comforter
And only healer when the heart hath bled—
Time! the corrector where our judgments err,
The test of truth, love,—sole philosopher,
For all beside are sophists, from thy thrift,
Which never loses though it doth defer—
Time, the avenger! unto thee I lift
My hands, and eyes, and heart, and crave of thee a
gift:

CXXXI.

Amidst this wreck, where thou hast made a shrine
And temple more divinely desolate,
Among thy mightier offerings here are mine,
Ruins of years—though few, yet full of fate:—
If thou hast ever seen me too elate,
Hear me not; but if calmly I have borne
Good, and reserved my pride against the hate
Which shall not whelm me, let me not have worn
This iron in my soul in vain—shall *they* not mourn?

CXXXII.

And thou, who never yet of human wrong
Lost the unbalanced scale, great Nemesis! ⁽⁵⁸⁾
Here, where the ancient paid thee homage long—
Thou, who didst call the Furies from the abyss,
And round Orestes bade them howl and hiss
For that unnatural retribution—just,
Had it but been from hands less near—in this
Thy former realm, I call thee from the dust!
Dost thou not hear my heart?—Awake! thou shalt,
and must.

CXXXIII.

It is not that I may not have incurr'd
For my ancestral faults or mine the wound
I bleed withal, and, had it been conferr'd
With a just weapon, it had flow'd unbound;
But now my blood shall not sink in the ground;
To thee I do devote it—*thou* shalt take
The vengeance, which shall yet be sought and found,
Which if *I* have not taken for the sake—
But let that pass—I sleep, but thou shalt yet awake.

CXXXIV.

And if my voice break forth, 'tis not that now
I shrink from what is suffer'd: let him speak
Who hath beheld decline upon my brow,
Or seen my mind's convulsion leave it weak;
But in this page a record will I seek.
Not in the air shall these my words disperse,
Though I be ashes; a far hour shall wreak
The deep prophetic fulness of this verse,
And pile on human heads the mountain of my curse!

CXXXV.

That curse shall be Forgiveness.—Have I not—
Hear me, my mother Earth! behold it, Heaven!—
Have I not had to wrestle with my lot?
Have I not suffer'd things to be forgiven?
Have I not had my brain sear'd, my heart riven,
Hopes sapp'd, name blighted, Life's life lied away?
And only not to desperation driven,
Because not altogether of such clay
As rots into the souls of those whom I survey.

CXXXVI.

From mighty wrongs to petty perfidy
Have I not seen what human things could do?
From the loud roar of foaming calumny
To the small whisper of the as paltry few,
And subtler venom of the reptile crew,
The Janus glance of whose significant eye,
Learning to lie with silence, would *seem* true,
And without utterance, save the shrug or sigh,
Deal round to happy fools its speechless obloquy.

CXXXVII.

But I have lived, and have not lived in vain:
My mind may lose its force, my blood its fire,
And my frame perish even in conquering pain,
But there is that within me which shall tire
Torture and Time, and breathe when I expire;
Something unearthly, which they deem not of,
Like the remember'd tone of a mute lyre,
Shall on their soften'd spirits sink, and move
In hearts all rocky now the late remorse of love.

CXXXVIII.

The seal is set.—Now welcome, thou dread power!
Nameless, yet thus omnipotent, which here
Walk'st in the shadow of the midnight hour
With a deep awe, yet all distinct from fear;
Thy haunts are ever where the dead walls rear
Their ivy mantles, and the solemn scene
Derives from thee a sense so deep and clear
That we become a part of what has been,
And grow unto the spot, all-seeing but unseen.

CXXXIX.

And here the buzz of eager nations ran,
In murmur'd pity, or loud-roar'd applause,
As man was slaughter'd by his fellow man.
And wherefore slaughter'd? wherefore, but because
Such were the bloody Circus' genial laws,
And the imperial pleasure.—Wherefore not?
What matters where we fall to fill the maws
Of worms—on battle-plains or listed spot?
Both are but theatres where the chief actors rot.

CXL.

I see before me the Gladiator lie: ⁽⁵⁹⁾
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch
who won.

CXLI.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holiday— ⁽⁶⁰⁾
All this rush'd with his blood—Shall he expire
And unavenged?—Arise! ye Goths, and glut your ire!

CXLII.

But here, where Murder breathed her bloody steam ;
And here, where buzzing nations choked the ways,
And roar'd or murmur'd like a mountain stream
Dashing or winding as its torrent strays ;
Here, where the Roman million's blame or praise
Was death or life, the playthings of a crowd, ⁽⁶¹⁾
My voice sounds much—and fall the stars' faint rays
On the arena void—seats crush'd—walls bow'd—
And galleries, where my steps seem echoes strangely
 loud.

CXLIII.

A ruin—yet what ruin! from its mass
Walls, palaces, half-cities, have been rear'd ;
Yet oft the enormous skeleton ye pass
And marvel where the spoil could have appear'd.
Hath it indeed been plunder'd, or but clear'd ?
Alas! developed, opens the decay,
When the colossal fabric's form is near'd :
It will not bear the brightness of the day,
Which streams too much on all years, man, have reft
 away.

CXLIV.

But when the rising moon begins to climb
 Its topmost arch, and gently pauses there;
 When the stars twinkle through the loops of time,
 And the low night-breeze waves along the air
 The garland-forest, which the gray walls wear,
 Like laurels on the bald first Cæsar's head;⁽⁶²⁾
 When the light shines serene but doth not glare,
 Then in this magic circle raise the dead:
 Heroes have trod this spot—'tis on their dust ye tread.

CXLV.

“ While stands the Coliseum, Rome shall stand;⁽⁶³⁾
 “ When falls the Coliseum, Rome shall fall;
 “ And when Rome falls—the World.” From our own
 land
 Thus spake the pilgrims o'er this mighty wall
 In Saxon times, which we are wont to call
 Ancient; and these three mortal things are still
 On their foundations, and unalter'd all;
 Rome and her Ruin past Redemption's skill,
 The World, the same wide den—of thieves, or what ye
 will.

CXLVI.

Simple, erect, severe, austere, sublime—
Shrine of all saints and temple of all gods,
From Jove to Jesus—spared and blest by time; ⁽⁶⁴⁾
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes—glorious dome!
Shalt thou not last? Time's scythe and tyrants' rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon!—pride of Rome!

CXLVII.

Relic of nobler days, and noblest arts!
Despoil'd yet perfect, with thy circle spreads
A holiness appealing to all hearts—
To art a model; and to him who treads
Rome for the sake of ages, Glory sheds
Her light through thy sole aperture; to those
Who worship, here are altars for their beads;
And they who feel for genius may repose
Their eyes on honour'd forms, whose busts around
them close. ⁽⁶⁵⁾

CXLVIII.

There is a dungeon, in whose dim drear light⁽⁶⁶⁾
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

CXLIX.

Full swells the deep pure fountain of young life,
Where *on* the heart and *from* the heart we took
Our first and sweetest nurture, when the wife,
Blest into mother, in the innocent look,
Or even the piping cry of lips that brook
No pain and small suspense, a joy perceives
Man knows not, when from out its cradled nook
She sees her little bud put forth its leaves—
What may the fruit be yet?—I know not—Cain was
Eve's.

CL.

But here youth offers to old age the food,
The milk of his own gift:—it is her sire
To whom she renders back the debt of blood
Born with her birth. No; he shall not expire
While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile, whose deep stream rises higher
Than Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm holds
no such tide.

CLI.

The starry fable of the milky way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss
Where sparkle distant worlds:—Oh, holiest nurse!
No drop of that clear stream its way shall miss
To thy sire's heart, replenishing its source
With life, as our freed souls rejoin the universe.

CLII.

Turn to the Mole which Hadrian rear'd on high,⁽⁶⁷⁾
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth
His shrunken ashes raise this dome: How smiles
The gazer's eye with philosophic mirth,
To view the huge design which sprung from such a
birth!

CLIII.

But lo! the dome—the vast and wondrous dome,⁽⁶⁸⁾
To which Diana's marvel was a cell—
Christ's mighty shrine above his martyr's tomb!
I have beheld the Ephesian's miracle—
Its columns strew the wilderness, and dwell
The hyæna and the jackall in their shade;
I have beheld Sophia's bright roofs swell
Their glittering mass i' the sun, and have survey'd
Its sanctuary the while the usurping Moslem pray'd;

CLIV.

But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, Glory, Strength, and Beauty, all are aisled
In this eternal ark of worship undefiled.

CLV.

Enter : its grandeur overwhelms thee not ;
And why ? it is not lessen'd ; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality ; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow.

CLVI.

Thou movest—but increasing with the advance,
Like climbing some great Alp, which still doth rise,
Deceived by its gigantic elegance;
Vastness which grows—but grows to harmonize—
All musical in its immensities;
Rich marbles—richer painting—shrines where flame
The lamps of gold—and haughty dome which vies
In air with Earth's chief structures, though their
frame
Sits on the firm-set ground—and this the clouds must
claim.

CLVII.

Thou seest not all; but piecemeal thou must break,
To separate contemplation, the great whole;
And as the ocean many bays will make,
That ask the eye—so here condense thy soul
To more immediate objects, and control
Thy thoughts until thy mind hath got by heart
Its eloquent proportions, and unroll
In mighty graduations, part by part,
The glory which at once upon thee did not dart,

CLVIII.

Not by its fault—but thine: Our outward sense
Is but of gradual grasp—and as it is
That what we have of feeling most intense
Outstrips our faint expression; even so this
Outshining and o'erwhelming edifice
Fools our fond gaze, and greatest of the great
Defies at first our Nature's littleness,
Till, growing with its growth, we thus dilate
Our spirits to the size of that they contemplate.

CLIX.

Then pause, and be enlighten'd; there is more
In such a survey than the satiating gaze
Of wonder pleased, or awe which would adore
The worship of the place, or the mere praise
Of art and its great masters, who could raise
What former time, nor skill, nor thought could plan;
The fountain of sublimity displays
Its depth, and thence may draw the mind of man
Its golden sands, and learn what great conceptions can.

CLX.

Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—Vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenom'd chain
Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp.

CLXI.

Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty, flash their full lightnings by,
Developing in that one glance the Deity.

CLXII.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express
All that ideal beauty ever bless'd
The mind with in its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood,
Starlike, around, until they gather'd to a god!

CLXIII.

And if it be Prometheus stole from Heaven
The fire which we endure, it was repaid
By him to whom the energy was given
Which this poetic marble hath array'd
With an eternal glory—which, if made
By human hands, is not of human thought;
And Time himself hath hallow'd it, nor laid
One ringlet in the dust—nor hath it caught
A tinge of years, but breathes the flame with which
'twas wrought.

CLXIV.

But where is he, the Pilgrim of my song,
The being who upheld it through the past?
Methinks he cometh late and tarries long.
He is no more—these breathings are his last;
His wanderings done, his visions ebbing fast,
And he himself as nothing:—if he was
Aught but a phantasy, and could be class'd
With forms which live and suffer—let that pass—
His shadow fades away into Destruction's mass,

CLXV.

Which gathers shadow, substance, life, and all
That we inherit in its mortal shroud,
And spreads the dim and universal pall
Through which all things grow phantoms; and the
cloud
Between us sinks and all which ever glow'd,
Till Glory's self is twilight, and displays
A melancholy halo scarce allow'd
To hover on the verge of darkness; rays
Sadder than saddest night, for they distract the gaze,

CLXVI.

And send us prying into the abyss,
To gather what we shall be when the frame
Shall be resolved to something less than this
Its wretched essence; and to dream of fame,
And wipe the dust from off the idle name
We never more shall hear,—but never more,
Oh, happier thought! can we be made the same:
It is enough in sooth that *once* we bore
These fardels of the heart—the heart whose sweat was
gore.

CLXVII.

Hark! forth from the abyss a voice proceeds,
A long low distant murmur of dread sound,
Such as arises when a nation bleeds
With some deep and immedicable wound;
Through storm and darkness yawns the rending
ground,
The gulf is thick with phantoms, but the chief
Seems royal still, though with her head discrown'd,
And pale, but lovely, with maternal grief
She clasps a babe, to whom her breast yields no relief.

CLXVIII.

Scion of chiefs and monarchs, where art thou?
Fond hope of many nations, art thou dead?
Could not the grave forget thee, and lay low
Some less majestic, less beloved head?
In the sad midnight, while thy heart still bled,
The mother of a moment, o'er thy boy,
Death hush'd that pang for ever: with thee fled
The present happiness and promised joy
Which fill'd the imperial isles so full it seem'd to cloy.

CLXIX.

Peasants bring forth in safety.—Can it be,
Oh thou that wert so happy, so adored!
Those who weep not for kings shall weep for thee,
And Freedom's heart, grown heavy, cease to hoard
Her many griefs for ONE; for she had pour'd
Her orisons for thee, and o'er thy head
Beheld her Iris.—Thou, too, lonely lord,
And desolate consort—vainly wert thou wed!
The husband of a year! the father of the dead!

CLXX.

Of sackcloth was thy wedding garment made;
 Thy bridal's fruit is ashes: in the dust
 The fair-hair'd Daughter of the Isles is laid,
 The love of millions! How we did entrust
 Futurity to her! and, though it must
 Darken above our bones, yet fondly deem'd
 Our children should obey her child, and bless'd
 Her and her hoped-for seed, whose promise seem'd
 Like stars to shepherds' eyes:—'twas but a meteor
 beam'd.

CLXXI.

Woe unto us, not her; for she sleeps well:
 The fickle reek of popular breath, the tongue
 Of hollow counsel, the false oracle,
 Which from the birth of monarchy hath rung
 Its knell in princely ears, till the o'erstung
 Nations have arm'd in madness, the strange fate⁽⁶⁹⁾
 Which tumbles mightiest sovereigns, and hath flung
 Against their blind omnipotence a weight
 Within the opposing scale, which crushes soon or late,—

CLXXII.

These might have been her destiny; but no,
Our hearts deny it: and so young, so fair,
Good without effort, great without a foe;
But now a bride and mother—and now *there!*
How many ties did that stern moment tear!
From thy Sire's to his humblest subject's breast
Is link'd the electric chain of that despair,
Whose shock was as an earthquake's, and opprest
The land which loved thee so that none could love thee
best.

CLXXIII.

(70) Lo, Nemi! navell'd in the woody hills
So far, that the uprooting wind which tears
The oak from his foundation, and which spills
The ocean o'er its boundary, and bears
Its foam against the skies, reluctant spares
The oval mirror of thy glassy lake;
And, calm as cherish'd hate, its surface wears
A deep cold settled aspect nought can shake,
All coil'd into itself and round, as sleeps the snake.

CLXXIV.

And near Albano's scarce divided waves
Shine from a sister valley;—and afar
The Tiber winds, and the broad ocean laves
The Latian coast where sprung the Epic war,
“Arms and the Man,” whose re-ascending star
Rose o'er an empire;—but beneath thy right
Tully reposed from Rome;—and where yon bar
Of girdling mountains intercepts the sight
The Sabine farm was till'd, the weary bard's delight. ⁽⁷¹⁾

CLXXV.

But I forget.—My pilgrim's shrine is won,
And he and I must part,—so let it be,—
His task and mine alike are nearly done;
Yet once more let us look upon the sea;
The midland ocean breaks on him and me,
And from the Alban Mount we now behold
Our friend of youth, that ocean, which when we
Beheld it last by Calpe's rock unfold
Those waves, we follow'd on till the dark Euxine roll'd

CLXXVI.

Upon the blue Symplegades: long years—
Long, though not very many, since have done
Their work on both; some suffering and some tears
Have left us nearly where we had begun:
Yet not in vain our mortal race hath run,
We have had our reward—and it is here;
That we can yet feel gladden'd by the sun,
And reap from earth, sea, joy almost as dear
As if there were no man to trouble what is clear.

CLXXVII.

Oh! that the Desert were my dwelling-place,
With one fair Spirit for my minister,
That I might all forget the human race,
And, hating no one, love but only her!
Ye Elements!—in whose ennobling stir
I feel myself exalted—Can ye not
Accord me such a being? Do I err
In deeming such inhabit many a spot?
Though with them to converse can rarely be our lot.

CLXXVIII.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar :
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet can not all conceal.

CLXXIX.

Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown.

CLXXX.

His steps are not upon thy paths,—thy fields
Are not a spoil for him,—thou dost arise
And shake him from thee; the vile strength he wields
For earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies,
And send'st him, shivering in thy playful spray
And howling, to his Gods, where haply lies
His petty hope in some near port or bay,
And dashest him again to earth:—there let him lay.

CLXXXI.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals,
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war;
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgar.

CLXXXII.

Thy shores are empires, changed in all save thee—
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts:—not so thou,
Unchangeable save to thy wild waves' play—
Time writes no wrinkle on thine azure brow—
Such as creation's dawn beheld, thou rollest now.

CLXXXIII.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving;—boundless, endless, and sublime—
The image of Eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

CLXXXIV.

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wanton'd with thy breakers—they to me
Were a delight; and if the freshening sea
Made them a terror—'twas a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here.

CLXXXV.

My task is done—my song hath ceased—my theme
Has died into an echo; it is fit
The spell should break of this protracted dream.
The torch shall be extinguish'd which hath lit
My midnight lamp—and what is writ, is writ,—
Would it were worthier! but I am not now
That which I have been—and my visions flit
Less palpably before me—and the glow
Which in my spirit dwelt, is fluttering, faint, and low.

CLXXXVI.

Farewell! a word that must be, and hath been—
A sound which makes us linger;—yet—farewell!
Ye! who have traced the Pilgrim to the scene
Which is his last, if in your memories dwell
A thought which once was his, if on ye swell
A single recollection, not in vain
He wore his sandal-shoon, and scallop-shell;
Farewell! with *him* alone may rest the pain,
If such there werè—with *you*, the moral of his strain!

NOTES
TO
CHILDE HAROLD'S PILGRIMAGE.
CANTO IV.

1.

*I stood in Venice, on the Bridge of Sighs;
A palace and a prison on each hand.*

Stanza i. lines 1 and 2.

THE communication between the ducal palace and the prisons of Venice is by a gloomy bridge, or covered gallery, high above the water, and divided by a stone wall into a passage and a cell. The state dungeons, called "pozzi," or wells, were sunk in the thick walls of the palace; and the prisoner when taken out to die was conducted across the gallery to the other side, and being then led back into the other compartment, or cell, upon the bridge, was there strangled. The low portal through which the criminal was taken into this cell is now walled up; but the passage is still open, and is still known by the name of the Bridge of Sighs. The pozzi are under the flooring of the chamber at the foot of the bridge. They were formerly twelve, but on the first arrival of the French, the Venetians hastily blocked or broke up the deeper of these dungeons. You may still, however, descend by a trap-door, and crawl down through holes, half-choked by rubbish, to the depth of two stories below the first range. If you are in want of consolation for the extinction of patrician power, perhaps you may find it there; scarcely a ray of light glimmers into the narrow gallery which leads to the cells, and the places of confinement themselves are totally dark. A small hole in the wall

admitted the damp air of the passages, and served for the introduction of the prisoner's food. A wooden pallet, raised a foot from the ground, was the only furniture. The conductors tell you that a light was not allowed. The cells are about five paces in length, two and a half in width, and seven feet in height. They are directly beneath one another, and respiration is somewhat difficult in the lower holes. Only one prisoner was found when the republicans descended into these hideous recesses, and he is said to have been confined sixteen years. But the inmates of the dungeons beneath had left traces of their repentance, or of their despair, which are still visible, and may perhaps owe something to recent ingenuity. Some of the detained appear to have offended against, and others to have belonged to, the sacred body, not only from their signatures, but from the churches and belfries which they have scratched upon the walls. The reader may not object to see a specimen of the records prompted by so terrific a solitude. As nearly as they could be copied by more than one pencil, three of them are as follows :

1.

NON TI FIDAR AD ALCUNO PENZA E TACI
SE FUGIR VUOI DE SPIONI INSIDIE E LACCI
IL PENTIRTI PENTIRTI NULLA GIOVA
MA BEN DI VALOR TUO LA VERA PROVA

1607. ADI 2. GENARO. FUI RE-
TENTO P' LA BESTIEMMA P' AVER DATO
DA MANZAR A UN MORTO

IACOMO . GRITTI . SCRISSE.

2.

UN PARLAR POCHO et
NEGARE PRONTO et
UN PENSAR AL FINE PUO DARE LA VITA
A NOI ALTRI MESCHINI

1605

EGO IOHN BAPTISTA AD
ECCLESIAM CORTELLARIUS.

3.

DE CHI MI FIDO GUARDAMI DIO
DE CHI NON MI FIDO MI GUARDARO IO

^A
V. LA S^{TA}. C^H. K^A. R^{NA}.

The copyist has followed, not corrected the solecisms; some of which are however not quite so decided, since the letters were evidently scratched in the dark. It only need be observed, that *bestemmia* and *mangiar* may be read in the first inscription, which was probably written by a prisoner confined for some act of impiety committed at a funeral; that *Cortellarius* is the name of a parish on terra firma, near the sea; and that the last initials evidently are put for *Viva la santa Chiesa Kattolica Romana*.

2.

*She looks a sea Cybele, fresh from ocean,
Rising with her tiara of proud towers.*

Stanza ii. lines 1 and 2.

An old writer, describing the appearance of Venice, has made use of the above image, which would not be poetical were it not true.

“*Quo fit ut qui superne urbem contempletur, turritam tel-
luris imaginem medio Oceano figuratam se putet inspicere*.”

3.

In Venice Tasso's echoes are no more.

Stanza iii. line 1.

The well known song of the gondoliers, of alternate stanzas, from Tasso's Jerusalem, has died with the independence of Venice. Editions of the poem, with the original on one column, and the Venetian variations on the other, as sung by the boatmen, were once common, and are still to be found. The following extract will serve to show the

1 Marci Antonii Sabelli de Venetæ Urbis situ narratio, edit. Taurin. 1527, lib. i. fol. 202.

difference between the Tuscan epic and the "Canta alla Barcariola."

ORIGINAL.

Canto l' arme pietose, e 'l capitano
 Che 'l gran Sepolero liberò di Cristo,
 Molto egli oprò col senno, e con la mano
 Molto soffrì nel glorioso acquisto;
 E in van l' Inferno a lui s' oppose, e in vano
 S' armò d' Asia, e di Libia il popol misto,
 Che il Ciel gli diè favore, e sotto a i Santi
 Segni ridusse i suoi compagni erranti.

VENETIAN.

L' arme pietose de cantar gho voglia,
 E de Goffredo la immortal braura
 Che al fin l' ha libera co strassia, e dogia
 Del nostro buon Gesù la Sepoltura
 De mezo mondo unito, e de quel Bogia
 Missier Pluton no l' ha bu mai paura:
 Dio l' ha agiutá, e i compagni sparpagnai
 Tutti 'l gh' i ha messi insieme i di del Dai.

Some of the elder gondoliers will, however, take up and continue a stanza of their once familiar bard.

On the 7th of last January, the author of *Childe Harold*, and another Englishman, the writer of this notice, rowed to the Lido with two singers, one of whom was a carpenter, and the other a gondolier. The former placed himself at the prow, the latter at the stern of the boat. A little after leaving the quay of the Piazzetta, they began to sing, and continued their exercise until we arrived at the island. They gave us, amongst other essays, the death of *Clorinda*, and the palace of *Armida*; and did not sing the Venetian, but the Tuscan verses. The carpenter, however, who was the cleverer of the two, and was frequently obliged to prompt his companion, told us that he could *translate* the original. He added, that he could sing almost three hundred stanzas, but had not spirits (*morbin* was the word he used) to learn

any more, or to sing what he already knew: a man must have idle time on his hands to acquire, or to repeat, and, said the poor fellow, "look at my clothes and at me; I am starving." This speech was more affecting than his performance, which habit alone can make attractive. The recitative was shrill, screaming, and monotonous, and the gondolier behind assisted his voice by holding his hand to one side of his mouth. The carpenter used a quiet action, which he evidently endeavoured to restrain; but was too much interested in his subject altogether to repress. From these men we learnt that singing is not confined to the gondoliers, and that, although the chant is seldom, if ever, voluntary, there are still several amongst the lower classes who are acquainted with a few stanzas.

It does not appear that it is usual for the performers to row and sing at the same time. Although the verses of the Jerusalem are no longer casually heard, there is yet much music upon the Venetian canals; and upon holidays, those strangers who are not near or informed enough to distinguish the words, may fancy that many of the gondolas still resound with the strains of Tasso. The writer of some remarks which appeared in the *Curiosities of Literature* must excuse his being twice quoted; for, with the exception of some phrases a little too ambitious and extravagant, he has furnished a very exact, as well as agreeable, description.

"In Venice the gondoliers know by heart long passages from Ariosto and Tasso, and often chant them with a peculiar melody. But this talent seems at present on the decline:—at least, after taking some pains, I could find no more than two persons who delivered to me in this way a passage from Tasso. I must add, that the late Mr. Berry once chanted to me a passage in Tasso in the manner, as he assured me, of the gondoliers.

"There are always two concerned, who alternately sing the strophes. We know the melody eventually by Rousseau, to whose songs it is printed; it has properly no melodious movement, and is a sort of medium between the

canto fermo and the canto figurato; it approaches to the former by recitativical declamation, and to the latter by passages and course, by which one syllable is detained and embellished.

“ I entered a gondola by moonlight; one singer placed himself forwards, and the other aft, and thus proceeded to St. Georgio. One began the song: when he had ended his strophe, the other took up the lay, and so continued the song alternately. Throughout the whole of it, the same notes invariably returned, but, according to the subject matter of the strophe, they laid a greater or a smaller stress, sometimes on one, and sometimes on another note, and indeed changed the enunciation of the whole strophe as the object of the poem altered.

“ On the whole, however, the sounds were hoarse and screaming: they seemed, in the manner of all rude uncivilized men, to make the excellency of their singing in the force of their voice: one seemed desirous of conquering the other by the strength of his lungs; and so far from receiving delight from this scene (shut up as I was in the box of the gondola), I found myself in a very unpleasant situation.

“ My companion, to whom I communicated this circumstance, being very desirous to keep up the credit of his countrymen, assured me that this singing was very delightful when heard at a distance. Accordingly we got out upon the shore, leaving one of the singers in the gondola, while the other went to the distance of some hundred paces. They now began to sing against one another, and I kept walking up and down between them both, so as always to leave him who was to begin his part. I frequently stood still and hearkened to the one and to the other.

“ Here the scene was properly introduced. The strong declamatory, and, as it were, shrieking sound, met the ear from far, and called forth the attention; the quickly succeeding transitions, which necessarily required to be sung in a lower tone, seemed like plaintive strains succeeding the vociferations of emotion or of pain. The other, who

listened attentively, immediately began where the former left off, answering him in milder or more vehement notes, according as the purport of the strophe required. The sleepy canals, the lofty buildings, the splendour of the moon, the deep shadows of the few gondolas, that moved like spirits hither and thither, increased the striking peculiarity of the scene; and amidst all these circumstances it was easy to confess the character of this wonderful harmony.

“ It suits perfectly well with an idle solitary mariner, lying at length in his vessel at rest on one of these canals, waiting for his company, or for a fare, the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories he has in memory. He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror, and as all is still around, he is, as it were, in a solitude in the midst of a large and populous town. Here is no rattling of carriages, no noise of foot passengers: a silent gondola glides now and then by him, of which the splashings of the oars are scarcely to be heard.

“ At a distance he hears another, perhaps utterly unknown to him. Melody and verse immediately attach the two strangers; he becomes the responsive echo to the former, and exerts himself to be heard as he had heard the other. By a tacit convention they alternate verse for verse; though the song should last the whole night through, they entertain themselves without fatigue: the hearers, who are passing between the two, take part in the amusement.

“ This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfils its design in the sentiment of remoteness. It is plaintive, but not dismal in its sound, and at times it is scarcely possible to refrain from tears. My companion, who otherwise was not a very delicately organized person, said quite unexpectedly: *e singolare come quel canto intenerisce, e molto più quando lo cantano meglio.*

“ I was told that the women of Libo, the long row of

islands that divides the Adriatic from the Lagouns¹, particularly the women of the extreme districts of Malamocco and Palestrina, sing in like manner the works of Tasso to these and similar tunes.

“They have the custom, when their husbands are fishing out at sea, to sit along the shore in the evenings and vociferate these songs, and continue to do so with great violence, till each of them can distinguish the responses of her own husband at a distance².”

The love of music and of poetry distinguishes all classes of Venetians, even amongst the tuneful sons of Italy. The city itself can occasionally furnish respectable audiences for two and even three opera-houses at a time; and there are few events in private life that do not call forth a printed and circulated sonnet. Does a physician or a lawyer take his degree, or a clergyman preach his maiden sermon, has a surgeon performed an operation, would a harlequin announce his departure or his benefit, are you to be congratulated on a marriage, or a birth, or a lawsuit, the Muses are invoked to furnish the same number of syllables, and the individual triumphs blaze abroad in virgin white or party-coloured placards on half the corners of the capital. The last curtsy of a favourite “prima donna” brings down a shower of these poetical tributes from those upper regions, from which, in our theatres, nothing but cupids and snow storms are accustomed to descend. There is a poetry in the very life of a Venetian, which, in its common course, is varied with those surprises and changes so recommendable in fiction, but so different from the sober monotony of northern existence; amusements are raised into duties, duties are softened into amusements, and every object being considered as equally making a part of the business of life, is announced

¹ The writer meant *Lido*, which is not a long row of islands, but a long island: *littus*, the shore.

² *Curiosities of Literature*, vol. ii. p. 156. edit. 1807; and Appendix xxix. to Black's *Life of Tasso*.

and performed with the same earnest indifference and gay assiduity. The Venetian gazette constantly closes its columns with the following triple advertisement.

Charade.

Exposition of the most Holy Sacrament in the church of St. ———

Theatres.

St. Moses, opera.

St. Benedict, a comedy of characters.

St. Luke, repose.

When it is recollected what the Catholics believe their consecrated wafer to be, we may perhaps think it worthy of a more respectable niche than between poetry and the playhouse.

4.

Sparta hath many a worthier son than he.

Stanza x. line 5.

The answer of the mother of Brasidas to the strangers who praised the memory of her son.

5.

*St. Mark yet sees his lion where he stood
Stand,——*

Stanza xi. line 5.

The lion has lost nothing by his journey to the Invalides but the gospel which supported the paw that is now on a level with the other foot. The horses also are returned to the ill-chosen spot whence they set out, and are, as before, half hidden under the porch window of St. Mark's church.

Their history, after a desperate struggle, has been satisfactorily explored. The decisions and doubts of Erizzo and Zanetti, and lastly, of the Count Leopold Cicognara, would have given them a Roman extraction, and a pedigree not more ancient than the reign of Nero. But M. de Schlegel

stepped in to teach the Venetians the value of their own treasures, and a Greek vindicated, at last and for ever, the pretension of his countrymen to this noble production¹. Mr. Mustoxidi has not been left without a reply; but, as yet, he has received no answer. It should seem that the horses are irrevocably Chian, and were transferred to Constantinople by Theodosius. Lapidary writing is a favourite play of the Italians, and has conferred reputation on more than one of their literary characters. One of the best specimens of Bodoni's typography is a respectable volume of inscriptions, all written by his friend Pacciaudi. Several were prepared for the recovered horses. It is to be hoped the best was not selected, when the following words were ranged in gold letters above the cathedral porch.

QUATUOR . EQUORUM . SIGNA . A . VENETIS . BYZANTIO .
CAPTA . AD . TEMP . D . MAR . A . R . S . MCCIV . POSITA . QUÆ .
HOSTILIS . CUPIDITAS . A . MDCCIIIC . ABSTULERAT . FRANC .
I . IMP . PACIS . ORBI . DATÆ . TROPHÆUM . A . MDCCCXV .
VICTOR . REDUXIT .

Nothing shall be said of the Latin, but it may be permitted to observe, that the injustice of the Venetians in transporting the horses from Constantinople was at least equal to that of the French in carrying them to Paris, and that it would have been more prudent to have avoided all allusions to either robbery. An apostolic prince should, perhaps, have objected to affixing over the principal entrance of a metropolitan church, an inscription having a reference to any other triumphs than those of religion. Nothing less than the pacification of the world can excuse such a solecism.

¹ Sui quattro cavalli della Basilica di S. Marco in Venezia. Lettera di Andrea Mustoxidi Corcirese. Padua, per Bettoni e compag. . . . 1816.

6.

*The Suabian sued, and now the Austrian reigns—
An Emperor tramples where an Emperor knelt.*

Stanza xii. lines 1 and 2.

After many vain efforts on the part of the Italians entirely to throw off the yoke of Frederic Barbarossa, and as fruitless attempts of the Emperor to make himself absolute master throughout the whole of his Cisalpine dominions, the bloody struggles of four and twenty years were happily brought to a close in the city of Venice. The articles of a treaty had been previously agreed upon between Pope Alexander III. and Barbarossa, and the former having received a safe conduct, had already arrived at Venice from Ferrara, in company with the ambassadors of the king of Sicily and the consuls of the Lombard league. There still remained, however, many points to adjust, and for several days the peace was believed to be impracticable. At this juncture it was suddenly reported that the Emperor had arrived at Chioza, a town fifteen miles from the capital. The Venetians rose tumultuously, and insisted upon immediately conducting him to the city. The Lombards took the alarm, and departed towards Treviso. The Pope himself was apprehensive of some disaster if Frederic should suddenly advance upon him, but was reassured by the prudence and address of Sebastian Ziani, the Doge. Several embassies passed between Chioza and the capital, until, at last, the Emperor relaxing somewhat of his pretensions, "laid aside his leonine ferocity, and put on the mildness of the lamb¹."

On Saturday the 23d of July, in the year 1177, six Venetian galleys transferred Frederic, in great pomp, from Chioza to the island of Lido, a mile from Venice. Early the next morning the Pope, accompanied by the Sicilian ambassadors, and by the envoys of Lombardy, whom he

¹ "Quibus auditis, imperator, operante eo, qui corda principum sicut vult et quando vult humiliter inclinat, leonina feritate deposita, ovinam mansuetudinem induit." Romualdi Salernitani. Chronicon. apud Script. Rer. Ital. Tom. VII. p. 229.

had recalled from the main land, together with a great concourse of people, repaired from the patriarchal palace to Saint Mark's church, and solemnly absolved the Emperor and his partisans from the excommunication pronounced against him. The Chancellor of the Empire, on the part of his master, renounced the anti-popes and their schismatic adherents. Immediately the Doge, with a great suite both of the clergy and laity, got on board the galleys, and waiting on Frederic, rowed him in mighty state from the Lido to the capital. The Emperor descended from the galley at the quay of the Piazzetta. The Doge, the patriarch, his bishops and clergy, and the people of Venice with their crosses and their standards, marched in solemn procession before him to the church of Saint Mark. Alexander was seated before the vestibule of the basilica, attended by his bishops and cardinals, by the patriarch of Aquileja, by the archbishops and bishops of Lombardy, all of them in state, and clothed in their church robes. Frederic approached—"moved by the Holy Spirit, venerating the Almighty in the person of Alexander, laying aside his imperial dignity, and throwing off his mantle, he prostrated himself at full length at the feet of the Pope. Alexander, with tears in his eyes, raised him benignantly from the ground, kissed him, blessed him; and immediately the Germans of the train sang, with a loud voice, 'We praise thee, O Lord.' The Emperor then taking the Pope by the right hand, led him to the church, and having received his benediction, returned to the ducal palace¹." The ceremony of humiliation was repeated the next day. The Pope himself, at the request of Frederic, said mass at Saint Mark's. The Emperor again laid aside his imperial mantle, and, taking a wand in his hand, officiated as *verger*, driving the laity from the choir, and preceding the pontiff to the altar. Alexander, after reciting the gospel, preached to the people. The Emperor put himself close to the pulpit in the attitude of listening;

¹ Ibid. page 231.

and the pontiff, touched by this mark of his attention, for he knew that Frederic did not understand a word he said, commanded the patriarch of Aquileja to translate the Latin discourse into the German tongue. The creed was then chanted. Frederic made his oblation and kissed the Pope's feet, and, mass being over, led him by the hand to his white horse. He held the stirrup, and would have led the horse's rein to the water side, had not the Pope accepted of the inclination for the performance, and affectionately dismissed him with his benediction. Such is the substance of the account left by the archbishop of Salerno, who was present at the ceremony, and whose story is confirmed by every subsequent narration. It would be not worth so minute a record, were it not the triumph of liberty as well as of superstition. The states of Lombardy owed to it the confirmation of their privileges; and Alexander had reason to thank the Almighty, who had enabled an infirm, unarmed old man to subdue a terrible and potent sovereign¹.

7.

Oh, for one hour of blind old Dandolo!

Th' octogenarian chief, Byzantium's conquering foe.

Stanza xii. lines 8 and 9.

The reader will recollect the exclamation of the highlander, *Oh for one hour of Dundee!* Henry Dandolo, when elected Doge, in 1192, was eighty-five years of age. When he commanded the Venetians at the taking of Constantinople, he was consequently ninety-seven years old. At this age he annexed the fourth and a half of the whole empire of Romania², for so the Roman empire was then called, to

¹ See the above cited Romuald of Salerno. In a second sermon which Alexander preached, on the first day of August, before the Emperor, he compared Frederic to the prodigal son, and himself to the forgiving father.

² Mr. Gibbon has omitted the important *æ*, and has written Romani instead of Romanizæ. Decline and Fall, cap. lxi. note 9. But the title acquired by Dandolo runs thus in the Chronicle of his namesake, the

the title and to the territories of the Venetian Doge. The three-eighths of this empire were preserved in the diplomas until the dukedom of Giovanni Dolfino, who made use of the above designation in the year 1357¹.

Dandolo led the attack on Constantinople in person: two ships, the Paradise and the Pilgrim, were tied together, and a drawbridge or ladder let down from their higher yards to the walls. The Doge was one of the first to rush into the city. Then was completed, said the Venetians, the prophecy of the Erythræan sibyl. "A gathering together of the powerful shall be made amidst the waves of the Adriatic, under a blind leader; they shall beset the goat—they shall profane Byzantium—they shall blacken her buildings—her spoils shall be dispersed; a new goat shall bleat until they have measured out and run over fifty-four feet, nine inches, and a half²."

Dandolo died on the first day of June, 1205, having reigned thirteen years, six months, and five days, and was buried in the church of St. Sophia, at Constantinople. Strangely enough it must sound, that the name of the rebel apothecary who received the Doge's sword, and annihilated the ancient government, in 1796-7, was Dandolo.

Doge Andrew Dandolo. *Ducali titulo addidit.* "*Quartæ partis et dimidiæ totius imperii Romanicæ.*" And. Dand. Chronicon. cap. iii. pars xxxvii. ap. Script. Rer. Ital. tom. xii. page 331. And the Romanicæ is observed in the subsequent acts of the Doges. Indeed the continental possessions of the Greek empire in Europe were then generally known by the name of Romania, and that appellation is still seen in the maps of Turkey as applied to Thrace.

¹ See the continuation of Dandolo's Chronicle, *ibid.* page 498. Mr. Gibbon appears not to include Dolfino, following Sanudo, who says, "*il qual titolo si usò fin al Doge Giovanni Dolfino.*" See *Vite de' Duchi di Venezia.* ap. Script. Rer. Ital. tom. xxii. 530. 641.

² "*Fiet potentium in aquis Adriaticis congregatio, cæco præduce, Hircum ambigent, Byzantium prophanabunt, ædificia denigrabunt; spolia dispergentur, Hircus novus balabit usque dum LIV pedes et IX pollices, et semis præmensurati discurrant.*" [*Chronicon, ibid. pars xxxiv.*]

8.

*But is not Doria's menace come to pass?
Are they not bridled?*

Stanza xiii. lines 3 and 4.

After the loss of the battle of Pola, and the taking of Chioza on the 16th of August, 1379, by the united armament of the Genoese and Francesco da Carrara, Signor of Padua, the Venetians were reduced to the utmost despair. An embassy was sent to the conquerors with a blank sheet of paper, praying them to prescribe what terms they pleased, and leave to Venice only her independence. The Prince of Padua was inclined to listen to these proposals, but the Genoese, who, after the victory at Pola, had shouted, "to Venice, to Venice, and long live St. George," determined to annihilate their rival, and Peter Doria, their commander in chief, returned this answer to the suppliants: "On God's faith, gentlemen of Venice, ye shall have no peace from the Signor of Padua, nor from our commune of Genoa, until we have first put a rein upon those unbridled horses of yours, that are upon the porch of your evangelist St. Mark. When we have bridled them, we shall keep you quiet. And this is the pleasure of us and of our commune. As for these my brothers of Genoa, that you have brought with you to give up to us, I will not have them: take them back; for, in a few days hence, I shall come and let them out of prison myself, both these and all the others¹." In fact, the Genoese did advance as far as Malamocco, within five miles of the capital; but their own danger and the pride of their enemies gave courage to the Venetians, who made prodi-

¹ " *Alla fè di Dio, Signori Veneziani, non haverete mai pace dal Signore di Padoua, nè dal nostro commune di Genova, se primieramente non metteremo le briglie a quelli vostri cavalli sfrenati, che sono su la Reza del Vostro Evangelista S. Marco. Imbrenati che gli havremo, vi faremo stare in buona pace. E questa e la intenzione nostra, e del nostro commune. Questi miei fratelli Genovesi che havete menati con voi per donarci, non li voglio; rimanetegli in dietro perche io intendo da qui a pochi giorni venirgli a riscuoter dalle vostre prigioni, e loro e gli altri.*"

gious efforts, and many individual sacrifices, all of them carefully recorded by their historians. Vettor Pisani was put at the head of thirty-four galleys. The Genoese broke up from Malamocco, and retired to Chioza in October; but they again threatened Venice, which was reduced to extremities. At this time, the 1st of January, 1380, arrived Carlo Zeno, who had been cruising on the Genoese coast with fourteen galleys. The Venetians were now strong enough to besiege the Genoese. Doria was killed on the 22d of January by a stone bullet 195 pounds weight, discharged from a bombard called the Trevisan. Chioza was then closely invested: 5000 auxiliaries, amongst whom were some English Condottieri, commanded by one Captain Ceccho, joined the Venetians. The Genoese, in their turn, prayed for conditions, but none were granted, until, at last, they surrendered at discretion; and, on the 24th of June, 1380, the Doge Contarini made his triumphal entry into Chioza. Four thousand prisoners, nineteen galleys, many smaller vessels and barks, with all the ammunition and arms, and outfit of the expedition, fell into the hands of the conquerors, who, had it not been for the inexorable answer of Doria, would have gladly reduced their dominion to the city of Venice. An account of these transactions is found in a work called the War of Chioza, written by Daniel Chinazzo, who was in Venice at the time¹.

9.

The "Planter of the Lion."

Stanza xiv. line 3.

Plant the Lion—that is, the Lion of St. Mark, the standard of the republic, which is the origin of the word Pantaloon—Piantaleone, Pantaleon, Pantaloon.

¹ "Chronaca della guerra di Chioza," &c. Script. Rer. Italic. tom. xv. pp. 699 to 804.

10.

*Thin streets, and foreign aspects, such as must
Too oft remind her who and what enthral.*

Stanza xv. lines 7 and 8.

The population of Venice at the end of the seventeenth century amounted to nearly two hundred thousand souls. At the last census, taken two years ago, it was no more than about one hundred and three thousand, and it diminishes daily. The commerce and the official employments, which were to be the unexhausted source of Venetian grandeur, have both expired¹. Most of the patrician mansions are deserted, and would gradually disappear, had not the government, alarmed by the demolition of seventy-two, during the last two years, expressly forbidden this sad resource of poverty. Many remnants of the Venetian nobility are now scattered and confounded with the wealthier Jews upon the banks of the Brenta, whose palladian palaces have sunk, or are sinking, in the general decay. Of the "gentil uomo Veneto," the name is still known, and that is all. He is but the shadow of his former self, but he is polite and kind. It surely may be pardoned to him if he is querulous. Whatever may have been the vices of the republic, and although the natural term of its existence may be thought by foreigners to have arrived in the due course of mortality, only one sentiment can be expected from the Venetians themselves. At no time were the subjects of the republic so unanimous in their resolution to rally round the standard of St. Mark, as when it was for the last time unfurled; and the cowardice and the treachery of the few patriçians who recommended the fatal neutrality, were confined to the persons of the traitors themselves. The present race cannot be thought to regret the loss of their aristocratical forms, and too despotic government; they think only on

¹ "Nonnullorum è nobilitate immensæ sunt opes, adeo ut vix æstimari possint: id quod tribus è rebus oritur, parsimonia, commercio, atque iis emolumentis, quæ à Repub. percipiunt, quæ hanc ob causam diuturna fore creditur."—See de Principatibus Italiæ, Tractatus. edit. 1631.

their vanished independence. They pine away at the remembrance, and on this subject suspend for a moment their gay good humour. Venice may be said, in the words of the scripture, "to die daily;" and so general and so apparent is the decline, as to become painful to a stranger, not reconciled to the sight of a whole nation expiring as it were before his eyes. So artificial a creation having lost that principle which called it into life and supported its existence, must fall to pieces at once, and sink more rapidly than it rose. The abhorrence of slavery which drove the Venetians to the sea, has, since their disaster, forced them to the land, where they may be at least overlooked amongst the crowd of dependents, and not present the humiliating spectacle of a whole nation loaded with recent chains. Their liveliness, their affability, and that happy indifference which constitution alone can give, for philosophy aspires to it in vain, have not sunk under circumstances; but many peculiarities of costume and manner have by degrees been lost, and the nobles, with a pride common to all Italians who have been masters, have not been persuaded to parade their insignificance. That splendour which was a proof and a portion of their power, they would not degrade into the trappings of their subjection. They retired from the space which they had occupied in the eyes of their fellow citizens; their continuance in which would have been a symptom of acquiescence, and an insult to those who suffered by the common misfortune. Those who remained in the degraded capital might be said rather to haunt the scenes of their departed power, than to live in them. The reflection, "who and what enthral," will hardly bear a comment from one who is, nationally, the friend and the ally of the conqueror. It may, however, be allowed to say thus much, that to those who wish to recover their independence, any masters must be an object of detestation; and it may be safely foretold that this unprofitable aversion will not have been corrected before Venice shall have sunk into the slime of her choked canals.

11.

Redemption rose up in the Attie Muse.

Stanza xvi. line 3.

The story is told in Plutarch's life of Nicias.

12.

And Otway, Radcliffe, Schiller, Shakspeare's art.

Stanza xviii. line 5.

Venice Preserved; Mysteries of Udolpho; the Ghost-seer, or Armenian; the Merchant of Venice; Othello.

13.

*But from their nature will the tannen grow
Loftiest on loftiest and least shelter'd rocks.*

Stanza xx. lines 1 and 2.

Tannen is the plural of *tanne*, a species of fir peculiar to the Alps, which only thrives in very rocky parts, where scarcely soil sufficient for its nourishment can be found. On these spots it grows to a greater height than any other mountain tree.

14.

*A single star is at her side, and reigns
With her o'er half the lovely heaven.*

Stanza xxviii. lines 1 and 2.

The above description may seem fantastical or exaggerated to those who have never seen an Oriental or an Italian sky, yet it is but a literal and hardly sufficient delineation of an August evening (the eighteenth) as contemplated in one of many rides along the banks of the Brenta near La Mira.

15.

*Watering the tree which bears his lady's name
With his melodious tears, he gave himself to fame.*

Stanza xxx. lines 8 and 9.

Thanks to the critical acumen of a Scotchman, we now

know as little of Laura as ever¹. The discoveries of the Abbé de Sade, his triumphs, his sneers, can no longer instruct or amuse². We must not, however, think that these memoirs are as much a romance as Belisarius or the Incas, although we are told so by Dr. Beattie, a great name but a little authority³. His "labour" has not been in vain, notwithstanding his "love" has, like most other passions, made him ridiculous⁴. The hypothesis which overpowered the struggling Italians, and carried along less interested critics in its current, is run out. We have another proof that we can be never sure that the paradox, the most singular, and therefore having the most agreeable and authentic air, will not give place to the re-established ancient prejudice.

It seems, then, first, that Laura was born, lived, died, and was buried, not in Avignon, but in the country. The fountains of the Sorga, the thickets of Cabrieres, may resume their pretensions, and the exploded *de la Bastie* again be heard with complacency. The hypothesis of the Abbé had no stronger props than the parchment sonnet and medal found on the skeleton of the wife of Hugo de Sade, and the manuscript note to the Virgil of Petrarch, now in the Ambrosian library. If these proofs were both incontestable, the poetry was written, the medal composed, cast, and deposited within the space of twelve hours; and these deliberate

¹ See An historical and critical Essay on the Life and Character of Petrarch; and a Dissertation on an Historical Hypothesis of the Abbé de Sade: the first appeared about the year 1784; the other is inserted in the fourth volume of the Transactions of the Royal Society of Edinburgh, and both have been incorporated into a work, published, under the first title, by Ballantyne in 1810.

² Mémoires pour la Vie de Pétrarque.

³ Life of Beattie, by Sir S. Forbes, t. ii. p. 106.

⁴ Mr. Gibbon called his Memoirs, "*a labour of love*," (see Decline and Fall, cap. lxx. note 1.), and followed him with confidence and delight. The compiler of a very voluminous work must take much criticism upon trust; Mr. Gibbon has done so, though not so readily as some other authors.

duties were performed round the carcass of one who died of the plague, and was hurried to the grave on the day of her death. These documents, therefore, are too decisive: they prove not the fact, but the forgery. Either the sonnet or the Virgilian note must be a falsification. The Abbé cites both as incontestably true; the consequent deduction is inevitable—they are both evidently false¹.

Secondly, Laura was never married, and was a haughty virgin rather than that *tender and prudent* wife who honoured Avignon by making that town the theatre of an honest French passion, and played off for one and twenty years her *little machinery* of alternate favours and refusals² upon the first poet of the age. It was, indeed, rather too unfair that a female should be made responsible for eleven children upon the faith of a misinterpreted abbreviation, and the decision of a librarian³. It is, however, satisfactory to think that the love of Petrarch was not platonic. The happiness which he prayed to possess but once and for a moment was

¹ The sonnet had before awakened the suspicions of Mr. Horace Walpole. See his letter to Wharton in 1763.

² “ Par ce petit manège, cette alternative de faveurs et de rigueurs bieu ménagée, une femme tendre et sage amuse, pendant vingt et un ans, le plus grand poëte de son siècle, sans faire la moindre brèche à son honneur.” *Mém. pour la Vie de Pétrarque, Preface aux Francois.* The Italian editor of the London edition of Petrarch, who has translated Lord Woodhouselee, renders the “ femme tendre et sage ” “ *raffinata civetta.* ” *Riflessioni intorno a madonna Laura*, p. 234, vol. iii. ed. 1811.

³ In a dialogue with St. Augustin, Petrarch has described Laura as having a body exhausted with repeated *ptubs*. The old editors read and printed *perturbationibus*; but Mr. Capperonier, librarian to the French king in 1762, who saw the MS. in the Paris library, made an attestation that “ *on lit et qu'on doit lire, partubus exhaustum.* ” De Sade joined the names of Messrs. Boudot and Bejot with Mr. Capperonier, and in the whole discussion on this *ptubs*, showed himself a downright literary rogue. See *Riflessioni*, &c. p. 267. Thomas Aquinas is called in to settle whether Petrarch's mistress was a *chaste* maid or a *continent* wife.

surely not of the mind¹, and something so very real as a marriage project, with one who has been idly called a shadowy nymph, may be, perhaps, detected in at least six places of his own sonnets². The love of Petrarch was neither platonic nor poetical; and if in one passage of his works he calls it “amore veementeissimo ma unico ed onesto,” he confesses in a letter to a friend, that it was guilty and perverse, that it absorbed him quite and mastered his heart³.

In this case, however, he was perhaps alarmed for the culpability of his wishes; for the Abbé de Sade himself, who certainly would not have been scrupulously delicate if he could have proved his descent from Petrarch as well as Laura, is forced into a stout defence of his virtuous grandmother. As far as relates to the poet, we have no security for the innocence, except perhaps in the constancy of his pursuit. He assures us in his epistle to posterity that, when arrived at his fortieth year, he not only had in horror, but had lost all recollection and image of any “irregularity⁴.” But the birth of his natural daughter cannot be assigned earlier than his thirty-ninth year; and either the memory or the morality of the poet must have failed him, when he forgot or was guilty of this *slip*⁵. The weakest argument for the purity of this love has been drawn from the permanence of effects, which survived the object of his passion. The reflection of Mr. de la Bastie, that virtue alone is

1 “Pigmalion, quanto lodar ti dei
Dell' imagine tua, se mille volte
N' avesti quel ch' i' sol una vorrei.”

Sonetto 58. *quando giunse a Simon l'alto concetto*
Le Rime, &c. par. i. pag. 189. edit. Ven. 1756.

2 See *Riflessioni, &c. p. 291.*

3 “Quella rea e perversa passione che solo tutto mi occupava e mi regnava nel cuore.”

4 *Azion dishonesta* are his words.

5 “A questa confessione così sincera diede forse occasione una nuova caduta ch' ei fece.” *Tiraboschi, Storia, &c. tom. v. lib. iv. par. ii. pag. 492.*

capable of making impressions which death cannot efface, is one of those which every body applauds, and every body finds not to be true, the moment he examines his own breast or the records of human feeling¹. Such apophthegms can do nothing for Petrarch or for the cause of morality, except with the very weak and the very young. He that has made even a little progress beyond ignorance and pupillage, cannot be edified with any thing but truth. What is called vindicating the honour of an individual or a nation, is the most futile, tedious, and uninstrucive of all writing; although it will always meet with more applause than that sober criticism, which is attributed to the malicious desire of reducing a great man to the common standard of humanity. It is, after all, not unlikely, that our historian was right in retaining his favourite hypothetic salvo, which secures the author, although it scarcely saves the honour of the still unknown mistress of Petrarch².

16.

They keep his dust in Arqua, where he died.

Stanza xxxi. line 1.

Petrarch retired to Arquà immediately on his return from the unsuccessful attempt to visit Urban V. at Rome, in the year 1370, and, with the exception of his celebrated visit to Venice in company with Francesco Novello da Carrara, he appears to have passed the four last years of his life between that charming solitude and Padua. For four months previous to his death he was in a state of continual languor, and in the morning of July the 19th, in the year

¹ “ *Il n’y a que la vertu seule qui soit capable de faire des impressions que la mort n’efface pas.*” M. de Bimard, Baron de la Bastie, in the *Memoires de l’Académie des Inscriptions et Belles Lettres* for 1740 and 1751. See also *Riflessioni*, &c. p. 295.

² “ *And if the virtue or prudence of Laura was inexorable, he enjoyed, and might boast of enjoying the nymph of poetry.*” *Decline and Fall*, cap. lxx. p. 327. vol. xii. oct. Perhaps the *if* is here meant for *although*.

1374, was found dead in his library chair with his head resting upon a book. The chair is still shown amongst the precious relics of Arquà, which, from the uninterrupted veneration that has been attached to every thing relative to this great man from the moment of his death to the present hour, have, it may be hoped, a better chance of authenticity than the Shakesperian memorials of Stratford upon Avon.

Arquà (for the last syllable is accented in pronunciation, although the analogy of the English language has been observed in the verse) is twelve miles from Padua, and about three miles on the right of the high road to Rovigo, in the bosom of the Euganean hills. After a walk of twenty minutes across a flat well wooded meadow, you come to a little blue lake, clear, but fathomless, and to the foot of a succession of acclivities and hills, clothed with vineyards and orchards, rich with fir and pomegranate trees, and every sunny fruit shrub. From the banks of the lake the road winds into the hills, and the church of Arquà is soon seen between a cleft where two ridges slope towards each other, and nearly inclose the village. The houses are scattered at intervals on the steep sides of these summits; and that of the poet is on the edge of a little knoll overlooking two descents, and commanding a view not only of the glowing gardens in the dales immediately beneath, but of the wide plains, above whose low woods of mulberry and willow thickened into a dark mass by festoons of vines, tall single cypresses, and the spires of towns are seen in the distance, which stretches to the mouths of the Po and the shores of the Adriatic. The climate of these volcanic hills is warmer, and the vintage begins a week sooner than in the plains of Padua. Petrarch is laid, for he cannot be said to be buried, in a sarcophagus of red marble, raised on four pilasters on an elevated base, and preserved from an association with meaner tombs. It stands conspicuously alone, but will be soon overshadowed by four lately planted laurels. Petrarch's fountain, for here every thing is Petrarch's, springs and expands itself beneath an artificial arch, a little

below the church, and abounds plentifully, in the driest season, with that soft water which was the ancient wealth of the Euganean hills. It would be more attractive, were it not, in some seasons, beset with hornets and wasps. No other coincidence could assimilate the tombs of Petrarch and Archilochus. The revolutions of centuries have spared these sequestered valleys, and the only violence which has been offered to the ashes of Petrarch was prompted, not by hate, but veneration. An attempt was made to rob the sarcophagus of its treasure, and one of the arms was stolen by a Florentine through a rent which is still visible. The injury is not forgotten, but has served to identify the poet with the country where he was born, but where he would not live. A peasant boy of Arquà being asked who Petrarch was, replied, "that the people of the parsonage knew all about him, but that he only knew that he was a Florentine."

Mr. Forsyth¹ was not quite correct in saying that Petrarch never returned to Tuscany after he had once quitted it when a boy. It appears he did pass through Florence on his way from Parma to Rome, and on his return in the year 1350, and remained there long enough to form some acquaintance with its most distinguished inhabitants. A Florentine gentleman, ashamed of the aversion of the poet for his native country, was eager to point out this trivial error in our accomplished traveller, whom he knew and respected for an extraordinary capacity, extensive erudition, and refined taste, joined to that engaging simplicity of manners which has been so frequently recognized as the surest, though it is certainly not an indispensable, trait of superior genius.

Every footstep of Laura's lover has been anxiously traced and recorded. The house in which he lodged is shown in Venice. The inhabitants of Arezzo, in order to decide the ancient controversy between their city and the neighbouring Ancisa, where Petrarch was carried when seven months old, and remained until his seventh year, have designated

Remarks, &c. on Italy, p. 95, note, 2d edit.

†

†

by a long inscription the spot where their great fellow citizen was born. A tablet has been raised to him at Parma, in the chapel of St. Agatha, at the cathedral¹, because he was archdeacon of that society, and was only snatched from his intended sepulture in their church by a *foreign* death. Another tablet with a bust has been erected to him at Pavia, on account of his having passed the autumn of 1368 in that city, with his son in law Brossano. The political condition which has for ages precluded the Italians from the criticism of the living, has concentrated their attention to the illustration of the dead.

17.

Or, it may be, with demons.

Stanza xxxiv. line 1.

The struggle is to the full as likely to be with dæmons as with our better thoughts. Satan chose the wilderness

1 D. O. M.

Francisco Petrarchæ

Parmensi Archidiacono.

Parentibus præclaris genere perantiquo

Ethices Christianæ scriptori eximio

Romanæ linguæ restitutori

Etruscæ principi

Africæ ob carmen hæc in urbe peractum regibus accito

S. P. Q. R. laurea donato.

Tanti Viri

Juvenilium juvenis senilium senex

Studiosissimus

Comes Nicolaus Canonicus Cicognarus

Marmorea proxima ara excitata.

Ibique condito

Divæ Januariæ cruento corpore

H. M. P.

Suffectum

Sed infra meritum Francisci sepulchro

Summa hac in æde efferrî mandantis

Si Parmæ occumberet

Extera morte heu nobis erepti.

for the temptation of our Saviour. And our unsullied John Locke preferred the presence of a child to complete solitude.

18.

*In face of all his foes, the Cruscan quire;
And Boileau, whose rash envy, &c.*

Stanza xxxviii. lines 6 and 7.

Perhaps the couplet in which Boileau depreciates Tasso, may serve as well as any other specimen to justify the opinion given of the harmony of French verse.

A Malerbe, à Racan, préfère Theophile,
Et le clinquant du Tasse à tout l'or de Virgile.

Sat. ix. vers. 176.

The biographer Serassi¹, out of tenderness to the reputation either of the Italian or the French poet, is eager to observe that the satirist recanted or explained away this censure, and subsequently allowed the author of the Jerusalem to be a "genius, sublime, vast, and happily born for the higher flights of poetry." To this we will add, that the recantation is far from satisfactory, when we examine the whole anecdote as reported by Olivet². The sentence pronounced against him by Bohours³ is recorded only to the confusion of the critic, whose *palinodia* the Italian

¹ La Vita del Tasso, lib. iii. p. 284. tom. ii. edit. Bergamo, 1790.

² Histoire de l'Académie Française depuis 1652 jusqu'à 1700, par l'abbé d'Olivet, p. 181, edit. Amsterdam, 1730. "Mais, ensuite, venant à l'usage qu'il a fait de ses talens, j'aurois montré que le bon sens n'est pas toujours ce qui domine chez lui," p. 182. Boileau said he had not changed his opinion. "J'en ai si peu changé, dit il," &c. p. 181.

³ La manière de bien penser dans les ouvrages de l'esprit, sec. dial. p. 89, edit. 1692. Philanthes is for Tasso, and says in the outset, "de tous les beaux esprits que l'Italie a portés, le Tasse est peut être celui qui pense le plus noblement." But Bohours seems to speak in Eudoxus, who closes with the absurd comparison: "Faites valoir le Tasse tant qu'il vous plaira, je m'en tiens pour moi à Virgile," &c. *ibid.* p. 102.

makes no effort to discover, and would not perhaps accept. As to the opposition which the Jerusalem encountered from the Cruscan academy, who degraded Tasso from all competition with Ariosto, below Bojardo and Pulci, the disgrace of such opposition must also in some measure be laid to the charge of Alfonso, and the court of Ferrara. For Leonard Salviati, the principal and nearly the sole origin of this attack, was, there can be no doubt¹, influenced by a hope to acquire the favour of the House of Este: an object which he thought attainable by exalting the reputation of a native poet at the expense of a rival, then a *prisoner of state*. The hopes and efforts of Salviati must serve to show the cotemporary opinion as to the nature of the poet's imprisonment; and will fill up the measure of our indignation at the tyrant jailer². In fact, the antagonist of Tasso was not disappointed in the reception given to his criticism; he was called to the court of Ferrara, where, having endeavoured to heighten his claims to favour, by panegyrics on the family of his sovereign³, he was in his turn abandoned, and expired in neglected poverty. The opposition of the Crusicans was brought to a close in six years after the commencement of the controversy; and if the academy owed its first renown to having almost opened with such a paradox⁴, it is probable that, on the other hand, the care of his reputation alleviated rather than aggravated the imprisonment of the injured poet. The defence of his father

¹ La Vita, &c. lib. iii. p. 90, tom. ii. The English reader may see an account of the opposition of the Crusca to Tasso, in Dr. Black, Life, &c. cap. xvii. vol. ii.

² For further, and, it is hoped, decisive proof, that Tasso was neither more nor less than a *prisoner of state*, the reader is referred to "*Historical Illustrations of the IVth Canto of Childe Harold*," pag. 5, and following.

³ Orazioni funebri . . . delle lodi di Don Luigi Cardinal d'Este . . . delle lodi di Donno Alfonso d'Este. See La Vita, lib. iii. page 117.

⁴ It was founded in 1582, and the Cruscan answer to Pellegrino's *Caraffa* or *epica poesia* was published in 1584.

and of himself, for both were involved in the censure of Salviati, found employment for many of his solitary hours, and the captive could have been but little embarrassed to reply to accusations, where, amongst other delinquencies, he was charged with invidiously omitting, in his comparison between France and Italy, to make any mention of the cupola of St. Maria del Fiore at Florence¹. The late biographer of Ariosto seems as if willing to renew the controversy by doubting the interpretation of Tasso's self-estimation² related in Serassi's life of the poet. But Tiraboschi had before laid that rivalry at rest³, by showing, that between Ariosto and Tasso it is not a question of comparison, but of preference.

19.

*The lightning rent from Ariosto's bust
The iron crown of laurel's mimic'd leaves.*

Stanza xli. lines 1 and 2.

Before the remains of Ariosto were removed from the Benedictine church to the library of Ferrara, his bust, which surmounted the tomb, was struck by lightning, and a crown of iron laurels melted away. The event has been recorded by a writer of the last century⁴. The transfer of these sacred ashes on the 6th of June 1801 was one of the most brilliant spectacles of the short-lived Italian Republic, and

1 "Cotanto potè sempre in lui il veleno della sua pessima volontà contro alla nazione Fiorentina." *La Vita*, lib. iii. p. 96, 98, tom. ii.

2 *La Vita di M. L. Ariosto*, scritta dall' Abate Girolamo Baruffaldi Giuniore, &c., Ferrara 1807, lib. iii. pag. 262. See *Historical Illustrations*, &c. p. 26.

3 *Storia della Lett. &c.* lib. iii. tom. vii. par. iii. pag. 1220. sect. 4.

4 "Mi raccontarono que' monaci, ch' essendo caduto un fulmine nella loro chiesa schiantò esso dalle tempie la corona di lauro a quell' immortale poeta." *Op. di Bianconi*, vol. iii. p. 176. ed. Milano, 1802; lettera al Signor Guido Savini Arcifisiocritico, sull' indole di un fulmine caduto in Dresda l'anno 1759.

to consecrate the memory of the ceremony, the once famous fallen *Intrepidi* were revived and re-formed into the Ariostean academy. The large public place through which the procession paraded was then for the first time called Ariosto Square. The author of the Orlando is jealously claimed as the Homer, not of Italy, but Ferrara¹. The mother of Ariosto was of Reggio, and the house in which he was born is carefully distinguished by a tablet with these words: “*Qui nacque Ludovico Ariosto il giorno 8 di Settembre dell’ anno 1474.*” But the Ferrarese make light of the accident by which their poet was born abroad, and claim him exclusively for their own. They possess his bones, they show his arm-chair, and his inkstand, and his autographs.

“ Hic illius arma
Hic currus fuit ”

The house where he lived, the room where he died, are designated by his own replaced memorial², and by a recent inscription. The Ferrarese are more jealous of their claims since the animosity of Denina, arising from a cause which their apologists mysteriously hint is not unknown to them, ventured to degrade their soil and climate to a Bœotian incapacity for all spiritual productions. A quarto volume has been called forth by the detraction, and this supplement to Barotti’s *Memoirs of the illustrious Ferrarese* has been considered a triumphant reply to the “*Quadro Storico Statistico dell’ Alta Italia.*”

¹ “*Appassionato ammiratore ed invitto apologista dell’ Omero Ferrarese.*” The title was first given by Tasso, and is quoted to the confusion of the *Tassisti*, lib. iii. pp. 262. 265. *La Vita di M. L. Ariosto, &c.*

² “*Parva sed apta mihi, sed nulli obnoxia, sed non Sordida, parta meo sed tamen ære domus.*”

20.

*For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves.*

Stanza xli. lines 4 and 5.

The eagle, the sea calf, the laurel¹, and the white vine², were amongst the most approved preservatives against lightning: Jupiter chose the first, Augustus Cæsar the second³, and Tiberius never failed to wear a wreath of the third when the sky threatened a thunder-storm⁴. These superstitions may be received without a sneer in a country where the magical properties of the hazel twig have not lost all their credit; and perhaps the reader may not be much surprised to find that a commentator on Suetonius has taken upon himself gravely to disprove the imputed virtues of the crown of Tiberius, by mentioning that a few years before he wrote a laurel was actually struck by lightning at Rome⁵.

21.

Know that the lightning sanctifies below.

Stanza xli. line 8.

The Curtian lake and the Ruminal fig-tree in the Forum, having been touched by lightning, were held sacred, and the memory of the accident was preserved by a *puteal*, or altar, resembling the mouth of a well, with a little chapel covering the cavity supposed to be made by the thunderbolt. Bodies scathed and persons struck dead were thought to be incorruptible⁶; and a stroke not fatal conferred perpetual dignity upon the man so distinguished by heaven⁷.

¹ Aquila, vitulus marinus, et laurus, fulmine non feriuntur. Plin. Nat. Hist. lib. ii. cap. lv.

² Columella, lib. x.

³ Sueton. in Vit. August. cap. xc.

⁴ Sueton. in Vit. Tiberii, cap. lxix.

⁵ Note 2. pag. 409. edit. Lugd. Bat. 1667.

⁶ Vid. J. C. Bullenger, de Terræ motu et Fulminib. lib. v. cap. xi.

⁷ 'Ουδεις κεραυνωδεις ατιμος εστι, οδεν και ως θεος τιμαται. Plut. Sympos. vid. J. C. Bulleng. ut sup.

Those killed by lightning were wrapped in a white garment, and buried where they fell. The superstition was not confined to the worshippers of Jupiter: the Lombards believed in the omens furnished by lightning, and a Christian priest confesses that, by a diabolical skill in interpreting thunder, a seer foretold to Agilulf, duke of Turin, an event which came to pass, and gave him a queen and a crown¹. There was, however, something equivocal in this sign, which the ancient inhabitants of Rome did not always consider propitious; and as the fears are likely to last longer than the consolations of superstition, it is not strange that the Romans of the age of Leo X. should have been so much terrified at some misinterpreted storms as to require the exhortations of a scholar who arrayed all the learning on thunder and lightning to prove the omen favourable: beginning with the flash which struck the walls of Velitræ, and including that which played upon a gate at Florence, and foretold the pontificate of one of its citizens².

22.

Italia! oh Italia! &c.

Stanza xlii. line 1.

The two stanzas, XLII. and XLIII. are, with the exception of a line or two, a translation of the famous sonnet of Filicaja:

“ Italia, Italia, O tu cui feo la sorte.”

23.

*Wandering in youth, I traced the path of him,
The Roman friend of Rome's least-mortal mind.*

Stanza xliv. lines 1 and 2.

The celebrated letter of Servius Sulpicius to Cicero on the death of his daughter describes as it then was, and

¹ Pauli Diaconi, de gestis Langobard. lib. iii. cap. xiv. fo. 15. edit. Taurin. 1527.

² I. P. Valeriani, de fulminum significationibus declamatio, ap. Græv. Antiq. Rom. tom. v. pag. 593. The declamation is addressed to Julian of Medicis.

now is, a path which I often traced in Greece, both by sea and land, in different journeys and voyages.

“On my return from Asia, as I was sailing from Ægina towards Megara, I began to contemplate the prospect of the countries around me: Ægina was behind, Megara before me; Piræus on the right, Corinth on the left; all which towns, once famous and flourishing, now lie overturned and buried in their ruins. Upon this sight, I could not but think presently within myself, Alas! how do we poor mortals fret and vex ourselves if any of our friends happen to die or be killed, whose life is yet so short, when the carcasses of so many noble cities lie here exposed before me in one view¹.”

24.

*And we pass
The skeleton of her Titanic form.*

Stanza xlv. lines 7 and 8.

It is Poggio who, looking from the Capitoline hill upon ruined Rome, breaks forth into the exclamation, “Ut nunc omni decore nudata, prostrata jacet, instar gigantei cadaveris corrupti atque undique exesi².”

25.

There, too, the Goddess loves in stone.

Stanza xlix. line 1.

The view of the Venus of Medicis instantly suggests the lines in the *Seasons*, and the comparison of the object with the description proves, not only the correctness of the portrait, but the peculiar turn of thought, and, if the term may be used, the sexual imagination of the descriptive poet. The same conclusion may be deduced from another hint in

¹ Dr. Middleton—History of the Life of M. Tullius Cicero, sect. vii. pag. 371. vol. ii.

² De fortunæ varietate urbis Romæ et de ruinis ejusdem descriptio, ap. Sallengre, Thesaur. tom. i. p. 501.

the same episode of Musidora; for Thomson's notion of the privileges of favoured love must have been either very primitive, or rather deficient in delicacy, when he made his grateful nymph inform her discreet Damon that in some happier moment he might perhaps be the companion of her bath :

“ The time may come you need not fly.”

The reader will recollect the anecdote told in the life of Dr. Johnson. We will not leave the Florentine gallery without a word on the *Whetter*. It seems strange that the character of that disputed statue should not be entirely decided, at least in the mind of any one who has seen a sarcophagus in the vestibule of the Basilica of St. Paul without the walls, at Rome, where the whole group of the fable of Marsyas is seen in tolerable preservation; and the Scythian slave whetting the knife is represented exactly in the same position as this celebrated masterpiece. The slave is not naked. but it is easier to get rid of this difficulty than to suppose the knife in the hand of the Florentine statue an instrument for shaving, which it must be, if, as Lanzi supposes, the man is no other than the barber of Julius Cæsar. Winkelmann, illustrating a bas relief of the same subject, follows the opinion of Leonard Agostini, and his authority might have been thought conclusive, even if the resemblance did not strike the most careless observer¹.

Amongst the bronzes of the same princely collection, is still to be seen the inscribed tablet copied and commented upon by Mr. Gibbon². Our historian found some difficulties, but did not desist from his illustration: he might be vexed to hear that his criticism has been thrown away on an inscription now generally recognized to be a forgery.

¹ See Monim. Ant. ined. par. i. cap. xvii. n. xlii. pag. 50; and Storia delle arti, &c. lib. xi. cap. i. tom. ii. pag. 314. not. B.

² Nomina gentesque Antiquæ Italiæ, p. 204. edit. oct.

26.

*His eyes to thee upturn,
Feeding on thy sweet cheek.*

Stanza li. lines 6 and 7.

'Οφθαλμοῦ; ἐστιᾶν

" Atque oculos pascat uterque suos."

Ovid. Amor. lib. ii.

27.

In Santa Croce's holy precincts lie.

Stanza liv. line 1.

This name will recal the memory, not only of those whose tombs have raised the Santa Croce into the centre of pilgrimage, the Mecca of Italy, but of her whose eloquence was poured over the illustrious ashes, and whose voice is now as mute as those she sung. CORINNA is no more; and with her should expire the fear, the flattery, and the envy, which threw too dazzling or too dark a cloud round the march of genius, and forbad the steady gaze of disinterested criticism. We have her picture embellished or distorted, as friendship or detraction has held the pencil: the impartial portrait was hardly to be expected from a cotemporary. The immediate voice of her survivors will, it is probable, be far from affording a just estimate of her singular capacity. The gallantry, the love of wonder, and the hope of associated fame, which blunted the edge of censure, must cease to exist.—The dead have no sex; they can surprise by no new miracles; they can confer no privilege: Corinna has ceased to be a woman—she is only an author: and it may be foreseen that many will repay themselves for former complaisance, by a severity to which the extravagance of previous praises may perhaps give the colour of truth. The latest posterity, for to the latest posterity they will assuredly descend, will have to pronounce upon her various productions; and the longer the vista through which they are seen, the more accurately minute

will be the object, the more certain the justice, of the decision. She will enter into that existence in which the great writers of all ages and nations are, as it were, associated in a world of their own, and, from that superior sphere, shed their eternal influence for the control and consolation of mankind. But the individual will gradually disappear as the author is more distinctly seen: some one, therefore, of all those whom the charms of involuntary wit, and of easy hospitality, attracted within the friendly circles of Coppet, should rescue from oblivion those virtues which, although they are said to love the shade, are, in fact, more frequently chilled than excited by the domestic cares of private life. Some one should be found to portray the unaffected graces with which she adorned those dearer relationships, the performance of whose duties is rather discovered amongst the interior secrets, than seen in the outward management, of family intercourse; and which, indeed, it requires the delicacy of genuine affection to qualify for the eye of an indifferent spectator. Some one should be found, not to celebrate, but to describe, the amiable mistress of an open mansion, the centre of a society, ever varied, and always pleased, the creator of which, divested of the ambition and the arts of public rivalry, shone forth only to give fresh animation to those around her. The mother tenderly affectionate and tenderly beloved, the friend unboundedly generous, but still esteemed, the charitable patroness of all distress, cannot be forgotten by those whom she cherished, and protected, and fed. Her loss will be mourned the most where she was known the best; and, to the sorrows of very many friends and more dependents, may be offered the disinterested regret of a stranger, who, amidst the sublimer scenes of the Lemane lake, received his chief satisfaction from contemplating the engaging qualities of the incomparable Corinna.

. 28.

*Here repose
Angelo's, Alfieri's bones.*

Stanza liv. lines 6 and 7.

Alfieri is the great name of this age. The Italians, without waiting for the hundred years, consider him as "a poet good in law."—His memory is the more dear to them because he is the bard of freedom; and because, as such, his tragedies can receive no countenance from any of their sovereigns. They are but very seldom, and but very few of them, allowed to be acted. It was observed by Cicero, that nowhere were the true opinions and feelings of the Romans so clearly shown as at the theatre¹. In the autumn of 1816, a celebrated improvvisatore exhibited his talents at the Opera-house of Milan. The reading of the theses handed in for the subjects of his poetry was received by a very numerous audience, for the most part in silence, or with laughter; but when the assistant, unfolding one of the papers, exclaimed, "*The apotheosis of Victor Alfieri*," the whole theatre burst into a shout, and the applause was continued for some moments. The lot did not fall on Alfieri; and the Signor Sgricci had to pour forth his extemporary common-places on the bombardment of Algiers. The choice, indeed, is not left to accident quite so much as might be thought from a first view of the ceremony; and the police not only takes care to look at the

¹ The free expression of their honest sentiments survived their liberties. Titius, the friend of Antony, presented them with games in the theatre of Pompey. They did not suffer the brilliancy of the spectacle to efface from their memory that the man who furnished them with the entertainment had murdered the son of Pompey: they drove him from the theatre with curses. The moral sense of a populace, spontaneously expressed, is never wrong. Even the soldiers of the triumvirs joined in the execration of the citizens, by shouting round the chariots of Lepidus and Plancus, who had proscribed their brothers, *De Germanis non de Gallis duo triumphant Consules*, a saying worth a record, were it nothing but a good pun. [C. Vell. Paternuli Hist. lib. ii. cap. lxxix. pag. 78. edit. Elzevir, 1639. Ibid. lib. ii. cap. lxxvii.]

papers beforehand, but, in case of any prudential afterthought, steps in to correct the blindness of chance. The proposal for deifying Alfieri was received with immediate enthusiasm, the rather because it was conjectured there would be no opportunity of carrying it into effect.

29.

Here Machiavelli's earth return'd to whence it rose.

Stanza liv. line 9.

The affectation of simplicity in sepulchral inscriptions, which so often leaves us uncertain whether the structure before us is an actual depository, or a cenotaph, or a simple memorial not of death but life, has given to the tomb of Machiavelli no information as to the place or time of the birth or death, the age or parentage, of the historian.

TANTO NOMINI NVLLVM PAR ELOGIVM
NICCOLAVS MACHIAVELLI.

There seems at least no reason why the name should not have been put above the sentence which alludes to it.

It will readily be imagined that the prejudices which have passed the name of Machiavelli into an epithet proverbial of iniquity, exist no longer at Florence. His memory was persecuted as his life had been for an attachment to liberty, incompatible with the new system of despotism, which succeeded the fall of the free governments of Italy. He was put to the torture for being a "*libertine*," that is, for wishing to restore the republic of Florence; and such are the undying efforts of those who are interested in the perversion not only of the nature of actions, but the meaning of words, that what was once *patriotism*, has by degrees come to signify *debauch*. We have ourselves outlived the old meaning of 'liberality,' which is now another word for treason in one country and for infatuation in all. It seems to have been a strange mistake to accuse the author of the Prince, as being a pander to tyranny; and to think that the

Inquisition would condemn his work for such a delinquency. The fact is that Machiavelli, as is usual with those against whom no crime can be proved, was suspected of and charged with atheism; and the first and last most violent opposers of the Prince were both Jesuits, one of whom persuaded the Inquisition "benchè fosse tardo," to prohibit the treatise, and the other qualified the secretary of the Florentine republic as no better than a fool. The father Possevin was proved never to have read the book, and the father Luchisini not to have understood it. It is clear, however, that such critics must have objected not to the slavery of the doctrines, but to the supposed tendency of a lesson which shows how distinct are the interests of a monarch from the happiness of mankind. The Jesuits are re-established in Italy, and the last chapter of the Prince may again call forth a particular refutation, from those who are employed once more in moulding the minds of the rising generation, so as to receive the impressions of despotism. The chapter bears for title, "Esortazione a liberare la Italia dai Barbari," and concludes with a *libertine* excitement to the future redemption of Italy. "*Non si deve adunque lasciar passare questa occasione, acciocchè la Italia vegga dopo tanto tempo apparire un suo redentore. Nè posso esprimere con qual amore ci fusse ricevuto in tutte quelle provincie, che hanno patito per queste illuvioni esterne, con qual sete di vendetta, con che ostinata fede, con che lacrime. Quali porte se li scriverbano? Quali popoli li negherebbero la obbedienza? Quale Italiano li negherebbe l'ossequio?* AD OGNUNO PUZZA QUESTO BARBARO DOMINIO¹."

30.

Ungrateful Florence! Dante sleeps afar.

Stanza lvii. line 1.

Dante was born in Florence in the year 1261. He fought

¹ Il Principe di Niccolò Machiavelli, &c. con la prefazione e le note storiche e politiche di M^r. Amelot de la Houssaye e l'esame e confutazione dell' opera Cosmopoli, 1769.

in two battles, was fourteen times ambassador, and once prior of the republic. When the party of Charles of Anjou triumphed over the Bianchi, he was absent on an embassy to Pope Boniface VIII., and was condemned to two years banishment, and to a fine of 8000 lire; on the non-payment of which he was further punished by the sequestration of all his property. The republic, however, was not content with this satisfaction, for in 1772 was discovered in the archives at Florence a sentence in which Dante is the eleventh of a list of fifteen condemned in 1302 to be burnt alive; *Talis perveniens igne comburatur sic quod moriatur*. The pretext for this judgment was a proof of unfair barter, extortions, and illicit gains. *Baracteriarum iniquarum, extorsionum, et illicitorum lucrorum*¹, and with such an accusation it is not strange that Dante should have always protested his innocence, and the injustice of his fellow-citizens. His appeal to Florence was accompanied by another to the Emperor Henry, and the death of that sovereign in 1313 was the signal for a sentence of irrevocable banishment. He had before lingered near Tuscany with hopes of recal; then travelled into the north of Italy, where Verona had to boast of his longest residence, and he finally settled at Ravenna, which was his ordinary but not constant abode until his death. The refusal of the Venetians to grant him a public audience, on the part of Guido Novello da Polenta his protector, is said to have been the principal cause of this event, which happened in 1321. He was buried ("in sacra minorum æde") at Ravenna, in a handsome tomb, which was erected by Guido, restored by Bernardo Bembo in 1483, prætor for that republic which had refused to hear him, again restored by Cardinal Corsi in 1692, and replaced by a more magnificent sepulchre, constructed in 1780 at the expense of the Cardinal Luigi Va-

¹ Storia della Lett. Ital. tom. v. lib. iii. par. 2. p. 448. Tiraboschi is incorrect: the dates of the three decrees against Dante are A. D. 1302, 1314, and 1316.

lenti Gonzaga. The offence or misfortune of Dante was an attachment to a defeated party, and, as his least favourable biographers allege against him, too great a freedom of speech and haughtiness of manner. But the next age paid honours almost divine to the exile. The Florentines, having in vain and frequently attempted to recover his body, crowned his image in a church¹, and his picture is still one of the idols of their cathedral. They struck medals, they raised statues to him. The cities of Italy, not being able to dispute about his own birth, contended for that of his great poem, and the Florentines thought it for their honour to prove that he had finished the seventh Canto, before they drove him from his native city. Fifty-one years after his death, they endowed a professorial chair for the expounding of his verses, and Boccaccio was appointed to this patriotic employment. The example was imitated by Bologna and Pisa, and the commentators, if they performed but little service to literature, augmented the veneration which beheld a sacred or moral allegory in all the images of his mystic muse. His birth and his infancy were discovered to have been distinguished above those of ordinary men: the author of the Decameron, his earliest biographer, relates that his mother was warned in a dream of the importance of her pregnancy; and it was found, by others, that at ten years of age he had manifested his precocious passion for that wisdom or theology, which, under the name of Beatrice, had been mistaken for a substantial mistress. When the Divine Comedy had been recognized as a mere mortal production, and at the distance of two centuries, when criticism and competition had sobered the judgment of Italians, Dante was seriously declared superior to Homer², and though the preference appeared to some casuists "an heretical blasphemy worthy of the flames," the contest was vigorously maintained for nearly fifty years.

¹ So relates Ficino, but some think his coronation only an allegory. See Storia, &c. ut sup. p. 453.

² By Varchi in his Ereolano. The controversy continued from 1570 to 1616. See Storia, &c. tom. vii. lib. iii. par. iii. p. 1280.

In later times it was made a question which of the Lords of Verona could boast of having patronised him¹, and the jealous scepticism of one writer would not allow Ravenna the undoubted possession of his bones. Even the critical Tiraboschi was inclined to believe that the poet had foreseen and foretold one of the discoveries of Galileo. Like the great originals of other nations, his popularity has not always maintained the same level. The last age seemed inclined to undervalue him as a model and a study; and Bettinelli one day rebuked his pupil Monti, for poring over the harsh and obsolete extravagances of the *Commedia*. The present generation, having recovered from the Gallic idolatries of Cesarotti, has returned to the ancient worship, and the *Danteggiare* of the northern Italians is thought even indiscreet by the more moderate Tuscans.

There is still much curious information relative to the life and writings of this great poet which has not as yet been collected even by the Italians; but the celebrated Ugo Foscolo meditates to supply this defect, and it is not to be regretted that this national work has been reserved for one so devoted to his country and the cause of truth.

31.

*Like Scipio, buried by the upbraiding shore;
Thy factions, in their worse than civil war,
Proscribed, &c.*

Stanza lvii. lines 2, 3, and 4.

The elder Scipio Africanus had a tomb if he was not buried at Liternum, whither he had retired to voluntary banishment. This tomb was near the sea-shore, and the story of an inscription upon it, *Ingrata Patria*, having given a name to a modern tower, is, if not true, an agreeable fiction. If he was not buried, he certainly lived there².

¹ Gio. Jacopo Dionisi canonico di Verona. Serie di Aneddoti, n. 2. See Storia, &c. tom. v. lib. i. par. i. p. 24.

² Vitam Literni egit sine desiderio urbis. See T. Liv. Hist. lib. xxxviii. Livy reports that some said he was buried at Liternum, others at Rome. Ib. cap. LV.

In così angusta e solitaria villa
 Era 'l grand' uomo che d'Africa s'appella
 Perchè prima col ferro al vivo aprilla¹.

Ingratitude is generally supposed the vice peculiar to republics; and it seems to be forgotten that for one instance of popular inconstancy, we have a hundred examples of the fall of courtly favourites. Besides, a people have often repented—a monarch seldom or never. Leaving apart many familiar proofs of this fact, a short story may show the difference between even an aristocracy and the multitude.

Vettor Pisani, having been defeated in 1354 at Portolongo, and many years afterwards in the more decisive action of Pola, by the Genoese, was recalled by the Venetian government, and thrown into chains. The *Avvogadori* proposed to behead him, but the supreme tribunal was content with the sentence of imprisonment. Whilst Pisani was suffering this unmerited disgrace, Chioza, in the vicinity of the capital², was, by the assistance of the *Signor of Padua*, delivered into the hands of Pietro Doria. At the intelligence of that disaster, the great bell of St. Mark's tower tolled to arms, and the people and the soldiery of the galleys were summoned to the repulse of the approaching enemy; but they protested they would not move a step, unless Pisani were liberated and placed at their head. The great council was instantly assembled: the prisoner was called before them, and the Doge, Andrea Contarini, informed him of the demands of the people and the necessities of the state, whose only hope of safety was reposed on his efforts, and who implored him to forget the indignities he had endured in her service. "I have submitted," replied the magnanimous republican, "I have submitted to your deliberations without complaint; I have supported patiently the pains of imprisonment, for they were inflicted at your command: this is no time to inquire whether I

¹ Trionfo della Castità.

² See note 8, page 195.

deserved them—the good of the republic may have seemed to require it, and that which the republic resolves is always resolved wisely. Behold me ready to lay down my life for the preservation of my country.” Pisani was appointed generalissimo, and by his exertions, in conjunction with those of Carlo Zeno, the Venetians soon recovered the ascendancy over their maritime rivals.

The Italian communities were no less unjust to their citizens than the Greek republics. Liberty, both with the one and the other, seems to have been a national, not an individual object: and, notwithstanding the boasted *equality before the laws* which an ancient Greek writer¹ considered the great distinctive mark between his countrymen and the barbarians, the mutual rights of fellow-citizens seem never to have been the principal scope of the old democracies. The world may have not yet seen an essay by the author of the Italian Republics, in which the distinction between the liberty of former states, and the signification attached to that word by the happier constitution of England, is ingeniously developed. The Italians, however, when they had ceased to be free, still looked back with a sigh upon those times of turbulence, when every citizen might rise to a share of sovereign power, and have never been taught fully to appreciate the repose of a monarchy. Sperone Speroni, when Francis Maria II. Duke of Rovere proposed the question, “which was preferable, the republic or the principality—the perfect and not durable, or the less perfect and not so liable to change,” replied, “that our happiness is to be measured by its quality, not by its duration; and that he preferred to live for one day like a man, than for a hundred years like a brute, a stock, or a stone.” This was thought, and called, a *magnificent* answer, down to the last days of Italian servitude².

¹ The Greek boasted that he was *ἰσονόμος*. See—the last chapter of the first book of Dionysius of Halicarnassus.

² “E intorno *alla magnifica risposta*,” &c. Serassi Vita del Tasso, lib. iii. pag. 149. tom. ii. edit. 2. Bergamo.

32.

*And the crown**Which Petrarch's laureate brow supremely wore
Upon a far and foreign soil had grown.*

Stanza lvii. lines 6, 7, and 8.

The Florentines did not take the opportunity of Petrarch's short visit to their city in 1350 to revoke the decree which confiscated the property of his father, who had been banished shortly after the exile of Dante. His crown did not dazzle them; but when in the next year they were in want of his assistance in the formation of their university, they repented of their injustice, and Boccaccio was sent to Padua to intreat the laureate to conclude his wanderings in the bosom of his native country, where he might finish his *immortal Africa*, and enjoy, with his recovered possessions, the esteem of all classes of his fellow-citizens. They gave him the option of the book and the science he might condescend to expound: they called him the glory of his country, who was dear, and would be dearer to them; and they added, that if there was any thing unpleasing in their letter, he ought to return amongst them, were it only to correct their style¹. Petrarch seemed at first to listen to the flattery and to the intreaties of his friend, but he did not return to Florence, and preferred a pilgrimage to the tomb of Laura and the shades of Vaocluse.

33.

*Boccaccio to his parent earth bequeathed
His dust.*

Stanza lviii. lines 1 and 2.

Boccaccio was buried in the church of St. Michael and St. James, at Certaldo, a small town in the Valdelsa, which

¹ "Accingiti innoltre, se ci è lecito ancor Pesortarti, a compire l'immortal tua Africa Se ti avviene d'incontrare nel nostro stile cosa che ti dispiaccia, ciò debb' essere un altro motivo ad esaudire i desiderj della tua patria." Storia della Lett. Ital. tom. v. par. i. lib. i. pag. 76.

was by some supposed the place of his birth. There he passed the latter part of his life in a course of laborious study, which shortened his existence; and there might his ashes have been secure, if not of honour, at least of repose. But the "hyæna bigots" of Certaldo tore up the tombstone of Boccaccio, and ejected it from the holy precincts of St. Michael and St. James. The occasion, and, it may be hoped, the excuse, of this ejection was the making of a new floor for the church; but the fact is, that the tombstone was taken up and thrown aside at the bottom of the building. Ignorance may share the sin with bigotry. It would be painful to relate such an exception to the devotion of the Italians for their great names, could it not be accompanied by a trait more honourably conformable to the general character of the nation. The principal person of the district, the last branch of the house of Medicis, afforded that protection to the memory of the insulted dead which her best ancestors had dispensed upon all cotemporary merit. The Marchioness Lenzoni rescued the tombstone of Boccaccio from the neglect in which it had sometime lain, and found for it an honourable elevation in her own mansion. She has done more: the house in which the poet lived has been as little respected as his tomb, and is falling to ruin over the head of one indifferent to the name of its former tenant. It consists of two or three little chambers, and a low tower, on which Cosmo II. affixed an inscription. This house she has taken measures to purchase, and proposes to devote to it that care and consideration which are attached to the cradle and to the roof of genius.

This is not the place to undertake the defence of Boccaccio; but the man who exhausted his little patrimony in the acquirement of learning, who was amongst the first, if not the first, to allure the science and the poetry of Greece to the bosom of Italy;—who not only invented a new style, but founded, or certainly fixed, a new language; who, besides the esteem of every polite court of Europe, was thought

worthy of employment by the predominant republic of his own country, and, what is more, of the friendship of Petrararch, who lived the life of a philosopher and a freeman and who died in the pursuit of knowledge,—such a man might have found more consideration than he has met with from the priest of Certaldo, and from a late English traveller, who strikes off his portrait as an odious, contemptible, licentious writer, whose impure remains should be suffered to rot without a record¹. That English traveller, unfortunately for those who have to deplore the loss of a very amiable person, is beyond all criticism; but the mortality which did not protect Boccaccio from Mr. Eustace, must not defend Mr. Eustace from the impartial judgment of his successors.—Death may canonize his virtues, not his errors; and it may be modestly pronounced that he transgressed, not only as an author, but as a man, when he evoked the shade of Boccaccio in company with that of Aretine, amidst the sepulchres of Santa Croce, merely to dismiss it with indignity. As far as respects

“ Il flagello de' Principi,
Il divin Pietro Aretino,”

it is of little import what censure is passed upon a coxcomb who owes his present existence to the above burlesque cha-

¹ Classical Tour, cap. ix. vol. ii. p. 355. edit. 3d. “Of Boccaccio the modern Petronius, we say nothing; the abuse of genius is more odious and more contemptible than its absence; and it imports little where the impure remains of a licentious author are consigned to their kindred dust. For the same reason the traveller may pass unnoticed the tomb of the malignant Aretino.”

This dubious phrase is hardly enough to save the tourist from the suspicion of another blunder respecting the burial-place of Aretine, whose tomb was in the church of St. Luke at Venice, and gave rise to the famous controversy of which some notice is taken in Bayle. Now the words of Mr. Eustace would lead us to think the tomb was at Florence, or at least was to be somewhere recognized. Whether the inscription so much disputed was ever written on the tomb cannot now be decided, for all memorial of this author has disappeared from the church of St. Luke.

racter given to him by the poet whose amber has preserved many other grubs and worms: but to classify Boccaccio with such a person, and to excommunicate his very ashes, must of itself make us doubt of the qualification of the classical tourist for writing upon Italian, or, indeed, upon any other literature; for ignorance on one point may incapacitate an author merely for that particular topic, but subjection to a professional prejudice must render him an unsafe director on all occasions. Any perversion and injustice may be made what is vulgarly called "a case of conscience," and this poor excuse is all that can be offered for the priest of Certaldo, or the author of the Classical Tour. It would have answered the purpose to confine the censure to the novels of Boccaccio, and gratitude to that source which supplied the muse of Dryden with her last and most harmonious numbers, might perhaps have restricted that censure to the objectionable qualities of the hundred tales. At any rate the repentance of Boccaccio might have arrested his exhumation, and it should have been recollected and told, that in his old age he wrote a letter intreating his friend to discourage the reading of the Decameron, for the sake of modesty, and for the sake of the author, who would not have an apologist always at hand to state in his excuse that he wrote it when young, and at the command of his superiors¹. It is neither the licentiousness of the writer, nor the evil propensities of the reader, which have given to the Decameron alone, of all the works of Boccaccio, a perpetual popularity. The establishment of a new and delightful dialect conferred an immortality on the works in which it was first fixed. The sonnets of Petrarch were, for the same reason, fated to survive his self-admired Africa, the "*favourite of kings.*" The invariable traits of nature and feeling with which the

¹ "Non enim ubique est, qui in excusationem meam consurgens dicat, juvenis scripsit, et majoris coactus imperio." The letter was addressed to Maghinard of Cavalcanti, marshal of the kingdom of Sicily. See Tiraboschi, Storia, &c. tom. v. par. ii. lib. iii. pag. 525. ed. Ven. 1795.

novels, as well as the verses, abound, have doubtless been the chief source of the foreign celebrity of both authors; but Boccaccio, as a man, is no more to be estimated by that work, than Petrarch is to be regarded in no other light than as the lover of Laura. Even, however, had the father of the Tuscan prose been known only as the author of the Decameron, a considerate writer would have been cautious to pronounce a sentence irreconcilable with the unerring voice of many ages and nations. An irrevocable value has never been stamped upon any work solely recommended by impurity.

The true source of the outcry against Boccaccio, which began at a very early period, was the choice of his scandalous personages in the cloisters as well as the courts; but the princes only laughed at the gallant adventures so unjustly charged upon Queen Theodelinda, whilst the priesthood cried shame upon the debauches drawn from the convent and the hermitage; and most probably for the opposite reason, namely, that the picture was faithful to the life. Two of the novels are allowed to be facts usefully turned into tales, to deride the canonization of rogues and laymen. Ser Ciappelletto and Marcellinus are cited with applause even by the decent Muratori¹. The great Arnaud, as he is quoted in Bayle, states, that a new edition of the novels was proposed, of which the expurgation consisted in omitting the words "monk" and "nun," and tacking the immoralities to other names. The literary history of Italy particularises no such edition; but it was not long before the whole of Europe had but one opinion of the Decameron; and the absolution of the author seems to have been a point settled at least a hundred years ago: "On se feroit siffler si l'on pretendoit convaincre Boccace de n'avoir pas été honnête homme, puis qu'il a fait le Decameron." So said one of the best men, and perhaps the best critic,

¹ Dissertazioni sopra le antichità Italiane. Diss. lviii. p. 253. tom. iii. edit. Milan, 1751.

that ever lived—the very martyr to impartiality¹. But as this information, that in the beginning of the last century one would have been hooted at for pretending that Boccaccio was not a good man, may seem to come from one of those enemies who are to be suspected, even when they make us a present of truth, a more acceptable contrast with the proscription of the body, soul, and muse of Boccaccio may be found in a few words from the virtuous, the patriotic cotemporary, who thought one of the tales of this impure writer worthy a Latin version from his own pen. “*I have remarked elsewhere,*” says Petrarch, writing to Boccaccio, “*that the book itself has been worried by certain dogs, but stoutly defended by your staff and voice. Nor was I astonished, for I have had proof of the vigour of your mind, and I know you have fallen on that unaccommodating incapable race of mortals who, whatever they either like not, or know not, or cannot do, are sure to reprehend in others; and on those occasions only put on a show of learning and eloquence, but otherwise are entirely dumb*”².

It is satisfactory to find that all the priesthood do not resemble those of Certaldo, and that one of them who did not possess the bones of Boccaccio would not lose the opportunity of raising a cenotaph to his memory. Bevius, canon of Padua, at the beginning of the sixteenth century erected at Arquà, opposite to the tomb of the Laureate, a tablet, in which he associated Boccaccio to the equal honours of Dante and of Petrarch.

¹ *Eclaircissement, &c. &c.* p. 638. edit. Basle, 1741, in the Supplement to Bayle's Dictionary.

² “*Animadverti alicubi librum ipsum canum dentibus lacessitum, tuo tamen baculo egregiè tuâque voce defensam. Nec miratus sum: nam et vires ingenii tui novi, et scio expertus esses hominum genus insolens et ignavum, qui quicquid ipsi vel nolunt vel nesciunt, vel non possunt, in aliis reprehendunt; ad hoc unum docti et arguti, sed elingues ad reliqua.*” . . . Epist. Joan. Boccatio. Opp. tom. i. p. 540. edit. Basil.

34.

What is her pyramid of precious stones?

Stanza lx. line 1.

Our veneration for the Medici begins with Cosmo and expires with his grandson; that stream is pure only at the source; and it is in search of some memorial of the virtuous republicans of the family that we visit the church of St. Lorenzo at Florence. The tawdry, glaring, unfinished chapel in that church, designed for the mausoleum of the Dukes of Tuscany, set round with crowns and coffins, gives birth to no emotions but those of contempt for the lavish vanity of a race of despots, whilst the pavement slab simply inscribed to the Father of his Country, reconciles us to the name of Medici¹. It was very natural for Corinna² to suppose that the statue raised to the Duke of Urbino in the *capella de' depositi* was intended for his great namesake; but the magnificent Lorenzo is only the sharer of a coffin half hidden in a niche of the sacristy. The decay of Tuscany dates from the sovereignty of the Medici. Of the sepulchral peace which succeeded to the establishment of the reigning families in Italy, our own Sidney has given us a glowing, but a faithful picture. "Notwithstanding all the seditions of Florence, and other cities of Tuscany, the horrid factions of Guelphs and Ghibelins, Neri and Bianchi, nobles and commons, they continued populous, strong, and exceeding rich; but in the space of less than a hundred and fifty years, the peaceable reign of the Medicis is thought to have destroyed nine parts in ten of the people of that province. Amongst other things it is remarkable, that when Philip the Second of Spain gave Sienna to the Duke of Florence, his ambassador then at Rome sent him word, that he had given away more than 650,000 subjects; and it is not believed there are now 20,000 souls inhabiting that city and territory. Pisa, Pistoia, Arezzo, Cortona,

¹ Cosmus Medicus, Decreto Publico. Pater Patriæ.

² Corinne, Liv. xviii. cap. iii. vol. iii. page 248.

and other towns, that were then good and populous, are in the like proportion diminished, and Florence more than any. When that city had been long troubled with seditions, tumults, and wars, for the most part unprosperous, they still retained such strength, that when Charles VIII. of France, being admitted as a friend with his whole army, which soon after conquered the kingdom of Naples, thought to master them, the people, taking arms, struck such a terror into him, that he was glad to depart upon such conditions as they thought fit to impose. Machiavel reports, that in that time Florence alone, with the Val d'Arno, a small territory belonging to that city, could, in a few hours, by the sound of a bell, bring together 135,000 well-armed men; whereas now that city, with all the others in that province, are brought to such despicable weakness, emptiness, poverty and baseness, that they can neither resist the oppressions of their own prince, nor defend him or themselves if they were assaulted by a foreign enemy. The people are dispersed or destroyed, and the best families sent to seek habitations in Venice, Genoa, Rome, Naples, and Lucca. This is not the effect of war or pestilence; they enjoy a perfect peace, and suffer no other plague than the government they are under¹." From the usurper Cosmo down to the imbecil Gaston, we look in vain for any of those unmixed qualities which should raise a patriot to the command of his fellow citizens. The Grand Dukes, and particularly the third Cosmo, had operated so entire a change in the Tuscan character, that the candid Florentines, in excuse for some imperfections in the philanthropic system of Leopold, are obliged to confess that the sovereign was the only liberal man in his dominions. Yet that excellent prince himself had no other notion of a national assembly, than of a body to represent the wants and wishes, not the will of the people.

¹ On Government, chap. ii. sect. xxvi. pag. 208. edit. 1751. Sidney is, together with Locke and Hoadley, one of Mr. Hume's "*despicable*" writers.

35.

An earthquake reel'd unheededly away.

Stanza lxiii. line 5.

“*And such was their mutual animosity, so intent were they upon the battle, that the earthquake, which overthrew in great part many of the cities of Italy, which turned the course of rapid streams, poured back the sea upon the rivers, and tore down the very mountains, was not felt by one of the combatants*.” Such is the description of Livy. It may be doubted whether modern tactics would admit of such an abstraction.

The site of the battle of Thrasimene is not to be mistaken. The traveller from the village under Cortona to Casa di Piano, the next stage on the way to Rome, has for the first two or three miles, around him, but more particularly to the right, that flat land which Hannibal laid waste in order to induce the Consul Flaminius to move from Arezzo. On his left, and in front of him, is a ridge of hills, bending down towards the lake of Thrasimene, called by Livy “*montes Cortonenses*,” and now named the Gualandra. These hills he approaches at Ossaja, a village which the itineraries pretend to have been so denominated from the bones found there: but there have been no bones found there, and the battle was fought on the other side of the hill. From Ossaja the road begins to rise a little, but does not pass into the roots of the mountains until the sixty-seventh milestone from Florence. The ascent thence is not steep but perpetual, and continues for twenty minutes. The lake is soon seen below on the right, with Borghetto, a round tower close upon the water; and the undulating hills partially covered with wood, amongst which the road winds, sink by degrees into the

1 “*Tantusque fuit ardor animum, adeo intentus pugnae animus, ut eum terrae motum qui multarum urbium Italiae magnas partes prostravit, avertitque cursu rapido amnes, mare fluminibus invexit, montes lapsu ingenti proruit, nemo pugnantium senserit.*” . . . Tit. Liv. lib. xxii. cap. xii.

marshes near to this tower. Lower than the road, down to the right amidst these woody hillocks, Hannibal placed his horse¹, in the jaws of or rather above the pass, which was between the lake and the present road, and most probably close to Borghetto, just under the lowest of the "tumuli²." On a summit to the left, above the road, is an old circular ruin which the peasants call "the Tower of Hannibal the Carthaginian." Arrived at the highest point of the road, the traveller has a partial view of the fatal plain which opens fully upon him as he descends the Gualandra. He soon finds himself in a vale inclosed to the left and in front and behind him by the Gualandra hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the right and forms the chord of this mountain arc. The position cannot be guessed at from the plains of Cortona, nor appears to be so completely inclosed unless to one who is fairly within the hills. It then, indeed, appears "a place made as it were on purpose for a snare," *locus insidiis natus*. "Borghetto is then found to stand in a narrow marshy pass close to the hill and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity³." There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre. Polybius seems to allude to this eminence as the one on which Hannibal encamped and drew out his heavy-armed Africans and Spaniards in a conspicuous position⁴. From

1 "Equites ad ipsas fauces saltus tumulis apte tegentibus locat." T. Livii, lib. xxii. cap. iv.

2 "Ubi maxime montes Cortonenses Thrasimenus subit." Ibid.

3 "Inde colles assurgunt." Ibid.

4 Τὸν μὲν κατὰ πρόσωπον τῆς πορείας λόφον αὐτὸς κατελάβετο καὶ τοὺς Δίβυας καὶ τοὺς Ἰβηρας ἔχων ἐπ' αὐτοῦ κατεστρατοπέδευσε. Hist. lib. iii. cap. 83. The account in Polybius is not so easily recon-

this spot he despatched his Balearic and light-armed troops round through the Gualandra heights to the right, so as to arrive unseen and form an ambush amongst the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind. Flaminius came to the lake near Borghetto at sunset; and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre¹. The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto. Thus the Romans were completely inclosed, having the lake on the right, the main army on the hill of Torre in front, the Gualandra hills filled with the light-armed on their left flank, and being prevented from receding by the cavalry, who, the farther they advanced, stopped up all the outlets in the rear. A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and all the different corps in ambush looked towards the hill of Torre for the order of attack. Hannibal gave the signal, and moved down from his post on the height. At the same moment all his troops on the eminences behind and in the flank of Flaminius, rushed forwards as it were with one accord into the plain. The Romans, who were forming their array in the mist, suddenly heard the shouts of the enemy amongst them, on every side, and before they could fall into their ranks, or draw their swords, or see by whom they were attacked, felt at once that they were surrounded and lost.

There are two little rivulets which run from the Gualandra with present appearances as that in Livy: he talks of hills to the right and left of the pass and valley; but when Flaminius entered he had the lake at the right of both.

¹ "A tergo et super caput decepere insidiæ." T. Liv. &c.

landra into the lake. The traveller crosses the first of these at about a mile after he comes into the plain, and this divides the Tuscan from the Papal territories. The second, about a quarter of a mile further on, is called "the bloody rivulet," and the peasants point out an open spot to the left between the "Sanguinetto" and the hills, which, they say, was the principal scene of slaughter. The other part of the plain is covered with thick set olive-trees in corn-grounds, and is nowhere quite level except near the edge of the lake. It is, indeed, most probable, that the battle was fought near this end of the valley, for the six thousand Romans, who, at the beginning of the action, broke through the enemy, escaped to the summit of an eminence which must have been in this quarter, otherwise they would have had to traverse the whole plain and to pierce through the main army of Hannibal.

The Romans fought desperately for three hours, but the death of Flaminius was the signal for a general dispersion. The Carthaginian horse then burst in upon the fugitives, and the lake, the marsh about Borghetto, but chiefly the plain of the Sanguinetto and the passes of the Gualandra, were strewed with dead. Near some old walls on a bleak ridge to the left above the rivulet many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the "stream of blood."

Every district of Italy has its hero. In the north some painter is the usual genius of the place, and the foreign Julio Romano more than divides Mantua with her native Virgil¹. To the south we hear of Roman names. Near Thrasimene tradition is still faithful to the fame of an enemy, and Hannibal the Carthaginian is the only ancient name remembered on the banks of the Perugian lake. Flaminius is unknown; but the postilions on that road have

¹ About the middle of the XIIth century the coins of Mantua bore on one side the image and figure of Virgil. *Zecca d'Italia*, pl. xvii. i. 6. . . . *Voyage dans le Milanais, &c.* par A. Z. Millin. tom. ii. pag. 294. Paris, 1817.

been taught to show the very spot where *Il Console Romano* was slain. Of all who fought and fell in the battle of Thrasimene, the historian himself has, besides the generals and Maharbal, preserved indeed only a single name. You overtake the Carthaginian again on the same road to Rome. The antiquary, that is, the hostler, of the posthouse at Spoleto, tells you that his town repulsed the victorious enemy, and shows you the gate still called *Porta di Annibale*. It is hardly worth while to remark that a French travel writer, well known by the name of the President Dupaty, saw Thrasimene in the lake of Bolsena, which lay conveniently on his way from Sienna to Rome.

36.

But thou, Clitumnus.

Stanza lxxvi. line 1.

No book of travels has omitted to expatiate on the temple of the Clitumnus, between Foligno and Spoleto; and no site, or scenery, even in Italy, is more worthy a description. For an account of the dilapidation of this temple, the reader is referred to Historical Illustrations of the Fourth Canto of Childe Harold.

37.

Charming the eye with dread,—a matchless cataract.

Stanza lxxi. line 9.

I saw the “*Cascata del marmore*” of Terni twice, at different periods; once from the summit of the precipice, and again from the valley below. The lower view is far to be preferred, if the traveller has time for one only; but in any point of view, either from above or below, it is worth all the cascades and torrents of Switzerland put together: the Staubach, Reichenbach, Pisse Vache, fall of Arpenaz, &c. are rills in comparative appearance. Of the fall of Schaffhausen I cannot speak, not yet having seen it.

38.

An Iris sits amidst the infernal surge.

Stanza lxxii. line 3.

Of the time, place, and qualities of this kind of Iris the reader may have seen a short account in a note to *Manfred*. The fall looks so much like "the hell of waters" that Addison thought the descent alluded to by the gulf in which Alecto plunged into the infernal regions. It is singular enough that two of the finest cascades in Europe should be artificial—this of the Velino, and the one at Tivoli. The traveller is strongly recommended to trace the Velino, at least as high as the little lake, called *Pie' di Lup*. The Reatine territory was the Italian Tempe¹, and the ancient naturalist, amongst other beautiful varieties, remarked the daily rainbows of the lake Velinus². A scholar of great name has devoted a treatise to this district alone³.

39.

The thundering lawwine.

Stanza lxxiii. line 5.

In the greater part of Switzerland the avalanches are known by the name of lawwine.

40.

I abhorr'd

*Too much, to conquer for the poet's sake,
The drill'd dull lesson, forced down word by word.*

Stanza lxxv. lines 6, 7, and 8.

These stanzas may probably remind the reader of *Ensign Northerton's* remarks: "D—n Homo," &c. but the reasons

¹ "Reatini me ad sua Tempe duxerunt." Cicer. epist. ad Attic. xv. lib. iv.

² "In eodem lacu nullo non die apparere arcus." Plin. Hist. Nat. lib. ii. cap. lxii.

³ Ald. Manut. de Reatina urbe agroque, ap. Sallengre Thesaur. tom. i. p. 773.

for our dislike are not exactly the same. I wish to express that we become tired of the task before we can comprehend the beauty; that we learn by rote before we can get by heart; that the freshness is worn away, and the future pleasure and advantage deadened and destroyed, by the didactic anticipation, at an age when we can neither feel nor understand the power of compositions which it requires an acquaintance with life, as well as Latin and Greek, to relish, or to reason upon. For the same reason we never can be aware of the fulness of some of the finest passages of Shakespeare ("To be or not to be," for instance), from the habit of having them hammered into us at eight years old, as an exercise, not of mind but of memory: so that when we are old enough to enjoy them, the taste is gone, and the appetite palled. In some parts of the Continent, young persons are taught from more common authors, and do not read the best classics till their maturity. I certainly do not speak on this point from any pique or aversion towards the place of my education. I was not a slow, though an idle boy; and I believe no one could, or can be more attached to Harrow than I have always been, and with reason;—a part of the time passed there was the happiest of my life; and my preceptor (the Rev. Dr. Joseph Drury), was the best and worthiest friend I ever possessed, whose warnings I have remembered but too well, though too late—when I have erred, and whose counsels I have but followed when I have done well or wisely. If ever this imperfect record of my feelings towards him should reach his eyes, let it remind him of one who never thinks of him but with gratitude and veneration—of one who would more gladly boast of having been his pupil, if, by more closely following his injunctions, he could reflect any honour upon his instructor.

41.

The Scipios' tomb contains no ashes now.

Stanza lxxix. line 5.

For a comment on this and the two following stanzas,

the reader may consult Historical Illustrations of the Fourth Canto of Childe Harold.

42.

The trebly hundred triumphs.

Stanza lxxxii. line 2.

Orosius gives three hundred and twenty for the number of triumphs. He is followed by Panvinius; and Panvinius by Mr. Gibbon and the modern writers.

43.

Oh thou, whose chariot roll'd on Fortune's wheel, &c.

Stanza lxxxiii. line 1.

Certainly were it not for these two traits in the life of Sylla, alluded to in this stanza, we should regard him as a monster unredeemed by any admirable quality. The *atonement* of his voluntary resignation of empire may perhaps be accepted by us, as it seems to have satisfied the Romans, who if they had not respected must have destroyed him. There could be no mean, no division of opinion; they must have all thought, like Eucrates, that what had appeared ambition was a love of glory, and that what had been mistaken for pride was a real grandeur of soul¹.

44.

And laid him with the earth's preceding clay.

Stanza lxxxvi. line 4.

On the third of September Cromwell gained the victory of Dunbar; a year afterwards he obtained "his crowning mercy" of Worcester; and a few years after, on the same day, which he had ever esteemed the most fortunate for him, died.

¹ "Seigneur, vous changez toutes mes idées de la façon dont je vous vois agir. Je croyois que vous aviez de l'ambition, mais aucun amour pour la gloire: je voyois bien que votre ame étoit haute; mais je ne soupçonnois pas qu'elle fût grande."—Dialogue de Sylla et d'Eucrate.

45.

*And thou, dread statue! still existent in
The austere form of naked majesty.*

Stanza lxxxvii. lines 1 and 2.

The projected division of the Spada Pompey has already been recorded by the historian of the Decline and Fall of the Roman Empire. Mr. Gibbon found it in the memorials of Flaminius Vacca¹, and it may be added to his mention of it that Pope Julius III. gave the contending owners five hundred crowns for the statue; and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilized age this statue was exposed to an actual operation: for the French who acted the Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey, which was supposed to have been sprinkled with the blood of the original dictator. The nine foot hero was therefore removed to the arena of the amphitheatre, and to facilitate its transport suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration: but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarean ichor in a stain near the right knee; but colder criticism has rejected not only the blood but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winkelmann² is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the "*hominem integrum et castum et gravem*"³, than with any of the busts of Augustus, and is

¹ Memorie, num. lvii. pag. 9. ap. Montfaucon Diarium Italicum.

² Storia delle arti, &c. lib. ix. cap. 1. pag. 321, 322. tom. ii.

³ Cicer. Epist. ad Atticum, xi. 6.

too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey¹. The objectionable globe may not have been an ill applied flattery to him who found Asia Minor the boundary, and left it the centre of the Roman empire. It seems that Winkelmann has made a mistake in thinking that no proof of the identity of this statue, with that which received the bloody sacrifice, can be derived from the spot where it was discovered². Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de' Leutari near the Cancellaria, a position corresponding exactly to that of the Janus before the basilica of Pompey's theatre, to which Augustus transferred the statue after the *curia* was either burnt, or taken down³. Part of the Pompeian shade⁴, the portico, existed in the beginning of the XVth century, and the *atrium* was still called *Satrum*. So says Blondus⁵. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth.

46.

And thou, the thunder-stricken nurse of Rome!

Stanza lxxxviii. line 1.

Ancient Rome, like modern Sienna, abounded most probably with images of the foster-mother of her founder. but there were two she-wolves of whom history makes parti-

¹ Published by Causeus in his Museum Romanum.

² Storia delle arti, &c. Ibid.

³ Sueton. in vit. August. cap. 31, and in vit. C. J. Cæsar, cap. 88. Appian says it was burnt down. See a note of Pitiscus to Suetonius, pag. 224.

⁴ "Tu modo Pompeia lenta spatiare sub umbra."

Ovid. Ar. Aman.

⁵ Roma instaurata, lib. ii. fo. 31.

cular mention. One of these, *of brass in ancient work*, was seen by Dionysius¹ at the temple of Romulus, under the Palatine, and is universally believed to be that mentioned by the Latin historian, as having been made from the money collected by a fine on usurers, and as standing under the Ruminial fig-tree². The other was that which Cicero³ has celebrated both in prose and verse, and which the historian Dion also records as having suffered the same accident as is alluded to by the orator⁴. The question

¹ Χάλκεια ποιήματα παλαιᾶς ἐργασίας. Antiq. Rom. lib. 1.

² "Ad ficum Ruminalem simulacra infantium conditorum urbis sub uberibus lupæ posuerunt." Liv. Hist. lib. x. cap. lxxix. This was in the year U. C. 455, or 457.

³ "Tum statua Nattæ, tum simulacra Deorum, Romulusque et Remus cum altrice bellua vi fulminis icti conciderunt." De Divinat. ii. 20. "Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactantem, uberibus lupinis inhiantem fuisse meministis." In Catilin. iii. 8.

" Hic silvestris erat Romani nominis altrix
Marta, quæ parvos Mavortis semine natos
Uberibus gravidis vitali rore rigebat
Quæ tum cum pueris flammato fulminis ictu
Concidit, atque avulsa pedum vestigia liquit."

De Consulatu. lib. ii. (lib. i. de Divinat. cap. ii.)

⁴ 'Εν γὰρ τῇ καπητωλιῳ ἀνδριάντες τὲ πολλοὶ ὑπὸ κεραυνῶν συνεχωνεύθησαν, καὶ ἀγάλματα ἄλλα τε, καὶ διδῶς ἐπὶ κίονος ἰδρυμένην, εἰκῶν τὲ τις λυκάϊνης σὺν τε τῷ Ῥώμῳ καὶ σὺν τῷ Ῥωμύλῳ ἰδρυμένη ἔπεση. Dion. Hist. lib. xxxvii. pag. 37. edit. Rob. Steph. 1548. He goes on to mention that the letters of the column on which the laws were written were liquified and become ἀμυδρὰ. All that the Romans did was to erect a large statue to Jupiter, looking towards the east: no mention is afterwards made of the wolf. This happened in A. U. C. 689. The Abate Fea, in noticing this passage of Dion (Storia delle arti, &c. tom. i. pag. 202. note x.), says, *Non ostante, aggiunge Dione, che fosse ben fermata* (the wolf), by which it is clear the Abate translated the Xylandro-Leuclavian version, which puts *quamvis stabilita* for the original ἰδρυμένη, a word that does not mean *ben-fermata*, but only *raised*, as may be distinctly seen from another passage of the same Dion: Ἡβουλήθη μὲν οὖν ὁ Ἀγρίππας καὶ τὸν Αὐγουστον ἐνταῦθα ἰδρύσαι. Hist. lib. lvi. Dion says that Agrippa "wished to raise a statue of Augustus in the Pantheon."

agitated by the antiquaries is, whether the wolf now in the conservators' palace is that of Livy and Dionysius, or that of Cicero, or whether it is neither one nor the other. The earlier writers differ as much as the moderns: Lucius Faunus¹ says, that it is the one alluded to by both, which is impossible, and also by Virgil, which may be. Fulvius Ursinus² calls it the wolf of Dionysius, and Marlianus³ talks of it as the one mentioned by Cicero. To him Rycquius *tremblingly* assents⁴. Nardini is inclined to suppose it may be one of the many wolves preserved in ancient Rome; but of the two rather bends to the Ciceronian statue⁵. Montfaucon⁶ mentions it as a point without doubt. Of the latter writers the decisive Winkelmann⁷ proclaims it as having been found at the church of Saint Theodore, where, or near where, was the temple of Romulus, and consequently makes it the wolf of Dionysius. His authority is Lucius Faunus, who, however, only says that it *was*

1 "In eadem porticu ænea lupa, cujus uberibus Romulus ac Remus lactantes inhiant, conspicitur: de hac Cicero et Virgilius semper intellexere. Livius hoc signum ab Ædilibus ex pecuniis quibus muletati essent fœneratores, positum innuit. Antea in Comitii ad Ficum Ruminalem, quo loco pueri fuerant expositi locatum pro certo est." Luc. Fauni. de Antiq. Urb. Rom. lib. ii. cap. vii. ap. Sallengre, tom. i. p. 217. In his XVIIth chapter he repeats that the statues were there, but not that they were *found* there.

2 Ap. Nardini. Roma Vetus. lib. v. cap. iv.

3 Marliani. Urb. Rom. topograph. lib. ii. cap. ix. He mentions another wolf and twins in the Vatican. lib. v. cap. xxi.

4 "Non desunt qui hanc ipsam esse putent, quam adpinximus, quæ è comitio in Basilicam Lateranensem, cum nonnullis aliis antiquitatum reliquiis, atque hinc in Capitolium postea relata sit, quamvis Marlianus antiquam Capitolinam esse maluit a Tullio descriptam, cui ut in re nimis dubia, trepidè adsentimur." Just. Rycquii de Capit. Roman. Comm. cap. xxiv. pag. 250. edit. Lugd. Bat. 1696.

5 Nardini Roma Vetus. lib. v. cap. iv.

6 "Lupa hodieque in capitolinis prostat ædibus, cum vestigio fulminis quo ictam narrat Cicero." Diarium. Italic. tom. i. p. 174.

7 Storia delle arti, &c. lib. iii. cap. iii. § ii. note 10. Winkelmann has made a strange blunder in the note, by saying the Ciceronian wolf was *not* in the Capitol, and that Dion was wrong in saying so.

placed, not found, at the Ficus Ruminalis by the Comitium, by which he does not seem to allude to the church of Saint Theodore. Rycquius was the first to make the mistake, and Winkelmann followed Rycquius.

Flaminius Vacca tells quite a different story, and says he had heard the wolf with the twins was found¹ near the arch of Septimius Severus. The commentator on Winkelmann is of the same opinion with that learned person, and is incensed at Nardini for not having remarked that Cicero, in speaking of the wolf struck with lightning in the Capitol, makes use of the past tense. But, with the Abate's leave, Nardini does not positively assert the statue to be that mentioned by Cicero, and, if he had, the assumption would not perhaps have been so exceedingly indiscreet. The Abate himself is obliged to own that there are marks very like the scathing of lightning in the hinder legs of the present wolf; and, to get rid of this, adds, that the wolf seen by Dionysius might have been also struck by lightning, or otherwise injured.

Let us examine the subject by a reference to the words of Cicero. The orator in two places seems to particularize the Romulus and the Remus, especially the first, which his audience remembered to *have been* in the Capitol, as being struck with lightning. In his verses he records that the twins and wolf both fell, and that the latter left behind the marks of her feet. Cicero does not say that the wolf was consumed: and Dion only mentions that it fell down, without alluding, as the Abate has made him, to the force of the blow, or the firmness with which it had been fixed. The whole strength, therefore, of the Abate's argument, hangs upon the past tense; which, however, may be somewhat diminished by remarking that the phrase only shows that the statue was not then standing in its former position.

¹ "Intesi dire, che l'Ercolo di bronzo, che oggi si trova nella sala di Campidoglio, fu trovato nel foro Romano appresso l'arco di Settimio; e vi fu trovata anche la lupa di bronzo che allata Romolo e Remo, e stà nella Loggia de conservatori." Flam. Vacca. Memorie. num. iii. pag. 1. ap. Montfaucon Diar. Ital. tom. i.

Winkelmann has observed, that the present twins are modern; and it is equally clear that there are marks of gilding on the wolf, which might therefore be supposed to make part of the ancient group. It is known that the sacred images of the Capitol were not destroyed when injured by time or accident, but were put into certain underground depositaries called *favissæ*¹. It may be thought possible that the wolf had been so deposited, and had been replaced in some conspicuous situation when the Capitol was rebuilt by Vespasian. Rycquius, without mentioning his authority, tells that it was transferred from the Comitium to the Lateran, and thence brought to the Capitol. If it was found near the arch of Severus, it may have been one of the images which Orosius² says was thrown down in the Forum by lightning when Alaric took the city. That it is of very high antiquity the workmanship is a decisive proof; and that circumstance induced Winkelmann to believe it the wolf of Dionysius. The Capitoline wolf, however, may have been of the same early date as that at the temple of Romulus. Lactantius³ asserts that in his time the Romans worshipped a wolf; and it is known that the Lupercalia held out to a very late period⁴ after every other observance of the ancient superstition had totally expired. This may account for the preservation of the ancient image longer than the other early symbols of Paganism.

¹ Luc. Faun. *ibid.*

² See note to stanza LXXX. in Historical Illustrations.

³ “Romuli nutrix Lupa honoribus est affecta divinis, et ferrem si animal ipsum fuisset, ejus figuram gerit.” Lactant. *de falsa religione*. Lib. 1. cap. 20. pag. 101. edit. varior. 1660; that is to say, he would rather adore a wolf than a prostitute. His commentator has observed that the opinion of Livy concerning Laurentia being figured in this wolf was not universal. Strabo thought so. Rycquius is wrong in saying that Lactantius mentions the wolf was in the Capitol.

⁴ To A. D. 496. Quis credere possit, says Boronius [*Ann. Eccle. tom. viii. p. 602. in an. 496.*] “viguisse adhuc Romæ ad Gelasii tempora, quæ fuere ante exordia urbis allata in Italiam Lupercalia?” Gelasius wrote a letter which occupies four folio pages to Andromachus, he senator, and others, to show that the rites should be given up.

It may be permitted, however, to remark that the wolf was a Roman symbol, but that the worship of that symbol is an inference drawn by the zeal of Lactantius. The early Christian writers are not to be trusted in the charges which they make against the Pagans. Eusebius accused the Romans to their faces of worshipping Simon Magus, and raising a statue to him in the island of the Tyber. The Romans had probably never heard of such a person before, who came, however, to play a considerable, though scandalous part in the church history, and has left several tokens of his aerial combat with St. Peter at Rome; notwithstanding that an inscription found in this very island of the Tyber showed the Simon Magus of Eusebius to be a certain indigenal god, called Semo Sanguis or Fidius¹.

Even when the worship of the founder of Rome had been abandoned, it was thought expedient to humour the habits of the good matrons of the city by sending them with their sick infants to the church of Saint Theodore, as they had before carried them to the temple of Romulus². The practice is continued to this day; and the site of the above church seems to be thereby identified with that of the temple. so that if the wolf had been really found there, as Winkelmann says, there would be no doubt of the present statue being that seen by Dionysius³. But Faunus, in

¹ Eusebius has these words; *καὶ ἀνδριάντι παρ' ὑμῶν ὡς θεοῦ τετιμμηται, ἐν τῷ Τίβερι ποταμῷ μεταξὺ τῶν δύο γεφυρῶν, ἔχων ἐπιγραφὴν Ῥωμᾶϊκὴν ταύτην Σίμωνι δέω Σάγκτω.* Ecclesi. Hist. Lib. ii. cap. xiii. p. 40. Justin Martyr had told the story before; but Baronius himself was obliged to detect this fable. See Nardini Roma Vet. lib. vii. cap. xii.

² "In essa gli antichi pontefici per toglier la memoria de' giuochi Lupercali istituiti in onore di Romolo, introdussero l'uso di portarvi Bambini oppressi da infermità occulte, acciò si liberino per l'intercessione di questo Santo, come di continuo si sperimenta." Rione xii. Ripa accurata e succineta descrizione, &c. di Roma Moderna dell' Ab. Ridolf. Venuti, 1766.

³ Nardini, lib. v. cap. 11. convicts Pomponius Lætus *crassi erroris*,

saying that it was at the Ficus Ruminalis by the Comitium, is only talking of its ancient position as recorded by Pliny; and even if he had been remarking where it was found, would not have alluded to the church of Saint Theodore, but to a very different place, near which it was then thought the Ficus Ruminalis had been, and also the Comitium; that is, the three columns by the church of Santa Maria Liberatrice, at the corner of the Palatine looking on the Forum.

It is, in fact, a mere conjecture where the image was actually dug up¹, and perhaps, on the whole, the marks of the gilding, and of the lightning, are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate, it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city², and is certainly the figure, if not the very animal to which Virgil alludes in his beautiful verses:

“ Geminos huic ubera circum
Ludere pendentes pueros et lambere matrem
Impavidos: illam teriti cervice reflexam
Mulcere alternos, et fingere corpora lingua³.”

in putting the Ruminal fig-tree at the church of Saint Theodore: but as Livy says the wolf was at the Ficus Ruminalis, and Dionysius at the temple of Romulus, he is obliged (cap. iv.) to own that the two were close together, as well as the Lupercal cave, shaded, as it were, by the fig-tree.

¹ “ Ad comitium ficus olim Ruminalis germinabat, sub qua lupæ rumam, hoc est, mammam, docente Varrone, suxerant olim Romulus et Remus; non procul a templo hodie D. Mariæ Liberatricis appellato ubi *forsan* inventa nobilis illa ænea statua lupæ geminos puerulos lactantis, quam hodie in capitolis videmus.” Olai Borrichii antiqua Urbis Romana facies, cap. x. See also cap. xii. Borrichius wrote after Nardini in 1687. Ap. Græv. Antiq. Rom. tom. iv. p. 1522.

² Donatus, lib. xi. cap. 18. gives a medal representing on one side the wolf in the same position as that in the Capitol; and in the reverse the wolf with the head not reverted. It is of the time of Antoninus Pius.

³ Æn. viii. 631. See—Dr. Middleton, in his Letter from Rome, who inclines to the Ciceronian wolf, but without examining the subject.

47.

*For the Roman's mind
Was modell'd in a less terrestrial mould.*

Stanza xc. lines 3 and 4.

It is possible to be a very great man and to be still very inferior to Julius Cæsar, the most complete character, so Lord Bacon thought, of all antiquity. Nature seems incapable of such extraordinary combinations as composed his versatile capacity, which was the wonder even of the Romans themselves. The first general—the only triumphant politician—inferior to none in eloquence—comparable to any in the attainments of wisdom, in an age made up of the greatest commanders, statesmen, orators and philosophers that ever appeared in the world—an author who composed a perfect specimen of military annals in his travelling carriage—at one time in a controversy with Cato, at another writing a treatise on punning, and collecting a set of good sayings—fighting¹ and making love at the same moment, and willing to abandon both his empire and his mistress for a sight of the Fountains of the Nile. Such did Julius Cæsar appear to his cotemporaries and to those

¹ In his tenth book, Lucan shows him sprinkled with the blood of Pharsalia in the arms of Cleopatra,

Sanguine Thessalicæ cladis perfusus adulter
Admisit Venerem curis, et miscuit armis.

After feasting with his mistress, he sits up all night to converse with the Ægyptian sages, and tells Achoreus,

Spes sit mihi certa videndi
Niliacos fontes, bellum civile relinquam.

“ Sic velut in tuta securi pace trahebant
Noctis iter medium.”

Immediately afterwards, he is fighting again and defending every position.

“ Sed adest defensor ubique
Cæsar et hos aditus gladiis, hos ignibus arcet
. cæca nocte carinis
Insiluit Cæsar semper feliciter usus
Præcipiti cursu bellorum et tempore raptus.”

of the subsequent ages, who were the most inclined to deplore and execrate his fatal genius.

But we must not be so much dazzled with his surpassing glory or with his magnanimous, his amiable qualities, as to forget the decision of his impartial countrymen :

HE WAS JUSTLY SLAIN¹.

48.

*What from this barren being do we reap?
Our senses narrow, and our reason frail.*

Stanza xciii. lines 1 and 2.

“ omnes pene veteres; qui nihil cognosci, nihil percepi, nihil sciri posse dixerunt; angustos sensus; imbecillos animos, brevia curricula vitæ; in profundo veritatem demersam; opinionibus et institutis omnia teneri; nihil veritati relinquere: deinceps omnia tenebris circumfusa esse dixerunt².” The eighteen hundred years which have elapsed since Cicero wrote this, have not removed any of the imperfections of humanity: and the complaints of the ancient philosophers may, without injustice or affectation, be transcribed in a poem written yesterday.

49.

There is a stern round tower of other days.

Stanza xcix. line 1.

Alluding to the tomb of Cecilia Metella, called Capo di Bove, in the Appian Way. See—Historical Illustrations of the IVth Canto of Childe Harold.

¹ “ Jure cæsus existemetur,” says Suetonius after a fair estimation of his character, and making use of a phrase which was a formula in Livy’s time. “ Melius jure cæsum pronuntiavit, etiam si regni crimine insons fuerit:” [lib. iv. cap. 48.] and which was continued in the legal judgments pronounced in justifiable homicides, such as killing housebreakers. See Sueton. in vit. C. J. Cæsar, with the commentary of Pitiseus, p. 184.

² Academ. l. 13.

50.

*Prophetic of the doom**Heaven gives its favourites—early death.*

Stanza cii. lines 5 and 6.

‘Ον οἱ θεοὶ φιλοῦσιν, ἀποθνήσκει νέος.

Τὸ γὰρ θανεῖν οὐκ αἰσχρὸν, ἀλλ’ αἰσχρῶς θανεῖν.

Rich. Franc. Phil. Brunck. Poetæ Guomici,
p. 231, edit. 1784.

51.

Behold the Imperial Mount! 'tis thus the mighty falls.

Stanza cvii. line 9.

The Palatine is one mass of ruins, particularly on the side towards the Circus Maximus. The very soil is formed of crumbled brick-work. Nothing has been told, nothing can be told, to satisfy the belief of any but a Roman antiquary.—See—Historical Illustrations, page 206.

52.

*There is the moral of all human tales;**'Tis but the same rehearsal of the past,**First Freedom, and then Glory, &c.*

Stanza cviii. lines 1, 2, and 3.

The author of the Life of Cicero, speaking of the opinion entertained of Britain by that orator and his cotemporary Romans, has the following eloquent passage: “From their railleries of this kind, on the barbarity and misery of our island, one cannot help reflecting on the surprising fate and revolutions of kingdoms, how Rome, once the mistress of the world, the seat of arts, empire, and glory, now lies sunk in sloth, ignorance, and poverty, enslaved to the most cruel as well as to the most contemptible of tyrants, superstition and religious imposture: while this remote country, anciently the jest and contempt of the polite Romans, is become the happy seat of liberty, plenty, and letters; flou-

rishing in all the arts and refinements of civil life; yet running perhaps the same course which Rome itself had run before it, from virtuous industry to wealth; from wealth to luxury; from luxury to an impatience of discipline, and corruption of morals: till by a total degeneracy and loss of virtue, being grown ripe for destruction, it fall a prey at last to some hardy oppressor, and, with the loss of liberty, losing every thing that is valuable, sinks gradually again into its original barbarism¹.”

53.

And apostolic statues climb

To crush the imperial urn, whose ashes slept sublime.

Stanza cx. lines 8 and 9.

The column of Trajan is surmounted by St. Peter; that of Aurelius by St. Paul. See—Historical Illustrations of the IVth Canto, &c.

54.

Still we Trajan's name adore.

Stanza cxi. line 9.

Trajan was *proverbially* the best of the Roman princes²; and it would be easier to find a sovereign uniting exactly the opposite characteristics, than one possessed of all the happy qualities ascribed to this emperor. “When he

¹ The History of the Life of M. Tullius Cicero, sect. vi. vol. ii. p. 102. The contrast has been reversed in a late extraordinary instance. A gentleman was thrown into prison at Paris; efforts were made for his release. The French minister continued to detain him, under the pretext that he was not an Englishman, but only a *Roman*. See “Interesting facts relating to Joachim Murat,” pag. 139.

² “Hujus tantum memoriæ delatum est, ut, usque ad nostram ætatem non aliter in Senatu principibus acclamatur, nisi, FELICIOR . AVGVSTO . MELIOR . TRAJANO.” Eutrop. Brev. Hist. Rom. lib. viii. cap. v.

mounted the throne," says the historian Dion¹, "he was strong in body, he was vigorous in mind; age had impaired none of his faculties; he was altogether free from envy and from detraction; he honoured all the good and he advanced them; and on this account they could not be the objects of his fear, or of his hate; he never listened to informers; he gave not way to his anger; he abstained equally from unfair exactions and unjust punishments; he had rather be loved as a man than honoured as a sovereign; he was affable with his people, respectful to the senate, and universally beloved by both; he inspired none with dread but the enemies of his country."

55.

Rienzi, last of Romans.

Stanza cxiv. line 5.

The name and exploits of Rienzi must be familiar to the reader of Gibbon. Some details and inedited manuscripts relative to this unhappy hero will be seen in the Illustrations of the IVth Canto.

56.

*Egeria! sweet creation of some heart
Which found no mortal resting-place so fair
As thine ideal breast.*

Stanza cxv. lines 1, 2, and 3.

The respectable authority of Flaminius Vacca would in-

¹ Τῷ τε γὰρ σώματι ἔρρωτο καὶ τῇ ψυχῇ ἤκμαζεν, ὡς μήθ' ὑπὸ γήρωσ ἀμβλύνεσθαι . . . καὶ οὔτ' ἐφθόνηι οὔτε καθήρει τινά, ἀλλὰ καὶ πάνυ πάντας τοὺς ἀγαθοὺς ἐτίμα καὶ ἐμεγάλυνε· καὶ διὰ τοῦτο οὔτε ἐφοβεῖτό τινα αὐτῶν, οὔτε ἐμίσει . . διαβολαῖς τε ἥκιστα ἐπιστεύει, καὶ ὄργῃ ἥκιστα ἐδουλοῦτο· τῶν τε χρημάτων τῶν ἀλλωτρίων ἴσα καὶ φόνων τῶν ἀδίκων ἀπέχετο . . . Φιλούμενός τε οὖν ἐπ' αὐτοῖς μᾶλλον ἢ τιμώμενος ἔχαιρε, καὶ τῷ τε δῆμῳ μετ' ἐπιείκειας συνεγίνετο, καὶ τῇ γηρουσίᾳ σεμνοπρεπιῶς ὠμίλει· ἀγαπητὸς μὲν πᾶσι· φοβερός δὲ μηδενί, πλὴν πολεμίσις ὤν. Hist. Rom. lib. lxxviii. cap. vi. & vii. tom. ii. p. 1123, 1124. edit. Hamb. 1750.

cline us to believe in the claims of the Egerian grotto¹. He assures us that he saw an inscription in the pavement, stating that the fountain was that of Egeria dedicated to the nymphs. The inscription is not there at this day; but Montfaucon quotes two lines² of Ovid from a stone in the Villa Giustiniani, which he seems to think had been brought from the same grotto.

This grotto and valley were formerly frequented in summer, and particularly the first Sunday in May, by the modern Romans, who attached a salubrious quality to the fountain which trickles from an orifice at the bottom of the vault, and, overflowing the little pools, creeps down the matted grass into the brook below. The brook is the Ovidian Almo, whose name and qualities are lost in the modern Aquataccio. The valley itself is called Valle di Caffarelli, from the dukes of that name who made over their fountain to the Pallavicini, with sixty *rubbia* of adjoining land.

There can be little doubt that this long dell is the Egerian valley of Juvenal, and the pausing place of Umbricitus, notwithstanding the generality of his commentators have supposed the descent of the satirist and his friend to have been into the Arician grove, where the nymph met Hippolitus, and where she was more peculiarly worshipped.

The step from the Porta Capena to the Alban hill, fif-

¹ “ Poco lontano dal detto luogo si scende ad un casaletto, del quale ne sono Padroni li Cafarelli, che con questo nome è chiamato il luogo; vi è una fontana sotto una gran volta antica, che al presente si gode, e li Romani vi vanno l'estate a ricrearsi; nel pavimento di essa fonte si legge in un epitaffio essere quella la fonte di Egeria, dedicata alle ninfe, e questa, dice l'epitaffio, essere la medesima fonte in cui fu convertita.” *Memorie, &c. ap. Nardini, pag. 13.* He does not give the inscription.

² “ In villa Justiniana extat ingens lapis quadratus solidus in quo sculpta hæc duo Ovidii carmina sunt

Ægeria est quæ præbet aquas dea grata Camœnis

Illa Numæ conjunx consiliumque fuit.

Qui lapis videtur ex eodem Egeriæ fonte, aut ejus vicinia isthuc comportatus.” Diarium. Italic. p. 153.

teen miles distant, would be too considerable, unless we were to believe in the wild conjecture of Vossius, who makes that gate travel from its present station, where he pretends it was during the reign of the Kings, as far as the Arician grove, and then makes it recede to its old site with the shrinking city¹. The tufo, or pumice, which the poet prefers to marble, is the substance composing the bank in which the grotto is sunk.

The modern topographers² find in the grotto the statue of the nymph and nine niches for the Muses, and a late traveller³ has discovered that the cave is restored to that simplicity which the poet regretted had been exchanged for injudicious ornament. But the headless statue is palpably rather a male than a nymph, and has none of the attributes ascribed to it at present visible. The nine Muses could hardly have stood in six niches; and Juvenal certainly does not allude to any individual cave⁴. Nothing can be collected from the satirist but that somewhere near the Porta Capena was a spot in which it was supposed Numa held nightly consultations with his nymph, and where there was a grove and a sacred fountain, and fanes once consecrated to the Muses; and that from this spot there was a descent

¹ De Magnit. Vet. Rom. Ap. Græv. Ant. Rom. tom. iv. p. 1507.

² Echinard. Descrizione di Roma e dell' agro Romano corretto dall' Abate Venuti in Roma, 1750. They believe in the grotto and nymph.

³ "Simulacro di questo fonte, essendovi sculpite le acque a pie di esso."

⁴ Classical Tour, chap. vi. p. 217. vol. ii.

⁴ "Substitit ad veteres arcus, madidamque Capenam,
Hic ubi nocturnæ Numa constituebat amicæ.
Nunc sacri fontis nemus, et delubra locantur
Judæis quorum cophinum fœnumque supellex.
Omnis enim populo mercedem pendere jussa est
Arbor, et ejectis mendicat silva Camœnis.
In vallem Egeriæ descendimus, et speluncas
Dissimiles veris: quanto præstantius esset
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenum violarent marmora topum."

into the valley of Egeria, where were several artificial caves. It is clear that the statues of the Muses made no part of the decoration which the satirist thought misplaced in these caves; for he expressly assigns other fanes (*delubra*) to these divinities above the valley, and moreover tells us that they had been ejected to make room for the Jews. In fact, the little temple, now called that of Bacchus, was formerly thought to belong to the Muses, and Nardini¹ places them in a poplar grove, which was in his time above the valley.

It is probable, from the inscription and position, that the cave now shown may be one of the "artificial caverns," of which, indeed, there is another a little way higher up the valley, under a tuft of alder bushes: but a *single* grotto of Egeria is a mere modern invention, grafted upon the application of the epithet Egerian to these nymphs in general, and which might send us to look for the haunts of Numa upon the banks of the Thames.

Our English Juvenal was not seduced into mistranslation by his acquaintance with Pope: he carefully preserves the correct plural—

" Thence slowly winding down the vale, we view
The Egerian *grotts*; oh, how unlike the true!"

The valley abounds with springs², and over these springs, which the Muses might haunt from their neighbouring groves, Egeria presided: hence she was said to supply them with water; and she was the nymph of the grottos through which the fountains were taught to flow.

The whole of the monuments in the vicinity of the Egerian valley have received names at will, which have been changed at will. Venuti³ owns he can see no traces of the temples of Jove, Saturn, Juno, Venus, and Diana, which Nardini found, or hoped to find. The mutatorium of Caracalla's circus, the temple of Honour and Virtue, the temple

¹ Lib. iii. cap. iii.

² "Undique e solo aquæ scaturiunt." Nardini, lib. iii. cap. iii.

³ Echinard, &c. Cic. cit. p. 297-298.

of Bacchus, and, above all, the temple of the god Rediculus, are the antiquaries' despair.

The circus of Caracalla depends on a medal of that emperor cited by Fulvius Ursinus, of which the reverse shows a circus, supposed, however, by some to represent the Circus Maximus. It gives a very good idea of that place of exercise. The soil has been but little raised, if we may judge from the small cellular structure at the end of the Spina, which was probably the chapel of the god Consus. This cell is half beneath the soil, as it must have been in the circus itself, for Dionysius¹ could not be persuaded to believe that this divinity was the Roman Neptune, because his altar was under-ground.

57.

Yet let us ponder boldly.

Stanza cxxvii. line 1.

“At all events,” says the author of the *Academical Questions*, “I trust, whatever may be the fate of my own speculations, that philosophy will regain that estimation which it ought to possess. The free and philosophic spirit of our nation has been the theme of admiration to the world. This was the proud distinction of Englishmen, and the luminous source of all their glory. Shall we then forget the manly and dignified sentiments of our ancestors, to prate in the language of the mother or the nurse about our good old prejudices? This is not the way to defend the cause of truth. It was not thus that our fathers maintained it in the brilliant periods of our history. Prejudice may be trusted to guard the outworks for a short space of time while reason slumbers in the citadel: but if the latter sink into a lethargy, the former will quickly erect a standard for herself. Philosophy, wisdom, and liberty, support each other; he who will not reason is a bigot; he who cannot, is a fool; and he who dares not, is a slave.” Preface, p. xiv, xv. vol. i. 1805.

¹ *Antiq. Rom. lib. ii. cap. xxxi.*

58.

*Great Nemesis!**Here, where the ancient paid thee homage long.*

Stanza cxxxii. lines 2 and 3.

We read in Suetonius that Augustus, from a warning received in a dream¹, counterfeited, once a year, the beggar, sitting before the gate of his palace with his hand hollowed and stretched out for charity. A statue formerly in the Villa Borghese, and which should be now at Paris, represents the Emperor in that posture of supplication. The object of this self degradation was the appeasement of Nemesis, the perpetual attendant on good fortune, of whose power the Roman conquerors were also reminded by certain symbols attached to their cars of triumph. The symbols were the whip and the *crotalo*, which were discovered in the Nemesis of the Vatican. The attitude of beggary made the above statue pass for that of Belisarius: and until the criticism of Winkelmann² had rectified the mistake, one fiction was called in to support another. It was the same fear of the sudden termination of prosperity that made Amasis king of Egypt warn his friend Polycrates of Samos, that the gods loved those whose lives were chequered with good and evil fortunes. Nemesis was supposed to lie in wait particularly for the prudent; that is, for those whose caution rendered them accessible only to mere accidents: and her first altar was raised on the banks of the Phrygian *Æsepus* by Adrastus, probably the prince of that name who

Sueton. in vit. Augusti. cap. 91. Casaubon, in the note, refers to Plutarch's Lives of Camillus and *Æmilius Paulus*, and also to his apophthegms, for the character of this deity. The hollowed hand was reckoned the last degree of degradation: and when the dead body of the præfect Rufinus was borne about in triumph by the people, the indignity was increased by putting his hand in that position.

² Storia delle arti, &c. lib. xii. cap. iii. tom. ii. p. 422. Visconti calls the statue, however, a Cybele. It is given in the Museo Pio-Clement. tom. i. par. 40. The Abate Fea (Spiegazione dei Rami. Storia, &c. tom. iii. p. 513.) calls it a Chrisippus.

killed the son of Cræsus by mistake. Hence the goddess was called Adrastea¹.

The Roman Nemesis was *sacred* and *august*: there was a temple to her in the Palatine under the name of Rhamnusia²: so great indeed was the propensity of the ancients to trust to the revolution of events, and to believe in the divinity of Fortune, that in the same Palatine there was a temple to the Fortune of the day³. This is the last superstition which retains its hold over the human heart; and from concentrating in one object the credulity so natural to man, has always appeared strongest in those unembarrassed by other articles of belief. The antiquaries have supposed this goddess to be synonymous with fortune and with fate⁴: but it was in her vindictive quality that she was worshipped under the name of Nemesis.

59.

I see before me the Gladiator lie.

Stanza cxl. line 1.

Whether the wonderful statue which suggested this image be a laquearian gladiator, which in spite of Winkelmann's criticism has been stoutly maintained⁵, or whether it be a

¹ Dict. de Bayle, article Adrastea.

² It is enumerated by the regionary Victor.

³ Fortunæ hujusce diei. Cicero mentions her, de legib. lib. ii.

⁴ DEAE NEMESI
SIVÆ FORTUNAE
PISTORIVS
RVGIANVS
V. C. LEGAT.
LEG. XIII. G.
CORD.

See *Questiones Romanæ*, &c. Ap. Græv. *Antiq. Roman.* tom. v. p. 942. See also Muratori. *Nov. Thesaur. Inscript. Vet.* tom. i. p. 88, 89, where there are three Latin and one Greek inscription to Nemesis, and others to Fate.

⁵ By the Abate Bracci, *dissertazione supra un clipeo votivo*, &c.

Greek herald, as that great antiquary positively asserted¹, or whether it is to be thought a Spartan or barbarian shield-bearer, according to the opinion of his Italian editor², it must assuredly seem *a copy* of that masterpiece of Ctesilaus which represented “a wounded man dying who perfectly expressed what there remained of life in him³.” Montfaucon⁴ and Maffei⁵ thought it the identical statue; but that statue was of bronze. The gladiator was once in the villa Ludovizi, and was bought by Clement XII. The right arm is an entire restoration of Michael Angelo⁶.

60.

*He, their sire,
Butcher'd to make a Roman holiday.*

Stanza cxli. lines 6 and 7.

Gladiators were of two kinds, compelled and voluntary; and were supplied from several conditions; from slaves sold for that purpose; from culprits; from barbarian captives either taken in war, and, after being led in triumph, set apart for the games, or those seized and condemned as rebels; also from free citizens, some fighting for hire (*au-torati*), others from a depraved ambition: at last even

Preface, pag. 7. who accounts for the cord round the neck, but not for the horn, which it does not appear the gladiators themselves ever used. Note A, Storia delle arti, tom. ii. p. 205.

1 Either Polifontes, herald of Laius, killed by Ædipus; or Cereas, herald of Euritheus, killed by the Athenians when he endeavoured to drag the Heraclidæ from the altar of mercy, and in whose honour they instituted annual games, continued to the time of Hadrian; or Anthemocritus, the Athenian herald, killed by the Megarenses, who never recovered the impiety. See Storia delle arti, &c. tom. ii. pag. 203, 204, 205, 206, 207, lib. ix. cap. ii.

2 Storia, &c. tom. ii. p. 207. Not. (A.)

3 “Vulneratum deficientem fecit in quo possit intelligi quantum restat animæ.” Plin. Nat. Hist. lib. xxxiv. cap. 8.

4 Antiq. tom. iii. par. 2. tab. 155.

5 Racc. stat. tab. 64.

6 Mus. Capitol. tom. iii. p. 154. edit. 1755.

knights and senators were exhibited, a disgrace of which the first tyrant was naturally the first inventor¹. In the end, dwarfs, and even women, fought; an enormity prohibited by Severus. Of these the most to be pitied undoubtedly were the barbarian captives; and to this species a Christian writer² justly applies the epithet "*innocent*," to distinguish them from the professional gladiators. Aurelian and Claudius supplied great numbers of these unfortunate victims; the one after his triumph, and the other on the pretext of a rebellion³. No war, says Lipsius⁴, was ever so destructive to the human race as these sports. In spite of the laws of Constantine and Constans, gladiatorial shows survived the old established religion more than seventy years; but they owed their final extinction to the courage of a Christian. In the year 404, on the kalends of January, they were exhibiting the shows in the Flavian amphitheatre before the usual immense concourse of people. Almachius or Telemachus, an eastern monk, who had travelled to Rome intent on his holy purpose, rushed into the midst of the area, and endeavoured to separate the combatants. The prætor Alypius, a person incredibly attached to these games⁵, gave instant orders to the gladiators to slay him; and Telemachus gained the crown of martyrdom, and the title of saint, which surely has never either before or since been awarded for a more noble exploit. Honorius immediately abolished the shows, which were never after-

¹ Julius Cæsar, who rose by the fall of the aristocracy, brought Furius Leptinus and A. Calenus upon the arena.

² Tertullian, "*certe quidem et innocentes gladiatores in ludum veniunt, at voluptatis publicæ hostiæ fiant.*" Just. Lips. Saturn. Sermon. lib. ii. cap. iii.

³ Vopiseus. in vit. Aurel. and, in vit. Claud. *ibid.*

⁴ "*Credo imò scio nullum bellum tantam cladem vastitatemque generi humano intulisse, quam hos ad voluptatem ludos.*" Just. Lips. *ibid.* lib. i. cap. xii.

⁵ Augustinus (lib. vi. confess. cap. viii.), "*Alypium suum gladiatrii spectaculi inhiatu incredibiliter abreptum,*" scribit. *ib.* lib. i. cap. xii.

wards revived. The story is told by Theodoret¹ and Cassiodorus², and seems worthy of credit notwithstanding its place in the Roman martyrology³. Besides the torrents of blood which flowed at the funerals, in the amphitheatres, the circus, the forums, and other public places, gladiators were introduced at feasts, and tore each other to pieces amidst the supper tables, to the great delight and applause of the guests. Yet Lipsius permits himself to suppose the loss of courage, and the evident degeneracy of mankind, to be nearly connected with the abolition of these bloody spectacles⁴.

61.

*Here, where the Roman million's blame or praise
Was death or life, the playthings of a crowd.*

Stanza cxlii. lines 5 and 6.

When one gladiator wounded another, he shouted, "*he has it,*" "*hoc habet,*" or "*habet.*" The wounded combatant dropped his weapon, and advancing to the edge of the arena, supplicated the spectators. If he had fought well, the people saved him; if otherwise, or as they happened to be inclined, they turned down their thumbs, and he was slain. They were occasionally so savage that they were impatient if a combat lasted longer than ordinary without wounds or death. The emperor's presence generally saved the vanquished: and it is recorded as an instance

¹ Hist. Eccles. cap. xxvi. lib. v.

² Cassiod. Tripartita. l. x. c. xi. Saturn. ib. ib.

³ Baronius. ad. ann. et in notis ad Martyrol. Rom. 1. Jan. See—Marangoni delle memorie sacre e profane dell' Anfiteatro Flavio, p. 25. edit. 1746.

⁴ "Quod? non tu Lipsi momentum aliquod habuisse censes ad virtutem? Magnum. Tempora nostra, nosque ipsos videamus. Oppidum ecce unum alterumve captum, direptum est; tumultus circa nos, non in nobis: et tamen concidimus et turbamur. Ubi robur, ubi tot per annos meditata sapientiæ studia? ubi ille animus qui possit dicere, *si fractus illabatur orbis?*" &c. *ibid.* lib. ii. cap. xxv. The prototype of Mr. Windham's panegyric on bull-baiting.

of Caracalla's ferocity, that he sent those who supplicated him for life, in a spectacle at Nicomedia, to ask the people; in other words, handed them over to be slain. A similar ceremony is observed at the Spanish ^{bull} fights. The magistrate presides; and after the horsemen ^{and} matadores have fought the bull, the matadore steps forward and bows to him for permission to kill the animal. If the bull has done his duty by killing two or three horses, or a man, which last is rare, the people interfere with shouts, the ladies wave their handkerchiefs, and the animal is saved. The wounds and death of the horses are accompanied with the loudest acclamations, and many gestures of delight, especially from the female portion of the audience, including those of the gentlest blood. Every thing depends on habit. The author of Childe Harold, the writer of this note, and one or two other Englishmen, who have certainly in other days borne the sight of a pitched battle, were, during the summer of 1809, in the governor's box at the great amphitheatre of Santa Maria, opposite to Cadiz. The death of one or two horses completely satisfied their curiosity. A gentleman present, observing them shudder and look pale, noticed that unusual reception of so delightful a sport to some young ladies, who stared and smiled, and continued their applauses as another horse fell bleeding to the ground. One bull killed three horses *off his own horns*. He was saved by acclamations which were redoubled when it was known he belonged to a priest.

An Englishman who can be much pleased with seeing two men beat themselves to pieces, cannot bear to look at a horse galloping round an arena with his bowels trailing on the ground, and turns from the spectacle and the spectators with horror and disgust.

62.

Like laurels on the bald first Cæsar's head.

Stanza cxliv. line 6.

Suetonius informs us that Julius Cæsar was particularly

gratified by that decree of the senate, which enabled him to wear a wreath of laurel on all occasions. He was anxious, not to show that he was the conqueror of the world, but to hide that he was bald. A stranger at Rome would hardly have guessed at the motive, nor should we without the help of the historian.

63.

While stands the Coliseum, Rome shall stand.

Stanza cxlv. line 1.

This is quoted in the Decline and Fall of the Roman Empire; and a notice on the Coliseum may be seen in the Historical Illustrations to the IVth Canto of Childe Harold.

64.

. *spared and blest by time.*

Stanza cxlvi. line 3.

Though plundered of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fires, though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotundo. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic church."

Forsyth's Remarks, &c. on Italy, p. 137. sec. edit.

65.

*And they who feel for genius may repose
Their eyes on honour'd forms, whose busts around them close.*

Stanza cxlvii. lines 8 and 9.

The Pantheon has been made a receptacle for the busts of modern great, or, at least, distinguished, men. The flood of light which once fell through the large orb above on the whole circle of divinities, now shines on a numerous

assemblage of mortals, some one or two of whom have been almost deified by the veneration of their countrymen.

66.

There is a dungeon, in whose dim dréar light.

Stanza cxlviii. line 1.

This and the three next stanzas allude to the story of the Roman daughter, which is recalled to the traveller, by the site or pretended site of that adventure now shown at the church of St. Nicholas *in carcere*. The difficulties attending the full belief of the tale are stated in Historical Illustrations, &c.

67.

Turn to the Molc, which Hadrian rear'd on high.

Stanza clii. line 1.

The castle of St. Angelo. See—Historical Illustrations.

68.

Stanza cliii.

This and the six next stanzas have a reference to the church of St. Peter's. For a measurement of the comparative length of this basilica, and the other great churches of Europe, see the pavement of St. Peter's, and the Classical Tour through Italy, vol. ii. pag. 125. et seq. chap. iv.

69.

*the strange fate
Which tumbles mightiest sovereigns.*

Stanza clxxi. lines 6 and 7.

Mary died on the scaffold; Elizabeth of a broken heart; Charles V. a hermit; Louis XIV. a bankrupt in means and glory; Cromwell of anxiety; and, "the greatest is behind," Napoleon lives a prisoner. To these sovereigns a long but superfluous list might be added of names equally illustrious and unhappy.

70.

Lo, Nemi! navell'd in the woody hills.

Stanza clxxiii. line 1.

The village of Nemi was near the Arician retreat of Egeria, and, from the shades which embosomed the temple of Diana, has preserved to this day its distinctive appellation of *The Grove*. Nemi is but an evening's ride from the comfortable inn of Albano.

71.

And afar

The Tiber winds, and the broad ocean laves

The Latian coast, &c. &c.

Stanza clxxiv. lines 2, 3, and 4.

The whole declivity of the Alban hill is of unrivalled beauty, and from the convent on the highest point, which has succeeded to the temple of the Latian Jupiter, the prospect embraces all the objects alluded to in the cited stanza: the Mediterranean; the whole scene of the latter half of the *Æneid*, and the coast from beyond the mouth of the Tiber to the headland of Circæum and the Cape of Terracina.

The site of Cicero's villa may be supposed either at the Grotta Ferrata, or at the Tusculum of Prince Lucien Buonaparte.

The former was thought some years ago the actual site, as may be seen from Middleton's *Life of Cicero*. At present it has lost something of its credit, except for the Domenichinos. Nine monks of the Greek order live there, and the adjoining villa is a cardinal's summer-house. The other villa, called *Rufinella*, is on the summit of the hill above Frascati, and many rich remains of *Tusculum* have been found there, besides seventy-two statues of different merit and preservation, and seven busts.

From the same eminence are seen the Sabine hills, embosomed in which lies the long valley of *Rustica*. There are several circumstances which tend to establish the identity of this valley with the "*Ustica*" of Horace; and it

seems possible that the mosaic pavement which the peasants uncover by throwing up the earth of a vineyard may belong to his villa. *Rustica* is pronounced short, not according to our stress upon—" *Usticæ cubantis.*"—It is more rational to think that we are wrong than that the inhabitants of this secluded valley have changed their tone in this word. The addition of the consonant prefixed is nothing yet it is necessary to be aware that *Rustica* may be a modern name which the peasants may have caught from the antiquaries.

The villa, or the mosaic, is in a vineyard on a knoll covered with chestnut trees. A stream runs down the valley, and although it is not true, as said in the guide books, that this stream is called *Licenza*, yet there is a village on a rock at the head of the valley which is so denominated, and which may have taken its name from the *Digentia*. *Licenza* contains 700 inhabitants. On a peak a little way beyond is *Civitella*, containing 300. On the banks of the *Anio*, a little before you turn up into *Valle Rustica*, to the left, about an hour from the *villa*, is a town called *Vicovaro*, another favourable coincidence with the *Varia* of the poet. At the end of the valley, towards the *Anio*, there is a bare hill, crowned with a little town called *Bardela*. At the foot of this hill the rivulet of *Licenza* flows, and is almost absorbed in a wide sandy bed before it reaches the *Anio*. Nothing can be more fortunate for the lines of the poet, whether in a metaphorical or direct sense :

" Me quotiens reficit gelidus *Digentia* rivus.
Quem *Mandela* bibit rugosus frigore pagus."

The stream is clear high up the valley, but before it reaches the hill of *Bardela* looks green and yellow like a sulphur rivulet.

Rocca Giovane, a ruined village in the hills, half an hour's walk from the vineyard where the pavement is shown, does seem to be the site of the fane of *Vacuna*, and an inscription found there tells that this temple of the

Sabine victory was repaired by Vespasian¹. With these helps, and a position corresponding exactly to every thing which the poet has told us of his retreat, we may feel tolerably secure of our site.

The hill which should be Lucretilis is called Campanile, and by following up the rivulet to the pretended Bandusia, you come to the roots of the higher mountain Gennaro. Singularly enough, the only spot of ploughed land in the whole valley is on the knoll where this Bandusia rises,

“ . . . tu frigus amabile
Fessis vomere tauris
Præbes, et pecori vago.”

The peasants show another spring near the mosaic pavement which they call “Oradina,” and which flows down the hills into a tank, or mill-dam, and thence trickles over into the Digentia.

But we must not hope

“To trace the Muses upwards to their spring”

by exploring the windings of the romantic valley in search of the Bandusian fountain. It seems strange that any one should have thought Bandusia a fountain of the Digentia—Horace has not let drop a word of it; and this immortal spring has in fact been discovered in possession of the holders of many good things in Italy, the monks. It was attached to the church of St. Gervais and Protais near Vennisia, where it was most likely to be found². We shall not be so lucky as a late traveller in finding the *occasional pine* still pendant on the poetic villa. There is not a pine in the whole valley, but there are two cypresses, which he

¹ MP. CÆSAR VESPASIANVS
PONTIFEX MAXIMVS. TRIB.
POTEST. CENSOR. ÆDEM
VICTORLÆ. VETVSTATE ILLAPSAM.
SVA. IMPENSA. RESTITVIT.

² See—Historical Illustrations of the Fourth Canto, p. 43.

evidently took, or mistook, for the tree in the ode¹. The truth is, that the pine is now, as it was in the days of Virgil, a garden tree, and it was not at all likely to be found in the craggy acclivities of the valley of Rustica. Horace probably had one of them in the orchard close above his farm, immediately overshadowing his villa, not on the rocky heights at some distance from his abode. The tourist may have easily supposed himself to have seen this pine figured in the above cypresses, for the orange and lemon trees which throw such a bloom over his description of the royal gardens at Naples, unless they have been since displaced, were assuredly only acacias and other common garden shrubs². The extreme disappointment experienced by choosing the Classical Tourist as a guide in Italy must be allowed to find vent in a few observations, which, it is asserted without fear of contradiction, will be confirmed by every one who has selected the same conductor through the same country. This author is in fact one of the most inaccurate, unsatisfactory writers that have in our times attained a temporary reputation, and is very seldom to be trusted even when he speaks of objects which he must be presumed to have seen. His errors, from the simple exaggeration to the downright misstatement, are so frequent as to induce a suspicion that he had either never visited the spots described, or had trusted to the fidelity of former writers. Indeed the Classical Tour has every characteristic of a mere compilation of former notices, strung together upon a very slender thread of personal observation, and swelled out by those decorations which are so easily supplied by a systematic adoption of all the common places of praise, applied to every thing, and therefore signifying nothing.

The style which one person thinks cloggy and cumbrous, and unsuitable, may be to the taste of others, and such

¹ See—Classical Tour, &c. chap. vii. p. 250. vol. ii.

² "Under our windows, and bordering on the beach, is the royal garden, laid out in parterres, and walks shaded by rows of orange trees." Classical Tour, &c. chap. xi. vol. ii. oct. 365.

may experience some salutary excitement in ploughing through the periods of the Classical Tour. It must be said, however, that polish and weight are apt to beget an expectation of value. It is amongst the pains of the damned to toil up a climax with a huge round *stone*.

The tourist had the choice of his words, but there was no such latitude allowed to that of his sentiments. The love of virtue and of liberty, which must have distinguished the character, certainly adorns the pages of Mr. Eustace, and the gentlemanly spirit, so recommendatory either in an author or his productions, is very conspicuous throughout the Classical Tour. But these generous qualities are the foliage of such a performance, and may be spread about it so prominently and profusely, as to embarrass those who wish to see and find the fruit at hand. The unction of the divine, and the exhortations of the moralist, may have made this work something more and better than a book of travels, but they have not made it a book of travels; and this observation applies more especially to that enticing method of instruction conveyed by the perpetual introduction of the same Gallic Helot to reel and bluster before the rising generation, and terrify it into decency by the display of all the excesses of the revolution. An animosity against atheists and regicides in general, and Frenchmen specifically, may be honourable, and may be useful, as a record; but that antidote should either be administered in any work rather than a tour, or, at least, should be served up apart, and not so mixed with the whole mass of information and reflection, as to give a bitterness to every page: for who would choose to have the antipathies of any man, however just, for his travelling companions? A tourist, unless he aspires to the credit of prophecy, is not answerable for the changes which may take place in the country which he describes; but his reader may very fairly esteem all his political portraits and deductions as so much waste paper, the moment they cease to assist, and more particularly if they obstruct, his actual survey.

Neither encomium nor accusation of any government, or governors, is meant to be here offered, but it is stated as an incontrovertible fact, that the change operated, either by the address of the late imperial system, or by the disappointment of every expectation by those who have succeeded to the Italian thrones, has been so considerable, and is so apparent, as not only to put Mr. Eustace's Antigallican philippics entirely out of date, but even to throw some suspicion upon the competency and candour of the author himself. A remarkable example may be found in the instance of Bologna, over whose papal attachments, and consequent desolation, the tourist pours forth such strains of condolence and revenge, made louder by the borrowed trumpet of Mr. Burke. Now Bologna is at this moment, and has been for some years, notorious amongst the states of Italy for its attachment to revolutionary principles, and was almost the only city which made any demonstrations in favour of the unfortunate Murat. This change may, however, have been made since Mr. Eustace visited this country; but the traveller whom he has thrilled with horror at the projected stripping of the copper from the cupola of St. Peter's, must be much relieved to find that sacrilege out of the power of the French, or any other plunderers, the cupola being covered with *lead*¹.

If the conspiring voice of otherwise rival critics had not given considerable currency to the Classical Tour, it would have been unnecessary to warn the reader, that however it may adorn his library, it will be of little or no service to him in his carriage; and if the judgment of those critics had hitherto been suspended, no attempt would have been made

¹ "What, then, will be the astonishment, or rather the horror, of my reader when I inform him the French Committee turned its attention to Saint Peter's, and employed a company of Jews to estimate and purchase the gold, silver, and bronze that adorn the inside of the edifice, as well as the copper that covers the vaults and dome on the outside." Chap. iv. p. 130. vol. ii. The story about the Jews is positively denied at Rome.

to anticipate their decision. As it is, those who stand in the relation of posterity to Mr. Eustace may be permitted to appeal from cotemporary praises, and are perhaps more likely to be just in proportion as the causes of love and hatred are the farther removed. This appeal had, in some measure, been made before the above remarks were written; for one of the most respectable of the Florentine publishers, who had been persuaded by the repeated inquiries of those on their journey southwards to reprint a cheap edition of the Classical Tour, was, by the concurring advice of returning travellers, induced to abandon his design, although he had already arranged his types and paper, and had struck off one or two of the first sheets.

The writer of these notes would wish to part (like Mr. Gibbon) on good terms with the Pope and the Cardinals, but he does not think it necessary to extend the same discreet silence to their humble partisans.

END OF VOL. II.

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