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AN EXTENSION OF THE CANON OF CHRISTOPHER SMART

by

BETTY RIZZO

A dissertation submitted to the Graduate
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of the requirements for the degree of Doc-
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This manuscript has been read and accepted for the Graduate Faculty in English in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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PREFACE

There has never been a really complete and accurate collection of Christopher Smart's poems, and a complete collection there never can be, for no evidence exists to attach to him much of the lighter work dispersed in the periodicals of the seventeen-forties and fifties. But the canon of his work can be reliably expanded, and the text can be more accurately transcribed.

There have been only three important editions of Smart's "collected" poems. The first, Poems on Several Occasions, he published himself in 1752, but though it contains what Smart must have considered to be a well-balanced selection of his best work, it was by no means a complete collection of all his poetry to that date, and it was printed nineteen years before his death.¹

In 1791, Smart's nephew, the Reverend Christopher Hunter, published in two volumes The Poems of the late Christopher Smart, M.A., Fellow of Pembroke College, Cambridge ² The Reverend Mr. Christopher Hunter was everything that Smart was not, and was not everything that Smart was; but Samuel Johnson had published his Lives of the Poets in 1779-81 with-

out including Smart, and Hunter did his uncle's memory a service by defying Johnson's judgment with the claim that "on the whole. . . we shall be inclined to admit that the present collection is not excelled by many in the English language."³ Hunter's limitations may be easily defined: he declined to include in his edition, on the grounds that they "were written after his confinement, and bear for the most part melancholy proofs of the recent estrangement of his mind" (p. xliii), many of Smart's later works, including A Song to David. With Smart's unfortunate estrangement of mind to justify him, Christopher Hunter both selected and "sedulously revised"⁴ the text for his edition. The canon is therefore incomplete and the text not to be followed if there is an alternative. Hunter's method was habitually to standardize and vulgarize Smart's diction.

A two-volume Muses' Library edition of The Collected Poems of Christopher Smart was edited in 1949 by Norman Callan,⁵ This edition, at present the standard edition of Smart's poems, is valuable among other reasons for having provided the texts of the psalms and hymns. But Callan did not include all of Smart's poetry available to him, and the text is frequently unreliable. To a great extent, therefore, my work is conceived of as a supplement to Poems 1949. This text supplies much of the Smart canon omitted from the Muses' Library text; and while it cannot correct the corruptions therein, it can supply, in Appendix B, the proper sources for checking texts.

In 1950, Robert Brittain published Poems by Christopher

Smart, which, while offering only a selection of Smart's poems, demonstrates Brittain's awareness of the need to work further on the Smart canon, and contains a valuable introduction and notes.⁶

The basic bibliography of Smart's work, "A Bibliography of the Writings of Christopher Smart, with Biographical References," is by G.J. Gray, and appeared in Transactions of the Bibliographical Society, VI (1903), 269-305.⁷ Gray's work was supplemented by Robert Brittain in "Christopher Smart in the Magazines," in Transactions of the Bibliographical Society, Series 4, XXI (March 1941), 320-36.⁸

The standard biography of Smart is Arthur Sherbo's Christopher Smart, Scholar of the University (Michigan State University Press, 1967).⁹

The basic intention of this work is to add to the Smart canon as many as possible of his "lost" poems, of which there are a great many. These lost poems fall into several categories. There are those poems in Latin or in Greek which may be known, but which have not been reprinted in Poems 1949. Because of Smart's own opinion of the importance of this poetry, borne out by the opinions of his contemporaries, I have included these here except for, because of their length, the three sets of Tripos verses and the translations of Milton's L'Allegro and Pope's Ode for Musick on St. Cecilia's Day and Essay on Criticism. Also excluded because of length are Smart's translations of the fables of Phaedrus and his verse Horace.

Some poems which had already been correctly attributed to Smart were not included in Poems 1949. Other poems have been correctly attributed since 1949. The attributions of these poems were made in scattered sources, and so for convenience's and clarity's sake I have listed and summarized all attributions which I have found in Appendix C. Those poems which appear to have been correctly attributed but which do not appear in Poems 1949 I have included in this text.

Finally, there are some new attributions made here. The conventional nature of the poetics Smart used for his magazine poetry and the brevity of most of the poems under consideration rule out the accurate use of stylistic criteria alone or statistics as tools for attribution. I have accordingly considered external evidence to be necessary before assigning a poem to Smart. It may be that I have been too lenient in my standards. Whether or not the attribution has been made by someone earlier, when I have thought the poem to be by Smart but considered the external evidence to be insufficient, I have put the poems into a special category, "Poems Possibly by Smart."

A considerable amount of explanation must be given in order to justify an attribution, but I have tried to be as brief as possible. For convenience's sake the poems have for the most part been separated into groups which are self-explanatory. Although they are presented in a roughly chronological sequence, this is not invariable, and there is some overlapping. In brief notes after each poem I have attempted

to explain obscure references.

There are four appendices. Appendix A contains the settings for many of Smart's songs. It is important to remember how very much of his work was designed to be sung. Appendix B is an attempt to revise and bring up to date the very useful chart of Smart's magazine appearances that Brittain compiled. Appendix C is a list of attribution articles with an attempt to summarize their contents. Appendix D is a list of pamphlets pertaining to the two major paper wars in which Smart involved himself.

It would be impossible to collect the materials for this kind of study without the hospitality and the cooperation of many libraries. The British Museum has been unfailingly willing to provide copies of any materials requested. Without this generous sharing of its unique collections of materials, I never could have proceeded. I would particularly like to thank Mr. A. H. King, Superintendent of the Music Room at the British Museum, and Mr. Pete-Damien Ljomah of the Printed Books Division. I am also grateful to the Bodleian Library at Oxford University, the library of the University of Illinois, and the library of Tulane University for sending materials. I owe many libraries my thanks for their hospitality and willingness to share their books and manuscripts, but particularly the New York Public Library at 42nd Street and at Lincoln Center, the libraries of Columbia University, Union Theological Seminary, New York University, the City College of New York, Trinity College in Hartford, the Antiquarian Society in Wor-

cester, the Beinecke Library at Yale, the Houghton Library at Harvard, the library of Skidmore College, and the Library of Congress. I owe the British Museum my thanks for permission to reproduce their holograph of Smart's "On St. David's Day 1753" and the Master and Fellows of Pembroke College, Cambridge, my thanks for permission to reproduce the Pembroke Library's holograph of Smart's translation of Hudibras.

Many people have assisted me. I gratefully acknowledge many different kinds of scholarly help and advice from my former teachers Grace Calder, James L. Clifford, Allen Mandelbaum and Helaine Newstead, and I owe a debt of a special kind to Lillian Feder; but my debt to all of them goes far beyond any help given on this project. I have had the help, besides, of Nat Hodas, Judith Rosenheim, Marjorie Norris and Henry Paolucci, and of my mother, Beatrice Warburton. To Frank Brady, my adviser, I owe a great debt. First, this undertaking was his idea, though I refuse to burden him with any embarrassment for its improper execution. Secondly, I studied with him for two and a half years and this work is, so far as I am capable of it, an imitation in the neo-classical sense of the Brady method. I know that in spite of this declaration his work is too careful for him to be embarrassed by any of the shortcomings I demonstrate here. I would like to thank him now for the many suggestions, sensible or illuminating, which he made to me when I needed them.

Finally, I owe a very great debt to my husband, Raymond Rizzo. I have always admired his unceasing energy, but never more so than when he demonstrated an endless, at times ruthless, sympathy and unselfishness to help me in every imaginable way with this project. Renata, Peter and Jenny have learned well from him how to treat with a tactful and a salutary neglect a mother in the process of compiling such a work as this.

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ABBREVIATIONS USED IN THIS TEXT

- Brittain Robert Brittain, "Christopher Smart in the Magazines," Transactions of the Bibliographical Society, The Library, series 4, XXI (March 1941), 320-36.
- CM The Christian's Magazine.
- Dearnley Moira Dearnley, The Poetry of Christopher Smart, London, 1968.
- DNB The Dictionary of National Biography.
- EM Exshaw's Magazine, or the London Magazine and Monthly Chronologer (1741-54 or the Gentleman's and London Magazine: or Monthly Chronologer (1755-94).
- GM The Gentleman's Magazine.
- Gray G.J. Gray, "A Bibliography of the Writings of Christopher Smart, with Biographical References," Transactions of the Bibliographical Society, VI (1903), 269-305.
- LM The London Magazine.
- The London Stage The London Stage 1660-1800, Part 4: 1747-1776, edited by G.W. Stone, Jr., Carbondale, Ill., 1962.
- MMO Mother Midnight's Orations, London, 1763.
- MB The Muses Banquet, London, 1753.
- Poems 1752 Christopher Smart, Poems on Several Occasions, London, 1752.

- Poems 1791 Christopher Smart, The Poems of the Late Christopher Smart . . ., edited by the Reverend Christopher Hunter, Reading, 1791.
- Poems 1949 Christopher Smart, The Collected Poems, edited by Norman Callan, 2 vols., Cambridge: Harvard University Press, 1949.
- Poems 1950 Christopher Smart, Poems, edited by Robert Brittain, Princeton: Princeton University Press, 1950.
- PC The Poetical Calendar.
- RM The Royal Magazine, or Quarterly Bee.
- SJM The St. James's Magazine.
- SM The Scots Magazine.
- Sherbo Arthur Sherbo, Christopher Smart, Scholar of the University, Michigan State University Press, 1967.
- UV The Universal Visiter.

INTRODUCTION

I. Christopher Smart's Life

The lives of other eighteenth-century gentlemen were irregular, but Christopher Smart's life was consistently irregular. Other well-thought-of men whom Smart knew went to debtors' prison, suffered from mental disorders, were considered to have too much wit, dabbled in theatricals, drank too much, even established serious relationships with God. But Smart always refused to operate within a set of protective limitations. He was accordingly an embarrassment to almost everyone except, one hopes, his Creator. The precocious, compliant and grateful orphan was only the facet of his personality that he turned to the great and powerful; a naughty, runaway child in him refused to fit into categories or to meet the tyrannical expectations of others. He slipped out of the college into the publishing world, made a digressive excursion into the world of the theatrical entrepreneur, and then without being trapped in a vicarage finally slipped out of the world where reason rides astride of imagination and into the universe of the psalmist.

To some extent he had the talents and the ambitions of

the shape-shifter. A child of the middle class, a pet of the aristocracy and a drinking crony of the lower orders, he prided himself on being able to fit in anywhere. He had uncounted pseudonyms, many of which developed into personae which expressed bits of his personality. It is surely not an accident that one of the earliest was Mr. Lun, after Rich's celebrated Harlequin figure. Ebenezer Pentweazle, the Welsh gentleman, was a persona which reflected the Welsh blood Smart had from his mother. Mother Midnight enabled him to cross sex lines and so possessed him that his identification with her became both physical and public. His favorite shape at the end was the prophet David.

Aside from one or two acute breakdowns which certainly had their physical causes (a sensitive constitution, a great deal of drinking and a truly impressive load of overwork), Smart functioned as sanely in "the world" as many publishers, dons and poets. He was certainly neurotic and he had his psychotic periods, whatever those terms mean; but he wrote no poem that can appropriately be regarded as a clinical curiosity, though his contemporaries tried him by appearing to think so of everything he wrote in the last decade of his life.

Smart's life can be illuminated by contrasting it to that of his friend, Bonnell Thornton. Thornton was born two years after Smart, in 1724. His father, an apothecary, was in modest circumstances, like Smart's father, but educated his clever son at Westminster and Christ Church, Oxford. As

Smart avoided the church, Thornton avoided the practice of medicine. In the literary world the patron was just being replaced by the periodical, a fact to which Thornton would adjust more gracefully than Smart, and the two began their careers almost together in 1750, as co-editors of Newbery's very respectable magazine, the Student. Thornton, like Smart, was given to convivial drinking, and had a similar taste for waggery. He was the author of the burlesque Ode on St. Cecilia's Day for salt-box, marrowbones and cleaver, and so forth, which so delighted Johnson, and in 1754 he got up an elaborate mock-exhibition of sign-paintings with comic catalogue raisonné to satirize an exhibition by the Society of Arts. But having found his niche in magazine editing, Thornton simply continued throughout his life to edit magazines; among the always respectable publications he worked on were the Connoisseur and the St. James's Chronicle which he edited with George Colman. As a prose writer he was highly respected, and he was the author of many fugitive pieces of verse besides The Battle of the Wigs, a last canto added to Garth's Dispensary. Ironically, his friend Colman, though he fully intended to collect and publish Thornton's verses, never did so and so they remain, unattributed, in the periodicals of the time. Accordingly, since his prose was civilized but unmemorable, we have a Poet's Corner writer very few of whose works are remembered; for when Thornton died in 1768, concluding a life span five years shorter than

Smart's, he was buried in the Abbey. His epitaph, provided by Joseph Warton, reads in translation:

His genius, cultivated most happily by every kind of polite literature, was accompanied and recommended by manners open, sincere and candid. In his writings and conversation he had a wonderful liveliness, with a vein of pleasantry peculiarly his own. In ridiculing the failings of men, without bitterness, and with much humour, he was singularly happy; as a companion he was delightful.¹

This could be a description of Smart, except that while it may sum up Thornton, it still leaves much to be said about Smart.

Thornton was nearly as clever as Smart, nearly as good a scholar and fully as sociable, nearly as witty, nearly as good a satiric and comic poet, no doubt a better occasional essayist. But his real success lay in what he was not. He appreciated the limits; he was always a gentleman. In his case it was not, as in Smart's, everything too much. His relationship with God did not trouble him, nor did he appear to be troubled by the pretensions to civilization or the facile optimism of his time. He was not driven by the consciousness of being a chrismed poet. His prudence landed him in the Abbey, whereas poor Smart still has not been fully rehabilitated.

Christopher's father, Peter Smart, was from Durham in the north, a descendent on both sides from eminent churchmen; but because of a connection with the important Vane family, he moved to Fairlawn, near Maidstone, Kent, as steward to Christopher Vane, a younger brother of Gilbert Vane, Baron Barnard of Raby Castle, Durham. In Kent, Christopher was born prematurely on

April 22, 1722, and lived there until his father died in 1733. Peter Smart had bought an estate worth £300 a year in Kent, and his widow remained on it, but she made the important decision to send her sensitive and precocious son north to attend the excellent Durham Grammar School and to cultivate his relations and his connections at Raby Castle. No doubt it was thought that Christopher would enter the church, where he would need both a sound education and proper patronage.

Nothing is known of Christopher's relations with the Smarts, but the Vanes at Raby Castle adopted him. In this aristocratic atmosphere, which was in some ways more of the seventeenth than of the eighteenth century, he spent his school holidays and probably learned to aspire to be a wit as well as a poet and a scholar. Middle-class restrictions and obsessions with respectability were not in force at Raby. There was no doubt a great deal of drinking. The effect of this atmosphere on Christopher must have been penetratingly important. It was here he developed a love of society, of variety, of conversation, of fine clothes, food, music and women which he otherwise, transferred from the grammar school to the college, never would have cultivated. Though the attitudes prevailed as well in the college, here he would already have learned to view drunkenness as a mark of virility and connections with women as bouts in a sexual tournament.

Baron Barnard and his wife, Grace Fitzroy, the granddaughter of Barbara Villiers, were kind to Christopher; he

played on equal terms with the Vane children, particularly Henry and Anne. But his patroness was Henrietta Finch Fitzroy, wife of Grace Vane's brother, the eccentric and dull Duke of Cleveland, who preferred living at Raby to living on one of his own estates. She was clever and childless, the other children at Raby were only relations by marriage, and it is not surprising that she took a special interest in Christopher. It was she who gave him the very adequate allowance of forty pounds a year when he started Cambridge, and it is unfortunate for Smart that she died in 1742, the year before he took his B.A. Although the allowance was continued by her husband, the boy must have missed Henrietta Fitzroy's interest and her faith in him. He was ever after to approach the rich and powerful according to the paradigm of his relationship with the duchess-- his most consistent public role to the end was that of the clever orphan-- but he was never again to find such a relationship, though his expectation of a Maecenas was lifelong. As his nephew, Christopher Hunter, was to phrase it, "The civilities shewn him by persons greatly his superiors in rank and character, either induced him to expect mines of wealth, from the exertion of his talents; or encouraged him to think himself exempted from attention to common obligations."²

At Raby Smart, besides being spoiled, reportedly displayed both poetic and sexual precocity by addressing at thirteen an ode to Anne Vane, "To Ethelinda, on Her Doing My Verses the

Honour of Wearing Them in Her Bosom," and attempted to rape fortune by eloping with Anne. The elopement was frustrated, but he was to remember the method of obtaining a wife with superior prospects some years later.

In 1739 Smart left Durham for Pembroke College, Cambridge, where in an atmosphere still inimical to poetry and the classics, he quickly made a name as an ornament of the university. His first fame came as a translator and composer of Latin verses. In a period when every educated gentleman could read Latin with some proficiency and had read, willingly or not, a great deal of Latin poetry, fame was as attainable in this genre as in any other, and Vincent Bourne, the composer of Latin verses, was as well known a poet as Addison, Prior or Gay. Smart worked hard to establish and prove himself in this area, as he would do in every other. He composed the Latin Tripos verses published at the Cambridge Commencement in 1740, 1741 and 1742. As a freshman he translated a hundred and nineteen lines of the first canto of Hudibras into Latin doggerel; the manuscript is still preserved in the Pembroke Library.³ William Murray, later Lord Mansfield, married a sister of Henrietta Finch's at Raby in 1738; introduced by him, Smart next approached Pope, sending him a Latin translation of the Ode for Musick on St. Cecilia's Day and extracting in return both praise and a suggestion that he turn into Latin the Essay on Criticism.⁴ Smart completed this translation as well as one of Milton's L'Allegro. He was now famous not only for his

scholarship and poetry, but for his wit and his feats of extemporaneous versifying. He claimed that the first six lines of Hudibras in Latin were "extemporaneous" as well as the once celebrated line on the three fat beadles of Cambridge, "Pinguia tergemina abdomina Bedellorum," the epigram on Wilkes,⁵ and other epigrams. Many of his extemporaneous lines were produced in Cambridge taverns.

Smart might have stayed at Cambridge forever, or have taken orders and acquired, through his friends, a comfortable living. But nourished at Raby, he had a taste for the great world. He seems to have been restless at Cambridge almost from the beginning, but because of his great energies and abilities, his restlessness resulted not in his neglecting his responsibilities at Cambridge, which he appears to have attended to carefully, but in his accomplishing many other things as well. He finished his B.A. and his M.A., became a tutor and a fellow, lectured, did a great deal of reading and studying. He wrote a vast amount of poetry which went into Poems 1752 and the periodicals of the forties and fifties. He was cultivating an astonishing assortment of people eminent in every field, as the subscription list to Poems 1752 attests. He met many women and fell deeply in love with Harriot Pratt of Downham in Norfolk, the pretty, musically accomplished sister of two of Smart's Cambridge friends. Most important, he established a beachhead in London, where he spent considerable time cultivating people and debts. He was one of the first poets to contribute lyrics to Vauxhall, the chief

public summer pleasure garden. His earliest published song, "Idleness," set to music by Boyce, appeared in the Gentleman's Magazine for May 1745 when he was just twenty-three, but from these days in the mid-forties date most of the rest of the songs set by Arne, Boyce and others.

Smart was seeking security as a literary man in London. The production of his comedy, A Trip to Cambridge, or the Grateful Pair, at Cambridge in the spring of 1747, was not the result of an access of sophomore or irresponsible high spirits as Gray suggests in his correspondence,⁶ but was a pre-London tryout either for himself or for others. When he later published the prologue in the Student for February 1751 (II, 196-97) it was titled "Prologue to a Play Intended for the Stage." That the play was not taken by a London manager and has not survived, except for the prologue and one soliloquy, and that so far as we know Smart did not attempt to write a play for the theaters again⁷ suggest that the comedy itself was not a great success. But it seems likely that Smart, who played the principal character role himself,⁸ here learned that he could act a character part farcically and write an uproarious short piece. These were the skills he would put to use in the London theater.

Whether in 1749 Smart left Cambridge because the academic life no longer suited him, or whether he realized that his debts made life in Cambridge at least temporarily impracticable, and took a leave not intentionally permanent to recoup his fortunes in London, cannot now be determined. Smart's income at Cambridge was always adequate,⁹ so his expenditures must have been exces-

sive. As Christopher Hunter would put it, "During the far greater part of his life he was wholly inattentive to oeconomy."¹ In November 1747, Smart had been arrested for debt at the suit of a London tailor and had been saved by the Pembroke fellows, who appeased his creditors and helped him to decamp.² It was discovered then that Smart's debts in Cambridge alone amounted to more than £350. Apparently the situation had grown little if any better in 1749. Charles Burney, who knew Smart intimately in those days, attributed the departure for London to debt and tellingly contrasted Smart's subsequent life to the lives of Gray and Mason:

While he was the pride of Cambridge, and the chief poetical ornament of that university, he ruined himself by returning the tavern-treats of strangers, who had invited him as a wit, and an extraordinary personage, in order to boast of his acquaintance. This social spirit of retaliation, involving him in debt with vintners and college cooks, occasioned his fellowship to be sequestered, obliged him to quit the university, and crippled him for the rest of his life. Subsisting in London as a writer for bread, he lost his dignity, his time, and his peace of mind; while his contemporary bards, Gray and Mason, by oeconomy and independence, augmented their personal importance, as well as that of their productions. Select in their acquaintance with persons of the first class for rank and talents, the public in general adored them at a distance as unknown gods. Their works, always polished at leisure, with critical care and solicitude, were received as favours, and were read with reverence; while those of poor Smart, who was never nice in his person, in his taste, nor in his acquaintance, appeared, good, bad, and indifferent, before the dread tribunal of the public, "with all their imperfections on their heads."³

But Burney was writing in 1792 with the prudent hindsight of a man in his sixties; in 1749 Smart may well have relished

the change, about which, after all, there was nothing permanent, for he was only on leave from Cambridge.

Whatever his plans about London were, Smart was trying, from 1746 to 1747, to establish a connection with a London publisher. In those two years Dodsley published in his Museum six short pieces by Smart, and Smart was in correspondence with the publisher about his volume of poems, for which he was to collect subscriptions for another five years. Although Smart's admiration for a poem praising a military hero could well be genuine, it seems possible that his motive in writing "To the unknown Author of War"⁴ was partly a desire to ingratiate himself with Cave, following the same adulatory technique that worked for Samuel Johnson.⁵ But Smart apparently left Cambridge for London in 1749 without having achieved regular employment. In March 1750 it was announced that he had won the first Seatonian Prize, a prize to be awarded annually to the Cambridge man who wrote the best poem on a specified attribute of the Supreme Being. In June John Newbery published Smart's short imitation of Pope's imitations of Horace, the Horatian Canons of Friendship, "for the author." This satire, more than the Seatonian prize poem, may have convinced Newbery that the young poet-scholar had the popular touch, for in that same month Smart apparently joined the Oxonian Bonnell Thornton as Cambridge co-editor of Newbery's very respectable monthly, the Student.

Smart, a whirlwind of activity, was at least a match for the enterprising John Newbery, and has left traces of his connection with many of Newbery's publishing projects, but particularly

with the Student, the Midwife, and the Lilliputian Magazine, the first two of which he edited, if not all three. Their relationship for several years must have seemed highly satisfactory to both. Smart was prolific of ideas, capable of immense quantities of work, and a genius at public relations, all qualities which Newbery shared and appreciated. Smart's lack of economic good sense may occasionally have come between them. Kenrick, Smart's enemy, referring to his series of essays on castle-building in the Student, noted "The Gentleman, who is the Owner of these Castles, and employs this mighty Builder, complains very much of the Charges he is at in erecting them."⁶ But the Midwife, in particular, was extremely popular, and Smart certainly turned a handsome profit for Newbery.

Meanwhile Smart's college loyally kept his name on its rolls as a fellow. What perhaps saved him at Pembroke as well as started him in the London publishing world, was the Seatonian Prize poem. A taste for long Miltonic blank verse poems on the attributes of the Supreme Being seems to have perished with the eighteenth century, but it was flourishing in 1750. Smart won the prize in that year and again four more times, annually except for the year 1754, when he did not compete. The poems being, like his Latin translations, excellent of their kind, won him much reputation when, floundering in London, he needed it.

In London Smart's struggles to establish himself and to make himself independent were Sisyphean. To publicize himself he engaged in paper wars, but was deeply hurt and affected by

the attacks he himself provoked. What he gained in money from his popular ventures, he lost in prestige and potential patronage. It shocked the respectable that a Cambridge master of arts, the poet of the devout Seatonian poems, should play the buffoon in public taverns and theaters, dressed as an old bawd.⁷ When he attempted to shore up his prestige by publishing his collected poems, a basely won and strategically placed enemy ushered him, the aspirer to Pope's mantle, to an unwanted place among the promising apprentices. And he was now thirty.

With all his other activities in the early seventeen-fifties, Smart also married, eloping with Newbery's step-daughter, beautiful Nancy Carnan, in 1752 or 1753; he was the father of two daughters by 1754. This marriage to the step-daughter of a thriving publisher, though financially above Smart's expectations, constituted a step never taken by the more careful and fastidious Mason and Gray, the poet's incorporation into the middle class. Before the marriage Smart, with the social privilege accorded an unattached poet and wit, moved freely among the Vanes' connections as their protégé; after it, he became not the Vanes' and the Fitzroys' Smart, but the Newberys'. Smart's consciousness of the fellowship that he had forfeited, of the social ground he had lost, of the difference between the girls with whom his elopement had been prevented and consummated, was possibly the motive behind his odd behavior when he took his bride to meet Lord Barnard and, on the point of introducing her, suddenly left her behind aghast as he fled the house.⁸

The marriage was not a success. The bridegroom continued to disappoint and humiliate the bride. Nancy Carnan's importance to her husband was as "the lass with the golden locks," "the kind indulgent maid,"⁹ but her father, her mother, her step-father and her brother all were publishers, and she had both the ability and the experience to have been a real companion and partner to her husband, who sought his companionships and his partnerships elsewhere. Only in her separation from her husband did she develop her own potential, manage a newspaper, dine with Dr. Johnson. As Anna Maria Smart her typical lot was to suffer the humiliation either of her husband's bringing a guest home to dinner when there was no dinner to be had,¹ or of her husband's walking to the tavern in the evening, but being carried back again.²

Smart's relationships with women are not puzzling to the close reader of his poems. He was what is called a highly susceptible man. He evidently loved Anne Vane, Harriot Pratt and Nancy Carnan, but he also wrote a great many complimentary verses to a great many other young women, some of those verses warmer than convention required. Who was Miss A--n? Who was "one of the Chichester graces"? Who was Jenny Gray? Who was Polly? And the poems newly attributed to Smart here add a variety of new female acquaintance. But Smart's poems to and about women, whether complimentary or satiric, suggest a basic attitude that could not have made a relationship with a woman happy, typical of his time though it may have been: woman is made for the delectation of man. The poetry in the Midwife was either written or selected by Smart, and much of it, particularly in

1753, expresses a sense of a state of warfare between the sexes, of a worried or insecure male superiority, a half-expressed alarm at independent attitudes of the female. Smart parodied woman in his portrayal of the midwife-bawd Mother Midnight, emphasizing both aspects of her sexual function, which perhaps he feared. But he appears to have rejected any attribute of woman not connected to those "primary" functions. Viewed as sex objects born "fair" only to "please" and therefore perverting nature's ends if they did anything for their own satisfaction, women do indeed appear to be overendowed with many unnecessary attributes. Smart was particularly resentful of woman's capacity for speech and fearful of her appetite for varied sexual experience,³ both qualities that oddly enough were well-developed in himself.

It is not surprising then that mutual love between the Smarts probably did not long survive the marriage ceremony. Other marriages have survived financial troubles, alcoholism and mental breakdowns, particularly when a solicitous and well-to-do parent lurks in the background. But this marriage was so little a success that Nancy, who had a reputation for those middle-class virtues, correctness and an acute business sense, apparently never lived with her husband very much after his mental illness began in 1756. After 1759, at which time she departed for Dublin to stay for three years, she may never have seen him again. Charles Burney, who had committed what he came to consider the indiscretion of introducing Smart into the Newbery family, visited her in Reading in 1792, twenty years

after Smart's death, and found her still a fine woman though "a certain gravity, bordering on severity of countenance, has obliterated almost all her juvenile sweetness & play of features."⁴ He noted with relief that she apparently forgave him for having ruined her life. When Burney saw her, Nancy Smart had been the manager of the Reading Mercury for many years. She reared her two daughters without the assistance of their father. One of them, Elizabeth LeNoir, became a popular novelist.

Smart then, at the turn of the century, was in the same disrepute with Burney, one of his oldest friends, that he was in with almost everybody else including Dr. Johnson, who found Sir Richard Blackmore and Isaac Watts more worthy of inclusion in his Lives of the Poets.

But in 1752, when he fell in love with Nancy, Smart still had to live through four years of frenzied activity that could not advance him as a poet before he would escape into his major breakdown. He had edited the Student until its demise in July 1751.⁵ In October 1750 he had launched his own magazine, the Midwife, or Old Woman's Magazine. Mother Midnight, the midwife-bawd, was already a familiar character,⁶ but as the editress of a magazine miscellany, dispensing morality and wit, poetry and mock projects, she was a new sensation. With the beginning of the Midwife, Smart's name appears frequently in the newspapers; he becomes adept at publicizing himself and all his works.

In December 1751 Smart began one of his most exuberant projects, the operation of Mrs. Midnight's Oratory, his own vaudeville show, over which he himself presided in gown and high-crowned witch's

hat, speaking various orations in mockery of Orator Henley and introducing the music and specialty acts. The show flourished through several theatrical seasons, at least until December 1754. In the fall of 1757 it was reopened under the management of Theophilus Cibber, and there were occasional revivals thereafter.

During the same period, Smart was embroiled in various literary squabbles which, because they are involved in the evidence for attribution of poems, need to be outlined. The first quarrel was more or less limited to Smart and one opponent, William Kenrick, an extremely clever but self-educated and scurrilous-minded young man who had been editing the Kapélion, or Poetical Ordinary, a periodical which lent some of its format to the Midwife. Whether or not Smart and Kenrick arranged their quarrel for publicity purposes, there is no doubt that Smart took it seriously. Always ready to think himself the victim of a plot, and oversensitive to criticism, he suffered a great deal from Kenrick's attacks, which he adequately compensated by the virulence of his own. The warfare was waged in the pages of the Kapélion and the Midwife, among other places. Following Kenrick's initial attack, a rather mild epigram in the Kapélion for December 1750,⁷ Mother Midnight advertised an Old Woman's Dunciad which would take off her enemies. Kenrick, always a fast worker, provided this Dunciad himself the same month, ridiculing Smart, Newbery, Thornton, and Richard Rolt, another of Smart's friends who wrote the facetious news summary, "The Gossip's Chronicle," for the Midwife. On March 7, 1751 a group of fashionable

ladies and gentlemen, under the leadership of Smart's old Cambridge pupil, John Blake Delaval and his brother, produced Othello at the Drury Lane Theater, and Smart was invited to contribute a prologue and epilogue. It was a coup, and Smart and Newbery saw that the verses were properly published and advertised. On March 16 appeared a pamphlet, A Satirical Dialogue Between A Sea Captain and his Friend in Town: Humbly Address'd To the Gentlemen who deform'd the Play of Othello, On Th--rs--y, M---- the 7th, 1750, at the Th-tre R-y-l, in Dr-y L-ne: To Which Is Added, A Prologue and Epilogue. Much more suitable to the Occasion than their Own. The new prologue and epilogue, "by Ebenezer Pentweazel," were of course insulting to the players, containing some scurrilous personal particulars characteristic of Kenrick. In fact, the new prologue and epilogue, so swiftly provided and signed by one of Smart's pseudonyms, may safely be assigned to Kenrick. The satirical dialogue is by a far less skilled hand, and perhaps Smart suspected Kenrick's publisher, Stamper, of being its author. In March, soon after the Othello performance, the sudden death of Frederick, Prince of Wales, provoked a plague of monodies and elegies; and in the April Midwife, Smart tore Kenrick and his monody to shreds, attacking Stamper as a scribbler as well. The quarrel has all the earmarks of being real, but Kenrick subscribed to Smart's Poems 1752, attacked him in the Pasquinade in January 1753, was the dedicatee of Smart's poem "Reason and Imagination" in 1763, and took six copies of the Psalms in 1765. Unless Kenrick took the first subscription as

a bribe, to be excused a place in the projected Old Woman's Dunciad, as Smart hinted in the Midwife, these facts are hard to reconcile.

It was Fielding who began the more general Paper War on January 4, 1752, with the first number of the Covent-Garden Journal.⁸ He had informed John Hill, author of the daily column "The Inspector" in the London Daily Advertiser,⁹ of his projected mock attack, and Hill had evidently agreed to fight for fun as a mutual publicity effort. Hill, if he had agreed to a mock war, could not have known that Fielding's target was to be the forces of Dullness. When he found out, he was belatedly struck by the anomaly of his position and hit back viciously.

John Hill was a particularly interesting personality of the mid-eighteenth century. Son of a clergyman, he failed as an actor and as an apothecary was arrested, as his enemies never tired of reminding him, for culling simples in Chelsea Gardens. Through sheer determination he became Dr. John Hill and then Sir John Hill (as recipient of a Swedish order), one of the richest writers in England. Some of his scientific writings have merit, a claim that would be hard to make for his literary efforts. In March 1750 Hill began to make his name a household word by self-advertising in his "Inspector" column. He advertised his handsome appearance, his successes with women, his function as a trend-setter, and his establishment, including residence, servants, equipage, mistress and titled acquaintance.

Hill's decline in reputation began with Fielding's attack. Though Fielding called off the Paper War after two weeks, he had polarized an opposition, and literate London, weary of Hill's pretence to learning, his pompous judgments, his empty periods, and his conceit, elected him a general target. Hill's low point came on May 6, 1752, when Mountefort Brown, a young Irish buck, in resentment of ridicule in Hill's column, publicly caned, kicked and dewigged him at Ranelagh. The revenge Hill took was to retire to his bedchamber and issue frequent bulletins in purple prose in "The Inspector" about the ebbing of his life. These hardly created the sympathy he craved.

The origin of Smart's particular quarrel with Hill is not known but, as Smart supported Fielding in the Paper War, it is unlikely that he failed to provide Hill with adequate provocation. In August 1752 Hill launched two anonymous attacks on Smart. One was in the Impertinent, a newspaper of which there was only one number, and which attacked both Smart and Fielding. The Inspector promptly deplored this vicious and unscrupulous attack, thereby calling attention to it, but he was unmasked in the Gentleman's Magazine by an indignant Samuel Johnson.¹ Then as reviewer for the Monthly Review of Smart's Poems on Several Occasions, Hill admitted that Smart was one of the first poets of the time, but rebuked him for carelessness and made many galling strictures about the writing of Latin verse, the choice of vocabulary and other matters about which Smart was justified in believing Hill knew little.

General war broke out again in November. Rich, manager of Covent Garden Theater, had been doing excellent business with a revival of an afterpiece called The Fair, into which he interpolated appearances of a wire-dancer and an assortment of animals including ostriches. Garrick decided to ridicule by parody, and inserted a scene with a new ballad into a production of his popular farce Harlequin Ranger, which played for a week from November 6 to 14. By some this was construed as unfair to Rich, and on November 10 a party went to Drury Lane to damn Garrick's farce. One Richard Fitzpatrick threw an apple at the principal actor, Henry Woodward. A riot followed and Hill, in his "Inspector" of November 14, came out strongly for Fitzpatrick. This touched off a new war between Woodward and Hill in which, of course, Garrick was implicated.

The final relevant attack in all this warfare was Smart's fine satire, The Hilliad, modelled on the Dunciad, which he published in January 1753.

It is hardly surprising that in the midst of all this activity Smart's health occasionally broke down; but when it did, he had enough resilience to survive doses of his favorite remedy, Dr. James's Fever Powder. In December 1755 Newbery published Smart's prose Horace. In January 1756 Smart and Richard Rolt commenced co-editors of the Universal Visiter for the publisher Thomas Gardner. The arrangements between publisher and editors caused Dr. Johnson some indignation, but actually the terms were not frightful. Smart and Rolt agreed to provide all the material for the magazine and were to receive one-quarter of the profits

each, after expenses. Although they bound themselves to the arrangement for ninety-nine years, they may have considered this a protection against Gardner's ceasing to publish the magazine. They engaged not to provide competition for themselves, but presumably, as Smart published poems in other periodicals during 1756, this meant they were to edit no other magazines.

Smart appears to have fallen ill early in the year, though his contributions continue to appear in the magazine. His breakdown was at first physical and accompanied by fever; his "recovery" was celebrated by the publication in August of the Hymn to the Supreme Being, an Recovery from a dangerous Fit of Illness, which signals the onset of his mental imbalance.

The mental illness which ensued was characterized by Smart's taking literally the Biblical injunction to pray unceasingly. The injunction was recommended in all seriousness by Smart's near-contemporary, the influential religious writer, William Law.² It is not considered madness in our contemporaries if they choose to ejaculate the Jesus prayer all day long. But Smart was considered obstreperous because he insisted on involving others in his devotions. In 1788 Hester Lynch Thrale Piozzi, giving considerable thought to madness because of King George III's insanity, displayed a very tolerant attitude: "Madness is in itself no incurable Disease; half one's Acquaintance have been as mad as our poor King can be, & do vastly well again. I remember Colonel

D'Avenant . . . was quite a raving Maniac eight Months."³

Two pages later she reverts to the subject: "Lord Cambden has been out of his Mind so have many people of one's Acquaintance; & how are they the worse for it afterwards? I remember Lord Mulgrave saying many Years ago that it sharpened the Wit, and made Men more agreeable for their whole Lives to come."⁴ A few pages later she remembers Smart:

The Man who raves, & shouts, & sings, & swears, and riots about like our unhappy Sovereign, when he is once cured, is cured for ever; his Inclination to violence is lost & gone. Not so the Sufferer under one strong Delusion While Kit Smart thought it his Duty to pray in Secret, no living Creature knew how mad he was; but soon as the Idea struck him that every Time he thought of praying, Resistance against y^e divine Impulse (as he conceived it) was a Crime; he knelt down in the Streets, & Assembly rooms, and wherever he was when the Thought cross^d his Mind--and this indecorous Conduct obliged his Friends to place him in a Confinement whence many mad as he remain excluded, only because their Delusion is not known.⁵

Mrs. Piozzi refused to entertain the possibility that Smart was not suffering from a delusion, but from the effects of revelation. He had perhaps had a vision of Truth which had momentarily unfitted him for life in the cave. The black terrors and fears Smart suffered during his conversion, the probable dread of damnation, probably precipitated by the apocalyptic vision shared by so many after the Lisbon earthquake of November 1, 1755, were rarely touched on in his poetry. He touches on them in his "The Forty-Second Psalm," written during his conversion or very soon afterwards; and Burney commented many years later that "his malady proceeded from an excess of religious zeal, and terrors

somewhat congenial with his [Johnson's] own pious principles.⁶ But Smart preferred to dwell on, at least in his poetry, not the terror he found in contemplating his past life and his ordinary surroundings, but the joy and promise he found in the psalmist's universe. In this great world all creation has been made to bear witness to the greatness of the Creator. The creature must function in all his individual intricacies and must thereby praise his Creator unceasingly. This every created thing does except, since the fall, Man. The psalmist's great function is to strike the harp and induce all men to join in the chorus of praise. The archetypal image is David hymning God. The archetypal songs are Psalm 148 and the Morning Hymn of Adam and Eve in Book V of Paradise Lost. The topic was not original with Smart; it was a favorite eighteenth-century theme, a commonplace in the periodicals. But when the truth of it struck Smart, the impact knocked him off balance. Smart-as-David was obliged to exhort the rest of mankind to prayer and praise; he would not have been fulfilling his function if he had prayed in private. His madness, for the moment, was real enough; it displayed itself in his intolerance of Mrs. Piozzi's world, in his inability to realize that if he went on as he was going, he would be locked up. He would soon enough realize that his summons to prayer must come not in the street but in his poems. As for his delusions, he was perhaps justified in believing that he had lost those.

Smart was put away by his family in May 1757, and did not regain his freedom again until January 1763.⁷ During those years he worked on Jubilate Agno, A Song to David, and his versification of the psalms. New models and new methods appealed to him after his conversion. He found the starting place for a new aesthetic in Bishop Lowth's De Sacra Poesi Hebraeorum, a brilliant effort to analyze the Old Testament as poetry, and he found a new voice, the voice of the prophet.

On his release in 1763, his relationships with his wife and daughters, the Newberys, and even his mother and sisters, apparently greatly damaged by his conviction that his incarceration was unjust, were never improved. From 1763 to 1770 he lived alone in lodgings in London. Old friends remained astonishingly loyal, and he made many new ones. It is not known how or where he met the Sheels family of Queen Square, who helped him to gain his release, but the John Sherratt who also assisted him is very possibly the same John Sherratt who managed Marybone Gardens in 1751.⁸

Smart made an industrious effort to support himself on his release. In 1763 he published Mrs. Midnight's Orations, A Song to David, and two slim volumes of poems, Poems in July, and Poems on Several Occasions in November. In 1764 he published another volume of poems, Ode to the Right Honourable the Earl of Northumberland . . . , his oratorio, Hannah, and his translation of the fables of Phaedrus. In 1765 appeared Smart's metrical version of the psalms and hymns. Two years later Smart published his verse Horace. In 1768 his Parables of our Lord and Saviour Jesus Christ . . . and his second oratorio, Abimelech, were published; and in 1770 appeared his

last publication, Hymns for the Amusement of Children.

Obviously Smart was working at an impressive, if not a frenetic pace, and it seems that he ought to have been able to support himself. But although he was able to find publishers, his reputation, highest when he left Cambridge and damaged by his ebullient activities in London, was now at the low point where it would stay until he was rediscovered by Browning. Madness in a poet was not yet thought to bestow a compensatory extra dimension of vision, and it was thought that Smart was mad. Whether his many publications failed to sell well enough to provide for his support, or whether he still unreasonably refused to accommodate his expenditures to his income, or both, he had become by 1767 "poor Kit Smart," dependent on a subscription raised by friends, and perhaps a government pension. In April 1770 he was arrested and sent to debtors' prison. His friends, on examination of his affairs, apparently despaired of extricating him, and although he was undoubtedly made fairly comfortable in the King's Bench, it was there he died, of a liver ailment, on May 20, 1771.

2. Christopher Smart's Poetry

It is important to remember that Smart, for all that Jubilate Agno appeals to many because it seems Blakean, was a neo-classicist all of his life.¹ It is true that after a change of course in 1756, he adapted the neo-classical tenets in ways that would have appeared strange indeed to Boileau. It is true that the poetic trifles he wrote in his twenties and thirties appear to have little to do with the serious work of his forties. Nevertheless, there was a consistency in his approach to his work. Perhaps underlying that consistency was Smart's strong need for the authority of traditional forms and rules.

The crucial neo-classical tenets are those involving imitation and genre. It is well known that, according to the theory of imitation held widely by the neo-Augustans,² there are certain laws of nature which have been discovered and used by the greatest writers. One had one's choice when writing of copying nature or of copying the great writer, for in either case one duplicated nature's laws. Nature and Homer, Virgil found, were the same. According to the theory of genre, certain forms such as the epic, the tragedy, the ode and the lyric existed as laws of nature, as ideas in the mind of God. According to the ideas and feelings the poet wished to express, he chose the appropriate form to fill.

Wit, of course, was an important ingredient of poetry in neo-classical thought. In the Hobbesian sense that wit is

the discovery of a resemblance between things apparently unlike, it must be recognized that the writing of an imitation, like an allusion, becomes the achievement of a form of wit. Certainly Smart had this viewpoint.

It seems to me that Smart's application of these neo-classical principles was both helpful and destructive to his work. Smart was a person of frenetic energy, of abounding ideas, of many appetites. He wrote literally thousands of poems, proliferating them as Pamela proliferated letters. Often in his poems he does not slowly and methodically develop one idea; instead he disconcertingly changes the subject, invokes a new listener, changes the tone to become suddenly ribald, introduces startling new syntax. He likes surprise endings, paradox, a witty point. There are abrupt turnabouts in his poems of every conceivable kind.

Therefore the neo-classical principle of form offered him a convenient system of coherence for his individual poems. He took full advantage of the system. The popular magazines of his period are full of many forms, among them assembly poems (celebrating the preeminent charms of a young lady at a dance), "similes," odes to such goddesses or personifications as health, May, evening, morning, spring, and so on, verse epistles, literary parodies, dialogues (basically imitating Horace, Book III, Ode 9),

prologues and epilogues, for which the public apparently had an insatiable appetite both at the theater and in print, recipe verse (to make a beau, a belle, a good wife, a pie, preserves), advice to a new-married lady, and Masons' songs. Many of these forms are also "songs," stanzaic poems intended to be sung. Smart utilized all of these forms; most of them will be found in the following pages.

But even following this system, he effects surprises. In "A Night-Piece" he makes a startling and anti-climactic switch from the Miltonic sublime to the ribald ballad stanza. The conjunction of ideas, in fact, clearly illustrates Smart's dilemma, his awareness of the costliness of making a limiting choice among the riches of possibility, as well as the costliness of not making the choice. One can choose the spirit above the flesh, but the flesh will make itself felt. Once one has yielded to the flesh, there is the possibility of taking the matter seriously, or not.

Beneath a plantain's melancholy shade,
Sophron the wise was laid . . .
 Sacred Wisdom be my care,
 And fairest Virtue, Wisdom's heir. . .
 Then up he sprang nimble and light,
 And rapp'd at fair Elenor's door;
 He laid aside Virtue that night,
 And next morn por'd in Plato for more.³

There is the same incompatible mixture of genres in Smart's Spenserian "Epithalamium,"⁴ which ends oddly enough in four neo-classical pentameter couplets. Even the constraint of form cannot always standardize the impatient Smart.

But at the same time that the principle of form provided Smart with a system of coherence for his individual pieces, the principle of imitation led to a fragmentation of tone.

Unless one is writing the drama of Shakespeare or the Canterbury Tales of Chaucer, it is hard to display all possible human attitudes simultaneously in one work of art. For a long time, instead of seeking his own poetic personality, Smart adopted, for by the principles of imitation it was correct to do so, everyone else's by turn: Virgil's vatic voice, Dryden's sycophancy, Martial's scurrility, Pindar's or Milton's sublimity, Horace's urbanity, Gay's or Prior's lightness, Catullus' ardor, Swift's fecetiousness. Translation was a perfect method of trying every variety of tone; imitation and adaptation followed. But it appears that a great poet must choose one predominant attitude, as did Dante and Milton. Pope too, after imitating all the forms, had made his Horatian choice, a choice admirable in its real eclecticism, still admitting, no matter what his critics said, the vatic and the sublime, but discriminating against the lyric and the antic. But Smart, attempting this

form in the Horatian Canons of Friendship, did not find the choice compatible; indeed, he would have had to practice the form a good deal more to approach Pope's virtuosity. At his crucial moment, in 1756, and at the age of thirty-four, Smart still had not made the necessary limiting but focussing choice of attitude.

Perhaps Smart's admiration for all the different possibilities of attitude is related to his admiration for all the diversity of creation, a theme prevalent in his poetry from the beginning. At any rate, before 1756 he had not found any principle of limitation compatible to his enormous admiration for the variety of things, for the prodigality of possibility, an admiration which underlies all his work.

Two other important neo-classical ideas permeate Smart's work. One is the idea that art must serve a moral purpose. To Smart this was always an unquestioned assumption. At the beginning of his career, his fables taught a moral, no matter how lightly. At the end, the poet-prophet functioned as an admonitory angel.

The other important influence is that of music. Addison had contributed to British pride in his Spectator papers on the "Ballad of Chevy Chase"⁵ by calling the ballad an heroic poem and pointing out its parallels to the Aeneid. Perhaps following Addison's lead, Ambrose Philips, in the preface to his important A Collection of Old Ballads (1723-25) identifies as ballad-makers Pindar, Homer, Anacreon,

Horace, Suckling and Cowley. The idea became a commonplace of the century. An approach to the popular song which identifies it with the odes of the ancients ennobles it past the easy comprehension of the twentieth century; but the Augustan Englishman, seeking his own national literature to match that of Greece and Rome, turned towards England's traditional songs. Smart shared this idea, and from his boyhood designed a great part of his work to be sung.

But besides the neo-classical sanction of song-writing as in the tradition of Homer and Horace, Smart found music significant in a second way. Long before his conversion, he found music spiritually significant. In the "Ode on St. Cecilia's Day" (1746) he tells us that music has its origin in the "tuneful spheres" and adds, "From heav'n music took it's rise, / Return it to it's native skies." We are to harmonize the universe, complete the circle by echoing back the music of the spheres. "How little less than angels, when ye sing!" Smart tells us.

Although Smart had trouble establishing his individual voice, he very early had a style of his own. Some time ago in re-reading the song "Fanny Blooming Fair" I realized that Smart could not have written it. At the moment I could not diagnose the reasons for this realization, and instead of analyzing the difference between "Fanny Blooming Fair" and other poems by Smart of the same

period, I researched the history of the poem.⁶

Once I knew that Smart indeed had not written "Fanny Blooming Fair," I was left with the problem that I had not arrived at this knowledge through bibliographical research, but through an unconscious evaluation of stylistic clues. What were these clues?

One of the hallmarks of Smart's style I noted was the one already described, his habit of making swift changes of subject, tone, even form.

Another was his attempt to be concise. Throughout his life he strove for a concision more easily achieved in Latin than in English. One result was that he usually wrote short poems, poems shorter than their models if models existed. The "little version" of a longer model is a standard Smart production. A second result of his concision is that the meaning of some of his lines is obscure. He has so condensed his thought that one cannot follow it without difficulty. Usually, when one reads on, the difficulty is resolved. But a knur in the line is frequent enough to be characteristic:

Goodness is ever kindly prone
 To feign what fate denies,
 And others want of worth t'atone,
 Finds in herself supplies . . .

-Ode to Lord Barnard, 1753

Of all returns in man's device
 'Tis gratitude that makes the price,

And what sincerity designs
Is richer than Peruvian mines . . .

-Lines for a Lady's Pocket-Book, n.d.

The tendency grew more pronounced in Smart's later poetry. It became pronounced enough at times to obscure the point of a poem, a fact perhaps not apparent to those who knew the original of a translation:

These for their country's cause were sheath'd
in arms

And all base imputations dare despise;
And nobly struck with glory's dreadful charms
Made death their aim, eternity their prize.
For never could their mighty spirits yield,
To see themselves and country-men in chains;
And Earth's kind bosom hides them in the field
Of battle, so the Will Supreme ordains;
To conquer chance and errour's not reveal'd,
For mortals sure mortality remains?

-The Famous General Epitaph from
Demosthenes, ca. 1764

Another important difference between Smart's style and the style of the Mr. Philip who wrote "Fanny Blooming Fair" is that Philip uses many participial forms.⁸ In spite of a rigorous classical training, Smart does not often use the participial forms common in Latin. He uses instead the discursive style des-

cribed by Josephine Miles that "emphasizes compound or serial predicates, subordinate verbs in relative and adverbial clauses, action, and rational subordination."⁹ In this respect Smart differs from Thomson, the Wartons, Collins, Mason, Akenside and Cowper, writers of what Miles calls the adjectival or phrasal mode.¹

There is one other important difference between Philip's poem and Smart's typical style, besides those of smoothness of sense and sentence construction. Philip, writing a love song, picks what we should tend to think of as the more appropriate sounds which offer the least resistance. There are a lot of semi-vowels and glides, a lot of words beginning with vowels, in his song. Smart, too, could write fluid, limpid poetry, but he did so for special effect. "Bring, Muse, bring numbers soft and slow / Elaborately void of sense, / And sweetly thoughtless let them flow," he wrote in "To Idleness." And in "Hail, Energeia," imitating Pope, he outlined the possible effects one could achieve with the English language:

In thunders now tremendously array'd,
Now soft as murmurs of the melting maid:
Now piercing loud, and as the clarion clear,
And now resounding rough to rouse the ear:
Now quick as light'ning in its rapid flow,
Now in its stately march, magnificently slow.²

Nevertheless, Smart most habitually uses a nervous vocabulary full of words beginning and ending with plosives and fricatives, words that take time to enunciate. "What the prophetic Muse foretold is true," "Yes, contumelious fair, you scorn," and "Whate'er distinguished patriots rise," are first lines which offer considerable resistance to the lips. Smart did not value for customary use the smoothly-flowing numbers which he associated with "baby-rhimes," and of which he wrote a parody.³ Except for special effects, he habitually wrote a tough line.

Smart's change of course dates from mid-1756. His physical breakdown was involved with a religious crisis. It is natural that a new, religious strain of poetry should develop, but there were new critical principles in the air as well. In 1753, Lowth had emphasized the sublimity and outlined the critical elements of Hebrew poetry. Perhaps even more influential on Smart, who was in thrall to Pope until that time, was Joseph Warton's Essay on Pope, published in May 1756. Warton may or may not have been right in his belief that Pope betrayed his gifts when he gave up the sublime and the pathetic for the didactic and the satiric; but from 1756 Smart virtually ceased to use Pope's poems as models. The first poem Smart apparently wrote after the appearance of Warton's book was the Hymn to the Supreme Being, on Recovery from a dangerous Fit of Illness; it demonstrates a determined grasp for and an occasional grasp of the sublime. Though Smart had always written "sublime" poems,

the sublime strain, still, of course, a neo-classical idea, became more frequent in his work.

After 1756 Smart continued to work according to the neo-classical theories of imitation and genre. A Song to David combines the elements of the many psalms versified in the romance-six stanza with the familiar physico-theological philosophy. Jubilate Agno is an attempt to adapt the antiphonal technique of some of the psalms, as analyzed by Lowth, to the same physico-theological theme.

The great change in Smart occurred because in the imitation of David's voice he found a consistent tone within which he could subsume all the separate themes he wanted to handle. And the psalmist's vision of creation imposed a unity on the diversity. David provided what Horace could not. The principle of imitation at last proved really successful.

There was always a tension in Smart's verse between an admiration for diversity and a need for unity. As Smart grows older the theme of variety, at times a frenzy in the verse from the Oratory, more frequently yields to the theme of the unity of all the variety of creation in God. But the tension is always present; it makes the poetry rich. At his most worldly and facetious, "still for variety, for something new,"³ he extols change. Somewhat more reverent, he follows the physico-theologists in praising the variety of creation as an expression of

God's providence and exuberance. At his most serious, he hymns the oneness of creation in the adoration of its Creator. The psalmist fulfills the crucial function of leading the song which brings all into unison.

Many of the forms Smart had always written he adapted in his last years and made compatible with his prophetic stance. He wrote oratorios instead of comedies, parables instead of fables, psalms instead of ballads. The Horatian man about town, the humble praiser of merit, the sycophant, still occasionally appeared, but the prophet had the ascendancy. Although Smart never ceased to explore and elaborate the neo-classical techniques, he was, in his deepest nature, seeking the one voice.

EXCISIONS FROM THE SMART CANON

Smart never intended to claim the English song "Fanny Blooming Fair" as his own. The misunderstanding arose because when Hunter printed Smart's Latin translation of the song (done in the style of Vincent Bourne), he followed the standard procedure of providing the English original and the Latin translation on facing pages.¹ Smart's first bibliographer, who may or who may not have been deceived, listed the poem simply as "Fanny Blooming Fair,"² and subsequent editors credited the English version to Smart.

"Fanny Blooming Fair" was a well-known song in its time. The earliest publication of it I have found is in The Musical Entertainer (London, 1737), where it appears as "The Ravish'd Lever," "the words by Mr. Philip." Smart was fifteen in 1737, and as his Latin translation of the song was printed without the original in the Gentleman's Magazine for April 1754 (p. 185) signed "C.S. Aetat. 16," the printing in The Musical Entertainer may have been the earliest appearance of the ballad; but it was famous enough by 1742 so that in the London Magazine for April (p. 203) there is a song "to the tune When Fanny Blooming Fair."

A less important excision cannot be definitely prescribed, but I think, as Botting first suggested, seems indicated.³ In the Student for September 1750 (I, 357) appears an "Epigram

Extempore on a Cold Poet" signed by Ebenezer Pentweazle of Truro. This signature had been used by Smart in June to sign his Horatian Canons of Friendship, and was to be one of Smart's signatures in the Midwife, and therefore Gray naturally attributes the epigram to Smart. But in the December 1750 pamphlet, The Magazines Blown Up, a Justice Banter interviews two separate Pentweazles, one from Oxford and one from Cambridge, who also combine to make "one old Woman."⁴ From considerable internal evidence, Kenrick appears to be the author of the pamphlet, and in his Old Woman's Dunciad, published in the same month. Kenrick again presents two old women as under the spell of Newbery/Canidia, one of them Smart, the other an Oxonian. Richard Rolt too is said to be involved in the Midwife, and is presented as the poet Frigidio, the butt of Pentweazle's epigram. It therefore must be emphasized that Kenrick at least believed that Thornton (or another Oxonian) was so closely involved with Smart's projects that he shared the identities of both Ebenezer Pentweazle and Mother Midnight. If he was right, in the case of Mother Midnight, who functioned editorially, this may mean only that the Oxonian helped edit the magazine, but there is always the chance that any of Mother Midnight's contributions to the Midwife is by Thornton.⁵ In the case of Ebenezer Pentweazle, this could only mean that Kenrick believed Thornton had printed something over that signature.

Of the four poems signed by Ebenezer Pentweazle in the Midwife, only one, "Apollo and Daphne," in the December 1750 issue, had appeared when Kenrick wrote the Old Woman's Dunciad

and The Magazines Blown Up; and "Apollo and Daphne" was reprinted by Smart in Poems 1752. Only one other poem signed by Ebenezer Pentweazle had appeared in print, that in the Student in September 1750 on Frigidio, and it is certainly possible that Thornton, who had been the principal editor of the Student until Smart joined him, was its author. There is no evidence that Richard Rolt, whom Kenrick identifies in both of his pamphlets as Frigidio, was ever anything but Smart's very good friend; and in defense of Rolt's poetry, Smart goes out of his way in the Midwife of April 1751, while attacking Kenrick's Monody, to state "N.B. Mrs. Midnight does not intend, by what she has said on Monodies and Elegies, to reflect upon Mr. Rolt,⁶ whom she esteems as a very good Writer" (II, 29).⁷

The "Epigram Extempore on a Cold Poet" was placed in the Student directly after Rolt's overly fulsome praise in poetic epitaph of his kinsman Ambrose Philips; and it therefore seems likely, as Botting thought, that the epigram is by Bonnell Thornton.

At any rate it is well to enter a discussion of Smart attributions skeptically, remembering that not even a Pentweazle or a Mother Midnight signature is necessarily a guarantee of Smart's authorship.

ADDITIONS TO THE SMART CANON

I. The Early "C.S." Poems

These five poems appeared in the London Magazine and the Gentleman's Magazine between May 1745 and April 1747. Charles Ryskamp and Roger Lonsdale have each pointed out a different four of the five.¹ Ryskamp suggested that a "more plausible case" could be made for their being by Smart than for a series of poems in the London Magazine signed "Z.Z." (he was right); and Lonsdale suggested only that they were "worth noting." Neither Ryskamp nor Lonsdale attempted to connect the poems to Smart through external evidence, as I do here with suggestive but without conclusive success.

If the poems are accepted as being by Smart, as I think they are, they are interesting only because nothing else like them survives from his early career. They are the trifles of an ambitious young poet of twenty-three to twenty-four writing for the moment.

The first appeared in the Gentleman's Magazine for May 1745 (p. 271), a Latin epigram signed "C.S." but submitted by one "R," "your constant reader," who provided a translation of the epigram and three other pieces. It is of some significance that in the same issue of the Gentleman's Magazine (pp. 268-69) is Smart's earliest known magazine piece, his song "Idleness," with a setting by Boyce. Quite often several pieces by Smart, sometimes with different signatures, appear in

a single magazine issue.

"C.S." provided a second poem, "On a young Lady from whom I took a Ring," in the London Magazine for June 1746 (p. 312); the lines were reprinted in the London Magazine and Monthly Chronologer² in June and in the Scots Magazine in September, a sure sign of their acceptability to contemporary readers.

In August 1746 Smart's "The Precaution" was printed without signature in the London Magazine³ and in the same issue is a poem by "C.S." titled "To Miss H--HM--E of Lincoln's-Inn-Fields, on her going into the Country." "The Precaution" is a paraphrase of a poem Smart believed to be by Chaucer, and therefore it is interesting that "To Miss H--HM--E" begins as a paraphrase of Rowe's "To Mrs. Pulteney upon her going abroad." The existence of closely followed models for Smart's earlier poems has been commented on in the introduction. It should be necessary only to quote Rowe's first two lines to demonstrate the closeness of the imitation: "Tir'd with the frequent mischief of her eyes, / To distant climes the fair Belinda flies . . ."

Susannah Highmore, who was sixteen in 1746, was the daughter of Joseph Highmore, the fashionable portrait painter who illustrated Richardson's novels. Susannah, a gifted woman who was eventually, as Susannah Duncombe, included in the Dictionary of National Biography, was somewhat of a feminist and was herself one of Richardson's close circle. She was an occasional poet and writer of tales, and painted the watercolor

of herself and a group of friends listening to Richardson read Sir Charles Grandison in his summerhouse.⁴

Smart evidently had some acquaintance in the Richardson circle. Richardson subscribed for two volumes of Smart's Poems 1752, and Richardson's friend, the Reverend William Webster, to whom Smart had addressed an ode, for one.⁵

Smart had a lifelong ability of making interesting acquaintance, and Susannah Highmore has possibly left one further trace in his writings. The name Susannah appears regularly as a correspondent to Mother Midnight in the pages of the Midwife, and once, in the Midwife for December 1750, Mrs. Midnight inserts a learned communication from her "sister," Mrs. Susannah Rowe, recommending Melmoth's translation of Pliny's account of the destruction of Vesuvius. Curiously enough, in an undated letter⁶ from Richardson to Susannah Highmore, he writes, "I am very much obliged to you, for your transcriptions and observations from Pliny, as you say, I should never find time to read the book."⁷ Considering the provenance of Smart's lines to Susannah, the name Susannah Rowe is suggestive, as is the fact that Miss Highmore sent extracts from Pliny to at least one correspondent in 1750.

Further, as Ryskamp points out, the final line of "To Miss H--HM--E" appears to contain a punning signature. The poem also has a typically Smartian knur in lines 5-7. These difficult lines appear to mean that singly wit or beauty in a woman are charming, but are too potent for comfort when combined.

In the following month in the London Magazine (p. 475), "C.S." provides a compliment to another young lady from a fashionable neighborhood. A footnote informs us that "Delia" is Miss M--n of Bloomsbury Square. She must have been a Miss Milbourn, a young lady of some fortune born between 1723 and 1726, and the ward of her brother, Christopher.⁸ I have been able to find out nothing further about her except that the family had an estate in Kent, which may be where Smart's acquaintance with her began.⁹

The last poem signed by "C.S." appears in the London Magazine for April 1747 (p. 189). It is a shameless piece of flattery which may have had as its object the wooing of Edmund Cave, proprietor of the Gentleman's Magazine. The verses are addressed "To the Unknown Author of War, an Epic Satire, published last Month," and the "unknown author," Stephen Barrett, was a close friend of Cave's and of Samuel Johnson's as well. Smart was always to be a lavish occasional adulator in the manner of Dryden, but in this poem, scarcely exhausted by his preposterous praise of Barrett, he modulates effortlessly into an anniversary paean to "Butcher" Cumberland, who only a year before had become an English if not a British hero at Culloden.

It is possible that "To the unknown Author of War . . ." had two minor effects on Smart's young career. In what was probably his next magazine appearance (in August 1747) he changed to a new signature, "Academicus." The first poem signed "Academicus" was followed by a series of eleven others,

all, I think, by Smart; and ten of the twelve poems were printed in Cave's Gentleman's Magazine.

Latin EPIGRAM. By C.S.

Printed in the GM for May 1745 (p. 271) under a letter from "Your constant reader, &c. R." which begins "If you have room in your next Magazine for the following verses you'll much oblige me by inserting them."

Inclusam Danaen solvit pretiosior imber;

Et fulvo patuit clausa puella Jovi.

‡ Succubuit Diti, non Divo, foemina; frustra

Divinus, si non aureus esset Amor.¹

‡ This thought, tho' extremely pretty in the Latin, as it depends on the similitude of the words, would not bear an English translation.

Imitated by R.

Nor brazen walls, nor human art had pow'r

To save fair Danae from the golden show'r.

All other means might ineffectual prove,

The fair submitted to a gilded Jove.

Venus would find her votaries but few,

Were Love, that is divine, not golden too.

On a young Lady from whom I took a Ring.

Printed in the IM for June 1746 (p. 312). Reprinted in EM for June 1746 (p. 312) and in the SM for Sept. 1746 (p. 430).

AH! Chloe, why did'st thou bewail

The ring, alas, I took!

At guilty me why do you rail?

Why kill me with your look?

Your eyes, revengeful of the theft,

5

Quick shot the fatal dart:

Chloe, I gave you back your ring;

Pray give me back my heart. C.S.

To Miss H--HM--E of Lincoln's-Inn-Fields, on her
going into the Country.

Printed in the DM of Aug. 1746 (pp. 420-21). Reprinted in EM for Aug.
1746 (pp. 420-21).

Tir'd of old conquests, and the noisy town,

Belinda, to the country hastens down:

Where Kentish swains, with happy joy, shall know,

The charms that wit and beauty can bestow:

Single, ah single! thousands will they gain,

5

But when united, oh, how great's the pain:

That pain, dear miss, I feel, tho' cannot tell,

The Kentish smarts, no doubt, will know it well.

C.S.

Lincoln's Inn Fields was one of the most fashionable addresses in London. Although Joseph Highmore lived there, apparently he leased his house, for he is not listed as a householder in the L.C.C. Survey of London (see Vol. III, Part 1). In 1746 both the Duke of Cleveland and William Murray had houses there, as did Henry Hoare,² so Smart had plenty of acquaintance there.

On DELIA †

Printed in the IM for Sept. 1746 (p. 475). Reprinted in EM for Sept. 1746 (p. 475).

When first bright Venus saw Adonis' charms,
 She long'd to rep^l in his youthful arms;
 But all her beauty could not move the swain,
 And her black eyes with tears were stain'd in vain;
 What shall I do! the Cyprian goddess cry'd; 5
 What shall I do! th'Idalian groves reply'd;
 Sudden as thought, fair Delia's form she took,
 Then on the youth she cast a smiling look;
 Now, silly swain, despise me if you can,
 But that I'm sure's impossible to man. 10
Adonis said, now, by the gods, I love,
 For Delia charms, when Venus fails to move. C.S.

† Miss M--n, of Bloomsbury Square.

To the unknown Author of, WAR, an Epic Satire,
publish'd last Month.

Printed in the IM for April 1747 (p. 189).

When Pope, sweet bard! forsook the seats of men,
 And join'd, in happy vales, th'Elysian train,
 With kindred shades, thro' flow'ry paths to rove,
 And animate with song the vocal grove;
 'Our Sun (we cry'd) withdraws his wonted ray, 5
 'And robs this golded atmosphere of day;

'No more these eyes shall view Pierian light;
 'Whelm'd in the gloom of dulness and of night!
 How vain our fears! for, lo! with equal flame,
 Attends our Sun; another and the same! 10
 His rival beams enlighten, as they roll,
 Warm the dull clay and vivify the soul!
 The source of Europe's dire disasters show,
 And bid, as Britons ought, his Britons glow.
 Blest son of Phoebus, and the tuneful nine! 15
 In whom the various charms of song combine;
 Thee Spencer's fancy, Cowley's wit, inspire,
 And Pope's sharp satire, join'd with Mason's fire:
 While Shakespear's grace, and Dryden's happy vein,
 Gild thy smooth numbers, and adorn thy strain. 20
 Thy vast invention, which no limits bound,
 Tow'rs o'er the skies, or shoots the deep profound;
 Yet sober reason still its flights controuls,
 In night's dark regions, or the starry poles.
 How just thy portrait of the gloomy vale, 25
 Where rage, where woes, despair and anguish dwell!
 There vice is virtue, there fell hate is love,
 Th'exact reverse of happier states above!
 Not others so:--for, but remove the pain,
 Their hell's another earth, their fiends are men. 30
 Proceed, sweet Muse's son! and born to charm!
 Sing how Rebellion sunk by William's arm!

Not less from hell that horrid pest arose,
 Dark as her native shades, and big with woes!
 Too far, in quest of subject, hast thou gone; 35
 Thy Albion boasts a heroe of her own;
 A youth, in all the prowess of the plain,
 And martial skill, not second to Lorrain!

C.S.

Stephen Barrett, to whom this effusion is addressed, was Master of the Free Grammar School at Ashford, Kent. He produced a Latin translation of Pope's Pastorals in 1746, and an English translation of Ovid's Epistles in 1759, and, according to the DNB, "was also the author of 'War, an Epic Satire,' and other trifles."

38: Lorrain. Prince Charles of Lorraine, brother-in-law of Maria Theresa of Austria, successfully led Austrian campaigns in the War of the Austrian Succession (1741-48) against the Prussians and the French, raising the seige of Prague in 1742, gaining repeated victories in Bavaria in 1743, and in 1744 crossing the Rhone to cut off the French from Alsace. The full title of Barrett's poem was War, an epic-satyr, Setting forth the nature of Fr--ch policy, and the true cause of the present commotions in Europe.

II. The "Academicus" Poems

In the Gentleman's Magazine for August 1747 appears a poem known to be Smart's, a "Prologue to a Comedy call'd the Grateful Fair, acted last Winter by some Gentlemen at Cambridge." The appearance of the prologue has been noted,¹ but not Smart's use, in signing it, of an apparently new signature, "Academicus."

Between 1747 and 1753 a series of eleven poems signed "Academicus" or "J.S. Academicus," or "J.S." follow this prologue. It is my belief that all of these eleven poems are related, and are by Smart.

Some survey of the use of the pseudonym "Academicus" to sign magazine poetry will be useful. Although the signature is a common one throughout the century, it is not all that common signed to poetry from 1747 to 1771, the year of Smart's death. In the Gentleman's and London Magazines, these twelve poems under discussion are the only ones over that signature in those years.² During those years in other periodicals I have found only a series signed "Academicus" in the Christian's Magazine from 1760 to 1767, and one poem signed "Academicus" in the Imperial Magazine for July 1760.

Given this infrequency of the use of the name in periodicals, the question is whether the series under discussion, appearing from August 1747 to November 1753, is by one writer or more. Because Smart was the author of the

first poem signed "Academicus" there is at least a likelihood that others with the same signature are by him; but there is no certainty. Yet given the fact that the poems appear in Smart's favorite magazines, span the range of Smart's favorite kinds, are written in his favorite meters and use his favorite themes, the probability that he wrote the series becomes great.

There can be small doubt about the second and third contributions from Academicus, which appear in the same issue of the Gentleman's Magazine as the prologue to the Grateful Fair. In the May issue of the magazine "R.R." had requested a translation of a distich from Ovid which presented an interesting technical problem. Seven versions were printed in the next three months, of which Academicus provided two. It is characteristic of Smart as a translator to provide alternative versions.

The next two poems by Academicus appear in the London Magazine of November 1747 and of February 1748, and are obviously a matched pair. Each of the poems is twenty-four lines long, written in heroic couplets. Each ends with an invocation to the lady addressed. The poems are possibly addressed to sisters. The first is "Inscrib'd to Miss K--y at D--- Assembly, Oct. 7," and the second is "To a young Lady in Yorkshire," identified within the poem as "Dolly." In the subscription list to Smart's Poems 1752 the names of Miss Kitty and Miss Dolly Wilson

follow those of Smart's Cambridge friend, Mr. [Thomas] Wilson, Fellow of Trinity College, Cambridge, and his uncle, the Rev. Dr. [John] Wilson, Senior Fellow of Trinity College. Thomas Wilson's father was Benjamin Wilson, Vicar of Wakefield in Yorkshire, a man who incidentally was believed by his contemporaries to have been the model for the character in Goldsmith's novel.³

Both poems illustrate Smart's imitative technique of the seventeen-forties. The poem to Miss K--y, an assembly poem, is an imitation of lines in the July issue of the same magazine, "Inscrib'd to Miss M--a B--d-n, at B--h Assembly, June 22." This poem, also in heroic couplets, begins with a three couplet If-if-then structure, which was adapted by Smart to his entire poem. The second poem to Miss Dolly justifies Hill's charge in his review of Poems 1752: "If our poet is chargeable with any fault in his better pieces, it is the being too free with the beauties of all other English writers. He is the boldest borrower we shall meet with among the men of real genius."⁴ Lines 7-8 and 19-20 are lifted whole from the last four lines of Pope's Essay on Criticism. Considering that they are meant to comprise a light epistle, the lines are difficult to understand, containing the characteristic Smartian knur. The poet is apparently answering Dolly's charge that he has written her so fervent a poem that it has scandalized her acquaintance. The

offending poem may even have been the preceding one to her sister.

Academicus also contributed two satiric poems on university doctors to the Gentleman's Magazine. The first, "A Dialogue between a certain Gentleman of a certain College in a certain University, and another of a different College in the same University, occasion'd by a Pupil of the one having cut off a Dog's Ear belonging to the other," was apparently written at Cambridge on a return visit, for it is subscribed "From my ground room near the cloisters July 3, 1750." Although Smart had moved permanently to London in 1749, he remained a fellow of Pembroke, and it was entirely likely that he should attend the university Commencement exercises, which were held that year on July 3. The room, near the cloisters in the first court at Pembroke, was probably a borrowed one. The poem reflects Smart's consistent concern about cruelty to animals,⁵ providing an ironical condemnation of the sporting doctor from his own mouth (ll. 39-40). The poem's companion piece, also in octosyllabics, "On a D----- of a certain C----ge, who observed, That Wits are generally great fools," satirizes another eighteenth century university type, the fool and the beau; one begins to understand something of what Smart had to put up with in his Cambridge colleagues. When the same poem was printed in the London Magazine the month following, it was placed directly after Smart's "An Occasional Prologue, intended

to have been spoken by Mr. Woodward, at his Benefit, in the Character of the Old Mock-Doctor, to introduce the New One."⁶

One other poem signed "Academicus," "An Ode on May," appeared in the Gentleman's Magazine for May 1752. This was a song in the romance-six stanza,⁷ its style and vocabulary perfectly consonant with Smart's but too conventional to identify the song as his were it not for the evidence of the signature. On the other hand, the song is closely connected to one by "I.S. Academicus" [sic], one submitted by "Academicus" but signed "J.S.", and one signed simply "J.S."

In the Gentleman's Magazine for July 1751, a song in the romance-six stanza, "Ode on the Morning," signed "J.S.", is submitted in a letter by "Academicus." The "Ode on the Morning" is in some ways a religious version of the earlier "Ode on May" signed by Academicus. In each the glories of creation are hymned. The second stanzas in each are strikingly similar. "Ode on the Morning" must be interesting because it is an early and conventional song by Smart celebrating what was to be his great theme--nature's spontaneous praise of God--and it is in the romance-six stanza. It is not, as the note would lead the reader to believe, a little imitation of Pope's Messiah; it is instead modelled on the numerous versions of the psalms of praise done in this popular stanza, perhaps particularly on

James Merrick's The Benedicite Paraphrased.⁸

"I.S. Academicus" supplies a song to the Gentleman's Magazine for February 1752. "I.S." is a change rung on "J.S.", and that "Academicus" is a misprint is indicated the following month when the song appears as "The Song in our last, p. 84, signed Academicus, set to Music, by J.B. of Norwich." The question of the young lady to whom the song is inscribed, probably Miss Richards of Raunds, is puzzling. Although the actual date of Smart's elopement with Nancy Carnan is unknown, it is generally agreed that it took place some time in 1752. Furthermore, it appears that the most likely date of composition of his "An Ode on the 26th of January," written to Nancy on her birthday, is 1752, since it addresses her as his prospective bride and since their first child was born in May 1753. Smart's song to Nancy, "The Lass with the Golden Locks," was published in Arne's Vocal Melody (III) in August 1751. If Smart, then, were to publish a love song dedicated to a young lady in Northamptonshire in February 1752, one must assume that the song was an old one (possible, since it appears to have been written during the summer months), that the magazine had held it for a considerable length of time before publishing it, or that it was copied from some earlier source.

It would help to be able to connect Miss Richards to Smart, but I have been able to find out nothing about her.⁹ As one of twenty-seven freeholders in Raunds, a Mr. Henry Richards voted for the knight of the shire in 1730 and again

in 1748; ¹ and Smart had good friends, the Mapletons, living ten miles away in Broughton. Miss Richards lived only thirty miles from Cambridge; but once Smart had moved to London, the distance between them would be a distance to be reckoned with.

The last poem that appears to belong to the series appears in the Gentleman's Magazine for November 1753. Titled "Evening, an Ode," it is signed only "J.S.", but although there are other writers using that signature in the periodicals, including the indefatigable John Sackette, this poem is a companion piece to "Ode on the Morning," also signed by J.S. Although Celia is not a favorite poetic name with Smart (it is the name of his non-ideal, "The Talkative Fair"), he did alter the name Harriot, in his prologue to the Grateful Fair, to Celia, when the poem appeared in the Student.

It might be noted that the poems in this series appear to group themselves into pairs. There are two translations of the distich from Ovid, two sets of complimentary verses of twenty-four lines each in the heroic couplet, two sets of satiric verses to university doctors in octosyllabics. J.S. contributes odes on evening and on morning. Only the Latin verses by "J.S. Academicus" to Henry Hoare are unmatched.

This final poem to be discussed appears in the Gentleman's Magazine for December 1748. The lines are to Hoare, a very rich banker who subscribed to Poems 1752 and who was

remembered by Smart in Jubilate Agno.² Sturton, Hoare's Wiltshire estate, was a famous showplace, with grounds landscaped by the eminent William Kent.³ It is characteristic of Smart's dependence on Pope that of all the "beauties" of Sturton, Smart focuses on the grotto's nymph reclining over a spring, executed in lead by Rysbraeck and with a poem carved in the marble beneath said to be a translation by Pope from Latin lines by Cardinal Bembo:

Nymph of the grot--these sacred springs I keep,
And to the murmur of these waters sleep;
Oh! spare my slumbers, gently tread the cave,
And drink in silence, or in silence lave.⁴

The last line of the quatrain is echoed in lines 11-12 of the Latin verses by Smart.

As a group, the eleven new poems signed by "Academicus" or "J.S. Academicus" or "J.S." span the range of Smart's representative work. They include two translations and a set of complimentary verses in Latin, two compliments to young ladies, two satires and four songs, one religious, two moral, one a love song. They are in Smart's characteristic forms, the heroic couplet, octosyllabics and the romance-six stanza. The lively satires, with their recollections of Smart's Cambridge "brothers," should make a welcome addition to the Smart canon, as well as the four songs, examples of the lovely but neglected genre of eighteenth-century native English song.

This request for a translation appeared in the GM for May 1747 (p. 240).

Give me leave to request a Translation of
this beautiful Distich of Ovid, taken from the
epistle of Sappho to Phaon. R.R.

Si nisi quae facie poterit te digna videri,
Nulla futura tua est; nulla futura tua est.

[11. 39-40]

Translation of the Epigram from Ovid. (See p. 240).

Printed in the GM for August 1747 (p. 393).

If but to one that's equally divine,
 None you'll incline to, you'll to none incline.

Academicus.

Another. By the same.

If, save where charms with equal splendor shine,
 None ever thine can be, none ever can be thine.

Inscrib'd to Miss K--y at D----- Assembly,

Oct. 6.

Printed in the DM for Nov. 1747 (p. 526).

If when a bright and beauteous nymph is seen,
 Of heav'nly aspect, and angelick mein;
 Bless'd with a lovely shape, and genteel air,
 Sweet as the rose, and as the lily fair;

Not purple vi'lets in the early spring, 5
 Such graceful sweets, such tender beauties bring;
 If the dear charmer, Siren-like, entice,
 With tuneful accent, and bewitching voice,
 That not a muse can reach the various song,
 So loudly charming, and so sweetly strong; 10
 If her endearing conversation prove,
 And jocund humour, to confirm our love--
 If her, we, lastly, cannot but confess,
 Adorn'd with all th'advantages of dress,
 If she in di'monds, and rich silks refines, 15
 And in the bright assembly brightest shines:
 So sweet a scene, so near, no mortal could
 Unmov'd, untouch'd, or listen or behold.

Then you, dear K--y! in each breast must move
 The warmest passion, and the purest love; 20
 Struck with amaze we feel love's pleasing smart
 Rush in each vein, and thrill in ev'ry part;
 Sure, sure, so ravishing an object nigh,
 All must be transport, extasy, and joy.

Academicus.

D---- Assembly. Perhaps Doncaster, 25 miles from Wakefield.

To a young LADY in Yorkshire.

Printed in the IM for Feb. 1748 (pp. 87-88).

Where worth superior, our attention draws,
 'Tis next to censure, not to give applause;

Dolly! where merit shines, as shines in you,
 Praise, as a lawful debt, is but the due;
 And yet 'tis hard with justice to commend, 5
 To keep the poet, and not lose the friend.

Careless of censure, nor too fond of fame,
 I'm pleas'd to praise, nor yet afraid to blame;
 Let criticks shun the quarrel, or engage,
 Alike I heed their silence, and their rage; 10
 Eternal railers, ever on the wing,
 Like drones that buzz without the pow'r to
 sting;

Who sift a poem not for sense's sake,
 But, more exalted, aim to find mistake;
 To calumny and scandal bend their thoughts, 15
 And screen their own by cens'ring others faults;
 Friendly reproof my soul with joy receives,
 But I despise the stroke that malice gives;
 Averse alike to flatter, or offend,
 Not free from faults, nor yet too vain to mend. 20

Dolly! what tho' I fondly sung your name,
 And was transported with the darling theme;
 I ever thought it your high merit's due
 To be admir'd, and lov'd, applauded too.

Yours, Academicus.

7-8: See Essay on Criticism, ll. 741-42.

19-20: See Essay on Criticism, ll. 743-44.

A Dialogue between a certain Gentleman of a certain College in a certain University, and another of a different College in the same University, occasion'd by a Pupil of the one having cut off a Dog's Ear belonging to the other.

Printed in the GM for July 1750 (p. 327).

'Sir, I've a Pupil'--"Well, draw near--"

'That cut off'--"True, sir, my dog's ear--"

'Pray, sir, forbear; let me go on--'

"You can't defend him--come sit down--"

'Nay, sir, I don't approve the action,

5

'But come to give you satisfaction.'

"--Why then, sir, you must understand,

"Five guineas damage I demand."

'--Five guineas, Dr for one ear!

'For both your own 'twould be too dear.

10

'Besides, to insist on money's mean.'

"--The dog before was worth fifteen.

"Whereas, poor † Spot! as I'm alive,

"I scarce could sell him now for five;

"For who, d'ye think, would be prevail'd

15

"Upon, to buy a dog curtail'd?"

'--Sir, with submission, I suppose

The loss of ear won't spoil his nose;

† The Dog's Name.

'Or, what is more, if I judge right,
'His ranging's not affected by't.' 20
"Tis true, but sportsmen, you must know,
"Value not only use, but show;
"In both which always I excell'd,
"For finer ne'er appear'd in field.
"Or where's the man thro'out the nation 25
"Sells dogs of better education?"
'None, I confess, sir, have been longer
'Than you, a puppy-pupil-monger.
'But, brother, come, let's have no more,
'The youngster, I'll assure you,'s poor. 30
'I'll offer (fair, enough I think)
'Five shillings for your man to drink.'
"--Five shillings! Paultry satisfaction!
"I'll hear no more, but bring my action.
"I'll send this moment, sir, and get 35
"From London an exchequer writ.
"Actions of this kind ought to be
"Punish'd with strict severity.
"For he that kills, or maims a beast,
"Is bloody-minded, sir, at least. 40
"This time, indeed, he hurt poor Spot,
"Next I myself shall go to pot.

"For he that hacks one animal,

"'Tis plain, from sequence logical,

"Is much inclined to mangle all."

45

Some time they sat, and neither spoke;

When thus the Dr silence broke:

"--Come, sir, let all this wrangling cease,

"Be friends, and throw down half a piece."

'--You know what I propos'd before;

50

'I'll do't, but not one farthing more.

'This talking only time does waste,

'Brother, your servant,--I'm in haste.'

"Harkye

"When my man comes, I'll send him down,

55

"Be sure you don't forget the crown.

Academicus.

From my ground room near

the cloisters July 3, 1750.

28: The boorish, ignorant, sporting, drinking or womanizing fellow of the university who abused his sinecure was a commonplace in the eighteenth century.

On a D---, &c. who observed; That Wits were
generally very great Fools!

Printed in the GM for March 1753 (p. 143). Reprinted in the LM for
April 1753 (p. 191) with full title "On a D-- of a certain C--ge, who
observed, That Wits are generally great Fools," and a note, "The fol-
lowing Lines we promised in our last, when we had not Room to insert
them." Reprinted in the SM for April 1753 (p. 191).

Thro' the whole race of man, we find,
Some are to others merits blind.
Pedants, who still procuring knowledge,
Reign half a century at college,
Form philosophical conjectures, 5
And spend their lives in reading lectures;
Call poetry and other arts,
Unworthy men of skill and parts.
Attornies often play the farce on,
And swear a log will make a parson. 10
Founded on truth this maxim lies,
That, what we have not, we despise.
Amyntor, whose chief happiness
Consists in empty talk and dress,
Who thinks 'tis unpolite to look 15
On Hebrew, Greek, or Latin book;
Yet still in reading makes advances,
And criticises on Romances,

To render him a man of fashion,
 Fit for the ladies conversation, 20
 With nonsense captivates their hearts,
 And passes for a man of parts.
 This fool elate with self conceit,
 Rails against men of sprightly wit;
 Hates all the learning of the schools, 25
 Says, Wits are generally fools!
 Yet still, vain wretch! experience shews,
 That wit reigns not 'mongst fools and beaus.
 This can't remain a standing rule,
 Since thou'rt no wit, and yet a fool. 30

Academicus.

29: This. Smart refers back to Anyntor's dictum in l. 26, rather than to his own in l. 28.

An ODE on MAY.

Printed in the GM for May 1752 (p. 319). Reprinted with setting in the GM for July 1752 (p. 328).⁵

Awake, my muse, the sprightly lay,
 And sing the charms of verdant May,
 The pride of all the year:
 Reclin'd by some clear river's side,
 Where chrystal streams soft murm'ring glide, 5
 And countless sweets appear.

Hark! from amidst yon vocal bush,
The blackbird, linnet, and the thrush,

In concert tune the lay:

And, midst the silent midnight hours, 10
Her plaint sad Philomela pours,

From off the leafy spray.

Now beauteous nature smiles around,
And vary'd tints adorn the ground,

And every valley sings: 15

The rising crops on yonder hills,
With hope the farmer's bosom fills,

What joy this season brings!

Hail, happy month! when Albion's fair,
On every verdant walk appear, 20

And strike th'admiring eye:

Or, in the close sequester'd grove,
They listen to some tale of love;

Secure from every spy.

But, charming maids! with caution move, 25
Nor let the soft intruder, Love,

Your happy breasts invade:

Trust not too far enticing man,
Who, in this yielding season, can

To what he will persuade. 30

But chuse some youth, whose spotless mind
You free from all deceit shall find,

To him be kind and gay,
Then wishes soft, and rapt'rous joy,
Shall all his ravish'd thoughts employ, 35
And all the year be May.

Academicus.

Mr Urban,

Tho' some of the thoughts, and even the words of
the following stanzas are taken from Mr Pope's
Messiah, yet I hope they are so far originals as
to deserve a place in your next. Yours,

Academicus.

ODE on the MORNING.

Printed in the GM for July 1751 (p. 323). Reprinted in BM for
July 1751 (p. 375). Reprinted with setting in the GM for Aug.
1751 (p. 371).⁶

Arise, my soul, survey the morn,
And purple beauties of the dawn,

In order as they shine:
The herbs that with the dew-drops glow,
The grass, the shrubs, the flow'rets show 5
Their maker all divine.

Hark! how the warbling feather'd throng
Now tune their soft melodious song,
From ev'ry leafy spray;

The black-bird here with mellow throat, 10
And there the thrush with softer note,
In concert pour the lay.

Do thou, my soul, responsive join,
Ambitious of a theme divine,
And sing thy maker's praise: 15
Unnumber'd objects he supplies
For contemplation's wond'ring eyes,
And all the muse's lays.

Jehovah! thy all-forming hand
The world produc'd; at thy command 20
That world shall melt away,
Soon the arch-angel's trump shall sound,
The starting dead shall cleave the ground,
And graves admit the day.

But yonder glitt'ring orbs of light, 25
That now distinguish morn from night,
No more shall shed their rays.
Then shall break forth a beam divine,
And then the light himself shall shine
In one eternal blaze. 30

J.S.

The echoes of Pope's Messiah are as follows:

21: "Rocks fall to Dust, and Mountains melt away" (l. 106).

27: "No more the rising Sun shall gild the Morn" (l. 99).

28-30: "One Tyde of Glory, one unclouded Blaze, / O'erflow thy Courts:

The Light Himself shall shine / Reveal'd; and God's eternal Day be thine!" (ll. 102-04).

Although this song ends with the apocalyptic message of Smart's On the Eternity of the Supreme Being (March 1750), stanzas 1-3 are an approximate condensation of his On the Immensity of the Supreme Being (March 1751).

ABSENCE.

A Song inscribed to Miss R--ch--ds of
R--ds in N--th--mpt--n--shire.

Printed in the GM for Feb. 1752 (p. 84). Reprinted in the Ladies Magazine for April 18-May 2, 1752 (III, 188), unsigned, with Cloe's name changed to Celia. Reprinted with setting in the GM for March 1752 (p. 134).⁷

Attend, ye swains, whom beauty fires,

And all the god of love inspires,

Attend my plaintive lay;

Absent, alas! from her I love,

Along some lonely walk I rove,

And hate the sight of day.

Beneath some willow's verdant shade,
Amid the gloomy woodland glade,

I think upon my fair;

In fancy view each charming grace, 10

Which paints that too enchanting face,

And forms that killing air.

In vain the fragrant hawthorn blows,

Or sweets exhale from yonder rose,

Or riv'lets murmur near; 15

These beauties now no pleasure give,

No joys from them can I receive,

Alas! no Cloe's here.

Ye ling'ring moments haste away,

O come thou long expected day! 20

And ease me of my care;

Pour balmy comfort o'er my breast,

Make me once more compleatly blest,

And bring me to my fair.

I.S. Academius.

EVENING. An ODE.

Printed in the GM for Nov. 1753 (p. 531). Reprinted in BM for Nov.
1753 (pp. 592-93) and in the Magazine of Magazines for Nov. 1753
(p. 464).

Once more, my muse, repeat the strain,
And welcome silent eve again,

Amidst the deep'ning shades:
She comes, mild harbinger of night,
The skies now blush with parting light, 5
And dew-drops deck the glades.

The sun, in whose meridian blaze,
The verdure of the field decays,
And flow'rets drop their heads,
Now shines with mild and lambent beams, 10
And fainter yet and fainter gleams,
Obliquely o'er the meads.

The lab'ring steers, whose painful toil,
All day subdues the stubborn soil,
With joy resign the yoke: 15
With loosen'd traces they retreat,
No longer now they pant with heat,
Their sides no longer smoke.

The shepherd now, his number told,
With pleasure penns the bleating fold, 20
And seeks his humble cot,
Where free from care and grief, and pain,
Soft ease and peace, and rest remain,
The shepherd's happy lot.

35

The winds no longer shake the grove, 25

The slender aspens scarcely move,

Their ever flutt'ring leaf:

The birds no longer tune their throats,

Except sweet Philomel, whose notes

Proclaim all night her grief. 30

Together, Caelia, let us walk,

And pass the time in pleasing talk,

Or view this charming scene:

And may the hours, that here are lent,

The day of life, but thus be spent, 35

In evening thus serene! J.S.

In Nymphae domum, &c. in celeberrima

villa Stourtonensi Henrici Hoarii, Arm.

Printed in the QM for Dec. 1748 (p. 568).

Hoari, quis citheram pectine personet

Digno? Maeonios jam tribuet modos

Phaebus, meque lubens alite Pindari

Sublinem aethereo feret?

Dormit Nympha cubans, dum peragro loca 5

Audax sacra domûs, dum recito novas

Artes: tu, dea, tu pulchrior enites,

Urget cum facilis sopor.

Hic Natura manet, simpliciter decens;

Hic Echo soror; hic--sed revoco gradus; 10

Dormit Nympha cubans! * O tace! seu bibis.

Hospes, sive lavas precor.

En! † Stouwer, placido nobilis otio,

Ornatum rigua canitie caput

Ostendit senior; laetaque pascua 15

Rivorum exhilarat deus.

Mox raras rutilis * Pyramidis nitor

Auras percutiet; cernimus aemulum

Solis, Roma, tui, turpiter obruti

Campi pulvere Martii. 20

Te, Hoari; Naiades, te Dryades colunt.

Larga divitias di dederint manu,

Sanumque ingenium; quid superest? nisi

Vatem dent tibi postules.

J.S. Academicus.

* Alluding to the inscription under the sleeping Nymph.

† The river Stouwer that takes its rise in the gardens.

‡ The Obelisk of the Sun, not yet finished, after the model of that found in the Campus Martius at Rome.

(Who might play the cithera to Hoar with worthy pectin? Will Phoebus now offer Maconic modes [Homer's] and raise me happily sublime to Pindar's heaven?

The reclining nymph sleeps while I audaciously wander through the sacred places of the house, as I recite new verses; you, goddess, shine more brightly while sleep easily overcomes you.

Here Nature abides, artlessly decorous. Here is Echo, your sister, here-- but I retrace a step. The reclining nymph sleeps! Silence, I beseech you, o guest, whether you drink or bathe.

O Stour, noble in your quiet ease, your head shows you to be older, covered with irrigating gray hairs. And God makes cheerful the pleasant pastures of your stream.

Soon the splendor of a golden pyramid will penetrate the heavens, while we discern yours, Rome, [once] emulous of the sun, buried in ignominious dust on the Field of Mars.

With you, Hoare, the Naiads, with you the Dryads dwell. When they have given riches and a sound genius with a bountiful hand, what is lacking? Unless you ask them to give you a poet.)

23-24: It is entirely characteristic of Smart to suggest to Hoare the role of Maecenas.

III. The "Chaucerian" Poems

Smart published none of his three "Chaucerian" poems in the collections of poetry he edited in his lifetime, nor were they included in Poems 1791. Accordingly, Smart's authorship of these three popular ballads, probably a matter of common knowledge in his own time, was forgotten until 1941, when "Chaucer's 'Recantation'" was attributed to him.¹

The attribution was a correct one, though unnoted difficulties were not explained. "Chaucer's 'Recantation'" was printed in the Student for June 1750 (I, 231-32) with an elaborate title:

A Panegyrick on the LADIES.

Being Chaucer's Recantation for *The blind eat many a fly.

As it is sung at the Spring Gardens Vaux Hall
with great applause.

* A song moderniz'd from the old English of Chaucer.

The song began:

OLD Chaucer once to this re-echoing grove
Sung "of the sweet bewitching tricks of love;"
But soon he found, he'd sullied his renown,
And arm'd each charming hearer with a frown . . .

The questions "What was 'The blind eat many a fly'?" and "What had Chaucer to do with Vauxhall?" are unavoidable; but Smart's contemporaries needed no explanation. "Chaucer's

'Recantation'" was a sequel to an earlier song-hit by Smart, "The Precaution," or "The Caution," known popularly as "The blind eat many a fly," and written by the time he was twenty-four. The earliest publication of this song that I have found is in the London Magazine for August 1746 (p. 421). The song, set by Thomas Arne, was extremely popular, to judge from the number of times it appeared in print,² and from the number of parodic answers it elicited. One of these answers, by Smart's friend, John Lockman, published as a broadside ballad, provides positive attribution of the song to Smart. It is titled, "MEN are Wondrous SLY / In answer to the Ingenious Mr. SMART's Blind Catch Many a Fly. / Sung by Mr. LOWE at Marybone Gardens."³

The question of Smart's attribution of the song to Chaucer remains. The answer lies in John Stowe's edition of Chaucer (1561) in which new works presumed to be by the poet were added, and continued to be reprinted in editions of Chaucer into the nineteenth century. Accordingly John Urry's edition (1721) presents as Chaucer's "A balade warnyng men to beware of deceitfull women." Because a comparison of texts will provide an instructive illustration of Smart's techniques of imitation and condensation, I give the whole.

Loke well aboute ye that loviris be,
 Let not your lustis lede you to dotage,
 Be not enamoured on all thynges ye se,
 Sampson the forte, and Salomon the sage
 Decevid were for all ther grete courage,
 Men demin it right that thei se with eye,
 Beware therefore, the blind eteth many'a flie.

I mene of women, for all ther cheres queint
 Trust them not to moch ther truthe is but treson,
 The fairist outward wel can thei ypaint,
 Ther stedfastnesse endurith but a seson,
 For thei faine frendlines and worchin treson,
 And for thei are chaungable natu'rally
 Beware therefore, the blind eteth many' a flie.

What wight on lyve ytrustith on ther cheres
 Shall have at last his guerdon and his mede,
 Thei can shave nerir than rasours or sheres,
All is not gold that shineth, men take hede
 Their galle is hid undir a sugrid wede,
 It is but queint ther fantasie to' aspie,
 Beware therefore, the blind eteth many' a flie.

Though all the worlde doe his busie cure
 To make women standin in stablenesse,
 It would not be, it is against nature,
 The worlde is doe, when thei lacke doublenes,
 For thei laugh and love not, this is expresse,
 To trust on them it is but fantasie,
 Beware therfore, the blind eteth many' a flie.

Women of kinde hath condicions thre,
 The first is that thei be full of disseite,
 To spinnin also is ther propertie,
 And women have a wondirfull conseite,

For thei can wepe oft, and all is a sleite,
 And when thei list the tere is in the eye,
 Beware therfore, the blind eteth many' a flie.

In soth to saie, though all the yerth so wanne
 Wer parchement smoth, white and scribabeill,
 And the gret Se, that called is the' Ocean,
 Were tournid into ynke blackir than Sabell,
 Eche sticke a pen, eche man a scrivener abel,
 Not coud thei writin woman's trechirie,
 Beware therfore, the blind eteth many' a flie.⁴

It is quite possible that Lowe sang all three "Chaucer-
 ian" songs dressed as Chaucer. The second of the songs,
 "Chaucer's 'Recantation,'" is in Poems 1949, but for con-
 venience's sake I give a superior text from the Student here:

A Panegyrick on the LADIES.

Being Chaucer's Recantation for *The blind eat
many a fly.

As it is sung at the Spring Gardens Vaux Hall
with great applause.

RECITATIVE

OLD Chaucer once to this re-ecchoing grove
 Sung "of the sweet bewitching tricks of love;"

* A song moderniz'd from the old English of Chaucer.

But soon he found, he'd sullied his renown,
 And arm'd each charming hearer with a frown;
 Then self-condemn'd anew his lyre he strung,
 And in repentant strains this recantation sung.

5

AIR.

I.

Long since unto her native sky
 Fled heav'n-descended Constancy;
 Nought now that's stable's to be had,
 The world's grown mutable and mad;
 Save Women--they, we must confess,
 Are miracles of stedfastness,
 And every witty, pretty dame
 Bears for her motto--Still the same.

10

II.

The flow'rs that in the vale are seen,
 The white, the yellow, blue and green,
 In brief complexion idly gay
 Still set with every setting day,
 Dispers'd by wind, or chill'd by frost,
 Their odours gone, their colour lost:
 But what is true, tho' passing strange,
 The Women never-- fade or change.

15

20

III.

The wise man said that all was vain,
 And folly's universal reign;

Wisdom its vot'ries oft enthralls, 25
 Riches torment, and pleasure palls;
 And 'tis, good lack, a general rule,
 That each man soon or late's a fool:
 In Women 'tis th'exception lies,
 For they are wond'rous, wond'rous wise. 30

IV.

This earthly ball with noise abounds,
 And from its emptiness it sounds,
 Fame's deaf'ning din, the hum of men,
 The lawyer's plea, and poet's pen:
 But Women here no one suspects, 35
 Silence distinguishes that sex;
 For, poor dumb things! so meek's their mould,
 You scarce can hear them--when they scold.

CHORUS.

An hundred mouths, an hundred tongues,
 An hundred pair of iron lungs, 40
 Five heralds, and five thousand cryers,
 With throats whose accent never tires,
 Ten speaking trumpets of a size
 Would deafness with their din surprize,
 Your praise, sweet nymphs, shall sing and say, 45
 And those that will believe it--may.

This song, which was reprinted several times,⁵ was also based on a ballad which Smart supposed to be Chaucer's, "A Balade whiche Chaucer made in the praise, or rather dispreise, of Women for ther doublenes."⁶ "Doublenesse" proceeds through twelve stanzas and an envoy ringing changes on its single theme; Smart's version modulates to other favorite charges against women after imitating only the opening two stanzas, which follow:

This world is full of variaunce
 In everye thinge who takith hede,
 That faithe and truste, and all constaunce
 Exilid ben, this is no drede,
 And save only in womanhed,
 I can yse no sikirnes,
 But for al that yet, as I rede,
 Beware alwaye of doublenes.

Al so that the freshe somir floures,
 The white and rede, the blewe and grene,
 Ben sodenly with wintir shours
 Made feinte and fade, withoutin wene,
 That trust is none, as ye may sene,
 In no thing, nor no stedfastenes,
 Except in women, thus I mene,
 Yet aye beware of doublenes.

The last in the series of three "Chaucerian" poems Smart called "The Trial of Chaucer's Ghost." It was printed in the Student for November 1750 (II, 70-72). Because it was signed "by the author of the Recantation," Brittain attributed the

song to Smart in 1941;⁷ but Callan did not include it in Poems 1949.

The PRECAUTION,
Moderniz'd from Chaucer, and sung by
Mr. Lowe, at Vaux-Hall.

Printed in the LM for Aug. 1746 (p. 421), on the page following "To Miss H--HM--E" by "C.S." Reprinted in EM for Aug. 1746 (p. 421).
Printed with setting by Arne in Arne's Lyric Harmony (London, 1746), II, 6; in Amaryllis. . . (London, 1748), I, 74-75; in the Muses' Delight. . . (Liverpool, 1754), p. 144; and in Clio and Euterpe. . . (London, 1758), I, 124-25.

From sweet, bewitching tricks of love,
Young men, your hearts secure;
Lest from the paths of sense you rove,
In dotage premature:
Look at each lass thro' wisdom's glass,
Nor trust the naked eye;
Gallants! beware, look sharp, take care,
The blind eat many a fly.

5

Not only on their hands and necks,
The borrow'd white you'll find,
Some belles, where interest directs,
Can even paint the mind:
Joy in distress they can express,
Their very tears will lie;

10

Gallants, beware, &c.

15

There's not a spinster in the realm,

But all mankind can cheat;

Down to the cottage, from the helm,

The learn'd, the brave, and great

20

With lovely looks, and golden hooks,

T'entangle us they try:

Gallants! beware, &c.

Could we with ink the ocean fill,

25

Was earth of parchment made,

Was ev'ry single stick a quill,

Each man a scribe by trade;

To write the tricks of half the sex

Would drain that ocean dry:

30

Gallants! beware. &c.

The TRIAL of Chaucer's Ghost.

Sung at Vaux-Hall immediately after the *Recantation

by Mr. Lowe, Miss Norris, and Miss Stephenson.

By the Author of the Recantation.

Printed in the Student for Nov. 1750 (II, 70-72). Reprinted in the RM
for Oct-Dec. 1750 (p. 436) and in the MB (I, 40).

* See Number VI. Vol. I. page 131.

Miss Norris.

Thou traitor, who with the fair-sex hast made war,
Come forward, and hold up your hand at the bar;
By a jury of damsels you now must be try'd,
For having your betters traduc'd and bely'd.

Miss Stephenson.

How could'st thou such base defamation devise, 5
And not have the fear of our sex in your eyes!
Is all decency gone--all good breeding forgot?
Speak, varlet, and plead--Art thou guilty or not?

Mr. Lowe.

Not guilty I plead--but submit to the laws,
And with pleasure I yield to these fair ones my cause; 10
But still, that my trial more just may appear,
Speak louder and faster, or how should I hear?

Miss Norris.

Hast thou not presum'd to alarm each bright toast,
By the conjuring up of an old English ghost;
And made fussy Chaucer, without a pretext, 15
Snarl posthumous nonsense against the fair-sex?

Miss Stephenson.

Hast thou not presum'd to alarm each bright maid,
With that common-place trash, that each virgin must fade;
And, without fear or wit, most assuming and bold,
Hast dar'd to suggest that we paint and we scold? 20

Mr Lowe.

For want of experience, when I was but young,
Perhaps such strange falsehoods might drop from my tongue;
But when I recanted for all my sins past,
I thought I had made you amends at the last.

Miss Norris.

I'll promise you, friend, you shall duly be paid 25
For the ample amends that you lately have made;
I find by your shuffling the whole charge is true,
So I bring you in guilty without more ado.

Miss Stephenson.

Ironical wits, like destroyers of game,
When they hide in a bush, 'tis to take surer aim-- 30
By his shuffling I find too the whole charge is true,
So I bring him in guilty as willing as you.

Mr. Lowe.

Convicted I stand, and submit to my fate;
And fain would repent, but I find it too late;
If death then, alas! is to be my reward, 35
Why, then I must die--but, by Jove, I'll die hard.

Miss Stephenson.

Since to lengths so unbounded his malice he carried,
To hang him were kindness--

Miss Norris.

No, let, let him be married,
To some musty old maid, that's the dee'l of a shrew,
That will scold him--

40

Miss Stephenson.

And beat him,

Miss Norris.

And cuckold him too.

Both together.

To some musty old maid, that's the dev'l of a shrew,
That will scold him, and beat him, and cuckold him too.

26: ample amends. In Arne's Vocal Melody (II, 38-42) "Chaucer's Recantation" has the following introduction: "Chaucer, the celebrated old English Poet, being hard set upon by ye Ladies of his Time for writing a Song call'd (From sweet bewitching Tricks of Love) which was a great Satire on that Sex; In order to make them ample amends, wrote the following Recantation."

30: The line provides some indication that Lowe was dressed like Chaucer, and wore a beard.

IV. Poetry in the Student

The Student, or Oxford Monthly Miscellany, as it was first called, was a thoroughly respectable though far from dull publication. It was published by Newbery in 1750-51 in collaboration with Barrett, the Oxford bookseller, and it was edited by Bonnell Thornton, then an Oxford student. Featuring at first thoughtful articles and poems principally by Oxford academicians and writers, the monthly soon began to print contributions from other sources, and in June 1750, with its sixth number, Smart probably joined Thornton as "Cambridge" editor. The subtitle became "Oxford and Cambridge Monthly Miscellany" and Smart's poetry, as well as his essay series on castle-building, began to appear.

If Smart was to commence being a hack, he commenced at the top, and his connection with the Student did his reputation no harm. A writer in the Monthly Review for May 1751 (pp. 508-09), discussing his Seatonian Prize poem On the Immensity of the Supreme Being, said, "Mr. Smart has already gained so much reputation by several other small pieces published in the Student, or otherwise, that it would be superfluous for us to say more of his character as a poet."

In the Student Smart published a great deal of poetry signed either with his own name or with one of his known pseudonyms; this poetry has been accurately listed by Gray. Of this poetry, the Latin invitational poem to Samuel Saunders,

undoubtedly written in Smart's Cambridge days, alone has not been republished since Poems 1791. Accordingly, it is included here.

Of the unsigned poetry in the Student, some is known to be Smart's. "The Trial of Chaucer's Ghost" has already been included here with Smart's "Chaucerian" poems. The history of Smart's Latin translation of part of the first canto of Hudibras is more complicated. A 119-line manuscript of this translation, in Smart's hand and superscribed "Part of the first Canto of Hudibras translated into Latin Doggrel by a Freshman of Pembroke--Christopher Smart--" is still in the Pembroke Library, and by courtesy of the Master and Fellows of Pembroke College, is reproduced below.¹ In the Student Smart published two separate excerpts from this translation, representing ll. 1-57 and 58-89, but publication took place approximately eleven years after Smart first did the translation, and it is important that the translation was extensively revised for the Student. Evidently Smart's interest in Latin verse and the art of translation did not cease when he left Cambridge, and I think many of his Latin and English translations published in the seventeen-fifties were new work. The last twenty-eight lines of the Pembroke manuscript were never published; and the six lines from Hudibras published in Dodsley's Museum in September 1746 (II, 20-21) and reprinted in the Midwife for April 1751 (II, 35-36) are not from the Pembroke manuscript. These, though they never appeared in the Student, are accordingly published here, the second with Smart's introductory

letter which explains what we moderns would not have realized, the reason for both Smart's and Pembroke's pride in the boy's achievement. It was a question of technical expertise.

There remains a considerable body of poetry in the Student which sounds as though it were written by Smart but which is either unsigned or is signed by an unfamiliar pseudonym. One may suspect or even firmly believe that certain poems in the Student are by Smart; and there is Sherbo's statement, "The majority of the poems in the Student were Smart's."² But so many writers were contributing poetry to the Student that unless there are convincing reasons for attributing an individual poem to him, it is most unwise to do so. Of the many poems in the Student which well may be by Smart, I have chosen only one to attribute to him. "To Dr Swift, Occasion'd by Gulliver's Travels" was printed in the Student for mid-June 1751 (II, 355-56) between two known Smart poems, "On Seeing the Picture of Miss R-- G--n," signed C. S--t, and "Ode to an Eagle confin'd in a College-Court," signed Zosimus Zephyrinus. This fact is suggestive but hardly conclusive. My reason for attributing the poem to Smart is that at this time he was constantly referring to Swift and his works. The references to Swift appear in a cluster around mid-1751, possibly because in March of that year Newbery published the first number of a children's magazine called the Lilliputian Magazine, with which Smart was connected. However, Smart's series of essays on castle-

building, which is actually about imagination astride of reason, and which began in the Student of June 1750, is a conscious imitation of Swift's Tale of a Tub.³ It therefore seems equally probable that a careful reading of Swift for the castle-building essays suggested to Smart the idea for the Lilliputian Magazine.

Smart's preface to the Nutcracker, a collection of jokes published by Newbery in December 1750, quotes the episode of the mountebank in Leicester Fields from the Preface to Tale of a Tub. In the April 1751 Student (II, 247) Smart casually quotes Swift: "I have also receiv'd several other epistles of great complaisance and no consequence, as Swift expresses it." Volume II of the Midwife has epigraphs from Homer, Virgil and Swift. The June 1751 Midwife has a close parody of a Swiftian sentence.⁴ In the July Midwife, Mary Midnight publishes a letter to the Keeper of the Curiosities at Gresham College, reminding him that she is executrix of Gulliver's will and legatee of his souvenirs (II, 151-55); in the same issue she remarks that "there is as much Difference between an Ode and a Song, as between a high-heel'd and a low-heel'd Shoe, or indeed as there is between a Whig and a Tory" (II, 175).

Although these examples are only a sampling of Smart's references to Swift at this time, they should indicate that he had recently been reading Gulliver's Travels and Tale of a Tub in 1751. But "To Dr Swift . . ." is typically Smartian in other ways. It is an imitation of Pope's "Gulliver verses,"⁵

especially "The Lamentation of Glumdalclitch, for the Loss of Grildrig," to which it refers, and "Mary Gulliver to Captain Lemuel Gulliver"; and Smart specialized in this sort of imitation. But the joke of the female persona would surely have been an added attraction to the man whose alter ego at this time was Mother Midnight.

CHRISTOPHERUS SMART SAMUELI SAUNDERS,

Col. Regal. S.P.D.

Printed in the Student for July 1750 (I, 280).

Phoebus & Liber, Charitesque mecum
Nocte coenabunt, (ita spondet Hermes)
Nostra sed prorsus, nisi te magistro,
Poc'la recusant.

Attici dives venias leporis, 5
Non sine assueto venias cachinno, et
Blanda pinguedo explicitâ renidens
Fronte jocetur.

Georgium expecto, salis architectum
Duplicis vafrum satis, aemulosque 10
Spero vos inter fore nunc, ut olim,
Nobile bellum.

Dumque lucubrata per omne longi
Frigoris saeculum pueros tenellos

Alma nox piotas videt otiosos 15

Volvere chartas,

Proh pudor! devota lucro juvenus

(Ut puellarum numerus senumque)

Pallet insomnis repetita duri

Jurgia ludi, 20

Sperne (nam multae cerebrum Minervae

Est tibi) nugas age quaestuosas,

Arduas, vanas, & amara curae

Elue mecum.

Jam riget tellus, hyemantque menses, 25

Vestra sed laurus vireat, tuisque

In genis dulcis rosa Sanitatis

Sera moretur.

Aul. Pemb. Cantab. Cal. Jan.

For a translation of this poem, see Sherbo, pp. 28-29.

Samuel Saunders, the son of Dr. Erasmus Saunders, Vicar of Blocksley, Worcestershire, was born in 1723, and admitted to King's College, Cambridge, from Eton in 1741. He became a fellow in 1745, and was ordained a deacon in 1746. He died in Worcestershire in 1748, and is possibly the unknown subject of Smart's "On the Sudden Death of a Clergyman" (Poems 1949, I, 33-34).

S.P.D.: salutem plurimum dicit, he wishes much health. The title, or salutation, of the poem thus reads, "Christopher Smart wishes much health to Samuel Saunders of King's College."

Printed in the Museum for Sept. 1746 (II, 21-22). Reprinted in EM for Jan. 1748 (p. 45) and, with appropriate minor changes in the introductory letter, in the Midwife for April 1751 (II, 35-36).

To the Keeper of the MUSEUM.

SIR,

It is an Assertion of Mr. Voltaire's, that Hudibras cannot possibly be translated into any other Language, without losing all the Drollery and Spirit of the Original; which 5 perhaps you will not subscribe to without some Hesitation, when you peruse the following six Lines, which were actually render'd extempore by a Gentleman of Cambridge.

So learned Taliacotius from
The brawny Part of Porter's Bum 10
Cut supplemental Noses, which
Shou'd last as long as Parent Britch,
But soon as Date of Knock was out 5
Off dropt the supplemental Snout.

Sic Taliacot^{us} ars amica 15
Vectoris parte de postica,
Falsis invenit carnes nasis,
Quae duret tamdiu, quam Basis:
Sed rostrum parili ruina 5
Cum clune periit consobrina. 20

3: Voltaire, in his Lettres philosophiques sur les Anglais (Lettre XXII), makes more or less this statement, but the reason he gives is that the

subjects of satire in Hudibras are topical and that humor is killed in the process of explanation.

9-14: Apparently Smart provided his English version (from Part I, Canto I, ll. 279-84) from memory, making several errors, particularly in substituting the word "supplemental" for "sympathetick" in the last line.

15-20: Smart had been challenged, perhaps, more than by Voltaire, by the fact that the prefaces of early eighteenth century editions of Hudibras provided a translation of these lines into Latin by Dr. Harmer (or Harmar), "once Greek Professor at Oxon.," as proof that "some vain Attempts have been . . . made to translate some Parts of it into Latin, but how far they fall short of that Spirit of English Wit, I leave the meanest Capacity, that understands them, to Judge." Harmer's version did not reproduce rhyme or meter.

Taliacotius (1545-1599) was a professor of physic and surgery at Bologna who devised a method of repairing damaged noses by making skin grafts allegedly from the buttocks of porters. A continued sympathy was supposed to exist between the nose and its donor, causing the nose to suffer, sicken and die with its originator. (See the Tatler, No. 260).

Part of the first Canto of HUDIBRAS

Translated into LATIN Doggrel.

Printed in the Student for Sept. 1750 (I, 359-60).

When civil dudgeon first grew high,

And men fell out they knew not why, &c.

Cum arsit civica phrenesis,

Pacis hominibus pertaesis;

Nec cuiquam nota fuit causa,
 Tam dira quae produxit ausa;
 Cum tristes irae, & furores, 5
 Multum elicerent orucoris;
 Et, velut qui sunt mente capti,
 Prae mero ire parum apti;
 Sic hi pugnabant, dum pro more
 Religio cuique est in ore; 10
 Hanc coluit quisque nomen tenus,
 Sed nemo novit quodnam genus:
 Cum praeco altâ e testudine,
 Auritâ stante multitudine,
 Hanc dedit exhortationem, 15
 Ut soveant seditionem;
 Et manu tusum ecclesiasticâ
 Pulvinar movit vi elasticâ:
 Tunc ivit foras noster Heros,
 Ut vinceret gigantes feros. 20
 Aspectum si quis observaret,
 Hunc florem equitum juraret;
 Nam nusquam genu flexum dedit,
 Nisi cum titulum accepit;
 Nec iotum aequâ tulit mente, 25
 Nisi ab honorario ente.
 Duplicem scivit usum chartae,
 Tantâ, ut nullus alter, arte,
 Mercurio doctus tam, quam Marte.

Clarus in bello, in pace quoque, 30
Et jure Caesar ex utroque.
(Sic victum sorices, ut ferunt,
Utroque elemento quaerunt)
Sed multus author litem gerat,
An fortior, an prudentior erat, 35
Hi illud, illi hoc defendant;
Sed, licet acriter contendant,
Tam parva fuit differentia,
Vix, & ne vix vicit prudentia.
Hinc habuerunt illum multi 40
Aptum perfungi vice stulti.
Nam sic Montagnus vacans otio,
Omnique liber a negotio,
Dum lusit molliter cum fele,
Fudisse fertur hoc querelae; 45
"Quis scit, quin felis haec (proh facinus!)
"Si putat, putat quòd sum asinus."
Sed quid mehercule censeret,
Thrasonem nostrum si videret,
(Nam sic se noster appellavit, 50
In ~~martem~~ siquis provocavit)
Sed sic qui putant, putant malè,
Nam noster erat nihil tale.
Quid, si ingenio fuit lautus,
De usu fuit perquam cautus. 55

Perrardò quidem secum ferat,
 Nam metuit, ne forsàn terat,
 Sic multi pictas induunt vestes,
 Nonnisi in diebus festis.

The fifty-nine lines of Smart's translation render the first fifty lines of Hudibras, which are provided below from the London edition of 1732 published by B. Moots.

When Civil Dudgeon first grew high,
 And Men fell out they knew not why;
 When hard Words, Jealousies and Fears,
 Set Folks together by the Ears,
 And made them fight, like mad or drunk, 5
 For Dame Religion, as for Punk:
 Whose Honesty they all durst swear for,
 Tho' not a Man of them knew wherefore:
 When Gospel-Trumpeter, surrounded
 With long-ear'd Rout to Battle sounded, 10
 And Pulpit, Drum Ecclesiastick,
 Was beat with Fist, instead of a Stick:
 Then did Sir Knight abandon Dwelling,
 And out he rode a Colonelling.
 A Wight he was, whose very Sight wou'd 15
 Entitle him, Mirroure of Knighthood;
 That never bow'd his stubborn Knee
 To any thing but Chivalry;

61

Nor put up Blow, but that which laid
Right Worshipful on Shoulder-Blade;
Chief of Domestick Knights and Errant,
Either for Chartel or for Warrant,
Great on the Bench, Great in the Saddle,
That cou'd as well bind o'er, as swaddle:
Mighty he was at both of these,

25

And styl'd of War as well as Peace.

(So some Mats of amphibious Nature,
Are either for the Land or Water.)

But here our Authors make a Doubt,
Whether he were more Wise or Stout.

30

Some hold the one, and some the other;
But, howsoe'er they make a Pother.

The Diff'rence was so small, his Brain
Outweigh'd his Rage but half a Grain;

Which made some take him for a Tool
That Knaves do work with, call'd a Fool.

35

For't has been held by many, that
As Montaigne, playing with his Cat,
Complains she thought him but an Ass,

Much more she wou'd Sir Hudibras;

40

(For that's the Name our valiant Knight
To all his Challenges did write.)

But they're mistaken very much,

'Tis plain enough he was no such;

We grant, altho' he had much Wit, 45
 H'was very shy of using it;
 As being loth to wear it out,
 And therefore bore it not about;
 Unless on Holy-days, or so,
 As Men their best Apparel do. 50

Translation of HUDIBRASS

Continued from Number IX

Printed in the Student for Oct. 1750 (II, 39-40).

Praeterea Graecè bene scivit, 60
 Sed nemo eum erudivit;
 Sic facultate naturali
 Grunitum faciunt porcelli.
 Latine nemo scivit melius
 Vix aves concinunt faciliùs: 65
 Utroque dives, cuique egeno
 Diffudit copiam cornu pleno.
 Hebraeas etiam radices
 In solo sterili felices,
 Tot habuit ut plerique eum 70
 Curtum crediderint Judaeum,
 Et forsán fuit, Veneris ergô,
 Judaeus factus a chirurgo.
 In logicâ emunctae naris
 In analytica praeclarus, 75

Ingenio fuit tam subtili
 Discerneret ut situm pili,
 Et si qua horâ disputaret,
 Cui parti magis inclinaret;
 Utramque tueretur, quaeque 80
 Affirmat, mox infirmat aequê.
 Ostendit, cum suscepit litem,
 Quod vir & equus non sint idem.
 Avem non esse buteonem,
 Et esse satrapam bubonem, 85
 Et anseres justiciarios,
 Cornices fidei commissarios,
 Deberet disputatione,
 Et solveret--solutione--
 Haec omnia faceret, & plura, 90
 Perfecto modo & figurâ.

[To be continued occasionally.]

Lines 60-91 of Smart's translation render lines 51-80 of Hudibras, which follow.

Beside, 'tis known he cou'd speak Greek.
 As naturally as Pigs squeak:
 That Latin was no more difficile,
 Than to a Blackbird 'tis to whistle:
 Being rich in both he never scanted 55
 His Bounty unto such as wanted;

But much of either wou'd afford
 To many, that had not one Word.
 For Hebrew Roots, altho' they're found
 To flourish most in barren Ground, 60
 He had such Plenty, as suffic'd
 To make some think him Circumcis'd;
 And truly so he was, perhaps,
 Not as a Proselyte, but for Claps.

He was in Logick a great Critick, 65
 Profoundly skill'd in Analytick;
 He cou'd distinguish, and divide
 A Hair 'twixt South and South-West side;
 On either which he wou'd dispute,
 Confute, change Hands, and still confute; 70
 He'd undertake to prove by force
 Of Argument a Man's no Horse;
 He'd prove a Buzzard is no Fowl,
 And that a Lord may be an Owl;
 A Calf an Alderman, a Goose a Justice, 75
 And Rooks Committee-men and Trustees.
 He'd run in Debt by Disputation,
 And pay with Ratiocination.
 All this by Syllogism, true
 In Mood and Figure, he wou'd do. 80

Part of the first Canto of Virgil's *Aeneid*
 Latin Verse by a Student of
 Pembroke. — Christopher Street.

Cum gliscens circa Piræneis
 Pædis Hominiбус protervis,
 Cum tristes ira et furoribus
 Multum elicient cruoris,
 Et velut qui sunt mente capti,
 Pro more vie parum apti,
 Amoris altercantur vice,
 Et totum hoc pro meretrice,
 Sic hi pugnarent, dum pro more
 Religio cuius est in ore,
 Hunc coluit quicquid nomen tenus
 Sed verus novit quoddam genus.
 Cum Praes alta ex turba
 Auribus stante multitudine,
 Hanc dedit exhortationem,
 Ut foras — seditionem;
 Et manus huius Ecclesiasticæ
 Pulvis movit vi Ecclesiæ.
 Tunc vivit foras noster Heros
 Ut vineret gigantes ferros.

Aspectum si quis observaret
 Hunc florem Equitum juraret.

2.

Nam nusquam genus flexum dedit
 Nisi cum Titulum accepit,
 hoc item aqua tulit mente
 Nisi ab honoratis ens.
 Duplicem scivit usum (Pantos
 Santa ut nullus alter a te,
 Mercurio doctus tam quam Martes.
 Pugnabit nemo fortius, neque
 Conscripsit brevis quisquam agere.
 Carus in bellis, in pace quoque
 Et jure Casar ex utroque,
 Sic victori sorores ut ferunt
 Utroque elemento quassant.
 Sed multus auctoritatem gerat
 an fortior an prudentior erat,
 Si illud, illi hoc defendunt,
 Sed licet acriter contendunt,
 Jam parva fuit differentia,
 Vix (ne vix vicit Prudentia).
 Hinc habuerunt illum multi
 Aptum perfungi vice Stulti.
 Montaignum etiam sic ludentem
 Cum sole tempus conterentem,
 Ferunt putasse et vereri
 Soles a finem. videri.
 at quid, Mehercule, censeret
 Ithacensem nostrum si videret.

(Nam sic res hostes appellavit)
 In hostem si quis provocavit
 Sed sic qui putant, putant mali,
 Nam noster erat nihil tales.
 Quod si ingenio fuit laetus
 De usu fuit perquam cautus,
 Peraro quidem seum ferat
 Non metuit res forsam terat.
 Sic multi pietas induunt vestes
 Non nisi in Diebus festis.
 * Præterea Græcè bene sciuit,
 Sed nemo eum credidit,
 Sic facultate naturali
 Quæritum faciunt Porcelli.
 Latine nemo sciuit melius,
 Vix aves conuincunt facilius.
 Utroq. pollens cuique egens
 Diffudit copiam cornu plenus.
 Hebræos etiam radices
 In solo sterili felices
 Pot habuit ut pleriq. eum
 Autum crediderint Iudæum,
 Et forsam fuit Veneris ergo
 Iudæus factus a Chirurgo.
 In Logicâ emunctæ naris,
 In analyticâ proclarius.

Ingenio fuit tam subtili
 Discrevit Positionem pili,
 Et si quā hora disputaret
 Cui Pili magis inclinaret,
 Etramq; tueretur, quasque
 Affirmat mox infirmatque.
 Ostendit, cum suscepit Litern,
 Quod vir et equus non vult De
 Aven non esse Buteonem
 Probat, & latrapam Buteonem,
 Et Asperum Justiciarium
 Canicem fidei commissarium.
 Debet disputational
 Et solveret cum ratione,
 Haec omnia fuerit & plura
 Perfecto modo & figurā.

Rhetorica si fuit opus,
 Dico occurrit frequens tropus.
 Et medium rursus si sermonem
 Suis exagitant Pulmonem,
 Ampullas protulit monstrare
 Quā fecit regulā, & quare.
 Nam intulit res fore putetur
 Quod plebs Phrafi uteretur,
 Et sternue cavet, ne credatur
 Se loqui ut intelligatur.
 Rhetorices nam documenta
 Nil docent nisi instrumenta
 Oratio fuit nunc si voluit
 Laus, nunc proinde quiddam sonuit.

Hic quibus loquitur efficitur
 Paterat quinquaginta de Candore
 Suis Baby Conicos Colonos
 Conpulsos ediditque stonori,
 Aut quomodo Cerebri quomodo clari
 Si ore triplici latraret.

Diminutio fuit peritior data,
 Dicitur Babel stultit, ut computat.
 Sublimis perquam erat legi
 Quae affectum Pedagogi.
 Angli Latro Grad fuit
 Lingua, quae tanta copia fuit
 Et tam promissa, se distinguere
 In uno ore binas linguas.

The final twenty-eight lines of Smart's translation have never been published. They appear here through the courtesy of the Master and Fellows of Pembroke College, Cambridge.

Rhetorica si fuit opus,
 Dictis occurrit frequens tropus.
 Et medium rupit si sermonem
 Gussis exagitans Pulmonem, 95
 Ampullas protulit monstrare
 Quâ fecit regulâ, & quare.
 Nam metuit ne fors putetur
 Quod plebis Phrasi uteretur
 Et strenue cavet, ne credatur 100
 Se loqui ut intelligatur.
 Rhetorices nam documenta
 Nil docent nisi instrumenta.
 Oratio fuit nunc si voluit
 Suavis, nunc gravide quiddam sonuit. 105
 Locutio fuit perturbata,
 Dum Babel stetit, usurpata.
 Sublimes perquam erant logi
 Qualis affectant Pedagogi.
 Anglo-Latino-Graeca fuit 110
 Lingua, quae tanta copia fluit,
 Et tam promiscua, su distinguas
 In uno ore trinas linguas.
 Hinc gustus voluit effutire

Putaret quisquam se audire 115
 Tres Babylonicos colonos
 Confusas edidisse Sonos,
 Aut ipsum Cerberum quam clare
 Ex ore triplici latrare.

For Rhetorick, he cou'd not ope
 His Mouth, but out there flew a Trope;
 And when he happen'd to break off
 I'th'middle of his Speech, or cough,
 H'had hard words ready to shew Why, 85
 And tell what Rules he did it by.

Else when with greatest Art he spoke,
 You'd think he talk'd like other Folk.
 For all a Rhetorician's Rules
 Teach nothing but to name his Tools. 90

But when he pleas'd to shew't, his Speech
 In Loftiness of Sound was rich;
 A Babylonish Dialect,
 Which learned Pedants much affect;
 It was a party-colour'd Dress 95

Of patch'd and py-ball'd Languages;
 'Twas English cut on Greek and Latin,
 Like Fustian heretofore on Sattin.
 It had an odd promiscuous Tone,
 As if h'had talk'd three Parts in one; 100

Which made some think, when he did gabble,
 Th'had heard three Labourers of Babel;
 Or Cerberus himself pronounce
 A Leash of Languages at once.

To Dr. SWIFT.

Occasion'd by GULLIVER's Travels.

Printed in the Student for June 1751 (II, 355-56).

O Could I sing in such harmonious strains,
 As Glumdalclitch for Grildrig's loss complains;
 Thou, thou, dear Swift, my darling theme
 should'st be,

And all my songs compos'd in praise of thee.

Did Lilliput confess my rightful sway,
 And swarms of subjects my commands obey;
 (Ah would you not the fairy rule disdain)
 O'er swarms of subjects you should monarch
 reign.

The highest rock, whose awful brow commands
 The distant ocean, and Blefescuan lands,
 By curious workmen scoop'd with dextrous care,
 Should shelter thee from the inclement air.
 Millions of swans their snowy down should
 spread,

To raise thy couch, and fill thy swelling bed.

Or, of confinement tir'd, if thou would'st 15

prove

The open air, and thro' thy kingdom rove;
To form thy car ten thousand bulls should pay
Their hides, and forests should the ax obey;
Whilst forty thousand horses strongly ty'd,
With gaudy trappings deck'd, the pomp should 20
guide:

Innumerable slaves should round thee wait,
To guard thy person, and advance thy state.

Or were I Brobdingnag's prodigious queen,
In triumph on my crown should'st thou be seen.
Within some turkey egg's capacious shell, 25
A palace should be form'd where thou might'st
dwell.

Butterflies' wings their softest down should
yield,
With which thy bed and pillow should be fill'd;
Whilst rose-leaf curtains should thy eye-lids
shade,

Least Sol's fierce beams thy slumbers should 30
invade.

The tongues of humming birds, and insects rare,
Should feed thy palate with delicious fare.
To banish from thy heart intruding woe,
A grape each day should in thy goblets flow;

On some broad dock for thee I'd gardens frame, 35

Like those which gain'd Semiramis a name.

Or were Laputa's floating island mine,

For thee I would the airy realm resign.

Lagado's bottled sun-beams should give light

To my apartment in the darkest night. 40

Would some Glubdrubdrib sage to me impart

The powerful secrets of his magic art;

Heroes and kings at thy command should rise,

And scenes of pleasure dance before thy eyes.

Or in my form and soul were there combin'd 45

An Helen's beauty with an Houynhnem's mind,

With these perfections I'd be thine alone,

Nor leave thee to be partner of a throne.

2: Glumdalclitch, Grildrig. In Brobdingnag Gulliver was cared for by a girl whom he called Glumdalclitch, or little nurse. She called him Grildrig, or mannikin. Pope had written "The Lamentation of Glumdalclitch for the Loss of Grildrig."

V. Poetry in the Midwife

The Student was not Smart's creation; the Midwife, or Old Woman's Magazine, which was, more reflects his state of mind in 1750. No waggery was too wild for the Midwife, the presiding persona of which was an ancient midwife-bawd¹ who so fascinated Smart that he eventually was to don her petticoats in public. The magazine, highly successful, was published regularly from September 1750 to December 1751; then, after a long interruption, two final numbers appeared in March and April of 1753. Mrs. Midnight's magazine had yielded to Mother Midnight's Oratory.

A considerable body of unsigned poetry from the Midwife has been attributed to Smart in scattered articles. That the attributions made have sometimes been incorrect² is owing to a general impression that it is safe to attribute almost anything unsigned in the Midwife to Smart. Christopher Hunter was responsible for this misconception:

About this time he wrote for the Student, or Oxford and Cambridge Miscellany; a periodical work of considerable reputation, in which many of the wits of both the Universities displayed their talents. To the Old Woman's Magazine, published at the same period, Mr. Newbery and himself were the chief, if not the only contributors.³

The statement was to be echoed by Brittain's "Indeed, I am

inclined to believe that all the poetry in The Midwife not definitely attributed to some one else was written by Smart."⁴

Both of these statements, however, are mistaken. Although Smart and Mother Midnight were firmly identified in contemporary minds, Kenrick believed that Bonnell Thornton too was involved as an old woman.⁵ Kenrick has also informed us that Richard Rolt wrote the "Gossip's Chronicle" or facetious news roundup at the end of each issue of the Midwife.⁶ Both Rolt and Thornton wrote popular verse often similar to Smart's.

Newbery too was an occasional poet. In the Midwife, Smart hailed him as the author of an heroic poem on the benefit of eating beef.⁷ He was certainly the author of a piece famous in its time, the "Epigram upon an Epigram." Was he then the author of the Midwife's "Conundrum upon a Conundrum" and "Acrostick upon an Acrostick," or are these typical Smartian imitations? In any case it would be most unsafe to assume that an editor, even like Smart with a bottomless drawer of poetry of his own to draw from, would provide all his own poetry; and Newbery, who published many poets, certainly had plenty of other materials.

Internal evidence may suggest that a great many of the unattributed poems in the Midwife are by Smart, but sufficient external evidence to support attribution, it seems to me, exists for only twelve new poems: four ballads, three epigrams and five sets of satiric verses.

The ballads, "Verses written in a London Church-yard," "Crambo Song, on Miss Scott," "A Song" ("Gay Florimel") and "The Fair Monopolist" (sometimes known as "The Patriot Fair") were printed in the Midwives of May, June and July 1751 and of April 1753 and at least three of the four exhibit the satiric attitude to the fair sex characteristic of the poetry in the Midwife.

"Verses written in a London Church-yard" is written in a stanzaic form common at the time in which the refrain line ends in the name of the lady celebrated. So very many ladies were addressed in this stanza that not even Christopher Smart could have known them all. A famous song of the period was Garrick's to Peg Woffington beginning "Once more I'll tune the vocal shell, / To hills and dales my passion tell, / A flame which time can never quell, / But burns for thee, my Peggy."⁸

It is not a good idea, then, to suggest that Smart wrote the song because he later wrote another song in the form, "To Jenny Gray,"⁹ And the equation of a woman with a meal, though typically Smartian, is of course too common in the eighteenth century to provide a link with Smart. What does appear to indicate that Smart is the author is the friendly puff for the British herring in line 29. We know that John Lockman, Secretary to the British Herring Fisheries, at least once puffed Smart in a friendly way in his broadside

ballad, "Men are Wondrous Sly."¹

The "Crambo Song, on Miss Scott"² appears ostensibly to be a tribute to Miss Scott, but pauses to heap vituperation on the head of her mysterious escort, the Sea Captain. The poem was published in the Midwife for May 1751, which makes it seem quite possible that the Sea Captain was the author of A Satirical Dialogue between A Sea Captain and his Friend in Town, published in March with mock prologue and epilogue to ridicule the production of Othello by Smart's friends at the Drury Lane Theater.³ A Satirical Dialogue is clearly the work of two people. The scurrilous prologue and epilogue "by Ebeneazer Pentweazel" are smooth and clever, quite compatible with the style of Kenrick who had already once before, in January, rushed into print with the Old Woman's Dunciad, thereby embarrassing Smart through the use of one of his pseudonyms and the parodying of one of his projects. The Sea Captain's dialogue, on the other hand, is miserable stuff.

A Satirical Dialogue was published on March 16. On April 10 Kenrick's A Monody on the Death of his Royal Highness, Frederick, Prince of Wales was published. The Midwife for April was delayed from the middle of the month until April 24, and contained two slashing attacks on Kenrick. One, in "A few Thoughts concerning Elegy-Writing," attacked Kenrick's Monody, but the other, "The Itch of Scribbling proved to be catching," ridiculed "Kenderico's" parentage, apprenticed trade, lack of education and brazen

face and bathetic writings. The essay also attacked Kenrick's publisher, Stamper, as a would-be scribbler, characterizing him as "Stampero . . . a Boy of no Talents, Taste, or Genius in the World" whose "Lines are as void of Meaning as his Advertisements are of Manners."⁴

It accordingly seems possible that Kenrick and Stamper were responsible for A Satirical Dialogue, in spite of the fact that Stamper took an ad in the General Advertiser on March 19 to deny that he had published such a pamphlet.⁵

The actual identification of the Sea Captain, however, is not of crucial concern in the attributing of "Crambo Song, on Miss Scott" to Smart. The attack by the Sea Captain in A Satirical Dialogue explains the attack on the Sea Captain in the poem, and indicates that Smart is the author.

If the charming Miss Scott appeared at Ruckholt House with Smart's enemy, this fact may explain the tone of Smart's compliments to her, which occasionally veer close to insult. As a tribute to a woman, the poem has the false tone of other mock-eulogies of the period, with the sub-text that no extravagance is too great for the credulity and the vanity of the seducer's deserving victim. The learned male Latinist's innuendoes (e.g., the last line of stanza six) are really directed to his male peers for an answering snicker.

I attribute the song "Gay Florimel" to Smart because in 1746 it was printed both in the Museum and in Arne's Lyric Harmony II, while Smart was still at Cambridge, and

in the second of these printings, the signature to the song read "Written by a Gentleman of Cambridge, On a Young Lady, who was so closely watch'd by an Aunt, her Guardian, that he cou'd never get an Opportunity to address her." Smart used the signature "by a Gentleman of Cambridge" at least twice more in 1746, in September to sign the six lines from Hudibras in the Museum,⁶ and in October to sign a hitherto unnoted appearance in the Gentleman's Magazine of "Ad Xanthiam Phoceum," or "The Pretty Chambermaid."⁷ Another of his songs, "The Caution," also with Arne's setting, was in the same volume of Lyric Harmony.

"The Fair Monopolist," sometimes called "The Patriot Fair," was printed in the European Magazine on the occasion of the publication of Poems 1791 as by Smart, though "not inserted in his works."⁸ One would like to know the grounds on which the editors of the magazine attributed the song to Smart, but considering the song's appearance in the Midwife, and its setting by Boyce, the attribution seems reasonable.

Of the three epigrams by Smart, the first, a "Greek Translation of Virgil's famous Epigram on Augustus," appears in a letter signed M. Midnight as "translated by Mrs. Midnight." The piece in which it occurs has been attributed to Smart by Gray.

The "Epigram On a certain Scribbler," printed in the

Midwife for June 1751 (II, 118), appears later in the notes to the Hilliad to illustrate the line "And neutral Nonsense, neither false nor true," and seems related to those lines of Smart's Preface to the Midwife: "Wisdom is a substantial Being, Wit an imaginary one, and between these two was begot Humour, who is a sort of Hermaphrodite, and neither real nor imaginary." The epigram also has the characteristic Smartian knur: the expression of the thought has been so condensed that the meaning is hard to elucidate.

"The Epigrammatist advises a certain Gentleman to wear a black Wig," I think, probably refers to John Hill's de-wigging at Ranelagh by Mountefort Brown.⁹ Following this incident, which took place on May 6, 1752, Smart makes three significant references to wigs;¹ and the epigram appears in the Midwife of March 1753, the first issue to follow the incident.

I attribute five sets of satiric verses to Smart, all of them quite different from one another.

The "Sublime Description of a Storm" is a literary parody which appeared in an essay, "To the little Elevators in Poetry who love to Surprise," signed by M. Midnight. This essay-letter was attributed to Smart by Gray. A remark in Smart's introductory letter to the Hilliad elucidates the essay's title: "With regard to writers, the town swarms with them, and the aim of them all is pretty much the same, viz. to elevate and surprize, as Mr. Bays says." The reference is

to the Rehearsal, in which Mr. Bayes epitomizes "your Virtuosi, your civil persons, your Drolls: fellows that scorn to imitate Nature; but are given altogether to elevate and surprise" (I, 1). Smart's parody in the Midwife is a simile; for, as Bayes explains (II, 3) "Here, she must make a simile . . . because she's surpris'd. That's a general Rule, you must ever make a simile, when you are surpris'd, 'tis the new way of writing." Smart's simile, then, like some in Pope's Peri-Bathous, was written to parody the efforts of a writer who deviated from nature in order to surprise. It seems possible that Colley Cibber, current wearer of the bays, was the specific victim of the parody.

"A Description of the Vacation, to a Friend in the Country" is headed "Camb. July 9, 1745" and addressed to "Dear Charles." The date is six days after Smart was elected a fellow, and Sherbo's opinion that place, date, and a friend named Charles are sufficient evidence to attribute the lines to Smart seems reasonable.² The tone of the poem strongly suggests Smart as author.

The "Memoirs of a Pamphlet Reflecting on the Miss G--gs" can be ascribed to Smart for several reasons. "Written somewhat in the manner of Dean Swift," and printed in the Midwife of August 1751, it belongs to the 1751 cluster of Swiftian imitations and allusions so characteristic of Smart. But secondly, the poem is not, as one would expect, really a defense of the beautiful

Miss Gunnings, but is an attack on the anonymous pamphlet writer, who is vicariously torn apart sheet by sheet in horrible fashion, and so the poem is quite similar to the "Crambo Song, on Miss Scott," in which the lady also serves as a stalking horse. The pamphlet in question on the Miss Gunnings was apparently beneath the notice of the listers of current literature in the periodicals, but if I am right that Smart wrote the satire, and wrote it to attack the pamphleteer, it is at least possible that the pamphleteer was Kenrick and his publisher was Stamper.

It perhaps should be noted that this contribution to the "little house" literature of the eighteenth century is not unusually coarse; and the nice reader who is tempted to judge that the scatology of the poem is a symptom of derangement common to Swift and Smart should see, for example, the polite pages of the London Magazine for June 1751 where a set of complimentary verses "On the two celebrated Miss G-----" is followed by "On a Necessary House," by J.B., where "Each heavenly charm, the graces, and the loves, / And each fair Gunning a mere mortal proves." The conjunction of ideas here shows that the same conjunction in Smart is neither unique nor mad; in fact, though Swift of course provides the ultimate model for Smart's lines, Smart very likely found the immediate inspiration for his poem here.

The author of "Memoirs of a Pamphlet" also incorpor-

ates a puff for the Midwife and the Student into l. 27.

"On Gentleness" is another of Smart's literary parodies. Writing "baby-rhimes," or verses in the infantine style in imitation of Ambrose Philips was a fairly popular diversion.³ Smart's poem is offered as the poetic credo of "Mr Walter Wishy-Washy, the CORRECT Poet."

John Hill as Smart's enemy of the moment again seems clearly indicated as the poem's victim. In the Monthly Review for August 1752, Hill had discussed Smart's Poems 1752. He accused Smart justly of carelessness, warning him "to be more attentive to the finishing his works for the future," and in discussing Smart's "Epithalamium," remarks, "The infantine style, the easy alertness of Philips, how happily are they here transplanted from the lips of a baby to the bed of a river?"

Smart's apparent reaction to these charges was that correctness is not the mark of a great poet, and that Hill was himself guilty of writing infantine verses. Smart had attacked Hill as a poet of "pretty turns" in the Hilliad.⁴ In the lines "On Gentleness" the correct poet convicts himself in the course of a demonstration of his own canons of composition. The adjectives most commonly applied to Hill are in evidence. "Pretty" and "pert" are two of them.⁵ "Gentleness" and "serenity" occur in this description of Hill from the Hilliad's prefatory material: "This gentle dulness is not that impenetrable stupidity, which is remark-

able in some men, but it is known by that countenance, which Dr. Garth calls, 'demurely meek, insipidly serene.'" ⁶ And finally, the line "So soft, so smooth, so simple, and so mild," so applicable to Hill, is very similar indeed to the line "The smiles so soft! so simple! so serene!" of the "Prologue" next to be discussed, which is certainly by Smart and the victim of which certainly is Hill.

Parodies in the infantine style ordinarily carry no sense inconsistent with the style. Smart's lines are so innocently soothing that the modern reader may miss the scatological intent of the last line, which relegates Wishy-Washy's lines to the privy without violating the style by emphasizing the one word, "ease," which fits both contexts. And note the expertise with which Smart suggests the process of ingestion in the first line of the couplet.

"On Gentleness" is connected, because of the similar line, to "The Prologue intended to have been spoken by Mr. Woodward at his Benefit, in the Character of the Old Mock Doctor, to introduce the New one." The mystery surrounding this prologue, definitely attributed to Smart by a contemporary, can be unravelled.

In November 1752 the Theater War was fought in London.⁷ Hill had attacked Henry Woodward, the player, and through him the Drury Lane's manager, Garrick. Fielding and Smart had also been victims of Hill's during 1752. What better revenge all round than for Garrick to present Woodward taking off Dr. Hill in Fielding's farce, The Mock Doctor, with

a prologue by Smart explicating the procedure?

Woodward, an accomplished mimic, celebrated for his portrayal of fops, would have excellent material in Hill, who was handsome and conceited, dressed foppishly, had a simpering smile and a walk that resembled a waddle. The town had early wind of the plot, for "Simon Partridge, The Facetious Cobler of Pall Mall" in A Letter to Henry Woodward, Comedian, Occasion'd by his Letter to the Inspector, published in January 1753, wrote

And do you really think you can take of [sic]
the Doctor's Walk?----have you the pretty
Sling from Side to Side;----have you the agree-
able Smile?----have you the pert way of Dis-
course----between you and me Harry. you had
better let it alone, for he has taken a Guinea
to pay fifty, if he does not cane you on the
public Stage, in the Face of the whole Audience,
whenever you attempt to mimic him----⁸

The Mock Doctor, "newly dress'd," was scheduled nevertheless for Woodward's always popular benefit on March 20, as the afterpiece to The Alchemist, with Garrick as Abel Drugger and Woodward as Face.⁹ Comments from the diary of Drury Lane's prompter, Richard Cross, though ambiguous as to the fate of the farce, leave no doubt about Smart's authorship of the prologue:

The Dr New Dress'd & in a New Manner with a Prologue by y^e old Dr to introduce the New by the Author of the Hilliad. The Prologue was forbid by the Licencer, & struck out of the bills, but by Mistake was left in y^e News; a great noise for it, Woodward said; as he had face to study, he had not time to do it-- more Noise-- I went on-- & told 'em the Prologue was forbid-- Noise still-- Woodward went on & said it was forbid by Ld Chamberlain-- it cool'd a little but when he came on dress'd like Dr Hill, it began again, & so y^e farce ended.¹

Whether the farce was brought to a halt in the tumult when Woodward appeared as Dr. Hill, or whether it was played to the end is not clear. Hill most probably had applied to the Lord Chamberlain to prevent the prologue's being spoken. I have not found the newspaper in which the prologue was either promised or printed "by mistake" but in any case Smart did not fail to provide the text in the Midwife for April.

As it was expressly stated that Woodward comes on to speak the prologue as the old mock doctor, it is possible that in the course of speaking it he was to transform himself into the new one. This would have brought down the house at line 20, as Woodward significantly removed his wig. The final lines are a taunting reference to Hill's failures as an actor.

There remains much unattributed and therefore unreprinted contemporary verse in the Midwife of an excellent quality, lively, amusing, intelligent, superior, I think, to the verse in any other periodical of the time. A great deal of it would be a credit to the Smart canon, and I am sure some of it is by Smart. I would particularly like to know who wrote "Seasonable Advice to a New Married Lady," "A New Song for the Swan Society," "A Country Justice," "Upon the Lady's Garter, dropt in St. Paul's," the four songs "by an eminent Hand," "The Happy Pair," "A Week's Invitation from Parson A to Parson B," "The Lover's Lesson," and "Phyllis Triumphant." Perhaps the attention of other scholars can elucidate some of these problems.

Verses written in a London Church-yard.

Printed in the Midwife for May 1751 (II, 56-57). Reprinted in the Nonpareil (London: Carman, 1757), pp. 133-34.

Maria now I'll cease to sing,
And all the op'ning Sweets of Spring:
The Chop-house in my Verse shall ring,
Where lives my lovely Jenny.

Where antient Cooks exert their Art;
No youthful Damsel bears a Part:
Yet one has broil'd my very Heart,
And that was lovely Jenny.

Brown as the Wallnut is her Hair,
Her Skin is like the Napkin fair, 10
More blooming than red Cabbage are
The Cheeks of lovely Jenny.

Each sav'ry Dish to Cit and Fop
She bears, herself a nicer Chop;
How far more elegant, to sop, 15
And feast on lovely Jenny.

More tempting than the smoaking Stake,
Or sweetest Tart her Fingers make!
I'd lose my Dinner for the Sake,
Of tasting lovely Jenny. 20

But when I pay for Stake or Tart,
I act a very Miser's Part,
At once the Money and my Heart
I give to lovely Jenny.

Let Jove his fam'd Ambrosia eat, 25
And youthful Hebe ever wait;
I envy not his Joy or State,
While serv'd by lovely Jenny.

While British Herrings Britons love,
Or City Throats with Custard move, 30
While Nectar pleases mighty Jove,
So long shall I love Jenny.

And when at length the Beauty dies,
 Oh! cut her into little Pies!
 Like Jelly-stars she'll grace the Skies, 35
 So bright is lovely Jenny.
St Clement's Church-yard,
May 1. 1751.

The title of the poem alludes to Gray's Elegy Written in a Country Church Yard, printed Feb. 15, 1751. St. Clement Danes is just off the Strand, and faced St. Clement's Chophouse, visited by Boswell.
 1: Maria. This would not be Anna-Maria Carnan, whom Smart married in 1752 or 1753, but some earlier flame. As Polly is a nickname for Mary, she might have been the same girl Smart renounced in "The Lass with the Golden Locks": "Enough of my Harriot, of Polly no more . . ."
 30: Custards were an important feature of the Lord Mayor's Feast.
 33-36: Dearnley has pointed out the parody of Romeo and Juliet, III, ii, 21-25: "Give me my Romeo: and when he shall die, / Take him and cut him out in little stars" (p. 67). The marathon presentations of Romeo and Juliet at both London playhouses for twelve nights, with a thirteenth at Drury Lane, had occurred the September before.

Crambo Song, on Miss Scott,
A beautiful Lady whom the Author saw at Ruck-
holt-House, Essex, attended by a very ugly
Sea Captain.

Printed in the Midwife for June 1751 (II, 108-11). Reprinted in the RM for April-June 1751 (III, 434-35) and in the MB (I, 172).

I.

Come one of ye Lasses,
Who dwell in Parnassus,
To London on Pegasus trot;
And bring me some Verse
That I may rehearse
The Praises of pretty Miss Scott.

5

II.

When I saw the fair Maid
First in Ruckholt's gay Shade,
I wish'd-- but I dare not say what;
If I had her alone,
With a Sigh and a Groan
I'd whisper it all to Miss Scott.

10

III.

Full close by her Side,
By way of a Guide,
A damn'd ugly Fellow she'd got,
The Dog did appear,
Like the Dev'l at Eve's Ear,
He's so foul, and so fair is Miss Scott.

15

IV.

He'd a traiterous Face,
And a Jesuit's Grace,
Yet you'd swear he'd no Hand in the Plot;
He was fitter to go
With a Drum at a Show,
Than to follow the charming Miss Scott.

20

V.

Oh had I a Part 25
 In the Heav'n of her Heart,
 Contented I'd dwell in a Cot;
 What are Titles but Toys,
 What is Fame but a Noise,
 When compar'd with the Charms of Miss Scott? 30

VI.

The Pain of dull Pleasure,
 The Poorness of Treasure,
 Are the Rake's and the Miser's sad Lot;
 But Riches immense
 And Pleasure intense 35
 Can come from no Fund but Miss Scott.

VII.

Whoe're in this Dearth
 Of Enjoyments on Earth
 Thinks of Bliss, is a Fool and a Sot:
 But we that are wise, 40
 Know that Happiness lies
 In Heav'n, or pretty Miss Scott.

VIII.

The Scholar in Books,
 The Glutton in Cooks,
 The Drunkard delights in his Pot; 45

But what is dull thinking,

Or eating, or drinking,

To the feasting on pretty Miss Scott?

IX.

Some greatly desire

Wisdom to acquire,

Some after Religion are hot;

But Wisdom's a Fool,

And Zeal it is cool,

If compar'd with my Flame for Miss Scott.

X.

Oh! she's all that is rare,

Engaging and fair,

A good Husband alone she has not.

And that, if I might,

I'd give her to-night,

T'accomplish the charming Miss Scott.

Playing a crambo in the seventeenth century was a rhyme-calling game in which one had to give a second line of verse to rhyme with a first. Hence it came to mean making verses with ingenious rhymes.

Ruckholt House in Leyton, Essex, just outside London, was an old manor house that had been turned into a summer pleasure resort where the public was offered breakfasts, concerts and orations. The height of fashion from 1742 to 1745, it gradually declined until it was closed down in 1756.

13-18: See Pope's Epistle to Arbuthnot, l. 319.

20-21: A fear of the plots of Catholics and hence foreign powers was pervasive in the eighteenth century. Smart might be referring to the Gunpowder Plot of Guy Fawkes in 1605, the Popish Plot "disclosed" by Titus Oates in 1678, or the plot for the restoration of the Stuarts in which Atterbury was involved in 1721, among many.

60: Sherbo, who supports Brittain's attribution of this poem to Smart, points out the similarity of the last line to the last line of Smart's crambo ballad, "Lovely Harriote": "T'accomplish lovely Harriote."³

A SONG.

Printed in the Museum for Nov. 22, 1746 (II, 180). Printed with setting in Arne's Lyric Harmony (1746), II, 19. Reprinted in the Midwife for July 1751 (II, 171-72), in the MB (1753), II, 8, the Literary Magazine for Jan.-Feb. 1757 (II, 47), with setting in Clio and Euterpe (1758), I, 82.

I.

Gay Florimel of noble Birth,
The most engaging Fair on Earth
 To please a blithe Gallant,
Has much of Wit and much of Worth,
And much of Tongue to set it forth,
 But then she has an Aunt.

5

II.

How oft, alas! in vain I've try'd
To tempt her from her Guardian's Side,
 And trap her on Love's Hook;

She's like a little wanton Lamb 10
 That frisks about the careful Dam,
 And shuns the Shepherd's Crook.

III.

Like wretched Dives am I plac'd
 To see the Joys I cannot taste,
 Of all my Hopes bereaven; 15
 Her Aunt's the dismal Gulph betwixt,
 By all the Powers of Malice fixt,
 To cheat me of my Heav'n.

The text is taken from the Midwife; the Museum text has such corruptions as "blind" for "blithe" (l. 3).

The Fair Monopolist.

A BALLAD.

Printed in the Midwife for April 1753. (III, 150-51). Reprinted in Boyce's Lyra Britannica (IV), 67-68 with setting. Reprinted with setting in the GM for June 1754 (pp. 283-84) and without setting in EM for June 1754 (p. 300). Reprinted and attributed to Smart in the European Magazine for Dec. 1791 (p. 461).

1.

When young, and artless, as the Lamb,
 That plays about the Fondling Dam,
 Brisk, buxom, pert and silly;
 I slighted all the manly Swains,
 And put my Virgin Heart in Chains, 5
 For simple, smock-fac'd Billy.

2.

But when Experience came with Years,
And rais'd my Hopes and quell'd my Fears,

My Blood grew blithe and bonny;
I turn'd off every beardless Youth, 10
And gave my Love and fix'd my Truth
On honest, sturdy Johnny.

3.

But when at Wake I saw the 'Squire,
For Lace I found a new Desire,

Fond to outshine my Mammy; 15
I sigh'd for Fringe, and Frogs, and Beaux,
And pigtail'd Wigs, and Powder Cloaths,
And silken Master Sammy.

4.

For Riches next, I felt a Flame,
When to my Cot old Gripus came, 20
To hold an am'rous Parley;
For Musick then I 'gan to burn,
And to my Arms took in his Turn
The warbling, quavering Charly.

5.

At length alike the Fools and Wits, 25
Fops, Fiddlers, Foreigners, and Cits,
All had me by Rotation;

Then warn'd by me, ye Patriot Fair,
 Ne'er make one single Man your Care,
 But sigh for all the Nation.

30

1-2: See ll. 10-11 of the preceding song, "Gay Florinel."

6: smock-fac'd. Pale or effeminate-faced.

13: Wake. A parish festival in honor of a patron saint.

20: Gripus. Generic term for miser. See Dryden's Amphitryon.

A Greek Translation of Virgil's famous
 Epigram on Augustus

Printed in the Midwife for Nov. 1750 (I, 65-66).

Νυκτος οὐκ ὡς ποτὲ, νύκτι θεάματα πρὸς
 Ἀρχὴν μεταβαίνειν οὐν Διὶ Καίσαρ ἔχῃ.

This epigram is printed in an essay, "Some Reflections on the Neglect of the Greek Language," signed by Mrs. Midnight and attributed to Smart by Gray. Smart quotes the Latin text of "Virgil's famous Epigram on Augustus":

Nocte pluit tota redeunt spectacula mane

Divisum imperium cum Jove Caesar habit. [habet? habuit?]

(All night long it rains, in the morning wonders reappear;

Divided with Jove, Caesar holds [held] the empire.)

However, a search through Virgil, including the eighteenth century comprehensive editions of Virgil, has failed to yield the epigram. It is not in the Virgil canon, and I do not know where Smart found it. Since this is an elegaic distich, it is more likely that the source is Ovid.

EPIGRAM.

On a certain Scribbler.

Printed in the Midwife for June 1751 (II, 118). Reprinted in the Hilliad, l. 84, n., and in the Nonpareil, p. 147.

Word-valiant Wight, thou great He-Shrew,
That wrangles to no End;
Since Nonsense is nor false nor true
Thou'rt no Man's Foe or Friend.

The Epigrammatist advises a certain Gentleman
to wear a black Wig.

Printed in the Midwife for March 1753 (III, 95).

Since doubtless 'tis true, as by Scripture
we're told,
That Hell is the Hypocrite's Share,
Put on a black Wig for the Sake of thy Soul,
And look like a Rogue, as you are.

Sublime Description of a Storm

Printed in the Midwife for May 1751 (II, 80-81). Reprinted in the Nonpareil, pp. 142-43.

As when in blustering, thund'ring, wintry Days,
The Bully Boreas on his Bagpipe plays;
When old Aquarius ducks this earthly Ball,
And empties on our Heads his Urinal;

When rumbling Clouds on grumbling Clouds do dash, 5
 And 'midst the flashing Lightnings Lightnings flash;
 Hogs, Dogs, and Men, perceive the troubled Sky,
 Hogs, Dogs, and Men, away for Shelter fly;
 While all around, the black, dark, gloomy Scene
 Looks grey, looks white, looks red, looks blue, 10
 looks green;
 So green, so blue, so red, so grey, so white,
 Look'd Don Grimalchio, when he saw the Spright.

This parody appeared under the title "To the little Elevators in Poetry who love to Surprise," with the letter, "Gentlemen, The following sublime Description of a Storm was wrote, in Manner of a certain Great Author, from which I hope you will receive a great deal of Pleasure and Benefit, as it is in all Respects greatly worthy your Imitation." The parody is obviously of a poet who writes an unnatural simile in order to surprise, and the simile is also bathetic according to the rules given by Pope in Peri-Bathous.

5: The expletive in the line is underlined to call attention to this undesirable method of eking out the meter.

12: Don Grimalchio and the Spright remain unexplained.

A Description of the Vacation, to a Friend in the Country.

Printed in the Midwife for June 1751 (II, 126-28).

Dear Charles.

Camb. July 9, 1745.

At length arrives the dull Vacation,

And all around is Desolation;

At Noon one meets unapron'd Cooks,
 And leisure Gyps with downcast Looks.
 The Barber's Coat from white is turning, 5
 And blacken's by Degrees to Mourning;
 The Cobler's Hands so clean are grown,
 He does not know them for his own;
 The Sciences neglected snore,
 And all our Bogs are cobweb'd o'er; 10
 The Whores crawl home with Limbs infirm
 To salivate against the Term;
 Each Coffee-house, left in the Lurch,
 Is full as empty--as a Church--
 The Widow cleans her unus'd Delph, 15
 And's forc'd to read the News herself;
 Now Boys for bitten Apples squabble,
 Where Geese sophistic us'd to gabble;
 Of hoary Owls a reverend Band
 Have at St. Mary's took their Stand, 20
 Where each in solemn Gibberish howls,
 And gentle Athens owns her Fowls.
 To Johnian Hogs observe, succeed
 Hogs that are real Hogs indeed;
 And pretty Master Pert of Trinity, 25
 Who in lac'd Waistcoat woes Divinity,
 Revisits, having doft his Gown,
 His gay Acquaintance in the Town:

The Barbers, Butlers, Taylors, Panders,
 Are press'd and gone to serve in Flanders; 30
 Or to the Realms of Ireland sail,
 Or else (for Cheapness) go to Goal.--
 Alone the pensive Black-Gowns stray
 Like Ravens on a rainy Day.
 Some saunter on the drowsy Dam, 35
 Surrounded by the Hum-drum Cam,
 Who ever and anon awakes,
 And grumbles at the Mud he makes,
 Oh how much finer than the Mall
 At Night to traverse thro' Clare-Hall! 40
 And view our Nymphs, like beauteous Geese,
 Cackling and waddling on the Piece;
 Or near the Gutters, Lakes, and Ponds
 That stagnate round serene St. John's,
 Under the Trees to take my Station, 45
 And envy them their Vegetation.

* * * * *
 * * * * *

Caetera desiderantur.

- 1: Vacation. The long vacation, from Commencement at the beginning of July, to the beginning of Michaelmas Term, October 10.
- 4: Gyps. Undergraduates' servants.
- 5-6: The barber's black coat, formerly whitened from powdering of students' wigs, loses its powder.

10: Bogs. Outhouses.

12: Salivate. Take a course of mercury, a treatment for syphilis which causes salivation.

20: St. Mary's. The university church, the tallest Cambridge building.

21-22: See Aristophanes' The Birds, l. 301. To send owls to Athens means approximately the same as to send coals to Newcastle.

23: Johnian Hogs. Students of St. John's College.

25: Master Pert of Trinity. Master Pert is a generic type, characterized by his impudence.

26: woes. Misprint for woods.

30: Flanders. Where a campaign in the War of the Austrian Succession was being fought. On May 10 the Duke of Cumberland had been defeated at the Battle of Fontenoy.

32: Goal. Misprint for gaol.

36: Cam. Cambridge's river.

40-42: A favorite place to stroll in Cambridge was Clare Hall Piece, which one could reach by passing through the college and over the Cam by way of Clare Bridge.

Memoirs of a Pamphlet reflecting on the Miss

G-----gs.

Written somewhat in the Manner of Dean Swift.

---- Multum ille & terris jactatus & alto.

Printed in the Midwife for Aug. 1751 (II, 228-34).

In sweet Vaux-hall I love to stray;

But wish it were completely gay:

In splendid Scenes we drink and eat;
In sordid Huts----evacuate:
Ah! why, ye Gods! more Care about
What we put in, than we put out?
Yet I've no Reason to complain;
My Off'rings please in any Fane:
Fair Cloacina nods the Head,
While Fumes of Incense round her spread.
Besides, it lately was my Lot
To meet Adventures in her Grot:
Scarce had I oped and shut the Door;
And veil'd, in Form, the Common Shore;
When, lo! I spy'd a Wretch forlorn,
In hapless Plight, all rent and torn;
Vile as the batter'd, dying Whore,
Lie half expiring on the Floor.
This Being once a Pamphlet show'd;
An Hundred Leaves together sow'd:
Now only two from Fate could save;
And one of them was in the Grave.
"I've been (it cry'd) in bloody Wars;
As you shall hear: pray, mind my Scars.
I know my Doom----to kiss your Br----
My Hour is come--I'll make my Speech.

Fortune nor * Periwig, nor Goosequill
 (Compared to me) did ever use Ill.
 I've been a Vagabond from first,
 A luckless Fox, though ever curst.

30

In Youth a Stationer, for Pay,
 Poor me to Printer pack'd away.
 My spotless Innocence was stain'd;
 The worst of Characters I gain'd.
 But, like the Mistress of a K---,
 Obtain'd a Title by my Sin.

35

At † **'s next my Tent was pitcht,
 Where I was folded, press'd and stitcht.
 As Cinder-girls, embracing Shoe-men,
 No more are Girls, but Cinder-women;
 Or Eggs, well batter'd, turn an Amlet;
 Thus I, when stitcht, commenc'd a Pamphlet.
 Whence all my Miseries I date;
 Whence Gods and Men conspire my Fate.

40

A new-born Libel flies about,
 Quicker than Felon just broke out:
 Thus I, full soon for Six-pence bought,
 To G-----e's Coffee-house was brought.

* The Midwife has given us the Memoirs of a Tie-
 Wig, as the Student has presented us with those of
 a Goosequill.

† A Publisher.

But know, the Messenger in sport,
 Thrice dropt me shiv'ring in the Dirt; 50
 And thrice he cry'd, why d--n your Blood,
 You've strange Propensity to Mud.

Yet all the Criticks I could see,
 Were more intemperate than he.
 They d--n'd me as they read me o'er; 55
 They never read such Stuff before.
 These twist me when they light their Pipes;
 Those foul me, tortur'd with the Gripes.
 One swell'd as big as any Porpus,
 And spill'd his Chocolate on Purpose. 60

Another slop'd his Bohea Tea,
 And two whole Leaves dissolv'd away.
 Coffee (the Politicians vext)
 Depriv'd me of my Title next.
 An honest Scotsman in a Huff, 65
 Begrimed me with half-snotty Snuff.
 Hear me, ye Manuscripts of C-----!
 I interposed, or he'd bes--t ye.
 A-----d! where's now your candid Strain?
Good---very good---and good again? 70

* * * * *

A Beau, who would not for the World,
 A Lock of his should go uncurl'd;

Before the Glass, in raging Vein,
 Tore out a Leaf to ease his Pain:
 Besides (my Muse the Truth relates) 75
 All Folly, but his own, he hates;
 So next Day, at his Breakfast stuffing,
 Greased me all over with his Muffin.
 To night he brought me to this Garden;
 Forgetting I belong to † Hardin: 80
 But rose too soon, for ever fickle,
 And waddled off in dainty pickle.

Thus I obtain'd a short Reprieve;
 But shall, alas! no longer live:
 My Course of Wickedness I've run; 85
 Besides, I see you've almost done:
 And you will not, right well I ween,
 Take your Departure till you're clean.

For ev'ry Ill my Sire I blame;
 My Sire, who often bore the same: 90
 Must I too suffer, and attone
 For Crimes, that he commits alone?
 Could he his Nastiness contain,
 Nor void the Ordure of his Brain;
 I might have pass'd like other Folks, 95
 And unpolluted crack'd my Jokes:

† He keeps G-----e's Coffee-house.

But Excrement long having born,
 I must to Excrement return.
 Brought forth in Folly! born in Sin!
 Happy had Dunces never been;
 Or Scandal were confin'd to Tea;
 No Vengeance then had fall'n on me.

100

But from its Rise my Fate I'll trace:
 The Author of each dire Disgrace,
 Would ev'n the Queen of Beauty brave,
 Bright Venus rising from the Wave.
 Vile as the foul-mouth'd, foul-tail'd Trull;
 Or Heart--and Body--rotten Cull!
 For know, the Caitiff, fraught with Spight,
 With Pen envenom'd prone to write,
 Chose for his Strumpet-Muse a Theme,
 The heav'nly G--nn--gs to blaspheme.
 And I was doom'd to bear about,
 The blackest Rancour he could spout.
 Hence all the Evils I have bore;
 My present Doom to Common Shore;
 And yet less wretched! since my End
 In Time of Need can you befriend.

105

110

115

I've made my Story very ample;
 Take Warning by my sad Example:
 I die in Charity with Men,
 Who for the G--nn--ngs draw the Pen."

120

It ceas'd. I snatch'd the trembling Victim,
 Had I the Author I'd have kick'd him.
 Whom not the Love-creating Smile 125
 Of either G--nn--gs could beguile;
 Not all their Paradise of Charms,
 The Rancour of his Soul disarms.
 But I could bear no more delay;
 No other Paper in the Way: 130
 Had Painter's Works, like Painter, stood,
 To suffer for another's Good;
 Oh! were there left one Birth-Day Ode,
 To grace the lower fam'd Abode;
 No! I in vain search'd all around, 135
 For not a Scribble could be found.

'Twas then the flutt'ring Leaf I spread;
 The Sisters bid me cut the Thread:
 I gave it first the Honours due;
 The Goddess' Robe of Saffron Hue: 140
 The Winds a mistic Murmur bear;
 "Where more is meant than meets the Ear:"
 At length, my Finger stretching wide,
 It flounders in the sable Tide.

So Square or Thwackum, one or t'other, 145
 When Tom at Molly's made a pother,
 While the Nail holds, in high-tied Rug,
Certes, a yellow one, lies snug;

But when that fails, the Pedant-Sot
 Falls Headlong in the Chamber P--. 150
 But now fair Cloacina's Rites
 Perform'd, the Grove once more invites:
 And see the G--nn--gs spread their Charms:
 Oh! could I clasp them to my Arms!
 But, while each Nymph my Soul bewitches, 155
 Ye Muses, close your Poet's **

The gentle Reader may, if he please, add the
Word Speeches.

The two very beautiful Miss Gunnings had taken London by storm in 1751.
 Elizabeth Gunning married the Duke of Hamilton in February 1752, and
 Maria Gunning married the Earl of Coventry in the following month.
 The epigraph is from the Aeneid, I, 3. "Much hurled about by land
 and sea."

37: There are more than a dozen publishers whose names would fit here,
 but an alliterative consistency seems hinted at and the name Stamper,
 Kenrick's publisher, accords very well.

48: George's Coffee House, like the Bedford, the favorite resort of
 Smart and Hill, was habituated by the wits, but according to Murphy
 there was a subtle difference. The Gray's-Inn Journal for Oct. 21,
 1752 (I, 6) reads: "Bedford Coffee House. A Caravan will set out
 from the Royal Exchange at Half an Hour past Five every Sunday Evening
 during the Winter Season, for the Convenience of the Holiday Genius's
 of the City. It will stop at George's, Temple-Bar to set down those

Probationers in Criticism who have not yet a sufficient Power of Face to appear in this Academy."

67: The name Chitty fits. Hill, in The Inspector in the Shades (London, 1752) is made to say of Aristotle, Quintilian and Longinus, "By G-d I think Ch--y a better Critic than 'em all put together, and my Works have had his approbation" (p. 13).

69: I have not been able to identify A----d.

99: See Dunciad, I, 225.

142: See Il Penseroso, l. 120.

145-50: See Tom Jones, V, 5.

On Gentleness.

Printed in the Midwife for April 1753 (III, 119). Reprinted in the Literary Magazine for Sept.-Oct. 1756 (I, 317) and in the Nonpareil, p. 219.

Come, placid Muse, come Gentleness's Child,
 So soft, so smooth, so simple, and so mild;
 Oh! let me seek the quiet Evening's cool,
 Where no rough Wind disturbs the peaceful Pool.
 There, where Melpomene her Skill employs 5
 With see-saw Sing-song, and with jingling Joys;
 In soft Insensibility embalm'd,
 And by serene Security be calm'd.
 So Pretty-pert! and finiking so fine!
 To tickle, sooth, and lull the niggling Nine, 10
 With suckling baby-rhimes the Mind to please,
 And give to Easiness the Means of Ease.

PROLOGUE intended to have been spoken by Mr.
Woodward at his Benefit, in the Character of
the Old Mock Doctor, to introduce the New one.

Printed in the Midwife for April 1753 (III, 145-46). Reprinted in
 the IM for April 1753 (p. 191) immediately preceding "On a D-- of a
 certain C--ge. . ." by Academicus.

Too long by Dint of Dress and Force of Face,
 And all th'Hypocrisy of grave Grimace;
 Have Paeon's Sons attracted vulgar Eyes,
 And made themselves conspicuous by Disguise.
 But now with heart-felt Worth, and conscious 5
 Pride,

We are Ourselves, and throw the Mask aside.
 The slow,--funereal--sober--solemn Pace,
 Turns to the Waddle, and the sliding Grace;
 That Look, which Death denounces, or defies;
 The gape distended Mouth, and half-shut Eyes, 10
 No longer please--but in their Place are seen
 The Smiles so soft! so simple! so serene!
 Life's a Disease we all a while endure,
 And which most Doctors seldom fail to cure.
 But wou'd you with Politeness lose your Breath, 15
 And go genteely to the Realms of Death?
 The Beau-Physician stands the first in Place,
 And hands you off with Elegance and Grace.

Therefore no more this Mockery I'll wear,
 This Compound strange of Phiz, and Cane, and Hair. 20
 Deceiving now's a trite, and trivial Task,
 He's the best Cheat, who bravely scorns a Mask.

But let not Wits mistake our true Intent,
 Nor think that Spleen, where only Mirth is meant.
 We reverence Virtue in the truly good, 25
 And honour Science, where she's understood.
 But if in this refin'd judicious Age,
 There are Mock-Doctors acting off the Stage,
 We must be pleasant, and we must be free,
 And pay Derision as their lawful Fee; 30
 Whether they wait at Opulency's Door,
 Or do they charitably kill the poor,
 To give them up to Ridicule's our Plan,
 But shou'd Suspicion mark some single Man,
 Let that same Doctor in his Turn be free, 35
 And as a Brother-Actor laugh at me.

3: Paeon. The physician of the gods. See Iliad, V, 401, 899.

8: Woodward's A Letter from Henry Woodward. . . (1752) mentions, to Hill,
 "your indolent waddle along the Mall" (p. 10).

12: See "On Gentleness," l. 2.

18: hands you off. As the hangman turns you off.

36: As an actor, Hill had been hissed off the stage.

VI. Poetry from the Oratory

The immediate subject of parody of "The Old Woman's Oratory; or, Henley in Petticoats" was Orator John Henley, a learned "rationalist" who provided sermons and orations with a unique mixture of artificial rhetoric and buffoonery from a red and gold velvet tub in Lincoln's Inn Fields. The format of the Oratory was music-hall variety or vaudeville, and it was presided over by Mother Midnight as an antic cutup in petticoats dispensing foolery and pearls of wisdom.

The Oratory opened on Tuesday, December 3, 1751 at the Castle Tavern, and in subsequent years continued as "Mrs. Midnight's Grand Concert," "LA JE NE SCA QUOI; or, Wooden Spoons a la mode," "The British Roratory; or, Mrs Midnight's New Carnival Concert," "Sack Posset," and under the aegis of Theophilus Cibber, "A Medley Concert; or, An Impromptu of Whim and Novelty," or "An Impromptu Faragglio." The titles alone should qualify Smart as what he was at this period, an eighteenth-century Marx brother.

The main obstacle to the enterprise, successfully defeated, was that two theaters only were licensed for dramatic production, Covent Garden and Drury Lane, and nothing else could be presented in London but "concerts." Accordingly Smart provided a great deal of music, both serious and comic,

featuring experts on the kettle-drum, jews-harp, saltbox and spoons, and so on; and he then threw in anything dramatic "free" afterwards. After the first successful season, Smart found that he needed a special attraction, and he featured successively a troop of animal comedians, various pantomime productions, and a troop of Lilliputian actors.

Apart from the special attraction, the Oratory program remained pretty much the same. The advertisement for the fourth day (on Thursday, January 2, 1752) in the Daily Advertiser reads:

AT the New Theatre in the Hay-Market,
this Day, being the 2d instant, will be exhibited
a grand Concert of Vocal and Instrumental MUSICK,
by Gentlemen in Masks, after the Manner of the
Grecian and Roman Comedy.

Boxes 5s. Pit 3s. Gallery 2s.

At the same Time will be open'd, and given gratis,
The Old Woman's ORATORY.
To be Conducted by Mrs. MARY MIDNIGHT, and her
Family; Being the fourth Time of their personal Ap-
pearance in Publick.

To be divided into three ACTS.

ACT the First, will contain

1. A Grand Piece, with Kettle-Drums and Trumpets.
2. The Inauguration Speech, by Mrs. Midnight. 3.
- Concerto for the Clarinette. 4. A Declamatory

Piece on the Jews-Harp, by a Casuist.

ACT II.

1. Overture to Samson. 2. The Speech of Mrs. Midnight in Defence of her Existence. 3. Solo on the Viol d'Amor. 4. An Oration on the Salt-Box, by a Rationalist. 5. March in Judas Maccabeus, with the Side-Drum.

ACT III.

1. Concerto by Hasse. 2. The Speech of Old Time to the good People of Britain. 3. Solo on the Violoncello by Cupid. 4. Song by Mrs. Midnight. 5. Another Solo by Cupid. 6. Mr. Handel's Water-Piece, with a Preamble on the Kettle-Drum.

With an occasional Prologue, to be spoken by a Gentleman; and an Epilogue to be spoken by Master Hallet, in the Character of Cupid.

The Doors to be open'd at Twelve o'Clock in the Morning, and the Concert to begin exactly at One.

The House will be lighted with Wax Candles.

Note, Mrs. Midnight's Magazine will not be published till Tuesday next.

Much of the Oratory material mentioned in the newspaper advertisements over the years can be accounted for either in the Midwife, or in Mrs. Midnight's Orations. The Midwife

for December 1751 (III, 2) was printed within days of the opening of the Oratory, and was naturally filled with Oratory material. It contains "The Inauguration Speech of Mrs. Mary Midnight, at the opening of her Oratory," "Mrs. Mary Midnight in Defense of her own Existence," "The Speech of Old Time to the People of Great-Britain," "The Song which was deliver'd by Old Time to Mrs. Midnight," "The Prologue to Mrs. Mary Midnight's Oratory," and the "Epilogue Spoken by Master Hallet, in the Character of Cupid." After a sixteen-month interval, during which Smart concentrated on producing the Oratory concerts and publishing Poems 1752, the next issue of the Midwife in March 1753 contained two dissertations from the Oratory, "From the Rostrum," and "A Panegyrick on the Orator," and two other essays which may have been Oratory pieces. The final issue of the Midwife a month later provides what may be two more orations.

It was not until January 1763, however, just before Smart's release from the madhouse, that Mrs. Midnight's Orations appeared. It was published anonymously, but the preface, written in the Midwife style, is obviously by Smart, and Sherbo has identified the dedicatee, Lady Caroline Seymour, among Smart's Durham connections.¹ Mrs. Midnight's Orations contains some prose material reprinted from the Midwife, and three of Smart's known poems;² the rest is pre-

viously unprinted Oratory material, and a masque which apparently was never performed. This masque, alone of the material in Mrs. Midnight's Orations, I have put in the section "Poems Possibly by Smart," for reasons which appear there.

The names of other writers occasionally appear in connection with the Midwife, but usually it is Smart who is connected to the Oratory, particularly by Orator Henley. Henley, in the fascinating Saturday blurbs with which he previewed his Sunday sermons in the newspapers, habitually attacked Smart as his principal tormenter.³

Mrs. Midnight's Orations then, almost certainly edited and dedicated by Smart, containing three of his poems and no poems known to be by any other writer, consisting, except possibly for the masque, of material exclusively from the Oratory, is almost certainly the work of Smart. The usual and probable explanation for its existence is that Smart needed money on his release in 1763. The subscribers requested that their names not be printed and copies are now exceedingly rare, two facts which suggest that the work was not greatly valued by those who perhaps bought it as an act of charity.

Of the three verse pieces from the opening Oratory that were published in the Midwife for December 1751, two are included here, the prologue and the epilogue to the first performance. It is most unlikely that Smart would have let anyone else write these, particularly after his success earlier in the year with the prologue and epilogue to Othello. An advertisement for the tenth performance of the Oratory, on Thursday, February 6, promised "a new occasional Prologue,

written by a Gentleman of the University," further evidence of Smart's interest in doing the writing for his show. The third Midwife piece, not printed in Mrs. Midnight's Orations, "The Song which was deliver'd by Old Time to Mrs. Midnight," is included in the section "Poems Possibly by Smart."

The Oratory material is arranged here in approximate chronological sequence.

The PROLOGUE to Mrs. Mary Midnight's Oratory.

Printed in the Midwife for Dec. 1751 (III, 57-58). Reprinted in the Ladies Magazine for Jan. 25-Feb. 8 1752 (III, 91).

To brand the Murderer of Common Sense,
 With all his accessory Audience;
 To give up Infamy to Ridicule,
 And in impartial Colours paint the Fool;
 To wean from Wickedness, and bring to Grace, 5
 Th'undaunted Owner of the Copper-Face;
 To form more innocent, and make less dull,
 The Master of th'unmalleable Skull;
 To drag the Grub-worm from it's inmost Hole,
 And bleach the Blackness of a Negroe Soul; 10
 This is our Task--And if we shou'd succeed,
 'Twill be a true Herculean Feat indeed.

But lest the manly Miss, or Female Beau,
 Shou'd think our Satire Nonsense, Stuff and Low;
 Shou'd 'gainst poor Salt-Box aim their Critic Rage, 15
 And hiss the harmless Jew-Strump off the Stage.

We between whiles ('tis hop'd without Offence)
 Shall introduce that honest Exile Sense.
 Whom, tho' he's English, Beaus must needs prefer,
 He'll seem to them--so like a Foreigner. 20

Well, says Don Pope,--Whatever is, is right:
 So sav'd, or damn'd, all will be well to Night.
 Let others whom Self-center'd Interest sways,
 Force the reluctant Town and ravish Praise,
 While we more willing wou'd be led than lead; 25
 More proud to please than joyous to succeed;
 But if we shou'd offend in Deed or Word,
 Let candid Justice draw th'impartial Sword;
 With Wit retaliate, with Sense revise, 30
 That is, at once be Merry and be Wise.

6: Copper-Face. See Pope's Dunciad, III, 199: "Imbrown'd with native bronze, lo! Henley stands." The theme of the metal head or face, intended to denigrate the owner, is used several times in the Midwife.

16: Jew-Strump. Jew's-trump, or Jew's-harp.

EPILOGUE.

Spoken by Master * Hallet, in the Character of
Cupid.

Printed in the Midwife for December 1751 (III, 61-62).

From fair Venus, on the Wing,
 A joyous Embassy I bring,

*A Child not nine Years Old, who plays admirably
 upon the Violencello, and in every other Respect
 has a Capacity greatly beyond his Years.

Her Majesty this Mandate sends,
 "That Virtue now and Love be Friends;
 "That Bèaux and Belles shou'd cease to roam, 5
 "And every Heart shou'd find an Home;
 "That their joint Labours they bestow,
 "To make more Business for my Bow;
 "That Men may'nt fail by lewd Transgression,
 "But grow immortal by Succession." 10
 Now while, to the etherial Sky,
 By Mammy's Order, swift I fly,
 Let Mary Midnight o'er the Nation
 Reign Queen of Love by Deputation.

PROLOGUE

Printed in MMO (pp. 13-15).

When Mary Midnight first her Rostrum rear'd,
 No Opposition to her Scheme appear'd:
 But when the Sunshine of the Public came,
 And Mary Midnight grew a noted Name;
 A Herd of Heroes arm'd with Tragic Rage, 5
 And form'd for Fight, were marshall'd on the Stage,
 To whom the Leader * of the Buskin'd Band,--
 Here all draw forth, here let my Standard stand? ⁴
 Shall I! the Admiration of the Stage,
 Submit to Female Impotence and Age, 10

* Mr. G--k.

Be brav'd thus by a Beldam and her Doxies,
 And Play my LEAR, to empty Pit and Boxes!
 Draw your Guns and Swords - - - - -

No the Ulysses † of the Band reply'd,

By Fighting many a valiant Chief has dy'd; 15

Let Wisdom weigh this mighty Matter first,

And don't thus swell as if with Spleen you'd
 burst?

You may remember, Sir, some Time ago,

Dan Foote the Buskin, and the Sock put on,

And made indeed a most confounded Splutter; 20

All drank his Tea, all eat his Toast and Butter,

And when the Tea and Toast and all was gone,

Then walk'd off Foote, as Master Foote walk'd
 on:

Pox, of your Reasoning, says Sir John, * and
 thinking,

Fell Enemies to Playing, Fighting, Drinking. 25

Levy your Legions, mighty Chiefs, I say,

And let us drink, and fight, and kill and slay;

I'll pepper the Old Jade's Pericranium so--

Hold, Hold, Sir John, + and do not strike a
 Blow.

† Mr. M--n. * Mr. Q--n. + Mr. R--n.

You would with her unequal Conflict hold, 30
 Tho' fierce in Fight, for she can fight and scold.
 Then in comes Harry † with his jemmy Switch,
 Egad, Egad, I think she is a Witch,
 That with her Sort of Charm, charms People's
 Pence,
 And cheats 'em with her Sort of Sort of Sense. 35
 Jumping's my Trade, true Taste, and fills more
 Houses,
 Than all your dying Chiefs and weeping Spouses.
 Then in skips Monsieur Rigadoon † from France,
 You no love me, vat you no learn de Dance,
 We Danceur be de Volk dat please de Town. 40
 Then up a Singer * came, and knock'd him down.
 With that a Battle furiously began,
 The Little Hero prov'd a mighty Man.
 His well try'd Steel he dealt with sudden Force,
 And ev'ry Chief translated to a Cor'se: 45
 Heaps lay on Heaps, the slaughter'd and the slain,
 They drank, fought, dy'd--then rose, fought,
 dy'd again,
 Until they all lay dead upon the Floor,
 And then they very prudently gave o'er. --
 As the poor Bird to some kind Covert flies, 50
 To hide her from the Fowler's Argus Eyes;

† Mr. W--d. † Mons. De F--e. * Mr. S--n.

Seeks in some calm Retreat a safe Repose,
 And thus eludes the Thunder of her Foes;
 So Mary Midnight from this Field of Fight,
 For your Protection hither bends her Flight: 55
 To you addresses ev'ry thing she's writ;
 To you, the kind Encouragers of Wit.

This prologue, an imitation of the council in Book I of the Iliad, ends with a mock epic simile.

7: Leader. David Garrick, manager of the Drury Lane Theatre.

14: Ulysses. Charles Macklin, well-known character actor.

19: Dan Foote. Samuel Foote, actor, mime, playwright and wit, who had since 1747 presented various dramatic entertainments at the unlicensed Haymarket Theatre by charging his "friends and the public" for drinking tea with him, while he offered the entertainment gratis.

24: Sir John. James Quin, celebrated character actor, one of whose most famous roles was Sir John Falstaff.

29-31: Spoken by Lacy Ryan, a character actor and Quin's friend.

32: Harry. Harry Woodward, a character actor who specialized in playing fops, dandies and pantomime Harlequins.

32: jemmy switch. A thin stick carried by a jemmy, or dandy. In the Midwife (I, 204) Jemmy Gymp is "the first that brought in Vogue, and discovered the Use of those pretty little Twig-sticks, bound round with Leather, for the Service of the Beaus about Town, and which are from his Name called Tickle-Jemmies."

39: Monsieur Rigadoon. A French dancing-master, unidentified.

41: Singer. Unidentified.

PROLOGUE

Printed in MMO (pp. 34-36).

Mrs. Midnight enters with a Whistle, or Cat-Call.

'Tis strange this little, trifling Bauble here,
Shou'd raise such Havock in the Poet's Ear;
Shou'd, like a Peal of Thunder, strike him dead,
And send his Children supperless to Bed;
O all ye Sages, Learn from this small Thing, 5
What great Effects from little Causes spring:
Know hence what Baubles o'er these Realms prevail;
And by your Honour's Leave here comes a Tale:

Apollo and the Muses t'other Day,
Were at a Fiddling-Match prepar'd to play, 10
When, by a Whirlwind, or by Stress of Weather,
One of these Whimwams* was convey'd up thither;
All the whole Band a peeping round it came,
Yet none could tell its Use, or know its Name:
Some said it was a Pipe for a Decoy, 15
And some, that 'twas a little Master's Toy:
But sneering Momus being there by Chance,
Who'd made the Tour of Britain and of France,
Told 'em, 'twas what the Bucks of this wise Age
Had form'd to fright the Muses from the Stage: 20
At which Erato in a Passion flew,

"Fright us! says she, Fright those they never knew!

* Here she blows the Cat-Call.

"Why; what for Years they've written and have said,

"Has been without our Influence or Aid:

"And this the Poets too methinks excuses, 25

"For how can Mortals write without the Muses."

"'Tis mighty strange, quoth Ma'am Terpsichore,

"That People at such Distance can't agree."

As poor Melpomene stood washing by,

The Tragico Tale drew Tears from either Eye: 30

She wept, storm'd, stamp'd, like one that's

raving mad,

And tore in twain the only Shift she had.

Urania, sick to see the other weep,

Tipt off her Noggin, and fell fast asleep.

And Clio smoaking by the Fire Side, 35

Let drop her Pipe, fell back, and almost dy'd.

The other Four were so concern'd, 'tis said,

They took a Dram apiece, and went to Bed.

On which Apollo rose with angry Look,

And thus he spoke, while all the Temple shook, 40

"Go, Let your Rich's|| and your Garrick's †

know,

"That I'll take Vengeance, if they serve me so.

|| Late Manager of Covent Garden Theatre.

† Manager of Drury-Lane.

"Shall I become a Laugh for Cits and Spouses?
 "Not I indeed! A Pox of both your Houses.--
 "Here, Mercury, Fetch my basket-hilted Sword, 45
 "To all my sacred Sisters lend thy Word;
 "Go, Fetch my Bludæon, Blunderbuss & Gun,
 "And bring my new Jack-boots, and draw 'em on;
 "Send Pegasus to Vulcan to be shod,
 "And take this Six-pence, here, and pay the God. 50
 "Let all be ready by the Break of Day,
 "For when the Dawn is up we'll post away:
 "I'll pop on 'em from the Zodiac reeking,
 "And set them all a squalling and a squeaking."
 Then, O ye Critics! Whenceso'er ye come, 55
 Be it from Knightsbridge, or from Islington,
 Tell him, to ask his Pardon you assemble;
 And when you see him, Tremble, tremble, tremble.

5-6: See Rape of the Lock, I, 1-2.

34: Tipt off her Noggin. Drank off her mug.

lll: A Pox of both your Houses. A borrowing in shorthand from John Hackett's quotation in his epigram on the run of Romeo and Juliet at both playhouses for twelve nights in September and October 1750:

"Well, what's tonight?" says angry Ned,

As up from bed he rouses;

"Romeo again!" and shakes his head;

"Ah! Pox on both your houses."

Smart printed the epigram in the Midwife of October 1750.

PROLOGUE

Printed in MMO (pp. 38-40).

As the OEconomist, when Shoes grow bare,
Tacks on new Soles to mend the tatter'd Pair,
So these poor Folks, on that known Truth de-
pending,

(For they are always a cobling and mending)
Apply'd themselves to me the other Day,
To Fore-piece with a Prologue their old Play:
But what to say, (Faith, I must scratch my
Head for't)

Oh! 'tis a Conversation at the Bedford.*

Jack Meggot enters - - - -

Well; Have you heard the News? Who have you
seen? 10

Why Mother Midnight mounts her Tub again,

* A Tavern so called.

- - - - With Page and Skeggs,

And Hundreds more with wooden Heads and Legs.

Then up starts Jerry Buck,

- - - - Zounds, Does the Devil dare? 15

Here Tom, Will, Harry, let's go have a Stare.

Ay, quoth the Poet, let the Fools away;

Puppies, they would not go so far to see a Play.

Not if you wrote it? quoth a Brother near,

And then tipt off his Coffee with a Sneer. 20

When pretty Jemmy Jessamy comes in,

His Hair twirl'd up with Papers and with Pins:

"Here Boy," "Here Sir," "Why where's young

Bucky gone?"

"To the Oratory, Sir, to see some Fun."

"Now Pax upon't, who dare go there? 25

"The Crowd's so great, they all uncurl one's Hair.

"Bring some Orgeat, and see what is to pay;"

Then takes his Snuff---and takes himself away.

A queer old Fellow in the Corner sat,

Whose twisted Brow foretold what he'd be at; 30

Fell Envy pictur'd in his Face was seen,

And all his Countenance was hung with Spleen.

He hawk'd and spit, then scribbl'd with his Pen,

Fetch'd three deep Groans, then hawk'd and spit

again.

And thus the Critic spoke, "Pox-take all Stuff, 35

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"Of such-like Trumpery, I've seen enough;
 "Of Apes and Dribblers I am tir'd quite,
 "All Sense is center'd in the Stagarite."
 At which Jack Meggot in a Passion flew,
 "Not stagger right! 'Sblood, Sir, Damme, 40
 "who are you?
 "I stagger right or wrong, as I think fit,
 "Ye Fools, ye ha'nt a single Grain of Wit."
 Old Tear-text could not bear this harsh Rebuff,
 And so they took a Turn at Kick and Kuff.
 Where, if you please, we'll leave those doughty 45
 Men,
 And turn to these our tatter'd Crew again.
 Who're low in Pocket, and deprest in Spirit,
 Who've little Money,--and as little Merit:
 Whose Wants being many, and whose Hunger great,
 Do humbly hope you'll suffer them to eat. 50

Although this prologue may have preceded the revival of a play at
 the Oratory, there is no record of the performance of anything but
 pantomimes there. It is at least possible that Mother Midnight
 appeared at another theater to speak this prologue, presumably at
 a special performance given by a less successful company than those
 at Drury Lane or Covent Garden. The prologue may also have been
 spoken by some other character than Mother Midnight.

9: Jack Meggot. Corrupt for maggot, a perverse fancy or capricious
 person.

12: Page and Skeggs. Musicians who played at the Oratory.

13: Monsieur Timbertoe was a dancer with one wooden leg who had some success at the Oratory.

15: Jerry Buck. "You have frequently used the terms Buck and Blood. . . but . . . the scale consists of eight degrees; Greenhorn, Jemmy, Jessamy, Smart, Honest Fellow, Joyous Spirit, Buck, and Blood" (Hawkesworth's Adventurer, Oct. 20, 1753, p. 76).

19: In this line, as elsewhere in MMO, a question mark is incorrectly substituted for an exclamation point.

21: Jemmy Jessamy. Generic name for a dandy; and see note for l. 15.

25: Pax. A corruption of pox.

27: Orgeat. A syrup or cooling drink made originally from barley, subsequently from almonds and orange-flower water. According to Thackeray, pronounced "or-jaw" (O.E.D.)

37: Apes and dribblers. There were apes with the "Animal Comedians" playing at the Oratory from Dec. 11, 1752 to March 6, 1753. A dribbler is a producer of trifles.

38: Stagarite. Stagirite, or Aristotle.

A PROLOGUE Spoken by Mrs. Midnight.

Printed in MMO (pp. 58-59).

Well, Ladies, What d'ye think of me To-night?

Say, Don't you think I make a shocking Sight?

By various Arts, we various Creatures ape,

And metamorphose into twenty Shapes;

Sometimes in Breeches, then in Petticoats again, } 5

And all your Loves and Favours to obtain;

Then let not our Endeavours prove in vain?

Don't think because I Petticoats put on,
 I cannot act the Part a Lover can,
 And shew myself sometimes a brisk young Man? } 10
 To serve a Turn I can my Coats lay by,
 And with the best that's here my Manhood try.
 Then pray what needs this mighty Pother then,
 Without my Cloaths, I'm like another Man.
 Nay, never let a Blush your Thought disguise. 15
 You all love Men,--I see it in your Eyes.
 But lest some dull censorious Fool shou'd say,
God's Curse; such Transformations spoil the Play.
 Let 'em fret on, I care not for their Noise;
 I heed them not, so I have your Applause. 20
 But hold! there's one Thing I've forgot to say;
 Besides there is my Compliments to pay;--
 First to the Ladies I my Thanks return,
 And this kind Favour I'll for ever own;
 And if you ever should in Wedlock join, 25
 Then may your Husbands to your Will combine.
 Now for the Men--Faith, I don't know what to say,)
 Unless I chuse the good old-fashion'd Way,)
 And thank you for the Favour done To-day.)
 However, one I'll chuse, do what you can, 30
 And he that claps me most shall be the Man.

PROLOGUE

On Mrs. Midnight's Oratory.

Printed in MMO (pp. 28-30).

In ev'ry Sphere, in ev'ry Age we find,
 The Love of Novelty distracts Mankind;
 The Old, the Young, the Rich, the Poor we see,
 All court this Idol, Dear Variety:
 With the like Passions fir'd, the Love of 5
 Change,
 From Sport to Sport, from Scene to Scene they
 range:
 And hence in earliest Times the active Mind,
 New Modes of Entertainment strove to find;
 And hence have risen in this trifling Age,
 The many Monsters that disgrace the Stage: 10
 To please this Passion has been led in Trammels,
 Stupendous Dromedaries and lofty Camels;
 From farthest India Reptiles have been brought,
 And Egypt for new Wonders have been sought:
 Here struts the Ostritch, there the Crocodile 15
 Commands your Wonder, from the Banks of Nile:
 Birds, Beasts, Trees, Insects, croud the vary'd
 Scene,
 Led and assum'd by mimic Harlequin.

But now grown stale--some other Change they
 seek,

And the new Method is to make him speak: 20

His Mouth was open'd, and the Theme that flew,
 Was Wit, was Satire, but it would not do.--

Nor less this Caprice moves the subject Stage,
 'Tis Folly now, and Madness rules the Age.

Here one on Horseback gallops on his Head; 25

Another on the Glasses plays for Bread;

And Zucker too his Fooleries must play,

To pass an idle lagging Hour away.

To please this Love of Novelty so dear,

To all Mankind fresh Prodigies appear.-- 30

On slender Wires the bold Advent'urers walk:

Dogs and Canary-Birds are learnt to talk;

Dwarfs, Giants, Cripples, are expos'd to View,

And all alike divert you while they're new.

In short, the Plan so often has been varied, 35

So many Schemes been try'd, and all miscarried,

That scarcely now another Change remains,

In Words, in Music, or Dramatic Strains:

Yet fearless we, on your known Candour trust-

ing,

Our old Conceits in new Attire adjusting, 40

Once more resolve on this promiscuous Sea

To launch our little Bark, on your Decree

To trust our Fortunes, and we hope no less,
Than kind Acceptance, and assur'd Success.

It would appear that this prologue opened the Oratory season on December 7, 1752, for it refers to the Theater War.⁵ Yet on December 11 Smart added the "Animal Comedians," a trained dog and monkey act, to the Oratory. Smart the critic and Smart the entrepreneur were evidently at odds.

27: Zucker. Unidentified.

An EPILOGUE,

Spoken by Mrs. Midnight's Daughter, riding
upon an Ass dressed in a great Tie-Wig.

Printed in A Collection of Pretty Poems for the Amusement of Children Six Foot High (London: Newbery, 1756), pp. 18-19. Reprinted in MMO (pp. 59-60).

As hissing and pelting are so much in vogue,
You'll permit me to ride with my new epilogue,
That in case of a thump from a *Buck,-- or a
†Beau,
I may clap too my spurs, and gallop--ge-hoe!
And, like a brave general, after being beat, 5
Exult and rejoice in a prudent retreat.

* Bucks are fools, who think they have wit,
and who have impudence enough to do anything
but what is right. Grotius.

† Beau, a name for any thing that is insipid
and ridiculous. Puffendorf.

Nor should you despise this old senat'ress here,
 Accoutred and dress'd in a caxon so queer;
 For she is a person of learning profound,
 Of sense most sagacious, of wisdom most sound, 10
 So genteel in carriage, so sober and quiet,
 And so useful--she serves me for physic and diet;
 In arts Aesculapian she's wonderful knowledge,
 And *wrought greater cures than most of the college!

* Wrought greater cures than most of the college.
 It is a melancholy consideration, saith Celsus, but
 true it is, that when diseases have baffled the art
 of physicians, they are obliged to call in the aid
 of the ass, who very often, by her secret cunning and
 wonderful workings, doth dispel those disorders that
 were deemed incurable, and snatch the patient both
 from death and the doctors.

This observation from the great Celsus, calleth
 to my mind the verdict of a jury, who sat on a man
 that died in consequence of a fall from one of the
 horses that started for the plate at - - - - races.
 In this case the horse is usually forfeited to the
 Lord of the Manor; to prevent which, or rather be-
 cause he was attended by six physicians, they brought
 in their verdict Dead of the Doctors.

Jewson's Reports.

Oh, could all the sick who have cause to 15

repine,

But bridle their doctors, as I bridle mine;
 Wou'd they saddle an ass, to the country repair,
 And drink of her milk in an open free air,
 The dabblers in physic would quickly decay,
 And the bills of mortality dwindle away. 20

Or could the poor clients, who oft are be-
 stridden,

But ride on their lawyers, as by them they're
 *ridden;

Cou'd saddle a sergeant, and jog out of town,
 And strife and contention in full bumpers drown,
 The world would grow wise and better each day, 25
 And envy, and malice, and mischief decay!
 The sons of sound sense to this scheme will
 agree,

And applaud my poor ass, and my mamma, and me.

*Ridden. Clients are said to be ridden; because
 they pay the lawyer money; but the lawyer payeth
 them no money; (ergo) therefore is the lawyer not
 ridden.

Coke upon Littleton.

This epilogue was first advertised for the performance of March 27, 1753, and with its references to hissing and pelting, certainly refers to the events of the Theater War. The initial visual impact of an ass wearing a great wig was surely a gibe at Hill. The epilogue was a great favorite with Oratory audiences for some years. The illustration indicates that

(18)



AN EPILOGUE,

Spoken by Mrs. MIDNIGHT'S Daughter, riding
upon an Ass dressed in a great Tie-Wig.

AS hissing and pelting are so much in
vogue,

You'll permit me to ride with my new epilogue,
That in case of a thump from a * *Buck*,—

or a † *Beau*,

I may clap too my spurs, and gallop—ge-boe!
And, like a brave general, after being beat,
Exult and rejoice in a prudent retreat.

Nor should you despise this old senat're's
here,

Accounted and dress'd in a caxon so queer;

* *Bucks* are fools, who think they have wit,
and who have impudence enough to do any thing
but what is right. GROTIVS.

† *Beau*, a name for any thing that is insipid
and ridiculous. PUFFENDORF.

For



"Mrs. Midnight's Daughter, riding upon an Ass dressed in a
great Tie-Wig." From A Collection of Pretty Poems for the
Amusement of Children Six Foot High (London, 1756), p. 18.

Mrs. Midnight's daughter was played by a woman, perhaps by the Dorothy Gaudry whose name occurs in connection with the Oratory.

The text here is taken from A Collection of Pretty Poems for the Amusement of Children Six Foot High. The notes are not reprinted in MMO.

3, n.: Grotius, Pufendorf. Hugo Grotius (1583-1645) was an authority on international law. In 1747 Lauder translated passages of Paradise Lost into Latin and interpolated them into Grotius' Latin drama, Adamus exul, accusing Milton of plagiarism; hence the joke in quoting Grotius as an authority. Samuel Pufendorf (1632-1694), also a writer on international law, was a follower of Grotius'.

8: caxon. The great tie-wig.

14: college. The Royal College of Physicians.

14, n.: Celsus. Cornelius Celsus (50 B.C.-A.D. 7), author of De Medicina.

Jewson's Reports: Unidentified.

Poem from an Oration

Printed in MMO (pp. 52-53).

Deep in a Shade one sultry Day,
Folly and Love together lay;
E're Beauty yet was bought or sold,
Or Merit overlook'd for Gold;
When faithful Love was Virtue's Prize,
And Cupid saw with both his Eyes,
Folly surpriz'd upon the Ground,
Love's Bow and Quiver scatter'd round;

In wanton Play she aim'd the Arrows,
 Now shot at Clouds, and now at Sparrows; 10
 At length to Love a Shaft there flies,
 And pierc'd at once thro' both his Eyes.
 Aloud the God in Anguish cry'd,
 Aloud the frighted wood reply'd;
 Too well the Voice fair Venus knew, 15
 To Earth with anxious Speed she flew;
 Soft in her Lap the God she laid,
 And Folly bound to Heav'n convey'd:
 At once she rous'd the heavenly Throng,
 The Mother's Passion arm'd her Tongue: 20
 She wept, intreated, storm'd, and pray'd,
 Each moving Circumstance display'd:
 The simple Pris'ner own'd th'Offence,
 Could not allow the least Defence;
 Confess'd his Fault,--but 'twas not meant: 25
 Her usual Flea--'Twas Accident.
 The Gods in awful Counsel weigh'd,
 What Plaintiff--what Defendant said:
Cupid had lost his Eyes, no Doubt,
 And Folly own'd she put them out; 30
 At length this final Doom was given,
 And stands recorded still in Heaven:
 "By Folly's Crime since Love is blind,
 "Be Folly's Care to Love consign'd:

"His constant Guide she still must go, 35
 "Direct his Hand, and string his Bow."
 Thus if we see an aukward Flame,
 It is not Cupid we should blame:
 Does Love inspire a Miser's Heart,
 Depend on't Folly aim'd the Dart. 40
 Sometimes, indeed, the Cyprian Queen,
 To Mortals kind, will intervene,
 At Distance drive the senseless Elf,
 And bend the Golden Bow herself:
 'Tis then in Hymen's Band appear, 45
 The beauteous Form and Heart sincere,
 Then are in equal Bonds allied,
 The warlike Youth and beauteous Bride.

This fable appears in an oration by Mary Midnight explaining why love is blind.

THE GRISTLE.

Printed in A Collection of Pretty Poems for the Amusement of Children Six Foot High (London: Newbery, 1756), pp. 66-67, as "The Difference between Youth and Age Demonstrated." Reprinted in MMO (pp. 16-17).

An ancient dame, who clean and clear,
 Had reckon'd up her ninetieth year,
 At dinner with her toothless mouth,
 Attack'd a gristle hard and tough:
 The gristle she essay'd to chew, 5
 Out of her mouth elastic flew,

And fell direct across the table,
 Close by a youngster stout and able.
 The youth, who thought, at any rate,
 It must have fall'n from his own plate, 10
 Did, with a swallow and a smack,
 Dispatch the gristle in a crack.
 'Strange, quoth the dame, but yet 'tis truth,
 'Such difference 'twixt Age and Youth;
 'Dear me, how long have I been fumbling, 15
 'And kept a mumbling, still and mumbling?
 'When this young youth has in a whistle,
 'Devour'd my second-handed gristle!'
 The youth he shrug'd, and look'd askew,
 And then this prudent inference drew: 20
We should be virtuous in our prime,
Reflecting on that *tooth-drawer Time,
And live by moral maxims aw'd,
While yet the gristle's to be gnaw'd.

* Old Time has ever been a famous tooth-drawer,
 and, by doing his work well, obtained more busi-
 ness than all the rest of his fraternity; but,
 since some of the late catholicons were discov-
 ered, his trade, like all others, has been on
 the decay. Plowden's History of New-York.

22, n: Plowden's History of New-York. I find no reference to such a
 work, The reference is probably facetious.

PROLOGUE [To "Britannia's Triumph, a Masque"]

Printed in MMO (pp. 36-37).

Now, Songs of Triumph gladden ev'ry Ear;
 Now, smiling Conquests gild the opening Year;
 Now, British Chiefs with ancient Ardour glow,
 And hurl Destruction on the trembling Joe:
 O'er Earth and Sea extend her wide Domain, 5
 And Britain's Genius now can smile again;
 Elate with Hope, forsees the rising Dawn,
 Of Patriot's Glories in a Race unborn.

Rous'd from their Lethargy, again I see,
 My Eritons still can fight, and dare be free: 10
 With native Strength can give the Nations Law,
 And keep despotic Tyranny in Awe.

Such are the Fruits of prudent Plans, pursu'd
 With honest Vigour, for Britannia's Good:
 Support those Measures? Oh! Protect her still, 15
 From timid Counsels, and from Party Zeal?
 Let Faction, hence, uplift her Head no more,
 And banish Discord from this happy Shore?
 So shall each hostile Foe submit at length,
 For Unanimity is Britain's Strength: 20

So shall the Wand'rer Peace return again,
 With "Commerce crown'd, and Glory in her Train:"
 Then shall the rougher Passions all subside,
 And gentle Love shall in his turn preside:

The British Beauties shall their Empire claim. 25
 Who fir'd her Youth with the Pursuit of Fame:
 The Hero then, who, in his Country's Cause,
 Fought for her Rights, her Liberties, and Law,
 In sweet Oblivion shall his Dangers drown,
 And Love and Glory all his Toil shall crown. 30

This is the prologue to "Britannia's Triumph, or The Contest of Love and Glory," a masque by Skeggs and Massey, written in 1760 to celebrate Britain's recent triumphs in the Seven Years' War. The Oratory was revived for several scattered performances in 1760, and "Brittania's Triumph" was the featured event of each performance. Performances are known to have been given on February 14, March 6, April 30, and September 8; the performances of March 6 and September 8 were benefits for Mrs. Midnight and Mr. Gaudry. There is some reason to believe that Smart himself appeared as Mother Midnight on these occasions (see Sherbo, pp. 269-72). The epilogue to the masque follows here.

6: A newspaper advertisement for the Oratory of February 14 noted that the Prologue was to be spoken by "the Genius of England."

22: The quotation is doubtlessly from the masque.

30: Love and Glory. A reference to the subtitle of the masque.

Mrs. MIDNIGHT'S

EPILOGUE

To Britannia's Triumph:

(A MASQUE.)

Performed at the Little Theatre, in the Hay
Market, for the Benefit of Mr. Gaudry and Mrs.
Midnight.

Printed in MMO, pp. 26-28.

Our Author says, his Allegoric meaning
Too obvious is, to need the least explaining:
And, wou'd you think it? the conceited Rogue,
Declar'd at first he'd have no Epilogue:
his was, forsooth, a chaste and modest Muse, 5
She scorn'd to deal in Scandal or Abuse:
His Piece was neither Lie, Lampoon, nor Satire;
He'd therefore trust your Candour and Good-
Nature.

Fine Notions truly; but these Bards you know,
Are the most stubborn Creatures here below: 10
I told him, and I think I told him true,
That all these dull Heroics would not do;
You love, I know, a little Mirth and Fun,
To crown the laughing Minutes as they run:
And, I confess, I'm of the laughing Crew, 15
Still for Variety, for something new:
I hate this stupid, this pedantic Friction,
This Heathen Medley of plain Contradiction.
Give me a Piece of Spirit, Pathos, Passion,
Plot, Incident, Intrigue, Recrimination, 20
Here's nothing new, no Jest that's smart and
witty,

Against the Court, the Country, or the City;

Nothing but Roman antiquated Notions,
 Of Public Spirit, and such bitter Notions.
 Pleasure's the Business now, a silly Creature,
 Who for Instruction visits the Theatre?
 A moral Drama, like a tedious Sermon,
 Is but a Sort of Gothic Way to charm one.
 For once a Week you make a shift to set it,
 'Tis very pretty, but you soon forget it. 30
 But hold--I gallop on, and play the rogue,
 And all this while forget my Epilogue.--
 Deep in his Den, obscur'd from open Day,
 E'er while supine the British Lion lay,
 'Till rous'd by Gallia's restless boundless 35
 Pride,
 And bold Encroachments, thus the Monarch
 cry'd,
 I'll bear these Insults, these Assaults no
 more;
 And all the Forest trembled at his Roar.
 The Sons of Britain caught the genial Sound,
 They fought, they conquer'd, were in Arms re- 40
 nown'd;
 Reviv'd the fading lustre of their Name,
 And shew'd the World they were not lost to Fame.
 Now then while Victory displays her Charms,
 And crowns each Moment your successful Arms,

Unite, support, pursue the sacred Plan, 45
 Assert your Liberties while now you can:
 So shall the Name of Britain once again
 Be fear'd and honour'd: The historic son
 Shall dwell with Rapture on each sacred Name,
 And Britain from this Aera date her Fame. 50
 Th'admiring World, with Wonder shall survey,
 In ev'ry Clime her Ensigns boldly play;
 And France now humbl'd, shall behold with pain,
 Another conquering, God-like Monmouth reign.

This epilogue was probably written for either the March 6 or September 8 performance of "Britannia's Triumph," for one of Smart's benefits.

The epilogue expresses the feelings of humiliation Smart shared with other subjects during the peace that followed the War of the Spanish Succession when Britain failed to make reprisals against France's aggressions in America and India. In the Seven Years' war (1756-63) British pride was revived by a series of triumphs against the French. Smart was particularly enthusiastic about England's military and naval heroes.

54: Monmouth, the illegitimate son of Charles II, at his best as a soldier, served as captain-general of the British forces and also as chancellor of Cambridge University. By "another, conquering, God-like Monmouth," Smart means the Prince of Wales, soon to accede as George III, who was, at this time, a popular hero.

VII. Poetry in the Lilliputian Magazine

The publication history of Newbery's Lilliputian Magazine does not present a difficult problem, although at first sight the bound volume, which contains no dates and no demarcation between the numbers, is confusing. The Lilliputian Magazine, though intended to be a children's monthly, was really published only three times, on dates ascertainable in contemporary newspapers. The first number (pp. 1-11 and 3-50 in the bound volume) was advertised on March 4, 1751, the second number (pp. 51-104) on June 29, 1751, and the third (pp. 105-144) on August 19, 1752.¹

It was entirely natural that Newbery, publisher both of periodicals and of miniature-sized children's books, should publish a miniature children's periodical. The bound volume measures three by four and a half inches. The separate numbers were offered for threepence, Newbery's usual price for a fifty-page magazine.

The extent of Smart's connection with the magazine is not known. He is commonly thought to have worked on the second number, but he must also have been involved with the first. Among its poems are "The Happy Nightingale" by Polly Newbery (Newbery's daughter, then about nine years old), a riddle by Master Hunter (Smart's nephew Christopher, a subscriber to the magazine, aged five) and an epigram by Miss Peggy Smart (Smart's sister Peggy, now Mrs. Hunter and in

her thirties).

Smart has left only delicate traces of his editorship in the second number of the Lilliputian, if indeed he was the editor. A prose piece, "The History of the Mercolians, Communicated by Master Brolio of Lilliput," bears the motto "The Road to the Temple of Fame is through the Temple of Virtue," which appears to have been translated in Smart's Latin "Ode on St. David's Day" in 1753² as "Ad Famae templum porta Virtutis adibis." As Botting has discovered,³ a newspaper advertisement for this second number in the Daily Advertiser for June 29, 1751 lists as a part of the magazine's contents "A Morning Hymn for all little, good Boys and Girls, which is also proper for People of riper Years, by Mr. Kitty Smart."⁴ As Callan did not include the poem in Poems 1949, it is printed here.

The third number of the Lilliputian demonstrates a real decline in quality and an obvious hasty effort to fill out an issue which will make up the finished volume. Of the forty pages, eleven contain a partial list of the young subscribers. Among the poems are "An Hymn from the 37th Psalm. By a Lady," reprinted by Johnson in the Literary Magazine,⁵ but there is no compelling reason to attribute this or other poems, epigrams and riddles in the second and third number to Smart, though it is likely that he was responsible for at least some of them.

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The poem attributed by Botting is printed here. The other poems which I think are by Smart from the Lilliputian Magazine are placed, because of the lack of sufficient external evidence, in the section "Poems Possibly by Smart."

A Morning Hymn, for All Little good Boys and Girls:
Which is also proper for People of riper Years.

By a Young Gentleman.

Printed in the Lilliputian Magazine for June 1751 (pp. 102-03).

1.

O Thou! who lately clos'd my eyes,
And calm'd my soul to rest,
Now the dull blank of darkness flies,
Be thank'd, be prais'd, and blest.

2.

And as thou sav'st me in the night
From anguish and dismay,
Lead through the labours of the light,
And dangers of the day.

3.

Tho' from thy laws I daily swerve,
Yet still thy mercy grant;
Shield me from all that I deserve,
And grant me all I want.

4.

Howe'er she's tempted to descend,
Keep reason on her throne;

5

10

From all men's passions me defend,

15

But chiefly from my own.

5.

Give me a heart t'assist the poor,

Ev'n as thy hand bestows;

For thee and man a love most pure,

And friendship for my foes.

20

6.

This, thro' the merits, death and birth

Of our bless'd Lord be giv'n;

So shall I compass peace on earth,

And endless bliss in heav'n.

VIII. Poetry in the Universal Visiter

Although Smart undoubtedly performed many editorial tasks for Newbery, there is no record of his having edited a monthly magazine for him after the Midwife died in April 1753. The Oratory closed for the summer in May 1753 and did not reopen until it played briefly at Bartholomew Fair in September. It next appears to have opened in March 1754 and to have played more or less consistently through December, when again it ceased to operate. During these days Smart must have supported his family in part by the Oratory and in part by work done for Newbery. In 1755 he was certainly working on his prose translation of Horace, which Newbery published in December. In that same month, Smart was planning to co-edit the Universal Visiter with his friend Richard Rolt, for another publisher, Thomas Gardner. The periodical was to be respectable and serious, and like almost every other monthly magazine, was to have a poetry section at the end of each issue. It survived for twelve numbers.

Some of the poems in the magazine are signed or initialed; poems have already been attributed to Smart, Rolt, Garrick and Thomas Percy. The poems having any connection with Smart can be divided into three groups, those signed "S," those signed "C" (which I do not think are Smart's), and those unsigned poems which appear to be Smart's.

The first group is those thirteen poems either signed "S" or included in articles signed "S." The British Museum copy of the Universal Visiter, annotated by one Ann Gardner who was probably a relative of the publisher's, ascribes nine poems signed "S" to Smart,¹ three of which ("The Teapot and the Scrubbing Brush," "The Miser and the Mouse," and "Care and Generosity") appear either in Poems 1752 or in Poems 1791. The other six poems signed "S" and ascribed by Ann Gardner are "To Health," "Faber Acicularius," "Ad Cicadam," "Beneath this fragrant myrtle shade," "The Furniture of a Beau's Mind," and "The Forty-Second Psalm." Two other poems, "Hail Enegeia," and "An Imitation of the above Greek Ode," appear in essays signed "S" which are also attributed by Ann Gardner to Smart. Jones has included two other poems signed "S" from the Universal Visiter as being by Smart.² He is almost undoubtedly right; "Stanzas, occasioned by the Generosity of the English, to the Distressed Portuguese" is an unfamiliar poem, but "Arion," though unaccountably not listed by Gray, is printed in Poems 1791.

The texts of the ten poems signed "S," excluding the three which appear in Poems 1949, "The Teapot and the Scrubbing Brush," "The Miser and the Mouse," and "Care and Generosity," are given here. The series of poems, printed from January to October of 1756, might have offered interesting insights into Smart's mental condition in the crucial year of his breakdown were it not for his habit when pushed of

reaching into his bottomless trunk for old material ("Arion. By a Boy of Fourteen"). "Faber Acicularius" and "Ad Cicadam" are also perhaps old exercises. Nevertheless, some of the poems offer clues to Smart's mental condition. An ode to health is one of the more familiar pieces of magazine verse of the period, but Smart has never printed one before; perhaps his "To Health" in the March Universal Visiter signals a preoccupation with his own health, as does "The Forty-Second Psalm." At any rate, "To Health" was written after the Lisbon earthquake of November 1, 1755, and the fact that the earthquake is mentioned is suggestive. The minor tremors which shook London in 1750 convinced many of God's impending wrath and the Lisbon catastrophe confirmed these fears. Smart, if he were deeply affected by religious terrors after the earthquake, would not have been atypical.

"The Furniture of a Beau's Mind" is also a fairly recent piece, written after Sir Charles Grandison was published in 1753-54. But "The Forty-Second Psalm" of October alone of the series appears to be, like the Hymn to the Supreme Being of August, a product of conversion. With A Song to David it shares only the romance-six stanza; instead of being compact it is, uncharacteristically, diffuse, somewhat repetitive, and greatly expanded from the original. But this is not to deny its real merit. For Smart the choice of this psalm for versification, with its voice cry-

ing praise of God from the depths and belief in Him as the source of health, was a good one; and the subtle elaborations or changes of emphasis made by Smart are informative. The psalmist's soul was cast down, disquieted, mourning, but Smart mentions fears, woes, grief, melancholy, rising sighs and pain. His recurrent use of the word "night" and once "nights of fears" suggests real night terrors undergone.² The psalmist remembers attending the temple in better days, but Smart adds the image of himself as leader of the multitude:

There too I still have led the way,

And bade them praise, and bade them pray,

By my example taught.

Here he reveals an important reason for dropping to his knees in St. James's Park till he routed all the company.³ The psalmist's determination not to cease praising in adversity is elaborated:

Let thanks, let gratitude endure;

All but in praises art thou poor,

all else thy pow'r confined,

a revealing statement. The sense of being surrounded by enemies because of his mission has been aroused in Smart already, and he transforms the psalmist's "enemy" into ten thousand foes. Yet health, as the psalmist says, is in God.

The second group of poems which has been associated with Smart are those signed "C" and represent a real problem. Ann Gardner has attributed one essay signed "C" in the

April Universal Visiter, "Some Thoughts on a National Militia: with an Account of the Militia in Sweden," to Smart.⁴ Sherbo has accordingly suggested that all the poems signed "C" in the magazine might be by Smart.⁵ These poems include two short epigrams, and "An Ode on May," "An Ode on June," and "The Florist." If the poems are by Smart, we have here three new long poems in a new style.

But objections exist to the attribution of all the items marked "C," including Ann Gardner's. Smart's other essays in the Universal Visiter all reflect his predominantly literary interests: "Some Thoughts on the English Language," "Literary Observations," "Remarks on Dr. Lowth's Prelections," "A Brief Enquiry into the Learning of Shakespear." It is Richard Rolt who is the expert on political, military and historical affairs. Then too, the odes on May and June bear a close relationship to odes on April, July and August signed "R" and attributed by Ann Gardner to Richard Rolt. All the odes are in an irregular stanzaic form, all begin with allusions to the month's astrological sign, share the same imagery, allude to the same birds and trees, and most develop an odd theme concerning the unmating of the birds once their business of caring for their fledglings is finished. In fact, all five odes appear to be the work of one man who is not Christopher Smart; but if "C" and "R" were Smart and Rolt, they wrote the five odes collectively.

But Rolt, in his "Ode to the Duke of York," printed in Select Pieces of the Late Richard Rolt in 1772, uses a stanza from "An Ode on May." The ten lines are virtually identical.⁶ Clearly, either Rolt plagiarized from his friend when he wrote his ode, or he adapted his own material. In spite of a previous charge of plagiarism made against Rolt,⁷ I believe the second alternative is more plausible. It will be asked why Rolt used the initial "C" to sign some of his work. But Rolt was Smart's most persistently devoted friend throughout their acquaintance. In this case he may have been trying, like Samuel Johnson, to help Smart fulfill his commitments to Gardner. The signature "C," affixed to one of Rolt's essays and three of his poems, might lull Gardner into believing that Smart was contributing to their project, and at the same time distinguish Rolt's work from Smart's. There are so many internal signs that Smart did not write the "C" material that it is a relief to discover external evidence that he did not.

The last group of Smart's poems in the Universal Visiter are those which are unsigned. Sherbo has pointed out that since several of Smart's known poems occur there without signatures, it is likely that several of his unknown ones may also be there unsigned.⁸ As in the Midwife, there are many unsigned poems in the Universal Visiter which I believe to be by Smart, but there is only one which I can justify attach-

ing to him firmly, "The Castle in Danger, a Song," from the August issue. The song probably dates from the time when the first Cratory performances were held in the Great Room at the Castle, a tavern in Paternoster Row, a convenient step away from Newbery's shop in St. Paul's Churchyard. Or it may have been written earlier. In his preface to the Horatian Canons of Friendship (1750), Smart wrote, "Not many days ago, at a meeting of a club of merry fellows at the Castle, after supper was over I toasted All our friends round Paul's. . . ."

Other hints indicate Smart as the writer. Ballads with the refrain "Derry down" to indicate the tune "A Cobler there was" are fairly frequent at the time in periodical literature, but Smart had used the stanza and refrain tellingly in the first issue of the Universal Visiter in his essay, "Some Thoughts on the English Language."⁹ Old Time is a figure used in the Cratory. But finally, line 12 constitutes a signature because of Smart's castle-building essays in the Student.

Lines concluding "Some Thoughts on the English
Language"

Printed in the UV for Jan. 1756 (p. 9).

Hail, Energeia! hail, my native tongue,
Concisely full, and musically strong!

Thou, with the pencil, hold'st a glorious strife,
 And paints the passions greater than the life:
 In thunders now tremendously array'd, 5
 Now soft as murmurs of the melting maid:
 Now piercing loud, and as the clarion clear,
 And now resounding rough to rouse the ear:
 Now quick as light'ning in its rapid flow.
 Now in its stately march, magnificently slow. 10
 Hail, Energeia! hail, my native tongue,
 Concisely full, and musically strong!
 Thou, with the pencil, hold'st a glorious
 strife,
 And paints the passions greater than the life. 15

These lines conclude an essay in which the French heroic measure is indecorously fitted to the derry-down ballad measure, and the Latin iambic is found "too quick a measure for the purpose." "But the English tongue, abounding more with monosyllables and consonants, adds a weight and dignity to the spirit of the measure, so that, upon the whole, it is extremely animated and majestic."

The lines perhaps owe their opening to Milton's "Hail native Language, that by sinews weak / Didst move my first endeavoring tongue to speak" ("At a Vacation Exercise in the College").

5-10: See Essay on Criticism, ll. 356-57 and 366-73. Smart follows Pope's order of "soft," "loud," "rough," quick.

Stanzas, occasioned by the Generosity of the
English, to the Distressed Portuguese.

Printed in the UV for Jan. 1756 (p. 42).

I.

Where arts and arms astonish all the globe;
 Where Science sweeps along with Roman mien;
 Where more than empress in her royal robe,
 The majesty of Liberty is seen;
 Where countless graces croud the circling shore,
 Is there yet room for one perfection more?

II.

Yes, Charity! Religion's darling child;
 See, the seraphic language of her look!
 Without her, anchor'd Hope in vain had smil'd,
 And heav'n-ey'd Faith had almost clos'd 10
 her book:
 Without her, Virtue barren wou'd remain,
 And Englishmen, be Englishmen in vain. S

The disastrous Lisbon earthquake, which, combined with tidal wave and fire, reduced most of Lisbon, killed ten to twenty thousand people and destroyed £20,000,000 in property, occurred on November 1, 1755. The shock was felt from Scotland to Asia Minor.

ARION. By a Boy of Fourteen.

Printed in the UV for Jan. 1756 (p. 42).

Nautarum jussu se praecipitavit Arion
 In mare cantator funeris ipse sui:
 Delapsus recipit gelidis amplexibus aequor,
 Fatorumque ferax undaque & unda tuncet.
 Sed Delphinus adest,--sed adest secumque
 salutem,
 Attulit & vati & squamea terga dedit.
 O hominum feritas! O mollia corda ferarum,
 Blanda magè humanis omnia monstra feris.

"Arion" is an original Latin poem. The translation which follows was published in the Universal Visiter for March 1756 (p. 442). The identity of "D" who perhaps was connected with Eton College is unknown.

ARION. Translated from the Latin.

See Visiter, No. 1. page 42.

Fir'd by the lust of gain, th'inhuman crew,
 Into the foaming sea Arion threw;
 There, as his own sweet elegy he sung,
 Around the bard the list'ning waters clung;
 And, in their cold embraces, held his frame, 5
 Till, to his aid, the pitying Dolphin came;
 The pitying Dolphin to his native shore
 (Such are the charms of sound) the lyrist bore.

Humanity, in brutes, is most in force;

Men, of all monsters, have the least remorse. 10

Eton, Mar. 10, 1756.

D.

An Imitation of the above Greek Ode.

Printed in the UV for Feb. 1756 (pp. 73-74).

The sword of liberty, with God-like view,

Armodius, and Aristogiton, drew:

The myrtled falchion has the tyrant slain,

And giv'n th'Athenians to themselves again.

O brave Armodius! thou didst never die, 5

Thou only hast return'd unto the sky;

Thy glorious lot eternally is sped,

Where great Achilles reigns, and warlike

Diomed.

Bring me with speed, O bring the myrtle

bough,

T'adorn my sword, and to fulfil my vow; 10

As when Hipparchus gloriously was slain,

And gave th'Athenians to themselves again.

Armodius lives! Aristogiton lives!

Ev'n death a better life of glory gives:

Hipparchus, by those God-like youths, was 15

slain,

They gave th'Athenians to themselves again.

S.

This translation appeared under the Greek text and the explanation:

"The preceding Greek ballad (for such it is) written by one Callistratus, and sung in all the streets in Athens, kept up a spirit of liberty amongst the people, which the morals of muzzy philosophers, and the declamations of orators, never could do; and, as the doctor [Lowth] justly observes, if any one of the tyrant's executioners, after the famous ices of March, had dispersed such a performance amongst the Plebeians, it would have been of more effect than all the Philippics of Cicero, and ruined at once the interest and power of the Caesars." The song by Callistratus is preserved in the Deipnosophistae of Athenaeus.

2: Harmodius and Aristogiton slew the Athenian tyrant Hipparchus, in 514 B.C. but were put to death by his elder brother, Hippias. When Hippias was exiled in 510, Harmodius and Aristogiton became popular Athenian heroes.

TO HEALTH.

Printed in the UV for March 1756 (pp. 140-41). Reprinted in the GM for April 1756 (p. 190) and in the SM for April 1756 (p. 180).

Buxom nymph! all nymphs excelling,
Say, where hast thou fixt thy dwelling?
Hast thou plac'd thy bed of rest
In Arabia the blest,
Where spicy Zephyres, all the year,
Breathe upon the atmosphere;
Odours borrowing, and bestowing,
with eternal freshness glowing?

Or, in Afric's auburn downs,
 Where the sun the Zenith crowns, 10
 Full of heat, and full of fire,
 Do thy tumid veins perspire?
 Dost thou, where the lion lies,
 Fly the manly exercise,
 Skill'd the winged spear to throw, 15
 Or to bend the stubborn bow?

Or rangest thou, where bleak and foul,
 The ungenial north-winds howl?
 Do Lapland's hamlets charm thy sight,
 Candied o'er with glist'ning white? 20
 On solid waters dost thou slide,
 Or drawn by rapid rein-deer ride!
 Or dost thou flourish strong and hale,
 Ermin'd in Siberia's vale?

Wafted o'er th'Atlantic waves. 25
 To the land of gold and slaves;
 To the land of fruit and flow'rs,
 Constant winds, and punctual show'rs;
 Where, far beyond th'Herculean bars,
Columbus found new lands, and stars; 30
 All-coveted, all-courted fair,
 Tell me, charmer! art thou there?

Is thy course propitious bent,
 To Europa's continent;

Forth to Gallia's southern shores, 35
 Dost thou bear thy balmy stores?
 Or the pride of haughty Spain,
 In Andalusia dost thou reign?
 Or where Brundusium stood of yore,
 Or where Lisbon is----no more? 40
 Or, hither com'st, with all thy smiles,
 To fair freedom's western isles?
 ----Thee, not Araby can boast,
 Thee, nor Afric's tawny coast;
 Thou art not of local worth, 45
 Not in west, or south, or north,
 Not in climate, or in zone,
 But in TEMPERANCE ALONE. S.

The ultimate model for this poem, of course, is Milton's L'Allegro,
 and there is some wit in the approximation of Milton's nymph and
 the spirit of health.

39: Brundisium. An ancient harbor town in Calabria, Italy.

Faber Acicularius. Anglice, A Pin-Maker.

In tenui labor, at tenuis non gloria. Virg.

Printed in the UV for April 1756 (p. 189). Reprinted in the SJM for
 Feb. 1764 (III, 364).

Te cano, Amazoniae, ingeniosa, sagittae,
 Cui labor in tenui praemia larga parat:
 Tu praebes nuribus decus & tutamen, amantque,

Vel tua pacificum Cypridos arma latus.
 Phillis seu spissi spectacula grata theatri. 5

Sive aulam junctis visere gestit equis,
 Pendeat e zonâ curat bombycinus orbis.

Qui capit exiguas mira pharetra neces,
 Cum bellum capere arma monet metuenda virago,
 Quam multis stimulis horret echinus, adest. 10
 In pace innocuae rutilant, & quisque per artus

Mobilis usque suum mutat, ut ipsa, locum:
 Nunc latet in tergo; nunc, si volet usus, in
 ore est,

Sustinet & averuli fata vicesque proci.
 * Saepe, ut saevit hiems, pugnas & praelia ludo 15

Ante focus Phyllis cum Corydone ciet,
 "Ambo animis, ambo insignes praestantibus armis."

En! tripode in laevi tela minuta vibrant;
 Nec mora, nec requies, ast alternâ impota uterque
 Irruit, & pulsat mollia corda pavor. 20

Dum jaculum jaculo impediens, atque ariete facto.
 Tela hostis gaudens, ille vel illa rapit.

Quancum Naeonides armavit Amazonas aere,
 Quancum terrificâ Gorgone Pallas ovet,
 Audeo vel fictis componere Phyllida nymphis 25

Quando haec, quâ sese protegat, ornet,
 habet.

Sed tale auxilium fuciat lasciva puella.

Odit enim impurum serica sphaera latus.

* Describitur hic lusus, vulgo dictus, push-pin.

Sic leo virginibus solis comes astat amicus,
Fidaque sic gelidum diligit Arcton acus.

S.

Since this Latin poem has not been printed with translation, I offer one:

A Pin-Maker

Labor of small scope but not of small glory (Georgics, IV, 6).

I sing of you, ingenious (maker) of the Amazonian arrow, whose labor in narrow scope brings great rewards. You provide matrons with both ornament and protection, and your arms love either male lovers or the peace-loving side. Phyllis wears (them) whether to visit with yoked horses the pleasing spectacles of the crowded theater, or the court. The silken orb hangs from and protects the waist, a wonderful ouiver which undertakes little deaths. When the fearful virago decides on war, as the hedgehog bristles with many spikes, it is there. In peace they glisten innocently and each one, changeable, moves its place everywhere over the limbs as if of itself. Now it is concealed behind the back, now, if necessary, in the mouth. It restrains both the murmurs of the querulous and the vices of the suitor. Frequently when winter rages, before the fireplace Phyllis fights with Corydon struggles and battles in sport. "Both are celebrated in spirit, both in arms!" The minute weapons awkwardly shake the three-legged stool. There is neither delay nor rest, but each in turn rushes into the attack, and trepidation agitates their soft hearts. Obstructing dart with dart used like a ram, he or she, rejoicing, seizes the missiles of the enemy. Although Homer armed the Amazons in copper, although Pallas exulted over the terrible Gordon, I venture to compare Phyllis to the fictitious nymphs because she has

this, which protects and ornaments her. But the wanton girl flees such assistance, for the silken sphere hates the impure side. As the lion stands by as companion and friend only to virgins, so the faithful needle (magnetic) loves the frozen north.

The poem is a mock epic, deriving basically from The Rape of the Lock, and sharing its device of diminishing the epic hero to a nymph and the epic weapon to a bodkin at the side:

Now meet thy Fate, incens'd Belinda cry'd,
And drew a deadly Bodkin from her Side.

The Rape of the Lock, V, 87-88.

The bodkin of the poem appears at times to be worn in a silken sheath at the waist. It also appears to share with the protective sylphs of The Rape of the Lock a devotion to virgins and to virtue.

15: The note to this line reads, "Here is described the game called by the vulgar, "push-pin." In push-pin the player, by pushing his pin, attempts to cross the pin of his opponent; it is thus a perfect game for a mock-epic encounter.

17: The line is from The Aeneid, XI, 291. "Both are celebrated in spirit, both in arms!" Hector and Aeneas are those referred to.

23: Homer (Maeonides) mentions the Amazons in the Iliad, III, 189 and VI, 186.

24: Pallas Athena assisted Perseus by holding her shield so that he could see Medusa in reflection and thus slay her without being turned to stone.

30: A play on words. The magnetic needle loves the frozen north, the maiden's weapon loves the chaste virgin.

The Furniture of a Beau's Mind.

-----O quantum est in rebus inane! Pers.

Printed in the UV for Sept. 1756 (pp. 429-30). Reprinted in the GM for Sept. 1766 (pp. 427-28).

When infants are born, by experience we find,
With ideas so few they're supply'd,
That Locke has most justly resembled their mind,
To a cabinet empty and void.

A Beau, and a child, may in this be compar'd, 5
For his mind would be quite a charte blanche,
If you strive (tho' I own that the labour is
hard)

What's trifling and vain to retrench.

First a set of shrew'd hints, innuendos, and
slanders,

And lyes that he tells with pert face: 10
A heap of stale phrases, and double entendres,
Without sense to apply them in place:

Some new-fashion'd compliments ready at hand,
Which he learns, like a parrot, by rote;
To bully and bluster, with oaths at command, 15
"Blood, madam, I'll cut the rogue's throat!"

Four jokes and a half from Joe Millar purloin'd.
Six lines out of Rudibras more;

Compose, if you nicely examine his mind,
Of humour and wit his full store.

20

His learning just serves him to read a new song,
Or chatter a sentence of French;
And what tho' 'em both he pronounces quite
wrong?

'Tis enough for his barber and wench.

Of Venus and Cupid, and arrows, and darts, 25
His tongue never ceasing runs on;
"Those eyes, my sweet angel, like swords pierce
our hearts.

"Oh, close them--or else I'm undone!"

Add to these a few scraps of our modern romances,
From Grandison, Ramble, or Briggs; 30
Three dozen at least of new country dances,
With minuets, loupes, and gigs.

O yes! I give notice, if any one know
More virtues than these we have reckon'd;
Let him send us the name, and abode of his Beau, 35
To add in edition the second.

Thus accomplished a captain, a knight, or a
'squire,

How great are his merit, and charms?

See ladies in troops his perfections admire,

And with extasy spring to his arms!-----

Epigraph: "O, how much vacuity there is in human affairs!" Persius,
Satire I, l. 1.

This set of verses owes its idea, but not its contents, to a Spectator essay (No. 275), "The Dissection of a Beau's Head." The structure of the poem is taken from Swift's "The Furniture of a Woman's Mind," which is, however, written in octosyllabics. But compare ll. 33-36 with Swift's

O Yes! If any Man can find
More Virtues in a Woman's Mind,
Let them be sent to Mrs. Harding;
She'll pay the Charges to a Farthing:
Take Notice, she has my Commission
To add them in the next Edition. . ."

30: Sir Charles Grandison, the protagonist of Richardson's novel (1753-54); Ramble, probably the hero of either The History of Will Ramble or The Life and Adventures of James Ramble, Esq. (both Dec. 1754); Briggs, perhaps from The Adventures of the Rev. Mr. Judas Hawkes, the Rev. Mr. Nathan Briggs, Miss Lucretia Briggs, &c., late inhabitants of the island Quermania, After the manner of Joseph Andrews (1751).

32: louvres. Slow, stately dances.

The Forty-Second PSALM.

Printed in the UV for Oct. 1756 (pp. 471-73). Reprinted in the
Literary Magazine for Apr.-May 1757 (II, 205-06).

I.

E'en as the hart desires the streams
With ardour, when the sultry beams
Embrown the withering sod;
My captive soul longs to be free,
And pants, and is athirst for thee.
My Saviour, and my God.

II.

She, with the sons of sin at strife,
Sighs for the fountain of her life,
And seeks her native place:
Ah! when glad tidings shall she near, 10
When shall she yet again appear
Before the throne of grace?

III.

Thro' dang'rous days, and nights of fears,
My sustenance has been my tears,
While infidels are nigh:--- 15
"And what an abject thing art thou,
"Who! who is thy defender now,
"And where's thy God?" they cry.

IV.

home at my heart, when this I hear,
 I keep my thoughts in pensive pray'r, 20
 Nor trust them to my tongue:
 For oh! far other times I've known,
 When trumpets were in triumph blown,
 And festive songs were sung.

V.

When, at the van, with joy I rode, 25
 And to the temple of my God
 The multitude I brought:
 There too I still have led the way,
 And bade them praise, and bade them pray,
 By my example taught. 30

VI.

By sad solicitude oppress'd,
 Why dost thou flag within my breast,
 And yield to grief the rein?
 Why, oh, my soul, do woes increase,
 Where once serenity and peace 35
 Held their divine domain?

VII.

Be constant to thyself and just,
 Still in the Lord repose thy trust,
 Resolv'd and yet resign'd:

Let thanks, let gratitude endure;
 All but in praises art thou poor.
 All else thy pow'r confin'd.

40

VIII.

When melancholy thoughts return,
 My heart with holy zeal shall burn,
 Thy mercies past to prize:
 The land of Jordan, and thy hill,
 O Hermon, I'll remember still,
 And check my rising sighs.

45

IX.

The depths in horrible despite,
 Their dire alliances unite,
 Prepar'd t'o'erwhelm my soul.
 Thy waves and storms afflict the skies,
 And o'er me rage, and round me rise,
 And all thy thunders roll.

50

X.

Yet ever, both by night and day,
 Thy loving-kindness wakes my lay,
 While I thy praise proclaim:
 'Tis that which makes the east more bright,
 'Tis that illuminates the light,
 And night is but a name.

55

60

XI.

It is the Lord that makes me strong,

And him, whene'er I frame my song,

Alone, I will invoke,---

"Dost thou not hear thy servant's cry,

"Dost thou forget me whilst I lie 65

"Beneath the hostile yoke?"

XII.

With many a fierce opprobrious sound,

My soul, as with a sword, they wound,

And smite my bones in twain:

And those, by whom my heart is torn, 70

At once add cruelty to scorn,

To insolence, disdain.

XIII.

For day by day, t'augment my woe,

Their infidelity they show,

And deeds of deepest die:---- 75

"And what an abject thing art thou,

"Who? who is thy defender now,

"And where's thy God?" they cry.

XIV.

Ah! why does sad solicitude

Upon my bosom yet intrude 80

And gird my heart with pain?---

Why, O my soul, do woes increase,
Where once serenity and peace
Held their divine domain!

XV.

He bids thy countenance be bold,---
Confirm'd his saving health behold.
Nor dread th'avenger's rod:
In him thy confidence repose,
Tho' still ten thousand are thy foes,
Yet he is still thy God. S.

85

Ad CICADAM. Anacreontis Imitatio.

Printed in the UV for Aug. 1756 (p. 382).

Audies felix, gracilis Cicada,
Rore quae pascis, roseâ sub herbâ,
Dulce stillanti, profugâsque Cantu
Porrigit horas!----
Sive quas fruges alit aura campis,
Sive quas Sylvanus in Aesculetis,
His tibi dextrâ dedit haud avarâ
Parca petiri.
Te manent almae Cereris colona
Nunciam; quando tenuis, istera
Dulce lenimen, tua vox susurris
Mullebat aure

5

Diligunt te Pierides, Cicada;
 Diligit Phoebus; tibi nam Camoenae
 Spiritum parvae dedit, et stridentis 15
 Carminis artem.

Pauperis Brumae memor ore ducat
 Sedulo formica cibos: senectus
 Nulla te tristem minuit, nec aufert
 Cura futuri. 20

O vagi falve studiosa Cantus!
 Tuque mi par esse Deo videris,
 Lene quae faustam sine carne vitam, et
 Sanguine degis. S.

The Anacreontea were first published in Paris in 1554 by Henri Estienne. First translated into English by Cowley and imitated by Rochester, the poems became popular, and translating them from the Greek became a popular eighteenth-century pastime. The English translation which follows is Cowley's.

The Grashopper.

Happy Insect, what can be
 In happiness compar'd to Thee?
 Fed with nourishment divine,
 The dewy Mornings gentle Wine!
Nature waits upon thee still, 5
 And thy verdant Cup does fill,
 'Tis fill'd where ever thou dost tread,
Nature selfe's thy Ganimed.

Thou dost drink, and dance, and sing;
 Happier than the happiest King! 10
 All the Fields which thou dost see,
 All the Plants belong to Thee,
 All that Summer Hours produce,
 Fertile made with early juice.
 Man for thee does sow and plow; 15
Farmer He, and Land-Lord Thou!
 Thou doest innocently joy;
 Nor does thy Luxury destroy;
 The Shepherd gladly heareth thee,
 More Harmonious than He. 20
 Thee Country Hinds with gladness hear,
Prophet of the ripened year!
 Thee Phoebus loves, and does inspire;
Phoebus is himself thy Sire.
 To thee of all things upon earth, 25
Life is no longer than thy Mirth.
 Happy Insect, happy Thou.
 Dost neither Age, nor Winter know.
 But when thou'st drunk, and danc'd, and sung,
 Thy fill, the flowry Leaves among, 30
 (Voluptuous, and Wise with all,
Epicuraean Animal!)
 Sated with thy Summer Feast,
 Thou retir'est to endless Rest.

Ἐπὶ μυρσίῃσιν τερείῃσιν, &c.

Anacreon.

Published in the UV for Aug. 1756 (p. 383).

I.

Beneath this fragrant myrtle shade,
While I my weary limbs recline,
O love, be thou my Ganymede,
And hither bring the gen'rous wine!

II.

How swift the wheel of time revolves! 5
How soon life's little race is o'er!
And, oh! when death this frame dissolves,
Mirth, joy, and frolick is no more!

III.

Why then, ah! fool, profusely vain,
With incense shall thy pavements shine? 10
Why dost thou pour, O wretch profane,
On senseless earth, the nectar'd wine?

IV.

To me thy breathing odours bring,
On me the mantling bowls bestow:
Go, Chloe, rob the roseate spring 15
For wreaths to grace my honour'd brow.

V.

Yes, e'er the *airy dance I join [* Ghostly.]
Of flitting shadows, light and vain,

I'll wisely drown, in floods of wine,

Each busy care, and idle pain. S. 20

This second translation of "Anacreon," "On a delicate myrtle," immediately follows the first translation in the Universal Visitor.

The CASTLE in Danger. A Song.

Printed in the UV for Aug. 1756 (pp. 383-84).

'Tis a truth so apparent it can't be deny'd,
That the gods over human affairs do preside;
And that nothing in nature or tumbles or rises,
But it's first preordain'd by celestial devices.

Derry down.

As Jove on a time, overburthen'd with cares, 5
Was dispos'd to divert him with trivial affairs;
He summon'd a junto of gods to drink wine,
'Twixt the crab and the lion---The Castle the
sign!

Nay wonder not, reader, nor strange let it be,
In mansions celestial a Castle to see; 10
Since at one time or other, no doubt, 'twill
appear,

That you and I both have built Castles in air.

The company seated, the glass going round,
With mortal's affairs their discourse did
abound;

With trifles diverted they merrily chat; 15
And one talks of this, and another of that.

When Bacchus at length in his turn to be
heard:

Says he, I of late was most dreadfully scar'd;
A woeful disaster I'll open before ye;
Be patient a while, and attend to my story. 20

A tavern there is among mortals below,
Like this---as the Castle at the entrance does
 shew.

Where all things delightful and splendid appear,
And men drink their glasses, as we may do here.

The mistress, besure, must be known to you 25
all,
For, like Juno, she's comely, majestic, and
tall;

Like Venus, she's lovely; like Pallas, has
spirit;

I'm unable, in short, to recount all her merit.

This house I've protected years almost a
score,
My effigy always suspense at the door; 30
The Castle, in troth, I so lov'd, that to part
(As 't had almost fell out) would have gone
to my heart.

For Saturn, who once was expell'd these abodes,
 And ceas'd to be rank'd in the list of the gods,
 From Latium, where erst he lay hid, came to 35
London,

And me and my Castle had like to have undone.

This devourer, I say, (by the name of old Time
 We'll call him; the better to help out our rhyme)
 His hard teeth to the sign-iron so closely had
 laid,
 That the workmanship all and it's strength was 40
 decay'd.

It had like to have fall'n, but I scream'd out
 aloud,
 When quick to the door there resorted a croud,
 Who assisted immediately at hearing a calling;
 So they took down the Castle---and sav'd it from
 falling.

Great Jove much delighted at Bacchus' relation, 45
 But most for the Castle to see his compassion,
 Bid Vulcan take care for renewing the work;
 So the sign was restor'd, and hung up with a jirk.

This song bears the same relationship to "A Cöbler there was," from which it borrows its tune, as "The Distressed Maid" does to "Lumps of Pudding." In each case Smart keeps the tone of the original; his audience was certainly supposed to keep the originals in mind. For words and music to "A Cöbler there was" and "Lumps of Pudding," see Appendix A.

IX. Poetry in the Gentleman's Magazine

Seven poems from the Gentleman's Magazine between 1754 and 1756 should reasonably be ascribed to Smart but are not included in Poems 1949.

As Botting points out, in the Gentleman's Magazine for March 1754 appeared Smart's two translations, "Epigram from Martial, Bk. I, ep. 26," and "Epigram on a Lady throwing Snowballs at her Lover," signed "Z.A." Both appeared in Poems 1791. It therefore seems correct to attribute three more translations signed "Z.A." in the Gentleman's Magazine for the following month to Smart.¹ Moreover, they demonstrate one characteristic manifestation of Smart's fecundity, his tendency to provide an alternative version when he translates. As "Academicus" provides two versions of the distich from Ovid, "Z.A." provides two of the epitaph from St. Botolph's; and Smart, in Ode to the Right Honourable Earl of Northumberland (1764) printed another version of the epigram of Sannazarius.² Besides, in the same April issue of the Gentleman's Magazine appears the Latin version of "Fanny Blooming Fair," printed in Poems 1791.

Brittain noted, in the Gentleman's Magazine for July 1754 a poem, "An Inscription on a Column," signed "S", which he found reprinted in the Poetical Calendar for February 1763 signed "C.S." Especially as "An Inscription on a Column" immediately precedes Smart's "An Invitation to Mrs.

Tyler" in the Gentleman's Magazine, the attribution seems reasonable.

Botting first made the suggestion that the "Epitaph on Mrs. Rolt," signed "S" in the Gentleman's Magazine for June 1755, is by Smart, adding the information that Nancy, Rolt's first wife, died in February of that year. This attribution would appear to be justified because of Smart's friendship with Rolt and the appearance of work probably by Smart signed "S" in the Gentleman's Magazine for July 1754.

Lonsdale first discovered, in the Gentleman's Magazine for June 1756, an expanded version of the poem which appears in Poems 1949 as "On a Malignant Dull Poet." The text in Poems 1949 was taken from Dyer's Privileges of the University of Cambridge (1824); the poem had not previously been found published in Smart's lifetime. Only lines 1-4 appear in Poems 1949; the additional lines were probably added to the original epigram to make it applicable to some particular attack, perhaps, as Sherbo suggests,³ on Charles Burney.

The famous Epigram of Sannazarius on Venice.

Printed in the GM for April 1754 (p. 183).

Built amidst waves, whilst Neptune pleas'd
surveys,

Fair Venice sovereign of the Adrian seas.
No more, said he, let Jove or Mars presume
To boast the dome and tow'rs of rival Rome.

Tho' Tiber more than stormy Adria please,
View both these cities with impartial eyes;
With wonder struck, this difference you'll
assign,
This built by mortal, that by hands divine.
Z.A.

Viderat Hadriacis Venetam Neptunis in undis
Stare urbem, & toti ponere jura mari;
Nunc mihi Tarpeias quantumvis, Jupiter, arces
Objice, & illa tui maenia Martis, ait:
Si Pelago Tiberum praeferas, urbem aspice
utramque,
Illam homines dices, hanc posuisse Deos.

Jacopo Sannazaro (1458-1530) was a poet who wrote both in Latin (his piscatory eclogues) and in Italian (Arcadia).

An Epitaph found about 30 years since in the
Church of St Botolph, Bishopsgate, London.

Printed in the GM for April 1754 (p. 183).

Hic conjuncte suo recubat Francisca Marito,
Et cinis est unus, quia fuit una caro.
Hoc cineres conferre suos soror Anna Jubebat,
Corpora sic una pulvere trina jacent
Ille opitex rerum omnipotens, qui trinus et unus,
Pulvere ab hoc uno, corpora trina dabet.

Translated.

Here lie interr'd, an husband and a wife,
 One dust in death, as once one flesh in life.
 A sister's mingled ashes here repose,
 Three bodies thus, one heap of dust compose.
 Thou pow'r almighty, three in one wilt raise,
 Three several bodies from one common mass.

Z.A.

Another.

Below an husband and a wife are laid,
 One flesh when living, and one dust now dead.
 A sister's ashes mingle in the urn,
 And thus three bodies to one dust return.
 But thou, O three in one, almighty pow'r,
 From this one dust, three bodies wilt restore.

Z.A.

Fanny Blooming Fair. Translated into Latin;
in the manner of Mr Bourne.

Printed in the GM for April 1754 (p. 185).

Cum primum ante oculos, viridi lasciva juvenâ,
 Non temere attonitos Fannia pulchra stetit,
 Ut mihi se gratus calor insinuavit in ossa
 Miranti speciem, virgineumque decus!
 Dum partes meditor varias, & amabile--quid non? 5
 Lustrandique acies magna libido capit;

Prodigus & laudum dum formam ad sidera tollo,
Sub dolus ehi furtim labitur intus amor.

Idalii pueri, Venerisque exercitus omnis
Exornat multo lumina foeta dolo; 10
Hic currus, hic tela jacent, hic arcus Amoris,
Cyprî posthabitis hic manet ipse jugis.
Nativis gena pulchra rosis vestita superbit,
Invalidam artificis spernere nata manum;
Non tantas jactat veneres suavissimus horti 15
Incola, quando novis spirat amoma comis.

Concinnis membris patet immortalis origo
Illa Jovis monstrant quid potuere manus,
Reginamque Cnidi, formosam Cyprida, reddit,
Quicumque egregio ludit in ore decor! 20
Quanta mihi nervos, heu! quanta est flamma
medullas,
Pectoris ut video luxuriantis ebur--
Pectoris eximiae nymphae--jam dulce tumentis
Jam subsidentis--sed cupit ante premi.

Circumdat mediam cestus (mihi credite) nympham 25
Insignis cestus, quem Venus ipsa dedit:
Dulce satellitium circa illum ludit amorum,
Atque hilares ducit turba jocosa choros.
Felix ante homines istius cingula zonae
Qui solvas, felix, quisquis es, ante Deos! 30

Omnes, tanta omnes, nisi me, contingere posse
Gaudia, vosque Dii, tuque, puella neges.

C.S. Aetat. 16.

The original of Smart's translation I print from The Musical Entertainer (1737), where it appears as "The Ravish'd Lover," "The Words by Mr. Philip."

The Ravish'd Lover

When Fanny Blooming fair,
First met my ravish'd Sight,
Caught with her Shape & Air,
I felt a strange delight:
Whilst eagerly I gaz'd,
Admiring ev'ry part,
I ev'ry Feature prais'd,
She stole into my Heart.

5

In her bewitching Eyes,
Young smiling Loves appear,
There Cupid basking lyes
His Shafts are hoarded there,
Her Blooming Cheeks are dy'd,
With Colour all their own,
Excelling Far the pride,
Of Roses newly Blown.

10

15

Her well turn'd Limbs confess,
The lucky hand of Jove,

Her Features all express

The Beauteous Queen of Love, 20

What Flames my Nerves invade,

When I behold the Breast,

Of that too lovely Maid,

Rise sueing to be prest.

Venus round Fanny's Waste, 25

Hath her own Cestus boun'd,

With Guardian Cupids grac'd,

Who sport the circle round,

How happy will he be,

Who shall her Zone unloose, 30

That Bliss to all but me,

May Heav'n and she refuse.

An Inscription on a Column erected in a Piece

of Land that had been often bought and sold.

Imitated in English from the Greek of Lucian.

Printed in the GM for July 1754 (p. 335). Reprinted in the PC for Feb.
1763 (p. 72).

Εἰς Τύχην.

*Ἀγρὸς Ἀχαιμενίδου γενόμεν ποτέ, νῦν δὲ Μενίππου,
καὶ πάλιν ἐξ ἑτέρου βήσομαι εἰς ἕτερον.
καὶ γὰρ ἐκεῖνος ἔχειν μέ ποτ' ᾔπειτο, καὶ πάλιν οὗτος
οἴεται, εἰμὶ δ' ὅλως οὐδενός, ἀλλὰ Τύχης.*

The Imitation.

I, whom thou see'st begirt with tow'ring oaks,
 Was once the property of John o'Nokes;
 On him prosperity no longer smiles,
 And now I feed the flocks of John o'Stiles.
 My former master call'd me by his name, 5
 My present owner fondly does the same:
 While I alike unworthy of their cares,
 Quick pass to captors, purchasers, or heirs.
 Let no one henceforth take me for his own,
 For, Fortune! Fortune! I am thine alone. S. 10

The epigram "On Fortune" is still part of the Lucian canon.

Epitaph on Mrs ROLT.

Printed in the QM for June 1755 (p. 278).

Tho' thou art gone from friendship and from me,
 I'll give to justice what I can't to thee:
 Mute hast thou left thy mourning partner's
 tongue,
 And like his heart-strings is his lyre unstrung.
 Oft he's had joys, when guiltless of disguise 5
 It beam'd with tenfold transport from thy eyes.
 Had he a grief, or was oppress'd with care,
 Thou kept'st within thyself the greater share;
 And, mild as air that fans the southern seas,
 Thou calm'st his troubled mind till all was 10
 peace.

In chastity thou held'st thy husband's heart,
To all, but him, as cold as now thou art.
Yet thy breast breath'd benevolence divine,
As thou wert his, so all his friends were thine.
There's one at least who can affect no art, 15
Whose grief is nature, and who acts no part--
Who on thy bed of earth, and on thy bier,
Bled from the eye one unavailing tear,
The rest to him who has the pow'r to save,
And bid th'archangel sound thy triumph o'er 20
the grave. s.

To the Author of some defamatory Verses against
a worthy Gentleman.

Printed in the GM for June 1756 (p. 304).

When the viper has vented its venom, 'tis said,
That the fat heals the wound which the poison
 has made.

Thus fares it with blockheads whenever they
write.

Their dullness an antidote proves to their spight.
But had sense and keen satire attended the strain, 5
That sense and keen satire had still been in vain;
For ill-manag'd wit, like a suicide's sword,
Turns its virulent point on the heart of its lord.

And since Charles leads a life undeserving of blame,

Detraction is only a foil to his fame. 10

Lines 1-4 appear in Poems 1949 (I, 27), taken from Privileges of the University of Cambridge (1824).

9: Charles. Charles Burney?

X. Poetry from Other Sources

Eight poems which appear to be by Smart have been attributed to him by various scholars but are not available in Poems 1949. I include these here and add to them one new attribution of my own, and one new version of a known poem.

Epigram on John Wilkes

Brittain, in his Poems by Christopher Smart, reprints a newspaper anecdote from an unknown source pasted into his copy of Poems 1791:

The late Mr. Christopher Smart, with some poetical Friends, were, one night, on a party at Vauxhall. They had not been long in the Box, before it was proposed to write some humorous descriptive Verses of a Person who squinted--we believe it was Mr. Wilkes, and, too, that he was one among them, but our authority does not positively assert this. Every Man was to write two or more lines; but not one of them, when they came to the eyes, could write anything drolly depicturative of the Party's Squinting--at last Kit Smart jumps up, darts out of the box, runs quite round the Garden, returns out of breath with 'Give me the pen, I have got it,' and immediately writes down the following truly whimsical Couplet. . .¹

A note to the anecdote in Brittain reads in part,
 "That Wilkes was the person intended is confirmed by William
 Cole: Add. MS. 5080, p. 146 (British Museum): 'Mr. Smart
 made the following Distic or Epigram upon squinting John
 Wilkes.' (The couplet then quoted.)"²

There is some doubt that the couplet was entirely
 extemporaneous, or if it was, Smart liked it well enough to
 use it again. In the Castle-building essay in the Student
 for July 1750, Smart describes the Castle-BUILDER: "My eyes,
 which are extremely small and hollow, may truly be styl'd
 of the amorous kind, for they are always looking at one
 another." And the joke is adapted again in the Horatian
Canons of Friendship.³ The lines might easily have been
 composed at Vauxhall in 1749 or 1750. Wilkes had appeared
 on the London scene in the winter of 1747, and apparently
 satisfied his ambition to be known as swiftly as Smart did;
 in 1749, for instance, he was elected a Fellow of the Royal
 Society. Wilkes subscribed to Smart's Psalms in 1763;
 and in 1769 a birthday ode for Wilkes, written by Smart
 but now lost, was performed at the Devil Tavern.⁴

Epigram on John Wilkes

His eyes are surely of the am'rous kind,
 For to each other they are still inclin'd.

"A New Ballad"

Botting first called our attention to "A New Ballad," printed in Arthur Murphy's Gray's-Inn Journal, dated January 20, 1753, and somewhat coyly attributed to Smart. A few important facts should be added about the ballad. In the Ladies Magazine for January 6, 1753 had appeared "The New Comedians, a ballad, which was introduced in Harlequin Ranger, at Drury-Lane, and occasioned the dispute between The Inspector and Mr. Woodward." This was the text of the celebrated ballad from the new scene interpolated in Harlequin Ranger by Garrick to ridicule Rich.⁵ It was, as Cross, the prompter at Drury Lane, noted, "printed & thrown down from y^e Slips"⁶ on November 13, 1752, at the height of the Theater War. The ballad ridicules the new "comedy" of animal and vaudeville acts at Covent Garden and implies that a taste for the new comedy is degenerate.

Smart's "A New Ballad" is so close an imitation that Smart's motive in writing it is difficult to understand. Printed first in the Gray's-Inn Journal, it was reprinted in the Ladies Magazine for February 3, 1753, with a different introduction: "Drury-Lane and Covent-Garden.--The under-written ballad on the reigning taste of the town, has been handed about in the green rooms of both houses, and has been the subject of much conversation. As it came from the chap-

ter coffee house in St. Paul's church-yard, it is strongly suspected, that it is a jeu-d'esprit by Mr. Smart."

It is entirely characteristic of Smart that he should manage to attract attention with so slavish an imitation. What undoubtedly caused the discussion about his ballad, particularly in the greenrooms, was his sharpening of the moral of the original ballad to imply that the new English taste meant that England was in her dotage. It would hence become every Englishman's patriotic duty to patronize Drury Lane, Garrick, and Shakespeare.

It must also have been mentioned in the greenrooms, particularly at Covent Garden, that at Smart's Oratory a flourishing run of Monsieur Ballard's Animal Comedians was in full swing, and that Smart obviously had no intention of changing the program so long as it pleased the audience.

The texts of both ballads are given for comparison's sake. Smart's is placed first. The text of "A New Ballad" is from the Gray's-Inn Journal.

Bedford-Coffee-house, Jan. 20.

The following satirical Ballad on the reigning Taste of the Town has been handed about here this Week. It is said to be a Jeu d'Esprit of Mr. Smart's, whose Genius sometimes deigns to descend from Flights worthy of its Eagle-wing, to the inferior Regions of Pleasantry, where it gaily

amuses itself in Pursuit of elegant Trifles.

A NEW BALLAD.

Printed in the Gray's-Inn Journal for Jan. 20, 1753 (I, 83-84).

Reprinted in the Ladies Magazine for Feb. 3, 1753 (pp. 43-44).

I.

When Arthur fill'd the British Throne-a,
Comedians were a Name unknown-a;
Punch's Train they did admire-a,
Pleas'd enough with Wood and Wire-a;

Paw, Paw, Paw, &c.

Doodle, Doodle, Doo, &c.

II.

But when Shakespear charm'd the Age-a,
The Sire and Sov'reign of the Stage-a;
Then the English had Discernment,
And good Writers met Preferment.

Paw, Paw. Paw. &c.

III.

But now your Shakespears and your Johnsons
Must give Way to Noise and Nonsense;
Sense and Taste no more are Friends-a;
The Palm from Man to Beasts descends-a,

Paw, Paw, Paw, &c.

IV.

'Stead of Tragi-comic choice Tricks,
'Tis "Walk in and see the Ostrich;"

Modern Wits must give the Wall-a 15
To the Tyger from Bengal-a.

Paw, Paw, Paw, &c.

V.

Now Harlequin full well contents-a
The motley Race he represents-a;
Now all Genius must withdraw, Sir,
And give Place to Wire and Straw, Sir. 20

Paw, Paw, Paw, &c.

VI.

Manly Judgment, Wit and Reason,
To our Critics Ears are Treason;
And Rich's Lion fights with Garrick,
As Dun Cow with Guy at Warwick.

Paw, Paw, Paw, &c.

VII.

Thus Life's a Stage; your aged Boys, Sir, 25
Cry once more for Children's Toys, Sir;
The present is, as was the past-a;
Babes at first, and Babes at last-a.

Paw, Paw, Paw, &c.

9: Johnson. Ben Jonson.

24: The heroic adventures of Guy of Warwick, hero of medieval romance, include a triumphant encounter with a thirty-foot dragon but not one with a dun cow. Smart undoubtedly refers to an encounter in an entertainment popular at fairs, Guy, Earl of Warwick, "with the Comical Distresses of Rogero, Guy's Servant," and such noncanonical characters as Jilt and Boozall.

The New Comedians, a ballad, which was introduced in Harlequin Ranger, at Drury-Lane, and occasion'd the dispute between the Inspector and Mr. Woodward.

Printed for the Drury-Lane Theater and thrown down "from the slips" on Nov. 13, 1752. Reprinted in the Ladies Magazine for Jan. 6, 1753.

I.

Britons, see, appear before ye,
Your delight, the stage's glory;
Who shall dare with these contend-a?
Who shall dare your taste to mend-a?

paw, paw, paw,
doodle, doodle, doo.

II.

Actors, now no more we want-a?
Comic wit, nor tragic rant-a;
Lions roar, the best tragedians,
Monkeys skip, the best comedians.

paw, paw, paw, &c.

III.

What can you, ye poets, hope-a;
Write no more, but dance the rope-a;
If to this your pride says nay, Sir,
Dance the rope the other way, Sir.

paw, paw, paw, &c.

IV.

We can never authors need-a,
 Lady Ostrich deigns to breed-a;
 And we hope some pretty pickings, 15
 From these her dainty tender chickens,
 Sing paw, paw, paw, &c.

V.

Should this monster--loving age-a,
 Banish nature from the stage-a,
 You may judge without much pains-a,
 We may please without much brains-a. 20
 paw, paw, paw, paw, paw,
 doodle, doodle, doodle, doc.

"On St. David's Day 1753"

In the British Museum is a twenty-eight line manuscript poem in Latin, titled "On St. David's Day 1753 Humbly presented To His Royal Highness the Prince of Wales, by a Cambro Briton," and signed Christopher Smart.⁷ Moira Dearnley has discovered the circumstances in which the lines were written.⁸ She quotes a letter written in February 1753 by the Reverend Goronwy Owen, who informs his friend, William Morris, that he has been writing a Welsh poem at the request of Morris' brother, Richard Morris, founder of the Cymmrodorion Society.⁹

It is an Address to his Royal Highness The Prince of Wales, to be presented to him by the Ld. Bp. of Peterborough (his Highness's Preceptor) in the Name of the Society of Antient Britons, on St. David's Day next in Welsh and Latin. The Latin is compos'd by some young Cymro in Cambridge, and the Welsh by y^r Serv^t Gro. Ddu. That the Latin and Welsh might tally, the Address was drawn up in English at London and sent to me (and I suppose to Cambridge too) to be translated into verse.¹

It is quite possible that the address was drawn up in English at London by Christopher Smart, who may have used the line "The Road to the Temple of Fame is through the Temple of Virtue" in the Lilliputian Magazine in 1751, and in any case who would have known the line from that source.² The three versions of the text, English, Latin and Welsh, were either presented or read to the Prince of Wales by the Bishop of Peterborough on St. David's Day, March 1, 1753.

Smart was apparently recommended to the Morrisises as not only one of the best contemporary Latin poets, but also as of Welsh descent through his mother, Winifred Griffiths of Radnorshire. In 1753, of course, Smart had long left Cambridge; Owen had evidently been told that the Latin was being composed by a Cambridge fellow.

The Welsh version of the ode, by Owen, survives in Diddanwch Teuluaidd (1763), and Smart's Latin version is included too, signed with his name; but the original English address has apparently not survived.

On St. David's Day 1753

Humbly presented To His Royal Highness the
Prince of Wales, by a Cambro Briton.

Printed in Diddanwch Teuuaidd (London, 1763), pp. 27-28.

Phoebe pater, qui mellifluas Heliconis
ad undas,

Dulcia divinae fundis praecepta Thaliae,
Linguae sacras sedes, & jam majora canenti
Aspira, radiisque diem melioribus orna.
Sed quid opem hinc quaeram, nostris in

5

vallibus amnes

Dulcè sonant, nostris in montibus augur

Apollo

Regnat, & indigenas jactat quoque Cambria
musas.

Salve sancte dies, quo solvimus annua
cuncti

Gaudia, adorantes nostrum de more Patronum.

Et Tu, qui patrem vitâ, virtute redonas,

10

Quique ornas titulos, decus & superaddis
honorî

O salve ante omnes salve, celeberrime

Princeps!

O faveas, populumque bees, Britonumque
tuorum

Accipias vota, & noster dignare vocari

Summe puer, quem Fama vocat, quem gloria
adoptat,

Quem vasti pater oceani colit omnibus undis;
Tempus erit, cum tu (non unquam indignus
avorum

Ast atavos qui mente refers, & moribus aequas)

Ad Famae templum porta Virtutis adibis,

Atque infra positos regesque sophosque

20

videbis;

Tempus erit, cum te (quæ gens hec inanior ulta)

Gallia tota colet, misctoque timebat amore.

In manibus tibi erit mundis dare jura futuris.

Et nondum inventis populis imponere leges.

Dum vestris laeta auspiciis celeberrima 25
florete

Cambria, jam prisci gens antiquissima mundi.

Inque velut montes nostrates vertice Coelum

Sublimi feries, & cedet Laurea Porro.

Christopher Smart.

This text is from Smart's holograph and varies slightly from that given by Dearnley in her article.

Dearnley provides a translation of the lines, pp. 57-58.

Ovid. Davids Day 1763. LXX

Humbly presented To His Royal Highness the Prince
of Wales, by a Cambro Briton

Phæbe pater, qui mellifluis Heliconis ad undas,
Dulcia divinae fundis præcepta Thalia,
Lingue sacras sedes, & jam majora canenti
Aspiras, radiisq; diem melioribus orna.
Sed quid opem hinc queram, nostris in vallibus amnes
Dulcè sonant, nostris in montibus Augur Apollo
Requat, & indigenas jactat quoq; Cambria musas.

Salve sancta dies, quo solvimus annua cuncti
Gaudia, adorantes vestrum de more Patrocinum.
Et Tu, qui patrem vitæ, virtute redonas,
Lingq; ornas titulos, decus et superaddis honori
O Salvo ante omnes Salvo, celebrissimo Princeps!
O faveas, populumq; bees, Britonumq; tuorum
Accipias vota, & nostri dignare vocari
Summa puer, quem Fama vocat, quem gloria adspicit,
Quem vasti pater oceanus colit omnibus undis;

Tempus erit, cum tu (non unquam indignus avorum
Ast atavos qui montes refors, & moribus æquas)
Ad Fame templum porta virtutis adibis,
Atq; infra positos regesq; sophosq; videbis;
Tempus erit, cum te (quæ gens hec inanimata)
Gallia tota colet, mixtoq; timebit amore.
In manibus tibi erit mundis dare jura futuris,
Et nondum inventis populis imponere leges.
Dum vestris læta auspiciis celeberrima floret
Cambria, jam præci gens antiquissima mundi,
Inq; voluit montes nostratos vertice calum
Sublimi feriet, & cedit Laurea Porro

Christopher Smart.

"Song by Brother C. Smart, A.M."

The first noted appearance of Smart's Masonic ballad is in a pamphlet, A Defence of Freemasonry, published in 1765.³

Smart was an eminently clubbable man, and it has long been established that he was an enthusiastic Mason; but besides, as an entrepreneur, he knew very well the advantages of selling ticket blocks to groups. Accordingly, the Masons were artfully involved by Smart in his Oratory proceedings, as were the many other clubs to which he belonged, as attested to by a bit of "Domestic News" in Bonnell Thornton's Drury-Lane Journal which was really a puff for the Oratory:

We hear, that there was a splendid Appearance at the last British Carnival, held the first Tuesday in every month at the Castle Tavern in Pater-Noster-Row: The Company consisted of the Ancient and Honourable Society of Free and Accepted Masons, the Loyal Society of Anti-Gallicans, the Facetious Society of Comus's Court, the Friendly Society of the Bucks, the Universal Society of the Ubiquarians, the Merry Society of the Grigs, the Learned Society of the Purples, the Brave Society of the Lumber Troopers, the Venerable Society of the Antiquarians, and the Fellows of the Royal Society.-- I suppose, the Deep Soak-lety of the Mug-Gluttonians were there too.⁴

It would be a mistake to assume that any of these societies did not exist. The "society of PURPLES" is mentioned in Jubilate Agno;⁵ an advertisement in the Daily Advertiser for November 2, 1751 for the first Oratory performance calls it "A British Carnaval," "To which all Professors and Friends of Joy and Jollity are invited," and notes, "Comus and his Court will be particularly welcome." Smart may have met convivially with any or all of these groups.

The Oratory program for Tuesday, April 10, 1753, included "A Mason's Song," sung by Lauder; on Tuesday, September 26, 1754 it included "A Mason's Ode," set by Gilder, the words by Jackson and sung by Masons, and "A New Mason's Song," sung by Lauder. Either the first or the third of these songs may be the one by Smart given here, which it appears was probably written for the Oratory. Lauder, a celebrated singer who specialized in Scotch songs, was perhaps a Mason too. A newspaper advertisement for the performance of Thursday, May 28, 1754 noted that it was a benefit for "Decay'd and Antient Masons. The Brothers are desir'd to meet at the Day of Performance at the Five Bells Tavern in the Strand, at 4 P.M. Tickets to be had of Mr Lauder at the Theatre." As performances began at seven, the Masons were evidently to dine together first.

Song by Brother C. Smart, A.M.

Tune, Ye Frolicksome Sparks of the Game

Printed in A Defence of Freemasonry (1765).

1.

A Mason is great and respected,
 Tho' Cavillers wrangle and mock;
 His Plan is in Wisdom projected,
 His Edifice built on a Rock.

Chorus:

The Attempts of his Foes miscarry, 5
 And ever in vain are found;
 Or so wide, that they need no Parry,
 Or so weak, that they make no Wound.

2.

Good-Nature's an Englishman's Merit,
 A Title all Britons desire; 10
 But We claim the Name and the Spirit,
 From the Corner-Stone up to the Spire.

Cho.

3.

Tho' often decry'd and derided,
 No Tyrant our Freedom controuls.
 With us mighty Monarchs have Sided. 15
 And Emp'ror's are writ in our Rolls.

Cho.

2, 13: At midcentury, Speculative Freemasonry met opposition from three separate sources. It was opposed by the older Operative Masonry, whose members were in the mechanical trades. It had been persecuted in the 1730's and 1740's in Holland, France, Italy, Vienna

and Switzerland; in 1738, Freemasons and friends to Freemasons were excommunicated in a Papal Bull. Finally, Freemasonry was ridiculed in England, where lavish annual mock Masonic processions were held from 1741-45.

3-4: These lines probably refer to the tradition that Freemasonry was founded by the builders of the temple of Solomon; the allusions are to Solomon's wisdom and the fact that the temple was constructed of stone.

16: Frederick the Great of Prussia secretly joined the Masons during the lifetime of his father (d. 1740).

"The 100th Psalm, for a Scotch Tune"

"The 100th Psalm for a Scotch Tune" was printed in the Christian's Magazine in the Supplement for January-June 1761 under Smart's full signature, but was disregarded by editor and bibliographer alike until Brittain included it in his magazine bibliography and then republished it in his edition. An interesting experiment which reflects the vogue for songs with Scotch dialect and melody, this was not the version of the 100th Psalm which Smart included in his Psalms.

The 100th Psalm, for a Scotch Tune,

By Christopher Smart, M.A.

Printed in the CM Supplement for Jan.-June 1761 (p. 349).

Rejoice in God, ye blithsome lands,

With all your voices all your hands,

Bent knees and faces prone;

With mickle gladness and content
 Your goodly songs and selves present 5
 Before his awful throne.

Nought in ourselves but life and limb,
 We are the workmanship of him,
 He is our God be sure;
 Our shepherd too, as well ye ken, 10
 He feeds us congregated men,
 Like sheep upon the moor.

O gang your way and gang with glee,
 Into his courts with melody,
 And do his goodness right. 15
 His gates are not too straight nor strong
 To keep out sicke a lively song,
 And sicke a menceful sight.

For gracious is the Lord our rest,
 Sith by his merits we are blest, 20
 And rescued from our crimes.
 And us his just decrees he learns,
 For sires to teach their bonny barnes
 Through all succeeding times.

4: mickle. much.

17-18: sicke. such.

18: menceful. graceful, honoring.

"Antipater's Greek Epigram"

Because of the reprinting of "An Inscription on a Column"⁶ with the signature "C.S." in a magazine edited by Smart's friends, Francis Fawkes and William Woty, the Poetical Calendar, Brittain attributes another translation by "C.S." in the same number of the Poetical Calendar to Smart.⁷ This is "Antipater's Greek Epigram."

ANTIPATER'S GREEK EPIGRAM,
On the Invention of Water-Mills.
Translated.

Printed in the PC for Feb. 1763 (p. 71).

Ye female artizans, who grind the corn,
Indulge your slumbers all the live-long morn;
And let the cock, with impotent essay,
Recite his usual prologue to the day;
For Ceres now herself assistance lends, 5
And to the mills the green-hair'd naiads sends.
See! on the summit buxomly they bound,
And, with their gambols, work the axle round.
True to th'impulsive waters winds the wheel,
While four huge mill-stones crush the mouldering 10
meal.

All-bounteous Ceres, as in * days of yore,
Your toil remits, yet still affords her store.

C.S.

* Alluding to the golden age, when the earth was supposed to yield corn spontaneously. In this epigram the naiads, or water-nymphs, are beautifully said to be substituted by Ceres in the room of the women, who formerly worked their mills with their hands and feet.

The latest datable poems of Antipater of Thessalonica, the Greek epigrammatist, were written in 12-15 A.D. A large group of Antipater's epigrams, including "On a Watermill," are in the Greek Anthology.

"On Gratitude
To the Memory of Mr Seaton."

Smart's "On Gratitude, to the Memory of Mr. Seaton" was not published in either Poems 1752 or Poems 1791, or in any other source yet found, but survives in a manuscript now in the Berg Collection of the New York Public Library. Its first known printing was in John Drinkwater's A Book for Bookmen (1927).⁸ Brittain corrected Drinkwater's text for Poems 1950, in which is included a reproduction of Smart's holograph.

The clergyman Thomas Seaton left his estate in Kislingbury, Northamptonshire to endow the Seatonian Prize at Cambridge. The prize was to be bestowed annually on the Cambridge poet to write the best poem on a specified attribute of the Supreme Being. Smart won the prize in 1750, the first year it was offered, and in the other four years that he

competed, and was wont to refer to its stipend as "my Kissingbury estate." It is therefore appropriate that in this poem, which apparently he wrote after he had lost his fellowship and hence his right to compete for the prize, Smart should counsel the "emulative tribe of Granta" to sing gratefully of God and of Thomas Seaton too.

Writing the Seatonian Prize poems from 1750 to 1755 was unquestionably important to Smart's development as a poet. He would probably not have turned to religious poetry in those years had it not been for the inducement offered by Seaton. Expressing his religious belief in this poetry no doubt helped him better to realize it; and this, perhaps, had some effect on the turn his breakdown took in 1756.

On Gratitude

To the Memory of Mr Seaton.

O Muse! O Music! Voice and Lyre,

Which are together Psalm of Praise
From heav'n the kneeling bard inspire

New thoughts, new grace of utterance raise,
That more acceptable with Thee

5

We thy best service may begin
O thou that bent thine hallow'd knee,
And bless'd to bleed for Adam's sin.

Then did the Spirit of a Man

Above all height sublimely tower,
And the sweet Gratitude began

10

To claim Supremacy from Pow'r.

But how shall we those steps ascend

By which the Host approach the Throne?--

Love thou thy brother & thy friend, 15

Whom thou on earth hast seen & known.

For Gratitude may make the *plea

Of Love by sisterhood most dear--

How can we reach the first degree

If we neglect a step so near? 20

So shall we take dear Seaton's part

When paths of topmost heav'n are trod,

And pay the talent of our heart

Thrown up ten thousand fold to God.

He knew the art the World dispise 25

Might to his Merit be applied

Who when for man he left the skies

By all was hated, scorn'd, denied.

† "The man that gives me thanks & laud

"Does honour to my glorious name" 30

Thus God did David's works applaud

And seal'd for everlasting fame.

And this for Seaton shall redound

To praise, as long as Camus runs;

Sure Gratitude by him was crown'd, 35

Who bless'd her Maker & her Sons.

* 1 John. iv. 20. † Psalm L. 23

When Spencer virtuous Sydney prais'd

When Prior Dorsett hail'd to heav'n;

They more by Gratitude were raised

Then all the Nine & all the Sev'n.

40

Then, O ye emulative tribe

Of Granta, strains divine persue;

The glory to the Lord ascribe,

Yet honour Seaton's memory too.

The Throne of Excellence accost

45

And be the post of Pray'r maintain'd;

For Paradise had ne'er been lost

Had heav'nly Gratitude remained.

Christopher Smart.

19: the first degree. This is apparently a reference to the existence within the Masonic order of three degrees, the first of morality and love, the second of natural science, and the third of the dogma of life beyond the grave. The three degrees correspond to the nave, the chancel, and the sanctuary of the temple.

37: Spenser mourned Sidney's death in Astrophel. Sidney traditionally has been considered to be the model for Sir Calidore in Book VI of the Faerie Queene. Prior referred to the tradition that Sidney was Spenser's patron: "For now no Sidney will three hundred give, / That needy Spencer, and his Fame may live" ("Satyr on the Poets," ll. 184-85).

38: Dorset discovered Prior as a boy in his uncle's tavern and sent him to Westminster School, continuing thereafter to function as his patron. Prior dedicated his collected poems of both 1709 and 1719 to his then dead patron, and addressed several poems to Dorset, his wife,

and his heir.

h0: all the Nine & all the Sev'n. By "the Nine" Smart of course means the Muses. It is not so obvious what he means by "the Sev'n," but the most fitting explanation is, the seven cardinal virtues. These consist of the four cardinal virtues of the ancients, prudence, courage, temperance and justice, combined with the three theological virtues, faith, hope and charity. It is Smart's opinion that gratitude is a more important and inspiring virtue, and in fact, gratitude becomes the muse of his later years, or more: "For the angel GRATITUDE is my wife--God bring me to her or her to me" (Jubilate Agno, p. 93).

Lines to Mrs. Dacosta

The lines to Mrs. Dacosta appeared in the Gentleman's Magazine for August 1818 with a note signed by "A.S.N." which is printed here in full.⁹ There is an ambiguity about the date of the lines (1758 or 1770?) which Sherbo has discussed.¹ It is unlikely that either date is correct, since in 1758 Dacosta was not yet clerk to the Royal Society, and in 1770 Smart was in the King's Bench Prison in Dacosta's company.² But it is possible that this last association prompted Smart to send Dacosta's wife a token gift of a few lines and some flowers. The lines can certainly be associated with the rose and the compliment with which Smart greeted Fanny Burney on October 4, 1769.³

Printed in the GM for August 1818 (II, 157).

Mr. Urban,

Aug. 4.

The following neat little Poem, by the celebrated Mr. Christopher Smart, has never, I believe, appeared in print. It was addressed, in 1758, to the wife of Mr. Emanuel Mendez Dacosta, then clerk and librarian to the Royal Society; and is now transcribed from the original in a small collection of Autographs possessed by

Yours, &c.

A.S.N.

"O fram'd at once to charm the ear and sight,
Thou emblem of all conjugal delight,
See Flora greets thee with her fragrant
powers,

A groupe of Virtues claims a wreath of
Flowers."

June 7, 1770.

"Love Triumphant: To Harriot"

Sherbo's discovery of a new Harriot poem in four romance-six stanzas provides either a poem by Smart, or a parody of a poem by Smart.⁴ I have found another Harriot poem of identical form in the Gentleman's Magazine for December 1757. In this case the possibility of parody seems far less likely. First, the poem discusses Harriot with the non-sensual tone of respect common to the other Harriot poems. Second, the poem appears in a source where other Smart poems appear. Third,

it was set by Arne, who set so many other of Smart's pieces. But finally, the lines appear to have been written in 1747, precisely when Smart was in love with Harriot and when, working on his comedy A Trip to Cambridge, he was dividing his labors between those of the sage and the stage, and was also spending much of his time in London.

When the song was printed with Arne's setting in The Monthly Melody (1760) it had an additional introductory stanza which is printed here in brackets.

Love Triumphant. To Harriot.

Printed in the GM for Dec. 1757 (p. 563). Reprinted as "The Fruitless Endeavour" with setting in Arne's The Monthly Melody (1760), p. 29, with additional stanza.

[When gentle Harriot first I saw,
Struck with a reverential awe,
I felt my Bosom mov'd;
Her easy Shape, her charming Face,
She smil'd and talk'd with so much Grace, [5]
I gaz'd admir'd and Lov'd.]

Up to the busy town I flew,
And wander'd all its pleasures thro',
In hopes to ease my care;
The busy town but mocks my pain, [10]
Its gayest pleasures all are vain, 5
For Harriot haunts me there.

The labours of the learned sage,
 The comic humour of the stage,
 By turns my time employ; [15]
 I relish not the sage's lore, 10
 The stage's humour glads no more,
 When Harriot's form is by.

Sometimes, I try the jovial throng,
 Sometimes, the female train among, [20]
 To chase my woes away; 15
 The jovial throng is noisy, rude,
 Nor other female dares intrude
 Where Harriot bears a sway.

Since then, nor wit, nor learning can, [25]
 Nor company of maid, or man, 20
 For want of thee atone;
 O come! with all thy conqu'ring charms,
 O! come, and take me to thy arms,
 For thou art all in one. [30]

"As Colin rang'd early"

Perhaps Smart's most popular poem in his own time was "The Distress'd Damsel."⁵ I have found a unique version of the song with new opening and closing stanzas which provide a conventional pastoral frame. Strephon and Chloe, Colin and Phebe appear in many an English song of the period, and

were particularly acceptable in the summer pleasure gardens. This unnoted version of Smart's song, which I have found both in a broadside ballad and in the London Magazine, was sung by Mr. Beard at Ranelagh. The melody is included below.⁶ Stanzas two through six of the song are to be found in Poems 1949 (I, 106).

As Colin rang'd early

Sung by Mr. Beard at Ranelagh.

Printed on a broadside ballad sheet. Reprinted in the DM for July 1760 (p. 372).

As COLIN rang'd early one morning in Spring,
To hear the Woods Choristers warble and sing,
Young PHEBE he saw supinely was laid
And thus in sweet melody sung the fair Maid.

Of all my experience how vast the amount, 5
Since fifteen long Winters I fairly can count;
Was ever poor Damsel so sadly betray'd,
To live to these years and yet still be a Maid.

Ye Heroes tryumphant by Land and by Sea,
Sworn Votaries to Love yet unmindfull of me; 10
Of Prowess approv'd of no dangers afraid,
Will you stand by like Dastards and see me
a Maid.

Ye Councillors sage who with eloquent Tongue,
Can do what you please both right and with
wrong:

Can it be by Law or by Equity said, 15
That a comely young Girl ought to die an old-
Maid.

Ye learned Physicians, whose excellent skill,
Can save or demolish can heal or can kill;
To a poor forlorn Damsel contribute your aid,
Who is sick very sick of remaining a Maid.

Ye Fops I invoke not to list to my Song,
Who answer no end, and to no Sex belong;
Ye eccho of eccho's, and shadow's of shade,
For if I had you I might still be a Maid.

Poor COLIN was melted to hear her complain,
Then whisperd relief like a kind-hearted Swain;
And PHEBE well pleas'd is no longer afraid,
Of being neglected and dying a Maid.

XI. The Oratorios

A few lyrics from Smart's two oratorios have been reprinted,¹ but the oratorios have never been reprinted in their entirety.

The oratorio, which Burney defined as "but a mystery or morality in Music,"² was a particularly popular form in the eighteenth century, and replaced the secular opera and the drama on Wednesdays and Fridays in Lent at the theaters. Compounded as it was of a Biblical story and appropriate music, the form could hardly have failed to appeal to Smart, who wrote two oratorios in the seventeenth-sixties.

The first, Hannah, was produced at the King's Theatre in the Haymarket on April 2, 1764.³ Subsequent performances, if any, are apparently not recorded. The score was by the respectable Dr. John Worgan, Smart's old friend who, as organist at Vauxhall, had in 1751 set Smart's A Solemn Dirge, Sacred to the Memory of His Royal Highness Frederic Prince of Wales. Worgan, Burney said, was a master at the organ and had composed "innumerable songs and concertos for Vauxhall, and several oratorios, in which the choruses are learned and masterly."⁴

It is easy to understand why the story of Hannah

attracted Smart. Taken from I Samuel 1-2, her story is that of a patient and holy woman suffering from the unjust taunts of her rival because she is barren. After appealing to God, she bears Samuel and delivers him to the temple to serve God in fulfillment of her vow. For Hannah's child read Smart's consecrated songs, A Song to David and the Psalms, published in 1763 and not sufficiently appreciated.

In rendering up Samuel, Hannah is filled with the spirit of prophecy and delivers a prophetic prayer which begins, "My heart rejoiceth in the Lord, mine horn is exalted in the Lord; my mouth is enlarged over mine enemies; because I rejoice in thy salvation."

The version by Smart in the first two stanzas of his "Song of Hannah" might well have been written about himself:

My Heart with Transport springs,

To Thee the King of Kings;

My Tongue has learnt a nobler Tone:

Mine Enemies despair,

While Record thus I bear,

"Salvation is of God alone.

Let Talk no more be loud,

Nor Vanity be proud,

For God th'Event of all Things weighs;

The Mighty now are meek,

But God has raised the Weak,

And strength'ned for eternal Praise.

The fact that to Smart Hannah was a type of the vatic poet is substantiated by his expansion of Elkanah's comfort to her in her barrenness-- "Hannah, why weepest thou? and why eatest thou not? and why is thy heart grieved? am not I better to thee than ten sons?"-- into an air establishing her as a poetic genius and a candidate for immortal fame:

Is not Genius heav'nly Fire,
Thoughts so great and Words so free,
Heighten'd on the living Lyre
Giv'n from God and giv'n to Thee?
Are not these the way to Fame
Tow'ring from th'immortal Page,
Is not Hannah then a Name
Glorious to the latest Age?

One cannot help observing that among the Biblical types Smart appears to have been freed from his insecurities about women enough to have recognized in Hannah a symbol of the poet, first inspired, then giving birth. Read as a parable of Smart's own sense of chrism, frustration, and aspiration, Hannah is both touching and powerful.⁵

His second oratorio, Abimelech, may share the same theme, but it is not so obvious. Abimelech was first performed on March 8, 1768. Its score was composed by Samuel Arnold, and the oratorio was at least once more performed. Stone quotes Potter's Theatrical Review for Lent 1771-72 as containing the statement that the oratorio was "very pleasing, though there is a great sameness in the songs,

but the choruses are masterly and grand. It has undergone some alteration, greatly for the better, since it was first brought out."⁶

Smart's reasons for choosing this story from Genesis 20 are not so obvious as those for choosing Hannah's. The title implies that Smart considers Abimelech the central figure; Abraham utters the hymn of praise and sounds the theme of all the creatures in the air "O great to conquer and to spare"; yet the figure of Sarah, imprisoned and threatened, seems somehow most important. There is a hint that Sarah, whose captivity is reminiscent of Smart's, has something in common with Hannah in that she too appears to be a poet: "Do not those soothing pow'rs refuse, / But as the mother of the Muse, / Shape all my sorrows into song," she implores Memory. But the prophetic, saintly, and poetic functions all embodied in Hannah are divided in Abimelech between Sarah, Abraham, and Abimelech too. Because we never know which of these three exemplary figures is the protagonist, a tension exists among them which dilutes the theme so powerfully concentrated in Hannah.

The score of Hannah, though of course too long to include in Appendix A with the settings to Smart's songs, is in print.

H A N N A E.

AN

O R A T O R I O.

Written by Mr. S M A R T.

The Musick compos'd by Mr. W O R G A N.

As Perform'd at the K I N G ' s Theatre in the H A Y - M A R K E T.

— *Quæ maxima semper*
Dicetur nobis, et erit quæ maxima semper.

Virg.



L O N D O N :

Printed for J. and R. T O N S O N in the Strand.

[Price One Shilling.]

ARGUMENT extracted from the First and Second Chapter
of the First Book of *Samuel*.

“NOW there was a certain Man of *Ramathaim-zophim* and his Name was
“*Elkanah*; and he had two Wives; the Name of the one was *Hannah*,
“and the Name of the other *Peninnah*; and *Peninnah* had Children, but *Hannah*
“had no Children. And this Man went up out of his City yearly to worship
“and to sacrifice unto the Lord of Hosts in *Shiloh*. And when the time was
“that *Elkanah* offered, he gave to *Peninnah* his wife, and to all her Sons and
“her Daughters, Portions. But unto *Hannah* he gave a worthy Portion, for he
“loved *Hannah*; but the Lord had shut up her Womb; and her Adversary
“also provoked her sore, for to make her fret, because the Lord had shut up
“her Womb—therefore she wept and did not eat. Then said *Elkanah* her
“Husband to her, *Hannah* why weepest thou? am I not better to thee than
“ten Sons? So *Hannah* rose up after they had eaten in *Shiloh* and after they had
“drank. (Now *Eli* the priest sat upon a seat by a Post of the Temple of the
“Lord) and she was in bitterness of Soul and prayed unto the Lord, and
“wept sore. And she vowed a Vow, and said, O Lord of Hosts, if thou
“wilt indeed look upon the Affliction of thine Handmaid—and not forget
“thine Handmaid, but will give unto thine Handmaid a Manchild, then will
“I give him to the Lord all the Days of his Life; and there shall no Razor
“come upon his Head; and it came to pass, as she continued praying before
“the Lord, that *Eli* marked her Mouth. Now *Hannah* she spake in her Heart,
“only her Lips moved, but her Voice was not heard: therefore *Eli* thought
“she had been drunken. And *Eli* said how long wilt thou be drunken? put
“away thy Wine from thee. And *Hannah* answered and said, No, my Lord,
“I am a Woman of a sorrowful spirit; I have drunk neither Wine nor strong
“Drink, but have poured out my Heart before the Lord—Then *Eli* answered
“and said, Go in peace, and the Lord God of *Israel* grant thee thy Petition—
“And *Elkanah* knew *Hannah* his wife, and the Lord remember'd her—that
“she bare a Son and called his Name *Samuel*—And *Hannah* prayed and said,
“my Heart rejoiceth in the Lord, &c. &c. &c.

The only Liberty Mr. *Smart* has taken with the sacred Story is that he has introduced the Song of *Hannah* as a Thanksgiving immediate upon her Acceptance in *Shiloh*, whereas it was not composed till after the Birth of *Samuel*. This Liberty he humbly hopes is more pardonable than the total Omission of so pious and beautiful a Piece.

DRAMATIS PERSONÆ.

M E N.

ELKANAH.

ELI.

Levite of ELKANAH's Household.

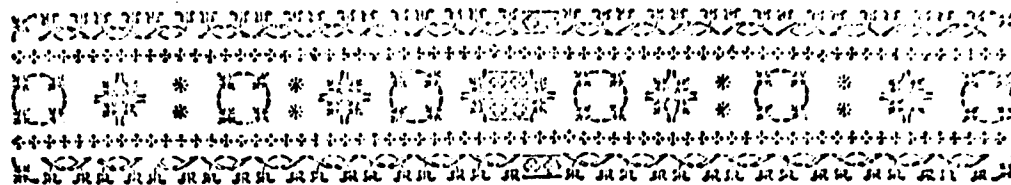
W O M E N.

HANNAH.

PENINNAH.

Handmaid to PENINNAH.

Chorus of Priest and Damsels, and other Attendants.



H A N N A H.

A N

O R A T O R I O.

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

P E N I N N A H, *and her Handmaid.*

R E C I T A T I V E *accompany'd.*

P E N I N N A H.

W H E N *Abraham* threw himself upon his Face
 To worship God Almighty, in return
 Came Blessing down for Blessing—On his Loins
 It came, from whence a Matron of her House
 Stands forth, *Peninnah*; whose unnumber'd Progeny
 Are known to him which calculates the Stars,
 And tells the Total of the golden Grain
 That borders boundless Ocean—O for Musick,
 And every Form of Joy to bless and praise.

5

H A N N A H.

A I R.

Say, ye Turtles, as ye pair, 10
Quicken'd by the vernal Air,
Is there any Bliss like yours?
Still returning Love for Love,
Dove proceeding still from Dove,
How your beauteous Race endures? 15

Handmaid. Far other is the Lot of her, that shares
 A nobler Portion of her Husband's Bounty,
 The highly-favour'd *Hannah*; for her Honour
 Is not hereafter in the sweet Idea
 Of Self continued in a genuine Race. 20

A I R.

How joyful the Triumph, how sweet the Content
O'er Rivals in Love to prevail,
When you fully revenge, what you greatly resent,
Till Pride her Preferment bewail;
When you bid her each Day and each Night to despair, 25
And urge that Reproach, which no Temper can bear.

S C E N E II.

ELKANAH, HANNAH, Levite and Attendants.

Hannah. The Portion is too much thou hast assign'd me,
 A thankful Heart I have and thankful Lips,
 But——Oh Dishonour——I'm ungrateful still;
 Wherefore there is a Burden in thy Blessing, 30
 To her that costs such Care, and yields no Fruit.

A I R.

H A N N A H.

A I R.

*Since Grief her Misfortunes shou'd suit,
 And from all Enjoyment retire;
 Adieu to the Timbrel and Lute,
 Adieu to the Strains of the Lyre; 35
 No Comfort Desertion shou'd know,
 But seek to the Thorn for a Wreath,
 And join the bleak Winds as they blow,
 And bowl o'er the desolate Heath.*

*Elkanah. Cease, cease lamenting, lest thou shou'd be found 40
 To murmur against Providence and me——
 Is not thy Husband with thee, more thy Glory,
 And Pleasure than ten Sons—there is a Dow'ry
 More blessed than the Gift of num'rous Seed,
 And that thou hast from God's Munificence. 45*

A I R.

*Is not Genius heav'nly Fire,
 Thoughts so great and Words so free,
 Heighten'd on the living Lyre
 Giv'n from God and giv'n to Thee?
 Are not these the way to Fame 50
 Tow'ring from th' immortal Page,
 Is not Hannah then a Name
 Glorious to the latest Age?*

*Hannah. Thy Goodness is excessive on my Side,
 And Consolation dwells in soft Persuasives, 55
 When thou art with me—but the cruel Taunts .
 And Triumphs of a Rival are too grievous
 For thee to balance or for me to bear.*

A I R.

H A N N A H.

A I R.

*All our Evils past and present,
 On whose Weight the Sage harangues;
 Are supportable and pleasant
 If compared with inward Pangs.
 When the Soul's extreme Vexation
 Rankles ever more and more,
 And invet'rate Aggravation
 Works upon the galling Sore.* 60 65

*Levite. The Remedy is not in Man or Musick
 For Woes like thine, O Hannah—'tis my Province
 To make thee sure of Comfort—pay thy Vows,
 And trust in God's great Goodness shewn in Pow'r
 To Sarah and Rebecca—and to Thee
 As well as to thy Mothers, if thou pray'st.* 70

A I R.

*There is no Part of Heav'n so high,
 But is accessible with ease,
 If faithful Diligence apply
 Upon her never-wearied Knees.
 By Pray'r the Miracle is done,
 By Pray'r th' eternal Prize is won.* 75

*But if with Lips and Heart in tune
 The Lute's soft Symphonies unite,
 Sweet Hymnist, thou must have thy Boon
 Or Heav'n itself shall lose its Light.
 By Pray'r the Miracle is done,
 By Pray'r th' eternal Prize is won.* 80

Elkanah.

H A N N A H.

Elkanah. Attend to that the *Levite* of the House 85
 So just admonishes, I well approve
 The Words that come from Piety like his
 To sooth Distress like thine—but be th' Event
 Or good, or unpropitious, Here am I
 Thy Guard against Oppression, with the Voice 90
 Of Invitation all thy Woes to lull
 Upon the Pillow of connubial Love.

D U E T T O.

He. To thy Lover
 Flee for Cover
 By the Storms of Life oppress'd ; 95
 And disdaining
 All complaining
 Make thy Port and find thy Rest.

She. I am wholly
 Weak and lowly 100
 Far from Strength and far from Skill ;
 Love shall warm me,
 And conform me,
 To thy Word and to thy Will.

Both. Heav'n protect us, 105
 And direct us
 To the Peace for which we sue ;
 Since Devotion
 Claims Promotion,
 When 'tis faithful just and true. 110

Levite.

H A N N A H.

Levite. Thus our Forefather *Jacob* hush'd the Cries
 Of loud-complaining *Rachael*, till at length
 The Patriarch *Joseph* in his Father's likeness,
 And *Benjamin* were born—The Lord of Nature
 Withholds no Mercy from us, but to give it
 In greater Comfort, Measure, and Duration.

115

A I R.

*Glory, Glory is thy Due,
 Lord of the selected Few,
 Which thy Pleasure shall increase,
 Till all Nations sue for Peace,
 Till the World by Land and Sea
 Shall return to Truth and Thee.*

120

C H O R U S.

*Glory, Glory is thy Due,
 Lord of the selected Few, &c.*

End of the First Act.

A C T

H A N N A H.

A C T *the* S E C O N D.S C E N E *a Family Sacrifice.*

ELKANAH, PENINNAH, HANNAH, Levite, *Handmaid to*
PENINNAH, *and other Attendants.*

R E C I T A T I V E *accompany'd.*

L E V I T E.

○ Hear us for the Remnant that is left, 125
Almighty Lord and Saviour—hear our Vows
For every Tribe, but chiefly for the House
Of *Elkanah* thy Servant, who presents
Himself, his Wives and Children at thine Altar,
And asks in Adoration for thy Blessing. 130

A I R *for Acceptance.*

The Corruption is so great at the Head of the Priesthood thro' the Vices of
Hephni and *Phinehas*, Sons of *Eli*, that God is intreated the rather to
receive the Service of Private Families.

Far and wide Corruption reigns,
And the Fountain-head distains,
Wherefore what Resource remains
For thy People now?
Lust and Avarice are sped, 135
And all Publick Spirit's fled—
Hear, O Sovereign great and dread,
Hear the private Vow.

C H O R U S.

To thy Servants thus appearing,
At thine Altar give the Hearing, 140
And our Pray'rs allow.

Peninnah.

H A N N A H.

Penin. How canst thou think that God will hear thy Pray'r,
 And act Injustice daily—who deserves
 Thy Countenance and large Donations—*Hannah?*
 As barren as the Wilderness of Sin,
 Or she that bears her annual Bloom and Fruit,
 Like Olive-Trees in *Eden*—base, Ingrate!
 Know that the great impartial God of all
 Rejects thy Pray'rs as impious and profane.

145

A I R.

*Every Bird that pipes a Note,
 Every Shrub that bears a Bloom,
 Thine Unkindnesses upbraid;
 Grateful is the Linnet's Throat,
 Grateful is the Bay's Perfume,
 And to God their Tribute's paid.*

150

155

*But the Monster of our Scorn,
 He whom Men and Angels hate,
 And ev'n Heathen Schools despise;
 (Better had he ne'er been born)
 Is that odious base Ingrate,
 Who his God and Truth denies.*

160

Elihanab. Thou hast as much from Heav'n as Woman needs,
 As much from me as *Hannah*—save the Dow'ry
 So due to her Behaviour—I reward,
 But not presume to punish—therefore rail,
 And rail in Safety—there's a sweet Musician
 Shall fare the better for thy Frowns and Follies.

165

A I R.

H A N N A H.

A I R.

*When Storms affright
The moonless Night,
Till Death the Pilgrim fears ;* 170
*Some Cot or Cave
He seeks to brave,
The Hurricane he bears.*

*But oh how sweet
At Home to meet,* 175
*With her that loves him best !
The Storm's increase
Augments his Peace,
And rocks him to his Rest.*

Hannah. Wou'd I had Peace to give thee—Best of Men! 180
But Grief within, and Insult from without
Have thrown my Spirits into Discomposure,
And ruffled all my Bosom—where is Peace?
She dwells not but with Plenty—where is Plenty?
She lives with pregnant Nature, loaded Vines, 185
And Fields that laugh again with Corn and Olives.

A I R.

*When I send my Thoughts to rove
Tidings of sweet Peace to bring,
Home they come, like Noah's Dove,
Errantless with wearied Wing ;* 190
*All her Olives now are drown'd,
Not a single Leaf is found.*

Handmaid.

H A N N A H.

Handm. The Trinkets and the Toys thy Husband gives thee,
 With all that Store of Shekels shou'd, methinks,
 Dispose thy Soul to sprightlier Sentiments, 195
 And fill thy Heart with Gaiety and Gladness.

A I R.

*Female Tempers ebb and flow,
 With the Bounty of their Lovers ;
 Spirits never are so low,
 But a Gift their State recovers.* 200

*Sparing Hands and niggard Hearts,
 Are the Source of true Dejection ;
 He that all his Wealth imparts,
 Yields Endearment in Perfection.*

Levite. How long has Licence been allow'd in *Israel*, 205
 For Handmaids train'd to Silence and Submission !——
 Keep thou thy Peace,—and thou, *Peninnah*, learn
 To bear thy Blessing with a better Grace——
 Thou, *Elkanah*, beware of partial Fondness,
 And thou, O *Hannah*, hold thyself content. 210

A I R.

*Swifter sleeps the Village Hind
 Than the Rulers of Mankind,
 But the Son of rough Repose
 Neither Taste nor Learning knows.*

Clear

II A N N A II.

Clear of Envy or Excess 215
Some a level State possess,
Tho' from Ignorance disjoin'd
Not by Knowledge much resign'd.

All in due Proportion blest
Have their Fare and take their Rest, 220
Underneath th' Almighty's Wing,
From the Beggar to the King.

Hannah. We will endeavour to adjust our Conduct
 By thy benign Instructions, and attend
 To thy Commandment, O thou Man of God—— 225

A I R. To her

O thou whom Fancy sees
Upon her bended Knees,
With Heav'n-directed Eyes
And sweet submissive Gaze,
Resting firm on thy Belief, 230
And contemning Pain and Grief!

IF RESIGNATION be
The Name that's giv'n to Thee,
O lend thy passive Smile;
Thy meek unstudied Style, 235
That exempl'd in thy Ways
Grief may learn to bless and praise.

CHORUS.

H A N N A H

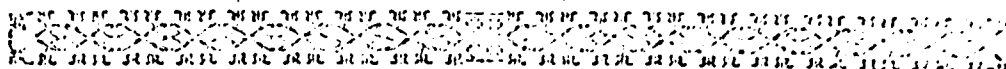
C H O R U S.

Where Choristers angelic throng
HOSANNAH HALLELUJAH *is their Song ;*
And to the blest Performers in the Sky,
Hosannah Hallelujah we reply.

240

End of the Second Act.

II A N N A II.



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

HANNAH *before the Tabernacle of the Congregation in Shiloh—*

ELI *and other Ministers at some Distance.*

She speaks softly to herself.

R E C I T A T I V E *accompany'd.*

H A N N A H.

○ Lord Almighty deign to hear my Vow,
Which on my bended Knees I make before Thee—
If thou indeed will look on my Affliction
And not forget thine Handmaid, but wilt give 245
A Son to bless her Wishes—here I swear
He shall be thine for ever—in thine House
To minister when yet a tender Child,
Nor shall a Razor touch his sacred Head.

Eli. Wine surely has impair'd this Woman's Wits 250
That mutters in her Speech and hesitates
For want of abler Senses, better Morals,
And more of Reverence for this holy Place.

Hannah. Thy Handmaid is of a sublimer Nature,
And better Education than thou think'st. 255
I have not drank the Spirit of the Grape
To make myself a Child of *Belial*—
'Tis from th' Abundance of my Heart's Complaint,
My Grief has spoken hitherto and poured
My Soul before the Lord in stifled Murmurs. 260

A I R.

H A N N A H.

A I R.

*With what I scorn upbraid me not,
 Let Candour weigh my Cause;
 Let loose no Thought her Fame to blot,
 Whom purest Honour awes.*

Thy Handmaid from her early Youth, 265
*No Tempter cou'd intice,
 As nurtured in the Love of Truth,
 And high Disdain of Vice.*

Eli. Go then in Peace, and if thou hast a Vow
 The Lord accept thee, forward all thy Views, 270
 And grant Thee thy Petition — I foresee
 Thy sure Success in all thy Heart's Desire.

A I R.

May He that can awake the Dead,
Bless all thy future Life;
As when his holy Angel sped 275
To comfort Manoah's Wife.

All Things are void of Worth and Fruit
Till God his Blessing send,
Whose Voice can harmonize the Mute,
And make the Deaf attend. 280

Hannah. I feel the Truth of all thou say'st within me,
 And sweet Forebodings fill my Heart with Joy.

SONG

II N N A II.

S O N G of H A N N A H.

Accompanied with Priests and Virgins.

I.

My Heart with Transport springs,

To Thee the King of Kings ;

My Tongue has learnt a nobler Tone :

285

Mine Enemies despair,

While Record thus I bear,

" Salvation is of God alone.

II.

Let Talk no more be loud,

Nor Vanity be proud,

290

For God th' Event of all Things weighs ;

The Mighty now are meek,

But God has raised the Weak,

And Strengthen'd for eternal Praise.

III. By a Virgin.

She that on Dainties fed

295

Is now in want of Bread;

The Hungry has the Feast begun :

The fruitful Womb must fail,

The Barren shall prevail,

And reckon to the seventh Son.

300

IV.

H A N N A H.

IV. Trio.

*The Lord exalts the Poor—
The lowly and obscure
Thro' him in royal Rank shall reign;*

C H O R U S.

*He form'd with mighty Hand
Earth's Pillars, as they stand, 305
And all the Universe sustain.*

V. By a Levite.

*The Lord's audacious Foe,
Shall have a fatal Blow,
By Thunder from his Region hurl'd;
The Nations of Mankind, 310
Shall be by Grace refin'd,
When God himself shall judge the World.*

VI. Hannah again.

*The Prince of Peace shall tow'r
In Glory, Strength, and Pow'r,
To whom all I'lebs shall bend the Knee; 315
The Fame he shall atchieve,
I now, ev'n now believe,
And in the Spirit now foresee.*

S C E N E

H A N N A H.

S C E N E II.

Enter ELKANAH, and Attendants.

Elkanah. Thou art accepted in thy Soul's Request,
The Smiles of Hope are on thy lovely Face, 320
And all thy Looks angelically pleasant
Shew forth the Dawnings of a blest Event——
O welcome Rapture to my longing Heart,
And Pleasure now the dearer for Delay.

A I R.

No more the Dupe of vague Mischance, 325
Nor jest of proud deriding Foes,
I feel my Heart within me dance,
Each Vein with livelier Motion flows ;
Past Ills the present Bliss inhance,
And all the Man to vaster Joy dispose. 330

Hannah. I am receiv'd—it is the Voice of God,
That speaks internal Comfort and Assurance.
The First-fruits of our Love I have devoted
To serve his Maker only, and attend
From early Youth upon this holy Place. 335

A I R. *By a Virgin attendant on Hannah.*

The Cherubs of the highest Sphere,
As little Children we esteem,
Whose Truth and Innocence endear
Their Presence to the great Supreme ;
O may thy Gratitude prepare 340
Thy Heart for Zeal's transcendent Blaze,
And may the happy Hannah bear
The Fruit of everlasting Praise.

Ed.

II A N N A II.

Ili. to Han. 'Twas well determined for a Son of *Elkanah*,
 Who does confirm thee in thy good Intent, 345
 And dutious Gratitude—the best Resolves,
 Are those we form in 'Thankfulness to Heav'n,
 Which fixes wav'ring Nature to itself,
 By sure Rewards and never-failing Promises.

A I R and C H O R U S.

The Lord in highest Bliss above, 350
Himself alone is constant Love,
Whom Seraphims adore ;
And thus their Concerts sing and play,
“ The wond'rous Mercy of To-day,
“ Endures for evermore.” 355

The tuneful Spheres that deck the Sky,
Still their sweet Influence supply,
And shine as heretofore ;
And thus their Concerts sing and play,
“ All hail the Mercy of To-day, 360
“ Which is for evermore.”

Eli. The Signs are all propitious in your Favour—
Hannah to thee shall surely bare a Son,
 And call him *Samuel*—he shall minister
 As Priest in Childhood, and have high Esteem 365
 From God and Man—and ere he shall be gather'd
 Unto his People, shall anoint a King
 O'er God's selected Nation—from whose Loins
 Shall *Shiloh* come, Redeemer of Mankind—
 Ye *Levites*, blow the Trumpets in the East, 370
 Ye Damsels, smite the Timbrels and rejoice
 In these my Words prophetic of Salvation.

G R A N D

H A N N A H.

GRAND CHORUS.

*To Thee stupendous in thy Ways,
To Jacob's God the Blessed Uncreate
Be all Dominion, Pow'r and Praise,
And Laud and Adoration in the Height.*

375

F I N I S.



"-----Quae maxima semper / Dicetur nobis, et erit quae maxima semper."

The epigraph is from the Aeneid, VIII, 271-72. "Which [altar] always is called greatest by us, and which always will be called greatest."

276: Manoah's wife. Judges, 13. Manoah's wife, who was barren, was visited by an angel who told her that she should conceive and bear a son consecrated to God, Samson.

A B I M E L E C H,

A N

O R A T O R I O.

As it is performed at the

T H E A T R E - R O Y A L.

I N

C O V E N T - G A R D E N.

THE MUSIC BY

M R. A R N O L D.

ET SOROR ET CONJUX.

VIRG.

SOLD at the THEATRE.

P E R S O N S.

ABRAHAM.

KING ABIMELECH.

PHICOL, Chief Captain.

SARAH.

HAGAR.

QUEEN OF GERAR.

Officers, Soldiers, and other Attendants.

PART THE FIRST.

FIRST CHORUS.

WELCOME Abraham and his train,
 To Abimelech's domain;
 Welcome, O ye great distressed !
 To our peaceful bed of rest;
 Welcome ye congenial souls
 To our board and to our bowls;
 Welcome Abraham and his train
 To Abimelech's domain.

ABIMELECH and SARAH.

RECITATIVE.

ABIM. *O fair perfection, sister to the man,
 Whom conscience bids me honour, lend an ear 10
 To that soft language thou alone hast taught me,
 And feed my hopes a little---At thy feet
 The royal crown of Gerar I deposit,
 And pray thy sweet acceptance---All I have
 Of rich possessions, honour, pleasure, pow'r, 15
 Is thine by grant immediate; and myself,
 With all that rank beneath me, court thy service.*

AIR.

A I R.

To my passion condescending,
 And my am'rous suit attending,
 Take a mighty monarch's part, 20
 Hear love's language thus inviting,
 And delighted in delighting,
 O restore me heart for heart.

A B R A H A M:

R E C I T A T I V E accompanied.

O great and glorious! at whose footstool falls
 The scrapp adoration, and renews 25
 His hymns and praise for ever---hear thy servant ::
 For all the num'rous realms that know thee not,
 And for this king Abimelech, with whom
 I sojourn for a season---O prepare
 His heart to learn thy judgments, curb his passions, 30
 Lest beauty tempt his ruin---Ah, deceit!
 How much art thou beneath me---'twas a fault
 To counterfeit at all---yet on this rock
 I build my hope eternal---my sincerity,
 Which is to God my Saviour. 35

A I R..

O great to conquer and to spare,
 Which couldst all obstacle subdue;
 Do thou, my Saviour, form my pray'r;
 Be thou my word and music too.
 Bless all thy host, that on thee wait, 40
 Whate'er their title or degree;
 Transcendant Good, sublimely great,
 Are less than nothing without thee.

Bless all mankind beneath the sun,
 Who know thee, and who know thee not; 45
 Bless all that creep, that fly, that run,
 Or in vast ocean have their lot.
 And, Oh, thy special blessing send,
 On all that Abraham calls his own,
 But chief, my fair domestic friend, 50
 Still to be mine, and mine alone.

C H O R U S.

Attend, to Abraham's prayer attend,
 And aid his vows as they ascend,
 Ye cherub hosts who keep your posts,
 Where love and rapture have no end. 55

R E C I T A T I V E.

SARAH. *All things are irksome to me in this place,
 And every object fills me with disgust.
 Would I had never left my house and kindred
 For such a vagrant life---Can ought compensate
 For our dear peaceful home and native country?* 60

A I R.

Ah, memory, my cruel foe,
 How much you daily work for woe!
 The past upon the present hour,
 How I was miss'd, you bring to view,
 And all my former scenes renew. 65
 My ev'ning walks, my fav'rite bow'r;
 The

The friendships I was wont to share,
 The flow'rs I nursed with so much care;
 My garden, grotto, and my bees,
 And, all these little griefs above, 70
 My mother's and my sisters love,
 And father's blessing on my knees.

Yet, taunter of the past delight,
 That urgest grief in such despight,
 Some soothing pow'rs to thee belong; 75
 Do not those soothing pow'rs refuse,
 But, as the mother of the Muse,
 Shape all my sorrows into song.

RECITATIVE.

HAGAR. *She has conceal'd her soul's supreme distaste,
 And dreads to tell thee farther---Lo, her ears 80
 Have suffer'd profanation from the lips
 Of an enamour'd Gentile---Couldst think,
 That men remoter from the truth of God,
 And more of brutal nature, should controul
 Their appetites from such a form as Sarah's? 85*

A I R.

Of all mankind the least and last,
 Ev'n servile souls of meanest cast,
 Can see when beauty's in excess,
 And what they see they would possess.
 When the full moon's resplendant face, 90
 Besilvers all the vaulted space;
 No sight so short but can descry,
 What shines so bright and soars so high.

R E C I T A T I V E.

ABRAH. *I have been much to blame, nor is there remedy,
 But from you infinitely good and gracious. 95
 This monarch is not quite so much an alien
 As sundry are; and has not yet, I trust,
 Broke thro' the laws of hospitality,
 Which have been bounteous to us---God is love.
 To lust and filth his hatred is so mighty, 100
 That every check is given to stop their rage.*

A I R.

*The main is controul'd by the shores,
 The wind makes the deluge give way;
 The lion that hungers and roars,
 The flames will affright from his prey. 105
 The brute that in lust would rebel,
 Has conscience coercive within,
 At once to restrain and to quell,
 And terrify passion from sin.*

C H O R U S.

*When love controuls the human heart, 110
 Or mad'ning passion fires the brain,
 Nature then shines exempt from art,
 And prince and peasant are the same.*

R E C I T.

R E C I T A T I V E.

SARAH. *Let me be with thee;---stir not for a moment,
 And shield my very ears from violation---* 115
*The handmaid too is fair, and needs protection,
 Amongst such eyes as here are---'tis expedient
 We meditate our flight, and shift the scene
 For some sequester'd wilderness or cave.*

A I R.

Hence thy flight with Sarah shape, 120
 Let my terrors be obey'd;
 Night's the season for escape,
 Let us seek her friendly shade.
 From the view of courts and kings,
 Change the region, change the clime. 125
 O that Fear, that Fear had wings,
 As they tell of Love and Time!

R E C I T A T I V E.

HAGAR. *If Sarah has found favour in thy sight,
 And gave her heart's whole preference to thee,
 From such a throng of suitors take her council;* 130
*The terror of a flight is not so grievous,
 As dread suspense and dangerous delay.*

A I R.

Hear thy handmaids thus imploring,
 Trust not yet another day;
 But the God of truth adoring, 135
 Ask for guidance in the way.

Bitter grief should claim attention,
 If her sorrows reason right;
 There's no wisdom like prevention,
 And the triumph's in the flight.

140

R E C I T A T I V E.

ABRAH. *Canst thou deprive the tygres of her cubs
 Before her glaring eye-balls?---Hagar, No;
 There is suspicion too of such a step---
 And this same Phicol, captain of the host,
 Is watchful as Orion o'er the night,
 Harrangues his troops with ceaseless exhortation,
 And by his diligence defies illusion.
 Had flight been possible, I had not tarried
 For all these pangs of jealousy and grief.*

145

PHICOL, with OFFICERS, SOLDIERS, &c.

R E C I T A T I V E.

PHICOL. *There is a stranger sojourns in our court,
 A man of wond'rous eminence, and call'd
 The friend of God---he, likewise is right valiant,
 And glorious is the tale of his renown---
 His sister too of beauty most attractive,
 Has smote our Master, and he doats and sews,
 Till Abraham sighs and weeps---whence I foresee
 A rupture---stand ye, therefore, all prepar'd;
 For, ere the great Abimelech should feel
 One stroke of hostile insolence---I fall.*

150

155

CHORUS.

CHORUS FOR WARLIKE MUSIC.

Rouse, ye sons of warlike fires, 160
 Rouse ye to the grand alarm;
 Rouse, as loyalty inspires---
 See the thund'ring coursers bound,
 To the trumpet's lofty sound;
 Arm---Resolution---Arm. 165

END OF THE FIRST PART.

PART

PART THE SECOND.

RECITATIVE.

SARAH. *Is this a garden, that a silver fountain?
Are these sweet flowers, and those embow'ring shades?
No---nature in distress denies it all.*

A I R.

There is no rose to minds in grief;
There is no lilly for despair; 170
Tears and distraction are relief,
And yews and willows we must wear.

All nature's blandishments are vain
From flow'ry turf, or azure sky,
And grottoes, where the groans of pain 175
In sadly founding echoes die.

RECITATIVE.

HAGAR. *Alas! dear lady, sure you over-rate
Th' occasion of your sorrows; far too much
I have indulged them also---'tis high time
To shift the scene in thought, and cherish hope.* 180
A I R.

A I R.

Tho' yon tall almond blooms no more,
 'Tis not because its sweets are o'er
 On each aspiring shoot---
 Attend to what the starlings sing,
 Another year, another spring, 185
 The buds to gayer pride shall bring.
 It now prepares for fruit.

ABRAHAM AND ABIMELECH.

R E C I T A T I V E.

ABRAH. *Nay--nay--there is no treaty in our house
 Of such concern as this, but with our kindred.*
 ABIM. *It is a custom far too blameable 190
 For such a man to follow---such affinity
 In Gerar, here deters us from each other---
 Thou wou'dst not marry her thyself?*
 ABRAH. *Forbear vain altercation---hast not thou a wife?*
 ABIM. *I hold it lawful to espouse another, 195
 Ev'n thy fair sister.*
 ABRAH. *She will not consent.*
 ABIM. *In troth, she wavers---at thy word she yields.*

D U E T T O.

ABIM. *To a monarch's just petition,
 Yield, and let my suit be heard. 200*
 ABRAH. *'Tis distraction, 'tis perdition,
 But to note a single word.*

ABIM. Change thy blunt and fierce denial,
To a mild and gentle speech:

ABRAH. Sooner at the hour of trial
Shall the Oaf, the Ethiop bleach. 205

CHORUS of PHICOL and his GUARDS.

Obey, ye brave, the king's command,
And on your needful duty stand;
With might defend the gates you bar,
-----Here we are---here we are. 210

R E C I T A T I V E.

ABIM. *Go call thy charming mistress to our presence;
Let Phicol too attend---'Tis female folly,
E'en in extremity, to fancy danger
Where kindness and affection have been shown.*

A I R.

Not with more joy in Mamre's field, 215
Didst thou God's angels e'er receive,
Or greater signs of homage yield,
To them that came with Lot's reprieve---
All but the bending of the knee,
As thou to them, am I to thee. 220

My servants are the slaves of thine,
Each vying who should wait thee first;
'Tis well with all thy flocks and kine,
Thy goodly camels know no thirst,
For hospitality we hold 225
As royal as our crown of gold.

R E C I T.

R E C I T A T I V E.

ABRAH. *I pray thee, King Abimilech, excuse her---
Women are weak and tim'rous, full of frailties;
They're made but for indulgence and forgiveness.*

C H O R U S.

Shall mighty monarchs sue in vain; 230
Shall they, unheeded, plead their cause?
Oh, Abraham, sooth our prince's pain,
And yield to Love's persuasive laws.

SARAH AND PHICOL.

R E C I T A T I V E.

SARAH. *We're treated here like prisoners, not like guests,
And guarded by a keeper---I but offer'd 235
To pass beyond the garden, and was question'd
As touching my presumption---If this Phicol
Must needs be ask'd permission for an airing,
Our royal host has robb'd us of our freedom---
This is full wretched---Confidence deceiv'd, 240
Is more impatient of unwonted thrall,
Than he who, sick of liberty, wou'd change
His own caprices for a guiding monarch.*

A I R.

Lo! the redbreast when encaged,
Breaks his head against the wire; 245
But, the bullfinch, unenraged,
Sings, and bids despair retire: .

Grows familiar, once so wild,
 Pipes the tune the master sets;
 Trusts the finger of a child, 250
 Nor his captive state regrets.

R E C I T A T I V E.

ABIM. *If thou hast done this fair one such displeasure,
 And dared against her liberty, thou varlet,
 Low on thy knees intreat her gentle pardon,
 And make protest against offence to come.* 255

PHICOL. *If my officious zeal to serve my master,
 Has given disgust to thee, thou pearl of beauty,
 Thus prostrate I renounce th' audacious deed,
 And crave forgiveness in this suppliant guise.*

A I R.

Ah, spare, triumphant beauty, spare, 260
 And my too rash officious zeal excuse;
 Sooner the lion shall the virgin tear,
 Than I again on thee my pow'r abuse;
 Unto my fault the arms of grace extend;
 On thee my honour and my life depend. 265

R E C I T A T I V E.

ABRAH. *Better dismiss us, if I may be heard,
 Than let us stay to doubt thee---I wou'd bless thee,
 If thou would'st chuse a blessing---but, beware
 Of treach'rous practice---for I serve a God
 With whom I do converse, and he will bear me.* 270

A I R.

A I R.

Hear Abraham, O thou God of pow'r,
 Hear Abraham in his urgent hour,
 Exalt his pray'r until it tow'r
 To reach thine awful throne.

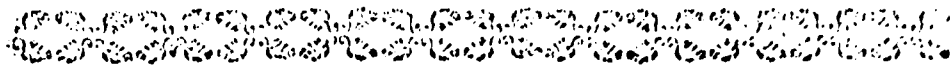
If here, at thy behest, I came,
 Assert, assert thine hallow'd name,
 Thy glorious majesty proclaim,
 And be in thunder known:

275

C H O R U S.

Hear Abraham, &c.

END OF THE SECOND PART.



PART THE THIRD.

RECITATIVE.

ABIM. *I Am resolv'd they shall depart this day,*
For such a night as last I never knew 280
From Infancy till now---Beware, he cry'd,
The angel of the Lord, all robed in terror,
Beware, Abimelech, of certain death,
Unless thou render Sarah to her lord---
I pleaded my integrity of heart, 285
And innocence of hands, and found some grace.

A I R.

Soon as the sun forsakes the hours,
 And yields to Night's prevailing gloom,
 Dread Darkness, with his horrid pow'rs,
 In triumph wears his sable plume--- 290
 The sinner knows
 No heart's repose,
 But trembles for the day of doom.

ABRAHAM

ABRAHAM *in wrath.*

R E C I T A T I V E.

*Hast thou then took possession of my wife,
 And dar'd the horrid foulness?---Is it thus* 295
*Thou call'st thyself a king, and sit'st a judge
 Of truth and tenure?---Know, thou haughty tyrant,
 That God is all around us, and th' adulterer
 Pollutes the holy presence of th' Almighty.*

D U E T T O.

ABRAH. When thy threshold first I trod, 300
 Didst not thou profess a a God,
 And by his name we swore?---
 ABIM. Meanly to advance a lie,
 Didst not thou that God defy.
 You boasted to adore?--- 305

B O T H.

I renounce all sin but error :
 Thine the guilt, be thine the terror,
 Hold thy peace, and urge no more.

CHORUS.

CHORUS OF ATTENDANTS.

Ye that the scenes of life dispose,
 Arise; ye guardian pow'rs, arise; 310
 O stave th' advance of threat'ning woes,
 And let not God's allies be foes,
 While truth supports the skies.

RECITATIVE.

ABIM. *Thy sister, or thy wife, or what thou wilt
 Is innocent for me, deceitful stranger!* 315
*If God be purity, he's also truth;
 And he that leaves must offend his nature.
 Phicol come forth with Sarah and Hagar.*

PHICOL, with SARAH, HAGAR, and GUARDS.

ABIM. *Behold thy wife again---and thou, fair matron,
 Return thee to thy husband---he shall be* 320
*A covering to thine eyes, which shall not wander
 Hereafter from thy lord to charm an alien.
 Thou friend of God, which is the truth Almighty,
 Beware of fraud for fear of retribution.*

QUEEN OF GERAR.

A I R.

He to whom God indulges light, 325
 Shou'd in proportion make it shine...
 Can heathen minds, involv'd in night,
 Like thee discern, like thee divine?

But, as superior gifts are thine,
 Thou shouldst superior fruit disclose. 330
 Can you get olives from the vine,
 Or from the thistle pluck the rose?
 Then own thy fault with grief sincere,
 And do thy bounden homage here.

R E C I T A T I V E.

ABRAH. *Still I am clear of falsehood and dissembling :* 335
*She is, indeed, my sister, tho' my wife-
 By gracious dispensation hallow'd mine,
 Because in ignorance and unbelief
 At first I took her ; when I came to thee,
 I thought the fear of God was not at Gerar,* 340
*I therefore did conceal my plighted faith
 For life and safety---(To Sarah.) Wherefore couldest thou
 waver,
 And hast consent to everlasting ruin?*

A I R.

SARAH. With these cheeks in crimson glowing,
 And my eyes with joy o'erflowing, 345
 All my soul to thee bestowing,
 I return in truth and peace.
 Innocent and undesigning,
 Never in my heart declining ;
 All the pow'rs of man combining, 350
 Ne'er shall make my love decrease.

CHORUS.

C H O R U S.

Hence, depart! all joy possessing!
 Yours be ev'ry earthly blessing!
 May you still live in endless peace,
 And fond endearments never cease; 355
 May ev'ry pow'r your faith approve,
 And bliss unenvy'd crown your love.

R E C I T A T I V E.

HAGAR. *What cou'd a helpless woman do, beset
 With fraud and force together, and denied
 In part by thee, her guardian?--Heav'n be prais'd, 360
 Which, free from violation, has restor'd her.*

A I R.

In peace we hither came,
 And hence in peace we go;
 Where'er our course we aim,
 Our blessing we bestow; 365
 And may they years unnumber'd tell,
 Who give us welcome and farewell.

R E C I T A T I V E.

ABIM. *Not only take thy wife in safety back,
 But store of sheep, of kidlings, and of heeves;
 And in the portion that to Heav'n thou givest, 370
 Pray my acceptance also, and the God
 Of contrite and returning hearts receive thee.*

A I R.

A I R.

When to thy God thou mak'st appeal,
 'Then with thy servant kindly deal,
 Yea, then remember me; 375
 No spirit can like thine ascend,
 'To make th' angelic host attend,
 'To thy persuasive plea.

R E C I T A T I V E.

ABRAH. *I will ascribe the glory with the gifts
 To great Melchizedeck, the prince of peace, 380
 Whose glorious face I saw, and unto whom
 I give the tithe for ever---in his name
 I make a league with thee and thine most faithful,
 And Phicol too shall ratify the deed.*

D U E T T O.

ABRAH. Ah, what tender soft emotions, 385
 Lovers reconcil'd receive!
 SARAH. Heav'nly bliss, exalted notions,
 'Their fond minds from grief relieve.
 BOTH. O-ye sever'd hearts rejoin.
 ABRAH. I restore you mine. (Sarah) And mine 390
 'To its own again shall cleave.

GRAND

GRAND CHORUS *with Pincion and Soldiers.*

Sound, ye instruments of fight,
Sound to war and blood no more:
Tune your trumpets to delight,
Flourish on th' increasing store. 395
This is triumph, this is fame.
Bless the music and the measure,
That administer to pleasure,
While they love and peace proclaim.

E I N I S

POEMS POSSIBLY BY SMART

If this section were really to contain all the poems which I think are possibly by Smart, it would be a great deal longer than all that has preceded it. What it actually contains are the poems which I am fairly certain are by Smart, or even absolutely certain, but for which adequate evidence for positive attribution does not exist. All the internal evidence is positive; but internal evidence has so often failed other attributers, that some external evidence seems necessary as well.

I. Poetry in the Midwife

"The SONG which was deliver'd by Old Time to
Mrs. Midnight."

This song was part of the first Oratory program,¹ and was apparently delivered by Old Time to Mrs. Midnight with the words "Here, Mrs. Midnight, is a Song in Favour of Matrimony, which was compos'd by my great, great Grand-Children the Happy Hours; let it be sung by this joyous assembly, and I myself will beat Time to it."² Mrs. Midnight then led the singing, for the song's title in the Ladies Magazine is "A Song Sung by Mother Midnight, at her Oratory in the Haymarket." The song was thus probably both written and sung by Smart. It was also widely used in a publicity campaign for the Oratory, and was published in at least five different places in December 1751 and January 1752, sometimes with a

title like "A New Song Sung with great Applause at the Old Woman's Oratory at the new Theatre in the Haymarket."

The SONG which was deliver'd by Old Time
to Mrs. Midnight.

To be Sung to the Tune of the Roast Beef of
old England.

Printed in the Midwife for Dec. 1751 (III, 60-61). Reprinted in EM, App. to Dec. 1751 (p. 702), the General Magazine for Dec. 1751, the Whitehall Evening Post for Dec. 26-28, 1751, the Ladies Magazine for Dec. 28-Jan. 11, 1752 (p. 60), and the MB (1753), II, 205.

I.

If Virtue's in Vogue, and if Honesty thrives,
Then all our true Britons will get themselves
Wives;

So they'll die glorious Deaths, as they liv'd
sober Lives.

Oh the dear Dames of Old England! and oh the
Old English dear Dames!

II.

Our Damsels created Love's soft War to wage,
With Charms and Accomplishments challenge the
Age;

And he's a rank Coward that dares not engage.

Oh the dear Dames, &c. &c.

III.

A Batchelor lives in fair Nature's Despight,
 He cumbers the Earth without Use or Delight, 10
 And cheats Dame Posterity out of her Right.

Oh the dear Dames, &c. &c.

IV.

But those who are married, wise Nature obey,
 And comfort each other by Night and by Day,
 While round them their little ones prattle 15
 and play.

Oh the dear Dames, &c. &c.

V.

Then come Lads and Lasses of ev'ry Degree,
 Observe and attend to Dame Midnight's Decree;
 All wed and make Work for the Parson and Me.

Oh the dear Dames, &c. &c.

"The Coquette" and "Epigram on a Coquette"

"The Coquette," from the Midwife for April 1753. I attribute to Smart because it appears to belong to the cluster of poems alluding to Swift. Both "The Coquette" and its tail-piece, "Epigram on a Coquette," were later published by Johnson in the Literary Magazine.³ "The Coquette" was also reprinted in the Universal Visiter. Themes used in other poems by Smart, and echoes of his other poems make the attribution seem more likely.

The Coquette

Printed in the Midwife for April 1753 (III, 125-28). Reprinted in the Literary Magazine for Oct.-Nov. 1756 (p. 369) and in the UV for Nov. 1756 (pp. 525-27).

Come Phoebus with thy chearful Lyre,
 O come, thy comic Bard inspire
 With Thoughts of gay and humorous Drift,
 Such as thou gav'st ironic Swift.
 As for the Muses, and the Lasses 5
 That haunt the Hill of high Parnassus,
 My Invocation them neglects,
 For (since I sing against the Sex)
 'Tis better far to be without 'em,
 With all their Nails and Tongues about 'em. 10
 See then the gay fantastic Lass
 Pond'ring o'er the instructive Glass,
 Distorting every ductile Feature,
 And waging War against Dame Nature;
 With Man abhorring all Alliance, 15
 Bidding the naughty Sex Defiance;
 Tho' fixt at none, at all she's aiming
 (A Trick in Love as well as Gaming)
 Yet tho' she cavils at the many,
 God knows she would be proud of any. 20
 The Tongue to lisp, the Eye to roll,
 To shew the Face, and hide the Soul;

To mince the Step in Gallie Motion,
 And daub the Face with Spanish Lotion.
 To stretch the Hoop's majestic Sweep, 25
 Like the high Heaven, or hoary Deep;
 To keep a Squirrel, Dog and Parrot,
 Or hug a Monkey in a Chariot.
 You'll find (if these you will refer to)
 A Catalogue of Female Virtue. 30
 Better be crouded in a Throng
 To go and see Le Chien Savant,
 Better without an Hat to stay
 At Tyburn in a rainy Day;
 Better see Giants in Guildhall, 35
 Or the great Tyger from Bengall;
 Or any Monster in the Land,
 Than this that's made by her own Hand;
 Whose Form is moulded to disease us,
 Which gracious Heaven design'd should 40
 please us.
 Leave now her Person, and you'll find
 A stranger Medley in her Mind,
 A motley Mixture there you'll note,
 Like Harlequin's enchequer'd Coat;
 Odd Fancies, that successive pass 45
 Like monstrous Imps in magic Glass.

In yonder Corner Folly see,
 With all her vast Variety,
 Express'd in every Shape and Size,
 That Female Heart could e'er devise. 50

See next, with self beholding Eye,
 The swelling Phantom, Vanity;
 Which never looks, but always leers,
 Which loves, nor likes, but only sneers.

Close at her Heels, or at her Side, 55
 You're sure to meet her Sister Pride,
 With Tragick Step, in high Disdain
 She drags her sweeping gilded Train.

Caprice succeeds, a very Ape,
 In Manner, Motion, Size and Shape; 60
 Pursuing every frantic Measure,
 To gain at best but awkward Pleasure.
 In this so fluttering, fruitful Cell,
 Love, generous Love, will rarely dwell;

This Place is filled by puny Elf, 65
 Too well known by the Name of self.

With such a Person, such a Mind,
 Born to torment and teaze Mankind,
 In Youth and Beauty's swelling Hour,
 She lords it with untimely Power; 70
 But when old Age advancing nigh,
 With wither'd Cheek, and hollow Eye,

Affixes on her Face his Claws,
 Nor pow'rful Paint can hide his Flaws,
 She catches then at ev'ry Twig, 75
 In Town the Fribble Beau and Prigg;
 Flies to the Country, there she's sure at
 The awkward 'Squire, or humble Curate,
 Whom with uncommon Art and Pains,
 She worries into Nuptial Chains. 80
 The gaudy Frigate thus (whose Motion
 Is governed by th'uncertain Ocean)
 To ev'ry Port will stretch her Sail,
 And wanton it in ev'ry Gale;
 Till torn by Time and stormy Weather,
 When scarce her Planks will hold together,
 Her Colours rent, her Beauty past,
 She's fixt to Port, and moor'd at last.

5-6: See 11, 1-2 of "Crambo Song, on Miss Scott."

32: Le Chien Savant. "Le Chien Savant, or the matchless learned
French Dog, which is now exhibited to the Inspection of the Curious,
 at Mr. Holly's, Watchmaker, Charing-Cross, within two Doors of the
Panopticon.--This entertaining and sagacious Animal. . . does, by
 ranging Typographical Cards (in the same Manner that a Printer com-
 poses) read, write and cast Accompts, and by the same Method answers
 many Questions out of Ovid's Metamorphosis, in Geography, the Roman,
French, and English History; reckons the Number of Persons present, if
 not above thirty. . . tells, by looking on any Watch in the Company,
 what Hour it is, in a Manner quite particular and agreeable; . . .

with several other amusing and extraordinary Performances. . ." (The Midwife for Feb. 1751, I, 202).

34: Tyburn. The place where public hangings were held.

35-36: The giant and the tiger were popular curiosities of the time.

76: fribble: trifling.

Epigram on a Coquette

Printed in the Midwife for April 1753 (p.128). Reprinted in the Literary Magazine for Jan.-Feb. 1757 (p. 47), and in the Nonpareil (p. 222).

To be long'd for, and talk'd of, fair Flora
is mad;

To be spy'd all the Day, and to spy;
Like the Man in the Edystone, she would be glad
For to live in a Lanthorn, and die.

4: Edystone. The famous Eddystone Light, a lighthouse on the Eddystone Rocks, fourteen miles off Plymouth. See Jubilate Agno, p. 65.

"The Price" or "The Bargain Refused"

Smart seems to have enjoyed offering a translation whenever one was requested. As Academicus he sent in two translations of Ovid's distich at the request of "R.R." In the Christian's Magazine for September 1760⁴ someone requested a translation of a Greek epitaph on Epictetus; Smart published one in 1764 in the Ode to the Right Honourable the Earl of Northumberland. In April 1753 the Gentleman's Magazine published a series of imitations of Martial's Epigram 75, Book X, (identified in the Gentleman's Magazine as Ep. 66), with

Galla transformed to Phyllis the shepherdess and the price transformed to a dwindling number of sheep. In that same month "The Price" appeared in the Midwife, a somewhat closer translation of the same epigram retaining the name Phyllis. These circumstances suggest Smart's authorship.⁵

The Price.

Printed in the Midwife for April 1753 (III, 123-24). Reprinted in the GM for April 1754 (p. 184), and with setting in the GM for May 1754 (pp. 234-35), in the Magazine of Magazines for April 1754 (p. 369) and in the Nonpareil (pp. 221-22).

Some four Years ago I made Phyllis an Offer,

(Provided my Suit she wou'd hear)

Of a Thousand good Pounds to put in her Coffers,

Nor thought I the Purchase too dear.

About two Years after a Message she sent me, 5

She was for the Thousand my own;

But unless for a Hundred she now wou'd content
me,

I fairly reply'd,--I'd have none.

E'er six Weeks were over, she told me her Favour

I should for my Hundred receive; 10

But I bow'd and assur'd her, with careless Behaviour,
viour,

That Ten was the most I cou'd give.

T'other Day the coy Nymph for a Guinea was
willing,

Which I then thought a great deal too dear;
And told her, except she'd comply for a Shilling, 15
To seek out a Chapman elsewhere.

This Morning she came, and wou'd fain come to
gratis.

But she's now grown so fulsome a Whore,
That methinks even nothing a far dearer Rate is,
Than all that I offer'd before. 20

The Epigrams of Martial

Book X, Ep. LXXV

Milia viginti quondam me Galla poposcit
et, fateor, magno non erat illa nimis.
annus abit: "Bis quina dabis sestertia," dixit.
poscere plus visa est quam prius illa mihi.
iam duo poscenti post sextum milia mensem 5
mille dabam nummos. noluit accipere.
transierant binae forsan trinaeve Kalendae,
aureolos ultro quattuor ipsa petit.
non dedimus. centum iussit me mittere nummos;
sed visa est nobis haec quoque summa gravis. 10
sportula nos iunxit quadrantibus arida centum;
hanc voluit: puero diximus esse datam.
inferius numquid potuit descendere? fecit.
dat gratis, ultro dat mihi Galla: nego.

II. Poetry in the Lilliputian Magazine

There would appear to be a very good chance that the poems signed Polly Newbery, Master Hunter and Miss Peggy Smart in the first number of the Lilliputian Magazine are by Smart. The second two were almost certainly inserted by him; the first is most in his style. But Master Hunter's riddle displays an interest on the part of the writer in the aping of the opposite sex just during Smart's Mother Midnight period, and Peggy Smart's epigram, like Academicus' "To a Young Lady in Yorkshire," reflects a close acquaintance with Pope's Essay on Criticism.

The first number of the Lilliputian Magazine ends with the most interesting poem in the volume, "A Pastoral Hymn," written in Byronic anapests.¹ Its point, that man alone in all creation is insensible of the propriety of praising God, is, of course, the theme of Smart's later poetry. To me there is small question but that Smart wrote the poem. But interesting problems exist, complicating the question of attribution.

This hymn became one of the most popular lyrics of the next century and a half, known as "The Hymn of Eve" from Arne's otherwise mediocre oratorio, The Death of Abel.

Arne's oratorio was first performed in Dublin during the Lenten season of 1744.² It was not printed then, and so the exact text cannot be ascertained. It seems to be of some significance that the song "The Hymn of Eve" did not

become well known until after the London production of the oratorio in 1755. Furthermore, the song was not identified as "The Hymn of Eve" in the Lilliputian Magazine.

The evidence against Arne's having written the lyrics to this song is compelling. Arne, known as an impious and lecherous man, was not the kind to write lyrics for hymns and offer them for publication in children's periodicals. Secondly, although Arne did write the lyrics and the librettos for some of his own music, the rest of The Death of Abel, published in 1755, is poor stuff; "The Hymn of Eve" stands out glaringly. A characteristic lyric from The Death of Abel reads:

CAIN Solus.

Harmless, along the flow'ry Meads,
 The tender Lambkin plays and feeds;
 But creatures ravenous and bold
 Will prey on those of softer Mould;
 Yet thy Tears dissolve my Soul, (to Eve.
 And even Rage itself controul;
 Then, let Duty's pow'rful Plea (to Abel.
 Unite my Heart to Love and Thee.

It is at least conceivable that Smart, who knew Arne well, offered him the hymn to insert in The Death of Abel at the time that Arne was readying the oratorio for London production. Or perhaps Smart had given the hymn to Arne so that he could compose a setting for it, and Arne saw the possibility of fitting it into The Death of Abel. The song

might also have been set by Arne at any time between 1751 and 1755, and then inserted in the oratorio.³

Samuel Johnson printed many of Smart's poems in the Literary Magazine in 1756 and 1757. In the second number of the magazine, dated May 15 to June 15, 1756, Johnson printed the song with its setting as "A Pastoral Hymn, by Mr. Arne," and immediately under it, on the same page, printed Smart's fable, "A Story of a Cock and a Bull." The juxtaposition may well indicate that there was a connection between the two poems in Johnson's mind.

THE Happy NIGHTINGALE.

A SONG.

By Polly Newbery.

Printed in the Lilliputian Magazine for March 1751 (pp. 44-45).

I.

The Nightingale, in dead of night,
On some green hawthorn, hid from sight,
Her wond'rous art displays;
While all the feather'd choir's at rest,
Nor fowler's snares her joys molest,
She sings melodious lays.

5

II.

The groves her warbling notes repeat,
The silence makes her music sweet,
And heightens every note.

Benighted travellers admire 10
 To hear her thus exert her fire,
 And swell her little throat.

III.

No fear of phantoms, frightful noise,
 Nor hideous form her bliss destroys;
 Darkness no terror brings; 15
 But each returning shade of night
 Affords the songster new delight;
 Unaw'd she sits and sings.

IV.

So children who are good and wise,
 Hobgoblin stories will despise, 20
 And all such idle tales;
 Virtue can fortitude instil,
 And ward off all impending ill,
 Which over vice prevails.

Riddle IV. By Master Hunter.

Printed in the Lilliputian Magazine for March 1751 (p. 47). Reprinted
 in Food for the Mind: or, A New Riddle-Book (Newbery, 1757), p. 24.

Like W----ton, in different dress,
 I either sex can ape,
 And like her, all mankind confess,
 Have comeliness and shape:

Had she the innocence of me,
 And I her air and parts,
 She would a perfect goddess be,
 And I should gain more hearts.

5

An answer, sent in to the magazine by "Master Sammy Sydrophel" (p. 114),
 is "A fine painted Doll, or a Gingerbread-Baby."

1: W---ton. Peg Woffington, the actress, who was particularly popular
 in breeches parts.

An Epigram on a drowsy dull boy, who
was often whipped for not learning
his lesson. By Miss Peggy Smart.

Printed in the Lilliputian Magazine for March 1751 (p. 49).

Homer, 'tis said, wou'd sometimes nod,
Humphry no certain Vigil keeps;
 But like his top defies the rod;
 The more he's whipp'd the more he sleeps.

1: See Essay on Criticism, l. 180.

3-4: See Essay on Criticism, ll. 600-01.

A PASTORAL HYMN.

By a Gentleman.

Printed in the Lilliputian Magazine for March 1751 (p. 50). Reprinted in
 Arne's The Death of Abel (London, 1755). Reprinted with setting in the
Literary Magazine for May-June 1756 (p. 102), in the IM for March 1758
 (p. 144), in Clio and Euterpe (London, 1758), I, 192, and in the CM for
 April 1762 (p. 178).

I.

How chearful along the gay mead,
 The daisies and cowslips appear,
 The flocks as they carelessly feed,
 Rejoice in the spring of the year.
 The myrtles, that shade the gay bow'rs,
 The herbage that springs from the sod,
 Trees, plants, cooling fruits, and sweet
 flow'rs.
 All rise to the praise of my God.

II.

Shall man the great master of all,
 The only insensible prove?
 Forbid it fair gratitude's call,
 Forbid it devotion and love.
 The Lord who such wonders could raise,
 And still can destroy with a nod,
 My lips shall incessantly praise,
 My soul shall be wrapt in my God.

11-12: See Smart's "Ode to Lord Barnard" (1753), 11. 11-14: "Forbid
 it, all ye pow'rs above, / That human hearts can try, / Forbid it
 gratitude and love, / And every tender tie." Note the repetition of
 the words gratitude and love, repeated again in "On Gratitude" (11. 17-
 18).

III. Poetry from Other Sources

"To Miss HARRIOT's Squirrel"

Harriot is not a common name in magazine verse of Smart's period, and the name seems to have been considered by some to be associated with Smart. Smart's "Ode on the Fifth of December," celebrating Harriot's birthday, was imitated in the magazines at least three times. In the London Magazine for December 1750, "The First of May, in Imitation of the Fifth of December by C.S.," begins "Let winter then his Harriot boast, / Let fruitful autumn bring his toast . . ." and in March 1751 in the London Magazine "Y" celebrates the birthday of "C.D." with an imitation of the imitation: "Let lively summer bring his toast, / December Harriot's beauties boast . . ." ¹

A new Harriot poem, then, from the periodicals of the seventeen fifties and written in the romance-six stanza,² would certainly appear to be Smart's; and Sherbo has found such a poem in the Literary and Anti-Gallican Magazine for May 1758.³

Unfortunately the possibility exists that the poem may be another of Kenrick's embarrassing parodies.⁴ It had an earlier printing in Kenrick's monthly magazine the Kapélion, on the very page before the attack on Smart which is supposed to have inspired the Smart-Kenrick paper war.

This attack was the epigram "Occasion'd by the Night Piece, or, Modern Philosophy of Mr. Christopher Smart":

The Moon shone bright! yet dark the Night!

Sure Kitt has miss'd the Mark!

Oh--No--'tis right--he wanted Light

To see--that it was dark.⁵

The above must not be look'd on as an Attempt to depreciate the Merit of Mr. Smart! but only to shew him how cautious those should be in condemning the Works of others, who are liable to such gross Failures themselves . . .⁶

The printing of a Harriot poem by Smart just before this gibe might be an honest compliment, but the poem has not been found in any earlier source. How did Kenrick reprint it unless it has been printed? And it is at least possible that Kenrick was exercising his brilliant ability as a parodist, especially as no other of the Harriot poems is so sensual.⁷ Kenrick printed no other identifiable lines by Smart in the Kapélion. It appears to me that either Smart or Kenrick may plausibly have written the poem.

To Miss HARRIOT's Squirrel

Printed in the Kapélion, or Poetical Ordinary for Nov. 1750 (I, 151-52).

Reprinted in the Literary and Anti-Gallican Magazine for May 1758 (III, 230).

Ah! little Dancer, us'd to stray,

O'er Harriot's Charms in active Play,

And wanton with the Fair;

Now press her Bosom, now her Hand;
 How little dost thou understand, 5
 The Joys that revel there?

Pity, that Breast more white than Snow,
 Where Nature's choicest Beauties glow,
 Should by such Feet be press'd;
 Ha! must thou share her Kisses too, 10
 Sweeter than aromatick Dew,
 From Araby the bless'd.

Unwounded by her sparkling Eyes,
 Thou, senseless Creature, can'st not prize
 The Gifts she throws away; 15
 But Strephon could, with better Grace,
 Supply that happy, envied Place,
 And Love with Love repay.

Then, Trifler, yield to Strephon's Arms,
 That inexhausted Store of Charms, 20
 Thou hast not Sense to taste:
 He'll not impoverish, but improve;
 And Life shall be, with Harriot's love
 A never cloying Feast.

"Jenny Weston" and "A Plesaunt Balade"

Wilbur Cross, in The History of Henry Fielding, suggests that the chances are about even that the "Elegy on the late Prince of Wales" in No. 28 of Fielding's Covent-Garden Journal is by Smart.⁸ He also remarks that in the song on Jenny Weston in No. 50, "Smart may be seen either in his own person or by way of imitation."⁹ He concludes by attributing the second poem in No. 50, a Chaucerian imitation called "A Plesaunt Balade," to Fielding, apparently without giving a thought to Smart.¹

My own opinion is that the "Elegy on the late Prince of Wales;" though signed "Cantabrigiensis," is not by Smart. It is too organized, too even, too orderly and too predictable. I would not attribute it to Mason, but it is more likely to be his work than Smart's. But the song to Jenny Weston and "A Plesaunt Balade" are very likely by Smart.

It is not possible to attribute the Jenny Weston song to Smart because of its form, as Cross did.² Yet the poem sounds like Smart, even though the name Jenny Weston complicates the picture: we have two other poems by Smart in the same form, one to Jenny of the Chop-house,³ and one to Jenny Gray,⁴ and these might conceivably have been the same girl. The accompanying letter, signed Geoffrey Jingle, also sounds

like Smart.

Yet the strongest argument for the song's being by Smart is that it appears in the same number of the Covent-Garden Journal as "A Plesaunt Balade." The discovery of the "Chaucerian" models that lie behind Smart's "The Fly" and "Chaucer's 'Recantation'" can only reinforce Sherbo's point that Smart knew Chaucer well. Furthermore, "A Plesaunt Balade" has a more contemporary model in Pope's bawdy Chaucerian imitation, "Women ben full of Ragerie," also twenty-six lines long. Mason, too, had in 1747 done a popular Chaucerian imitation as part of Musaeus. And, as Sherbo points out, the reference to the Medway River, which flows through Smart's birthplace, Maidstone, Kent, also indicates Smart. I give the introductory letters as well as the verses. The two poems with their introductory materials are printed consecutively in the Covent-Garden Journal.

Jenny Weston

Printed in the Covent-Garden Journal for June 23, 1752 (No. 50).

--Versus inopes rerum, nugaeque canorae. HOR.

--Verses of Matter void, and trifling Rhimes.

TO

Sir Alexander Drawcansir, Knt.

Sir Alexander,

I am one of the constant Readers of your
Paper, and am greatly offended, that you seldom 5

or ever entertain us with any Thing but Prose.

'Prithee Knight hast thou no harmony in thy
Soul? For my part, I've always had such a
strange Disposition to Rhiming, that I may say
with a great Poet,

10

I lisp'd in Numbers, for the Numbers Came,⁵

You'll tell me perhaps, that a Poet and a
Rhimer are two different Things, and that the
coming of the Numbers signifies Nothing, unless
Genius, Fire, Fancy, &c. comes along with them. 15
You will confess, however, that we often see
the silliest Things applauded only because they're
tagg'd with Rhyme? And did not the finest Poem
in our Language, lie for Years neglected, for
no other Reason (that I know) but its wanting 20
that Advantage? Without further Apology, I pre-
sent you a Song which I have lately made on my
Mistress.

Tho' Polly's and tho' Peggy's Charms,
Each Youthful Poet's Bosom warms;
None gives the Heart such fierce Alarms,

25

As Lovely Jenny Weston.

No Violet, Jessamin, or Rose,
Or spicy Gale that Afric blows,
Does half such fragrant Sweets disclose,

30

As waft round Jenny Weston.

Let other Swains to Courts repair,
 And view each glitt'ring Beauty there,
 'Tis Art alone makes them so fair,

But Nature Jenny Weston.

35

What Paint with her Complexion vies?
 What Jewels sparkle like her Eyes?
 What Hills of Snow so white, as rise
 The Breasts of Jenny Weston?

Give others Titles, Honours, Pow'r,
 The Riches of Potosi's Shore,
 I ask not Bawbles; I implore

40

The Heart of Jenny Weston.

Possess of this, of this alone,
 On India's Monarch I'd look down,
 A Cot my Palace, and my Throne

45

The Lap of Jenny Weston.

And now, Sir, if you will not allow me to be
 inspired with the Raptures of Poetry, you will
 at least allow me the Inspiration of a Lover; 50
 and as such I doubt not your Favour to,

Your very humble Servant.

GEOFFRY JINGLE.

The epigraph is from Horace's Ars Poetica, l. 322.

2: Sir Alexander Drawcansir. Fielding's persona in the Covent-Garden Journal.

41: Potosi's shore. Potosi is a Bolivian city on the northern slope of the famous Cerro Gordo de Potosi, from which an estimated 1400,000,000 in silver was removed between 1545 and 1864. Bolivia actually, of course, has no shore, and Potosi is in the Andes, 13,189 feet above sea level.

A PLESAUNT BALADE

SIR,

PERhaps your Readers will not be displeased with the Sight of the following Poem, when they are told it was written by that ancient and venerable Bard, Dan Jeffry Chaucer: How it came to my Hands is another 5 Question: All I hope at present is, that the fayre Maydens will take fair warning from this good Counsel; or in other Words, that they will first take some Pains to read, and some more to practise.-- Without further Ceremony, 10

I am, &c.

A

A PLESAUNT BALADE

Or, Advice to the

FAYRE MAYDENS;

15

Written by DAN JEFFRY CHAUCER.

Printed in the Covent-Garden Journal for June 23, 1752 (No. 50).

Llisthith, Ladies, to youre oldè Frende;
 If yee be fayre, be fayre to sum gode Ende.
 For Gallants rath or late must loken out
 For thilk same Yoke, so ese out of Dout, 20
 *Yclepid Marriage: Yet sootly Weman be,
Malum per accidens vel malum per se,
 As lerned Clerkes saie; this Latin is,
 Ladies, that yee al bene Mannis chefe Blis.
 And as a Wife is Mannis helpe and Comfort, 25
 His Paradise, his Solace, and Disport;
 So pardie, is Man Woman's chefe Stay,
 Harknith then, Dames, to my moral Lay:
 Ne stand ye shill I, shall I; 'tis childis
 Play:
 Eke dangerous, sings the Saw, is all Delay. 30
 Now lisenith to my Similitude,
 Gode is the Moral, tho' the Rime be rude.
 Where Medway's Stremes meandring, flowen wyde,
 There many a Sole, and many a **Made abyde:
 (Tho' on the Banks, God wot, few Mades doe 35
 walk,
 And fewer Soles, that think rite wel and talk.)

* Called.

** A Fish so named.

Now thilke same Mades, fresh broughten to the

* Chepe,

Are rated high; but little can they kepe:

Down fals the Price. Ah! benedicite!

Who bles my Mades? Ne one, ne tway, ne three; 40

So handled they bene, by my Father's Kin,

The Mades wont seil, they are not worth a Pin.

* Market.

21-24: See Chaucer's Nun's Priest's Tale, ll. 3163-3166.

22: Evil in accident, or else evil in essence.

34-35: Both Sherbo and Dearnley point out that this pun is used by Smart in Jubilate Agno (p. 62) in a section where fish are being named: "Let Mary rejoice with the Maid--blessed be the name of the immaculate CONCEPTION."

"The Cottage of Thatch"

"The Cottage of Thatch" is attributed to Smart in Plumptre's Collection of Songs (London, 1824).⁶ As Ryskamp points out, Plumptre correctly attributes to Smart "Care and Generosity," "The Force of Innocence," "The Haymaker's Song," "The Village Hind" and "Prayer" from the oratorio Hannah, "The Sweets of Evening," and "Hymn to the Supreme Being." Plumptre's one mistake is in stating that "The Haymaker's Song" and "The Cottage of Thatch" are from Smart's "Ode to Spring," a work still to be found if it exists. "The Haymaker's Song" is actually from "A Morning Piece," but "The Cottage of Thatch" is not. I have found neither "The Cottage of

"Thatch" nor any longer poem containing it in any popular periodical or collection.

Ryskamp provides the text of "The Cottage of Thatch" from Plumptre's apparent source, Six Songs Composed by William Carnaby (1796). Plumptre himself altered the title from "Contentment" to "The Cottage of Thatch."

CONTENTMENT

("The Cottage of Thatch")

Printed in Six Songs Composed by William Carnaby (1796). Reprinted as "The Cottage of Thatch" in Plumptre's A Collection of Songs (1805 and 1824).

1.

With a heart light and gay, in a cottage
of thatch,
Let me live, with Content for my guest,
Where the canker of care never rusted the
latch,
And where grief shall be strange to my
breast.

2.

There joy'll be repeated, yet never shall cloy, 5
While the object is peace to the mind,
And the rapid succession of uniform joy,
Shall leave no discomfort behind.

3.

There the hours all shall fly like the blossoms
of spring,

With the promise fresh beauties to prove, 10
Ev'ry season revolving, its pleasures shall
bring

And the harvest of joy shall be love.

IV. Poetry from the Gentleman's Magazine

Of all the poems that I have found in periodicals that might be by Smart, I have confidence enough only in a series of three in the Gentleman's Magazine for February 1754 to attribute them. In that issue appeared Smart's "On my Wife's Birthday," and "The Brocaded Gown and Linen Rag." Following this second poem, which was signed "C. Smart," are three more poems, "To a young Lady, On reading Gay's Fables," "Proper Ingredients to make a Modern Beau," and "Epigram."

It is the fact that Smart's name is apparently intended to be read in line six of the second of these poems that emboldens me to make the attribution of all three; for if Swift were meant rather than a living author, there would be no need to pretend disguise. The poem is in the form of the popular recipe verses. As for "To a Lady," Smart at this time was engrossed in writing his series of fables for a collection which Newbery intended to publish. Smart

apparently sent each fable as he finished it to the magazines throughout 1754 and 1755; a glance at the bibliography in Appendix B will illustrate his absorption in the form. He most certainly followed the precept in the verses. The epigram has the ring of Smart.

To a young Lady, On reading Gay's Fables.

Printed in the GM for Feb. 1754 (p. 90).

Madam,

I've trac'd Gay's fables o'er and o'er,

Which often read, delight the more.

Their morals are exceeding good,

If rightly weigh'd and understood.

An ample present for a prince,

5

To feast and cultivate his sense;

T'embellish, form, and clear his mind,

And learn him how to read mankind.

Who wou'd their sentiments convey,

And treat us in a moral lay,

10

Must learn this maxim, e'er they write,

To mix instruction with delight,

Fable should always moralize,

And make men good as well as wise.

5-8: Gay's Fifty-One Fables in Verse (1727) were dedicated to Prince William, afterward the Duke of Cumberland. Smart may have been think-

ing about dedicating his fables to Prince George, Prince of Wales,
whom he had complimented in Latin the year before.¹

Proper Ingredients to make a Modern Beau.

Printed in the GM for Feb. 1754 (p. 90).

Recipe: two tuns of pride and impudence,
Two scruples next of modesty and sense.
Three grains of truth, of falshood, and deceit,
And insincerity, a hundred weight.
Discretion, half a dram; a pound of folly, 5
An ounce of S--t, and half a tun of C--y.
Infuse into the skull of flashy wit,
And empty nonsense, quantum sufficit.
To make the composition quite compleat,
Throw in th'appearance of a grand estate; 10
A clouded cane, a sword with silver hilt;
A ring, a watch, a snuff-box double gilt.
A gay, effeminate, embroider'd vest,
With suitable attire.--Probatum est.

3: It should be "Three grains of truth; of falshood and deceit. . . "

6: Presumably, Smart, Colley.

11: Clouded. Variegated with colored spots or veins. See Rape of the Lock, IV, 124.

EPIGRAM.

Printed in the GM for Feb. 1754 (p. 90). Reprinted in the SM for April 1754 (p. 191).

Tho' tis a fate that's pretty sure,
 If born a poet to be poor;
 I'd rather be a bard by birth,
 Than live the richest dunce on earth.

V. The Masque, "The Gifts," from Mrs. Midnight's
Orations

This masque, intended to be performed at the Oratory, is very possibly by Smart. Smart is presumed to be the author of Mrs. Midnight's Orations, in which it is printed; he had written one masque, "The Judgment of Midas," and in the Midwife (I, 126) he had expressed his admiration for the form. But it appears to me that some internal evidence suggests that the masque may have been written by Rolt. When one is dealing with so conventional a form as this, it is sometimes very difficult to tell whether two examples are similar only because they imitate the same model, or because they are written by the same author. That is the case in this instance.

"The Gifts" is a patriotic masque, a form popular in the eighteenth century, adaptable to celebrate any current popular desire, for war, revenge and spoils, or for peace and prosperity. In 1740 the Masque of Alfred, with book by Thomson and Mallet and music by Arne, was first played

privately for the Prince and Princess of Wales at Cliefdon. It concluded with an "Ode in Honour of Great Britain," later better known as "Rule Britannia." Revised by Mallet, the masque was first publicly presented at Drury Lane in 1745, and continued to be played through 1755. In the Midwife for March 1751 (I, 274-79) Smart printed a prologue and an epilogue to Alfred which celebrated both the spoils of war and the prospect of peace. Alfred was a full-length piece. Subsequent patriotic masques were afterpieces. Mallet's masque, Britannia, set to music by Arne, was produced by Garrick at Drury Lane in 1755. In this successful masque, a languishing Britannia is roused to gird herself for battle by a succession of bellicose sons and daughters; the "Genius of Britain," played by Miss Isabella Young, acted as mistress of ceremonies, and Mars, Triton and Neptune appeared to make appropriate pledges.

In 1756 Garrick produced Rolt's full-length opera, Eliza, with music by Arne. The opera had a two-fold patriotic purpose, to replace Italian opera with a native product, and to celebrate British supremacy. Celebrating the defeat of the Armada in 1588, it is in the blank verse of the conventional patriotic masque and is simply a more ambitious version. There is a familiar cast of characters: Britannia, Peace, Liberty, the Genius of England, Neptune, a British sailor, shepherds and shepherdesses.

In 1761 "Britannia's Triumph," by Skeggs and Massey, was presented at the Oratory. This was a sequel to Britannia, and included again "the Genius of Britain," "The Gifts" was apparently written after the death of George II on October 25, 1760 (ll. 1-2) but before the coronation of George III on September 22, 1761 (ll. 133-34). The masque was probably never performed (see title) and no Oratory performances at all are recorded after that of September 8, the benefit for Smart and Gaudry, but doubtless its author had anticipated matching the success of "Britannia's Triumph" with a sequel in the period of great patriotic fervor which coincided with the accession of George III.

Although there is no reason why Smart should not have written the masque and some practical reasons why he should, several hints suggest that Rolt may have been the author. As a poet, Rolt is far fonder than Smart of the themes of Trade and Commerce (ll. 115, 147). The fading away of Attic glories (ll. 13-16) is another favorite theme of Rolt's. Eliza, Ann, Edward and Harry (ll. 143-44) are favorite historical characters of Rolt's.

Rolt might easily have been involved with the Oratory performances of 1761. He was instrumental in getting Smart released in 1763, and might have offered him an unproduced and undated work now useless to himself to eke out the volume of Oratory pieces which Smart was putting together. These circumstances seem to suggest that it would be wisest to put the masque in this section.

THE GIFTS:

A Dramatic Interlude.

As it was intended to be performed
At the Theatre in the Hay-market, London.

Set to Music

By Mr. JOSEPH GAUDRY.

Printed in MO (pp. 67-75).

SCENE the 1st.

Liberty and Britannia Discover'd.

LIBERTY.

Tho' late Britannia for thy favour'd Son,
Thy godlike George, in Tears of Blood we mourn'd,
These Sorrows now shall soften and subside,
Since in his blooming Heir his Virtues al,
With Equal Lustre glow.

5

Britannia.

Yes, yes, sweet Nymph,
My grateful Heart with rapt'rous Joy expands,
And Tears of Triumph swell my ravish'd Eyes;
With Pleasure I behold a Patriot King,
My British Sceptre sway: Oh may he long,
Long, long, continue his auspicious Reign;
And in his Subjects Hearts, as now he dwells,
For ever with unfaded Zeal remain.

10

Air. Britannia.

No more the golden Trump of Fame,
Shall swell the Greek and Roman Name;

Eclips'd by Britain's purer Ray, 15
 The Attic Glories fade away;
 Nor other Theme the Muse shall sing,
 But Britain's darling Patriot King.

Liberty.

Beneath his mild auspicious Sway,
 Her Charms fair Science shall display: 20
 The Sons of Freedom shall proclaim,
 To distant Lands his sacred Name,
 And round his Throne her radiant Glow,
 Her brightest Beams shall Glory throw.

Duette.

Around his Throne her radiant Glow, 25
 Her brightest Beams shall Glory throw;
 Nor other Theme the Muse shall sing,
 But Britain's darling Patriot King.

Scene the 2d.

Liberty.

Behold Britannia; see thy Genius come!
 His Features glowing with a placid Joy. 30

Enter Genius.

Genius.

Now rouse Britannia every nobler Thought,
 Chace from thy Sadden'd Soul each gloomy Care,

And Britons gen'ral Gratulations join:
 Another Stroke the haughty Gaul has felt,
 And Victory with greener Laurels now 35
 Salutes thy youthful King: Nay more, my Queen,
 The Gods have in full Synod been conven'd,
 On Means to strengthen and prolong thy Bliss.
 The Ambassador of Jove will soon be here,
 And thou shalt know the Fruits of their Debate. 40

Air.

Sovereign Mistress of the Sea,
 Guardian of the Brave and Free,
 Now no more at Fate repine,
 Every real Bliss is thine.
 Glory now attends thy Call, 45
 See thy Foes by Thousands fall;
 Pleasure for thy Brow shall twine,
 Roses in a Wreath divine.

Recitative.

Britannia.

But when this new, this boundless Hope of Joy?

Recitative. Genius.

As late I slumber'd in my Myrtle Bow'r, 50
 My little Alladin, my faithful Spirit,
 Awoke and led me to yon Mountain's Brow,
 From whence with Rapture I distinctly saw,
 The active Hermes for his Flight prepare.

Air.

See yon East with Purple glowing, 55
 Where the Rose-bud mildly blowing,
 Scents the fragrant Hemisphere:
 Thence thy eager Eye extending,
 Thou may'st see the God descending,
 Thro' the liquid Fields of Air. 60

Recitative. Liberty.

Peace, Peace, the Messenger of Jove is here.

Scene the 3d.

Grand Symphony.--Enter Mercury, with Attendant
Spirits bearing the Gifts.

Air.

To Britain from the Realms above,
 A Messenger of Peace I come;
 Commission'd by the mighty Jove,
 To bid thy Doubts thy Cares be dumb. 65
 Thine is the Hopes of future Days,
 Whose Monarch's of a Race divine;
 By Reason led the Scepter sways,
 And every Joy Britannia's thine.
 While Virtue thus adorns the Throne, 70
 With Envy shall the Nations round,
 Compare thy Blessings with their own,
 And drop a Tear in Grief profound.

Recitative. Accompanied.Britannia.

Welcome kind Envoy of the bounteous Gods,
 Thy voice breathes Peace, breathes Rapture to 75
 my Soul.

Mercury.

From Heaven's assembled Counsel, lo I bring,
 Their choicest Gifts to greet thy blooming King.

Duette. Britannia.

How shall my grateful Heart,
 In proper Terms express;
 Oh how shall I impart, 80
 My Joy my Thankfulness?

Mercury.

With humble Hope receive,
 Whate'er the Gods bestow;
 Assured that they can give,
 From boundless Bounties Flow. 85

Recitative.Mercury.

Great Jove applauding Britain's youthful King.
 To Virtue prone, and wise beyond his Years,
 With mild Complacence nodded all around;
 And let us, said the God, some Gifts prepare,
 Worthy of us to give, him to accept? 90
 He said, and instant the consenting Gods,

On Mount Olympus well determined each,
And each prepared with something to bestow.

Recitative. Accompanied.

Mercury.

This Laurel Wreath with Myrtle interwove,
The mighty Thund'rer sends, & from his Queen 95
Receive this Sceptre, for on these attend
Fame, Glory and Obedience. This bright Mace,
Presented by Apollo, and replete
With magic Virtues, shall command a Train
Of liberal Arts and Sciences, to crowd 100
Around his Throne, and shall his Breast inspire
With Wisdom to protect and guide their Course.
Minerva sends this Helmet, Mars this Sword,
To guard from Insult and insure Success,
When Envy or Ambition dare provoke 105
His just Resentment, or molest his Reign.
This shield from Pallas, to repel the Assaults
Of subtle Vice. This Trident Neptune sends,
And with it cedes the Empire of the Seas:
He bids Britannia still inspire her Sons, 110
With native Ardour, to assert their Rights,
And make the World do Homage to her Flag.
From Ceres too this Cornucopia comes,
Emblem of Plenty, from industrious Toil,
And boundless Trade proceeding. Vulcan sends 115
This polished Spear to aid the Sword of Mars.

And last of all, this fair, this Milk white Dove
 The Cyprian Goddess sends; the Pledge of Peace
 All Parties shall conciliate and unite:
 His Subjects Heart, in one eternal Bond, 120
 No force shall violate, nor Time destroy.

Air. Liberty.

Happy Britain, blissful State,
 Freedom's latest blest Retreat,
 Now no more with envious Eyes,
 Let the Hydra Faction rise; 125
 See the Gods thy King caressing,
 Hence unite, deserve the Blessing.

Recitative. Britannia.

These sacred Pledges of Divine Esteem,
 With humble Gratitude my Heart receives;
 And to dispose them that they best may serve 130
 The Purpose of their Mission shall contrive.

Genius.

That Task be mine, while now with eager Zeal,
 Each active Patriot for the Day prepares;
 When Britain's Monarch shall receive his Crown,
 These will I place, and intermix among 135
 The bright Regalia of that joyful Day.

Song. Britania, 1st.

Behold, happy Britons, another bright Name,
 From the heroic Race of great Brunswick springs,
 Your Rights to protect to promulgate your Fame,
 And lengthen the Line of your glorious Kings. 140
 What Wisdom, what Virtue, what Valour afford,
 Shall brighten the Annals of Great George the
 Third.

Genius, 2d.

Whatever your Edwards your Harry's have done,
 Your Ann or Eliza to humble the Foe,
 By his nobler Conquest shall soon be outshone, 145
 The Gallie Ambition, his Arms shall o'erthrow;
 Your Navy respected, your Commerce secur'd,
 Shall brighten the Annals of Great George the
 Third.

Liberty, 3d.

Beneath his own Vine his own Fig-Tree repos'd,
 The Fruits of his Labour each Swain shall enjoy; 150
 For Liberty here has her Blessings disclos'd,
 No Tyrant shall spoil them, no Envy annoy;
 The Sciences hither by Freedom allur'd,
 Shall brighten the Annals of Great George the
 Third.

Mercury.

But wou'd ye, Britons, these Triumphs prolong. 155
 And chuse that the Autumn should answer the Spring,
 Put Guile from the Heart drive Deceit from the
 Tongue.

With Zeal serve the Gods, love and honour the King:
 So Peace shall return and her Blessings afford,
 To brighten the Annals of Great George the Third. 160

The Chorus to be repeated after the above Verse.

A DANCE.

FINIS.

Although the tone of the author's admiration for the new monarch may seem excessive, it faithfully reflects contemporary sentiment. Mrs. Thrale wrote in 1778, "With what Raptures indeed did the whole Nation welcome the Accession & Marriage of the present King! how fortunately did every thing concur to make him adored by his People. An undisputed Title, a majestick Person, a British Education, a successful War; all contributed to make him loved & feared, the Object of respectful Terror to all Europe— & of respectful Affection to all England.-- See him now however! & pine our Loss!" (Thraliana, I, 241).

4: al. Misprint for all.

8: Patriot King. George III was supposed to have been reared under the influence of Bolingbroke's Idea of a Patriot King.

149-50: See the use of the same biblical allusion (I Kings 4: 25) in A Song to David, l. 331.

APPENDIX A

The collection here of settings for songs by Smart, though far from complete, must by its mere presence give new ideas of the extent both to which Smart's poems were written to be sung, and of their popularity.

Some of these settings have survived because Arne and Boyce published their songs in collections. Others have survived because they were reprinted in the monthly magazines, which usually featured a song a month in the poetry section. Among unlocated settings are Worgan's music for A Solemn Dirge and Randall's for Ode on St. Cecilia's Day, two of Smart's more serious attempts to combine poetry and music. Settings for many of Smart's other songs are lacking here, but particularly for the cantata "The Widow's Resolution," for "The Fair Recluse," "The Talkative Fair," "The Pretty Chambermaid," "To Jenny Gray," "The Sweets of Evening," and "On a Bed of Guernsey Lilies."

Most of the songs included here are representative of the simple English song, which was especially popular in the England of the eighteenth century because it was thought of as an indigenous form in contrast to the opera and other more serious forms which had yielded to French and Italian influence. The titles of contemporary song books reflect those patriotic feelings which reenforced public enthusiasm

for the English song: Lyra Britannica; Clio and Euterpe, or British Harmony; Calliope, or English Harmony.

According to Burney, it was in the summer of 1745 that Tom Tyers first added vocal music to the Vauxhall concerts.¹ At this time Tyers hired Arne as composer and Thomas Lowe, the famous actor-tenor, as singer. Although songs were already sung in concerts everywhere, it was apparently thereafter enough to ensure a song's popularity to state that it had been sung at Vauxhall by Mr. Lowe or Miss Stephenson.

The fashionable importance of Vauxhall at the time can hardly be overemphasized. The great pleasure garden in Chelsea offered formally landscaped walks, dark retreats, waterworks, fireworks, al fresco suppers in booths decorated by Hayman, and, of course, the nightly al fresco concerts.

The concerts lasted from five or six in the evening to nine or ten, and there were usually sixteen items on the program, in which songs alternated with concertos and sonatas. A really popular song might be encored every evening for three months running.

Smart must immediately have seized the opportunity of presenting some of his songs to Tyers in 1745, for the song for which we have the earliest setting is "Idleness," printed with Boyce's setting in the Gentleman's Magazine for May 1745. It was probably sung at Vauxhall. "The Caution," or "The Fly," was printed by the London Magazine of August 1746 with the note that it had been sung by Mr. Lowe at Vauxhall.

The British musicians of the mid-eighteenth century lived and died under Handel's shadow. The best of them, Arne, was inevitably contrasted to Handel and found to be a superb composer of melody,² but an indifferent composer of harmony. S.T. Farish, in his unpublished dissertation, "The Vauxhall Songs of Thomas Augustus Arne," has found Arne's songs to have a "basically diatonic, totally precise and clear harmonic vocabulary."³ In his later songs, Farish found, Arne made a synthesis of ballad style and bel canto, embellishing his songs with fioritura, or long incidental ornamentation on a single word.⁴ He was to be criticized for this impurity by the proponents of purely British song. But ordinarily, in British songs, there are no more than two notes to one syllable, and Arne's settings for Smart's songs are in his earlier style. Burney credits Arne with having virtually invented the English song of the mid-eighteenth century:

In this masque [Comus, 1938], he introduced a light, airy, original and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto either pillaged or imitated. Indeed, the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an æra in English Music; it was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste; and till a more

modern Italian style was introduced in the pasticcio English operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres and public gardens.⁵

It is this style of Arne's which is demonstrated in the settings of Smart's songs. Most of the settings for the songs included here were written from 1745 to 1753 for performance at Vauxhall or another public pleasure place. Some of them must have been exceedingly popular. "The Caution" elicited at least four replies; "The Distressed Damsel," apparently written for the tune "Lumps of Pudding," was set to at least four new melodies.

Two of the settings here are not simple songs, but are cantatas, or "narrative Chamber-music," as Burney put it. He described the form as having been suggested by the recitative of opera, but with airs added. The vocalist was accompanied by instrumentalists including players on the harpsichord, violin, and cello.⁶ Arne composed a cantata for "Chaucer's 'Recantation,'" and Boyce for "To Miss A--n," here simply titled "Cantata."

The settings in this appendix are not arranged in order of date of publication, but in a roughly approximated order of date of composition.

IDIENESS. A SONG. Set by Mr BOYCE:

Andante.

Golden of ease! leave Le - the's brink, Ob - se - qui - cuse to the
 muse and me: For once en - dure the pain to think, O sweet
 in - sen - si - bi - li - ty. Sister of peace and
 in - do - lence! Bring, muse, bring num - bers soft and slow, E -
 la - bo - rate - ly ve - id of sense, And sweet - ly thought - less
 let them flow. Sweet - ly thought - less let them flow.

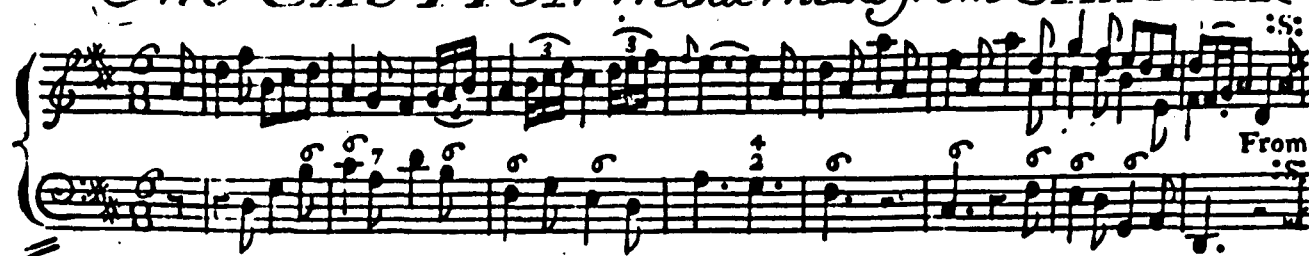
II.

Near to some cowslips painted mead,
 There let me daze away dull hours;
 And let me let Flora spread
 A carpet of her softest flow'rs.
 Where, *Idleness*, your notes you breathe
 Forth from behind the neighbouring pine;
 Whilst, too, mine of the dream beneath
 Still flow in unison with thine.
 Flow in, &c.

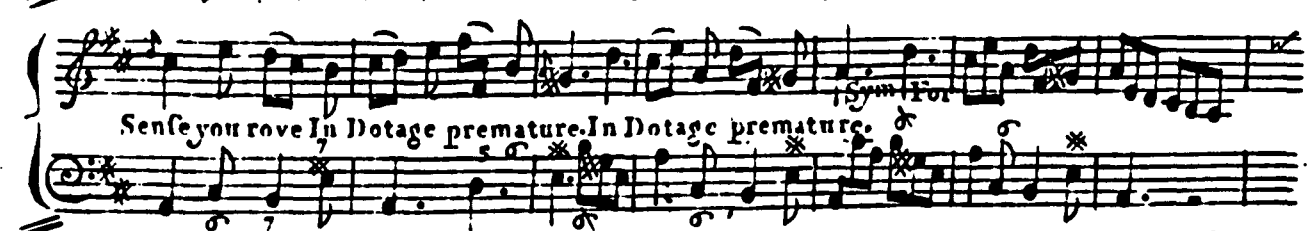
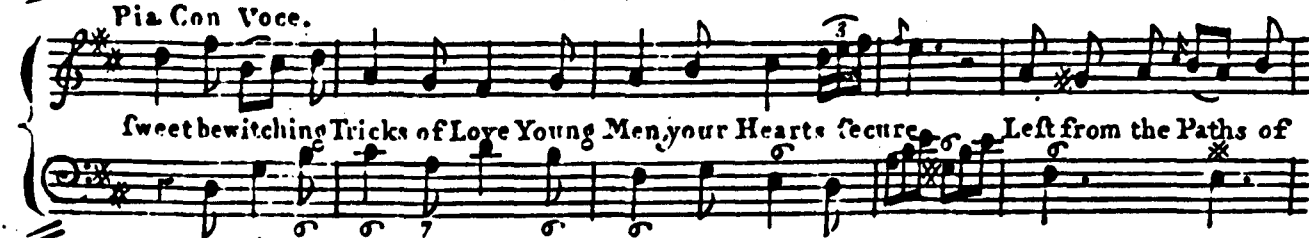
III.

For thee, O *Idleness*! the woes
 Of life we piteously endure,
 Thou art the source whence labour flows;
 We slumber thee but to make thee sure,
 For wh'd endure war's toil and waste,
 Or who th' hostile thund'ring of the sea,
 But to be idle at the last,
 And find a pleasing end in thee?
 Find a, &c.

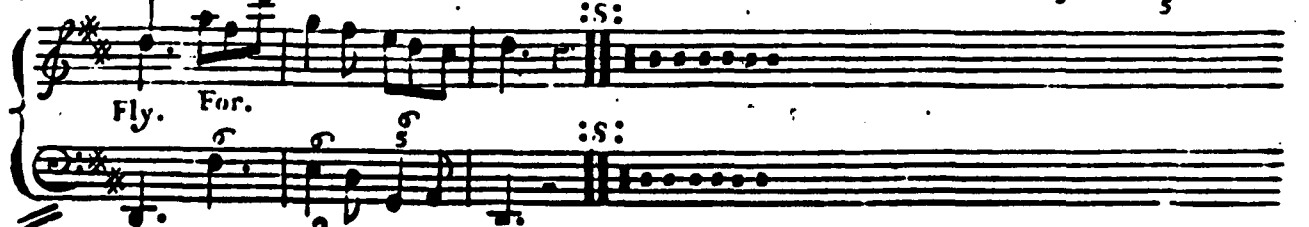
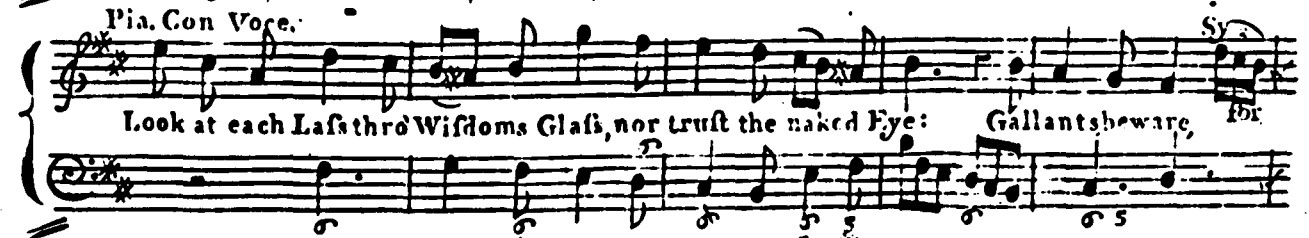
o The CAUTION Moderniz'd from CHAUCER



Pia. Con Voce.



Pia. Con Voce.



2
 Not only on their Hands and Necks
 The borrow'd White you'll find,
 Some BELLES, when Interest directs,
 Can even paint the Mind;
 Joy in Distress
 They can express,
 Their very Tears can lie;
 Gallants, beware,
 Look Sharp, take Care,
 The Blind eat many a Fly.

3
 There's not a Spinster in the Realm
 But all Mankind can cheat,
 Down to the Cottage from the Helm,
 The Learn'd, the Brave, and Great,
 With lovely Looks

And golden Hooks,
 Tintangle us they try;
 Gallants, beware,
 Look Sharp, take Care,
 The Blind eat many a Fly.

4
 Could we with Ink the Ocean fill,
 Was Earth of Parchment made,
 Was ev'ry single Stick a Quill,
 Each Man a Scribe by Trade;
 To write the Tricks
 Of half the Sex,
 Would suck that Ocean dry;
 Gallants, beware,
 Look Sharp, take Care,
 The Blind eat many a Fly.

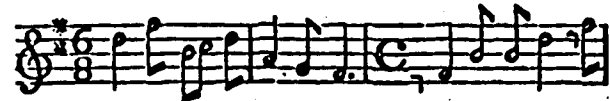
From Arne's Lyric Harmony (London, 1746), II, 6, where
 it appears in one sheet like a broadside ballad.

Song XIX.—*Old Chaucer once to this re-echoing grove.*

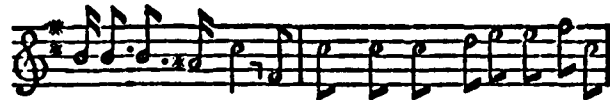
Smart.

Set by Dr. Arne.
Recitative.

Old Chaucer once to this re-echoing grove, Sung of 'The



sweet bewitching tricks of love; But soon he found he'd



sullied his renown, And arm'd each charming hearer with a



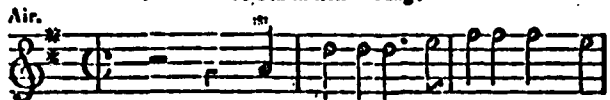
frown: Then self-condemn'd, self-condemn'd, anew his lyre he



strung; And in repentant strains, in repentant



strains, This re-cau-tion sung:



Long since unto her native sky, Fled



heav'n—descend ed con—stan-cy; Nought



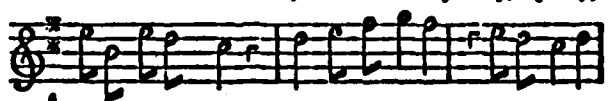
now that's stable's to be had, The world's grown mu-ta-



ble and mad: Save women; they, we must confess, Are



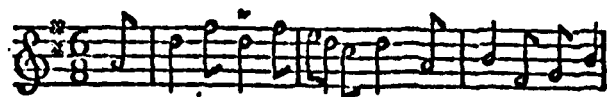
miracles of steadfastness; And ev'ry witty, pretty,



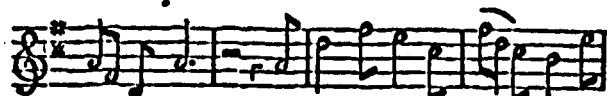
witty, pretty dame, Bears for her motto, for her motto,



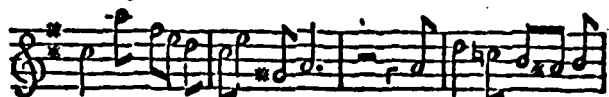
Bears for her motto STILL THE SAME.



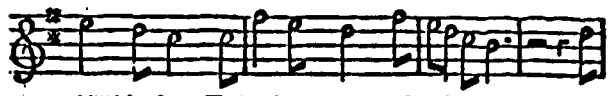
The flow'rs that in the vale are seen, The white, the yellow,



blue and green, In brief complexion id-ly gay, Still



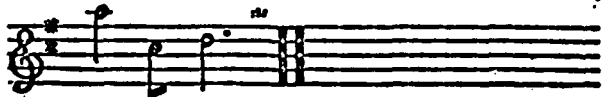
set with ev'ry setting day; Dispers'd by wind, or



chill'd by frost, Their odour's gone, their colour lost: But



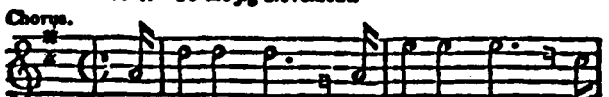
what is true, though passing strange, The women never



fade or change.

V. 3.—To the common time movement.

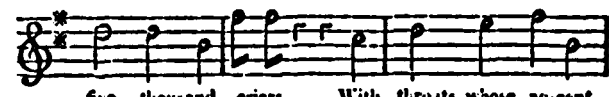
V. 4.—To the jig movement.



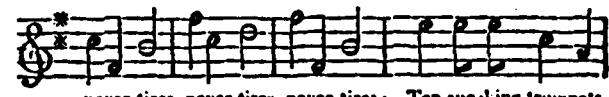
Chorus.
An hundred mouths, an hundred tongues, An



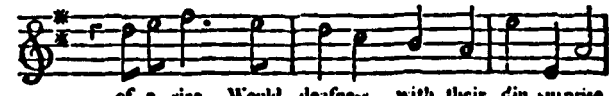
hundred pair of iron lungs; Five heralds, and



five thousand criers, With throats whose ac-cent



never tires, never tires, never tires; Ten speaking-trumpets,



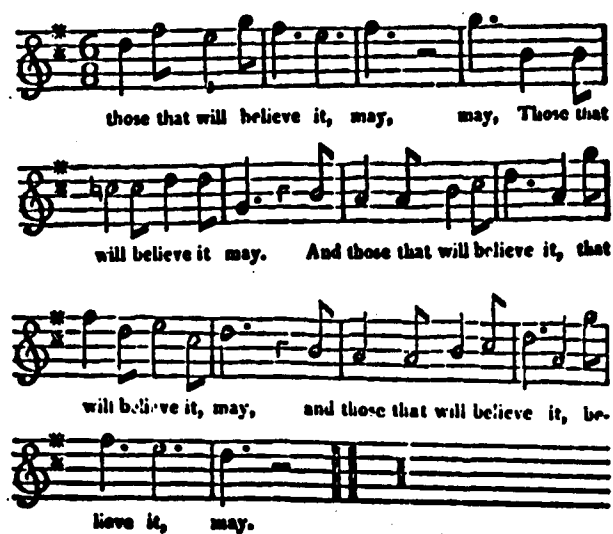
of a size, Would deafness with their din surprise,



Your praise, sweet nymphs, shall sing and say; Your



praise sweet nymphs shall sing and say, shall sing and say; And



From A Select Collection of English Songs with
 their Original Airs, ed. Joseph Ritson (London,
 1813). II, 66-70.

Setting by Arne from Vocal Melody (London, 1750),
 II, 38-42.

10
*Written by a Gentleman of Cambridge, On a Young Lady, who
 was so closely match'd by an Aunt, her Guardian, that he could
 never get an Opportunity to address her.*

Non troppo Allegro Pia.

Gay

FLORINE. Of noble Birth, The most engaging Thing on Earth, To please a blith Gallant To

please a blith Gallant Has much of Wit and much of Worth and much of Tongue, let it forth But

For.

then she has an Aunt. But then she has an Aunt.

2
 How oft, Alas! in vain I've try'd
 To tempt her from her Guardian's side,
 And trap her on Love's Hook!
 She's like a little wanton Lamb,
 That frisks about the carefull Dam;
 But shuns the Shepherd's Crook.

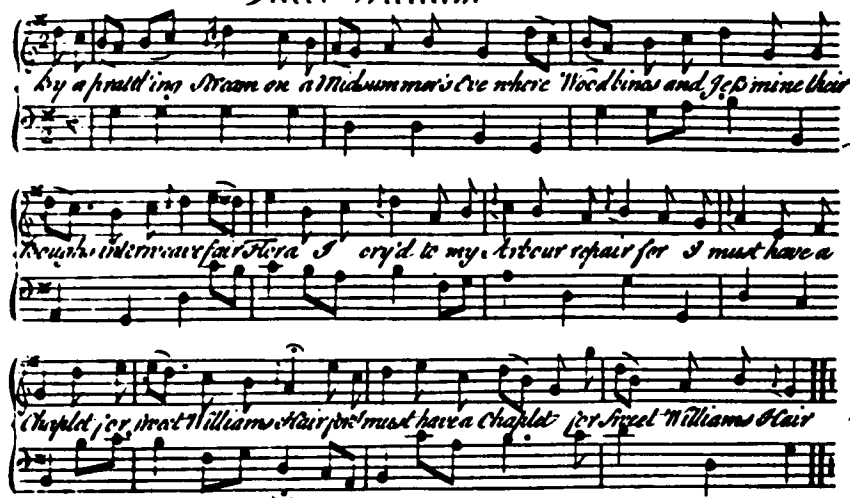
3
 Like wretched DIVES am I plac'd
 To see the Joys I ne'er must taste,
 Of all my hopes hereav'n;
 Her Aunt's the dreadfull Gulph betwixt,
 By all the Pow'rs of Malice fix't
 To cheat me of my Heav'n.

From Arne's Lyric Harmony (London, 1746), II, 19.

(33)



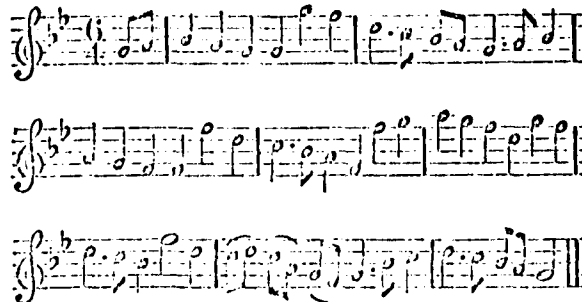
Sweet William



- She brought me the Violet that grows on the Hill
- The Vale dwelling Lilly and gilded Junquil
- But such languid Odours how could I approve
- Just warm from the Lips of the Lad that I love
- She brought me his faith and his truth to display
- The undying Myrtle and ever green Bay
- But why those to me whose his Gratitude known
- And Billy has, Favours enough of his own
- The next was a Gift that I could not condemn
- For she brought me two Roses that grew on a stem
- Of the dear, virtuous Tipt they stood Emblematic confest
- So I kiss'd them and press'd them quite close to my breast
- She brought me a Sun Flower, this Fair one's your due
- For it once was a Maiden and lov'd like you
- O give it me quick to my Shepherd I'll run
- As true to his Name as this Flower to her Sun

Melody suggested by Smart for "The Distress'd
Maid" in The Midwife for October 1750 (I.33).⁷

Lumps of PUDDING.



WHEN I was in the low Country,
When I was in the low Country ;
What slices of Pudding and pieces of Bread,
My Mother gave me when I was in need.
My Mother she killed a good fat Hog,
She made such Puddings would choak a Dog ;
And I shall ne'er forget 'till I dee,
What lumps of Pudding my Mother gave me.

She hung them up upon a Pin,
The Fat run out and the Maggots crept in ;
If you won't believe me you may go and see,
What lumps, &c.

And every Day my Mother would cry,
Come stuff your Belly Girl until you die ;
'Tis 'till I make you to laugh if you were to see,
What lumps, &c.

I no sooner at Night was got into Bed,
But she all in kindness would come with speed ;
She gave me such parcels I thought I should dee,
With eating of Pudding, &c.

At last I Rambled abroad and then,
I met in my Frolick an honest Man ;
Quoth he my dear *Philli* I'll give unto thee,
Such Pudding you never did see.

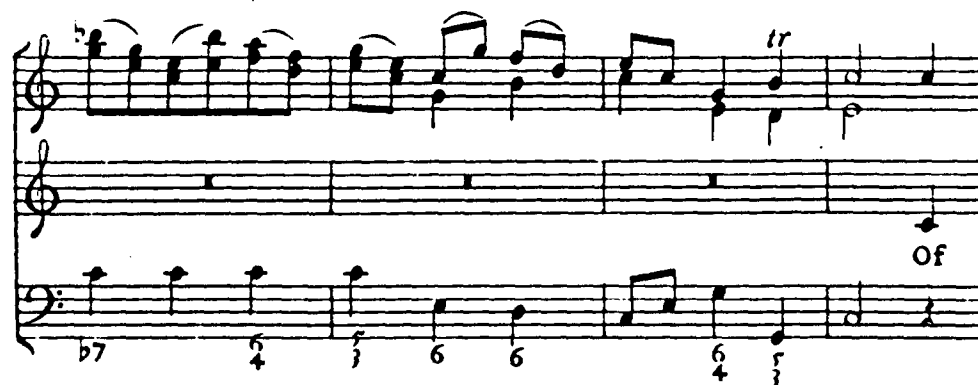
Said I honest Man, I thank thee most kind,
And as he told me indeed I did find ;
He gave me a lump which did so agree,
One bit was worth all my Mother gave me.

From Thomas D'Urfey's Wit and Mirth: Pills to Purge
Melancholy, VI.

94

The Distress'd Maid

Moderato.



fif - teen long Win-ters I fair - ly can count Was

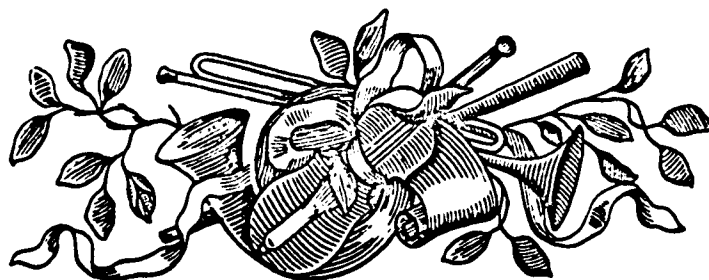
ev - er poor Dam-sel so sad - ly be - tray'd. To

live to these Years and yet still be_ a_ Maid To

96

live to these years, and yet still be a Maid.

b7 6 4 6 6 6 4 5 3



From Songs of the Gardens, ed. Peter Warlock (London: Nonesuch, 1925), pp. 94-96.

Setting by Arne from Vocal Melody (London, 1750), II, 36-37.

• *A New SONG. Witbin Compass of the German Flute.*

Of all my ex-pe-ri-ence how vast the a-
mount, since fif-teen long winters I rair-ly
count? Was ever poor dam-sel so
sad-ly be-tray'd, to live to these years and yet still be a
maid, be a maid, to live to these
years and yet still be a maid?

2.
Ye heroes triumphant by land and by sea,
Sworn votaries to love, yet unmindful of me;
Of prowess approv'd, of no dangers afraid;
Will you stand by like dastards and see me a
maid?

3.
Ye counsellors sage who, with eloquent tongue,
Can do what you please both right and with
wrong;
Can it be by law, or by equity, said,
That a comely young girl ought to die an old
maid?

4.
Ye learned physicians, whose excellent skill
Can save or demolish, can heal or can kill;
To a poor forlorn damsel contribute your
aid,
Who is sick, very sick, of remaining a
maid.

5.
Ye fops, I invoke not to lift to my song,
Who answer no end, and to no sex belong;
Ye echo of echo's, and shadows of shade,
For, if I had you, I might still be a maid.

From the Universal Magazine of Knowledge and Pleasure.

Supplement after June 1753, pp. 324-25.

() sung by M^{rs} Beard at Banquet. (69)

Moderato

As COLIN rang'd

early one morning in Spring, to hear the Woods Choiristers warble and sing, warble and sing

warble and sing, to hear the Woods Choiristers warble and sing: Young PHEBE he

saw supinely was laid and thus in sweet melody sung the fair Maid, sung the fair Maid sung^e fair

Maid, and thus in sweet melody sung the fair Maid.

2
Of all my experience how vast the amount,
Since fifteen long Winters I fairly can count;
Was ever poor Damsel so sadly betray'd,
To live to these years and yet still be a Maid.

3
Ye Heroes tryumphant by Land and by Sea,
Sworn Votaries to Love yet unmindfull of me;
Of Prowess approv'd of no dangers afraid,
Will you stand by like Dastards and see me a Maid.

4

Ye Councillors sage who with eloquent Tongue,
 Can do what you please both right and with wrong;
 Can it be by Law or by Equity said,
 That a comely young Girl ought to die an old-Maid.

5

Ye learned Physicians whose excellent skill,
 Can save or demolish can heal or can kill;
 To a poor forlorn Damsel contribute your aid,
 Who is sick very sick of remaining a Maid.

6

Ye Fops I invoke not to lift to my Song,
 Who answer no end, and to no Sex belong;
 Ye echo of echoes, and shadows of shade,
 For if I had you I might still be a Maid.

7

Poor COLIN was melted to hear her complain,
 Then whisperd relief like a kind-hearted Swain;
 And PHEBE well pleas'd is no longer afraid,
 Of being neglected and dying a Maid.

From an undated broadside ballad in Songs Sung at
 Theatres and Public Places, a unique collection of
 broadsides in The Special Collections, The Research
 Library of the Performing Arts, The New York Public
 Library at Lincoln Center, N.Y.C. Drexel 4167, p.
 69. The ballad was reprinted in the London Magazine
 for July 1760, p. 372.

A SONG, Set to Music.



From all the fair loquacious kind, So different is my *Rosalind*, That
 not one accent can I gain, To crown my hopes or sooth my pain. Ye
 lovers, who can construe sighs, And are th' interpreters of eyes, To
 language all her looks translate, And in her gestures read my fate.

And if in them you chance to find,
 Ought that's gentle, ought that's kind,
 Adieu mean hopes of being great,
 And all the littleness of state.

All thoughts of greatness I'll despise,
 That from dependence take their rise,
 To serve her shall be my employ,
 And love's sweet agony my joy.

From the Gentleman's Magazine, November 1754, p. 523.

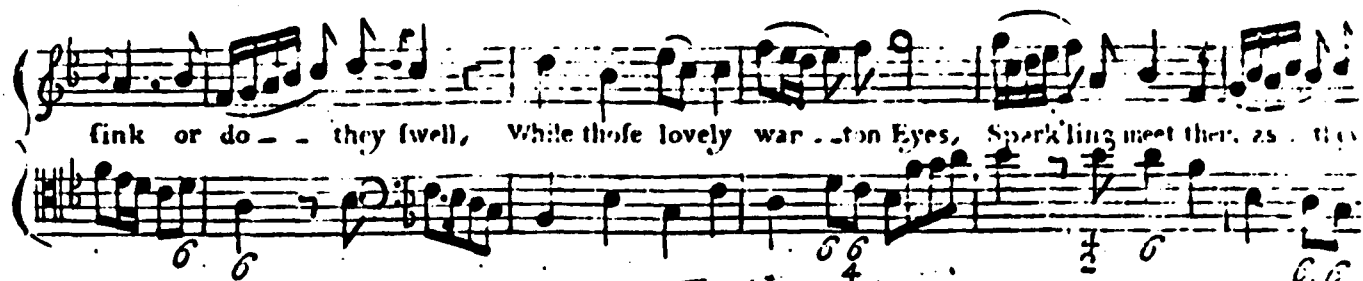
CANTATA

Recitative

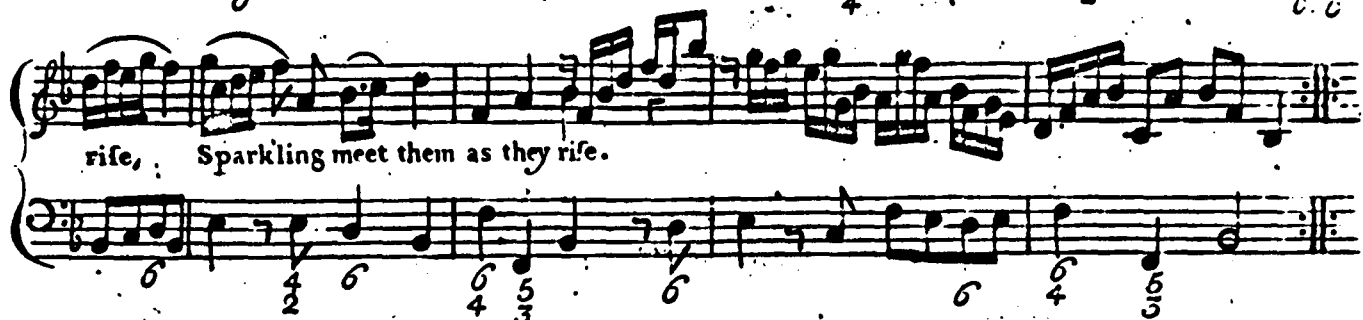
Long with undistinguish'd flame, I lov'd each Fair, each witty Dame; My Heart the Belle assembly
gain'd, And all an equal Sway maintain'd. But when you came, you stood confest, Sole Sul-
tana of my breast; For you eclips'd (supremely fair) All the whole Seraglio there.

Andante Virace

In This her Mein, in That - her Grace, In a Third, I Lov'd - a Face, But
You in ev'ry fea - - - ture shine, U - ne - ver - - - sal - - ly Divine.
What can those Snow-white Breasts excell, Do - they

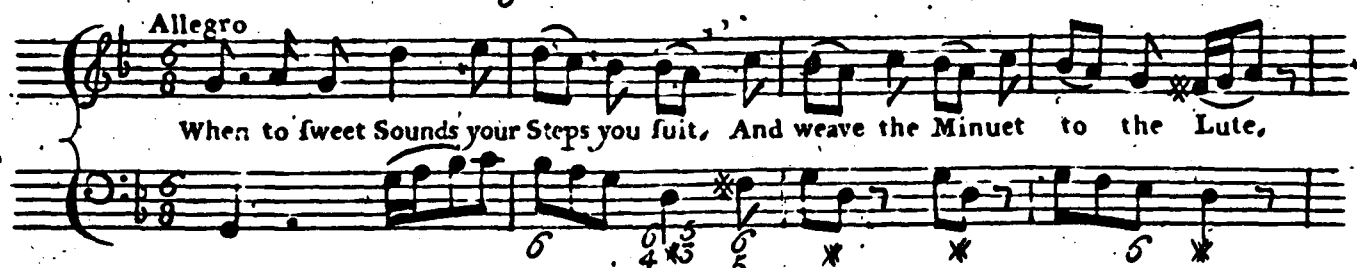


fink or do - - they swell, While those lovely war - - ton Eyes, Sparkling meet them as they rise.



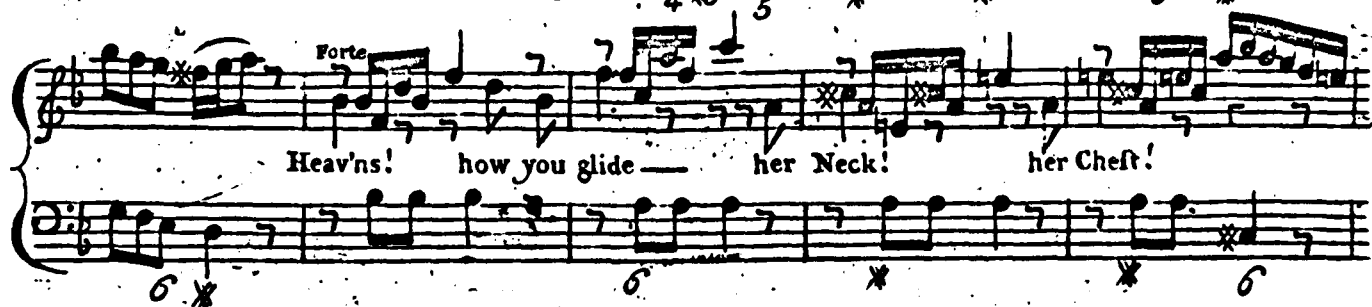
Sparkling meet them as they rise.

Allegro



When to sweet Sounds your Steps you suit, And weave the Minuet to the Lute,

Forte



Heav'ns! how you glide - - her Neck! her Chest!



Does she move or does she rest - - does she move or.



does she rest;

As those Roguish Eyes advance, Let me catch, their side-long glance,

Soon, or they'll elude my Sight, Quick as Light'ning,

and as bright. Quick as Light'ning, and as bright. Quick as Light'ning,

and as bright.

Recitative

Thus the bashfull Pleiad peeps, Charms her Moment, and retreats;

Then peeps again? Then sculks unseen, Veil'd behind the azure Skreen.

Moderato

Like the ever — toying Dove, Smile Immenfi. — ty of Love;

Be VENUS in each outward part, And wear the Vestal in your heart;

wear the Vestal in your heart. When I ask a

Kiss, or so, Grant it with a begging No, And

let each Rose that decks your face, Blush assent to my embrace. blush assent to

my embrace.

(182)



A Favourite Song

Brist.

He's the mildest of his sex / Who sure the veriest saint would call him

fair to fair is ranging From fair to fair is ranging Yet

he abroad the wanton roams / Where'er he deigns to stay at home He's

kinder for his changing. He's kinder for his changing.

(183)

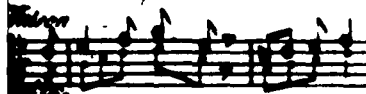
Set to Musick by D^r Boyce

2

*Thou something to each charming the
In thoughtless prodigality*

*He's granting still and granting
To Phillis that, to lose this*

Thou



*And every Madam, every Mifs
Yet I find nothing wanting*

3

*If happy, this will displease
Temperance as th' antiental seas*

*He pines and rages ever
But when he comes from his ire*



*I cry such spirit and such fire
To shewly mendre's clove*

4

I ne'er want to reason to complain

But sweet is pleasure after pain

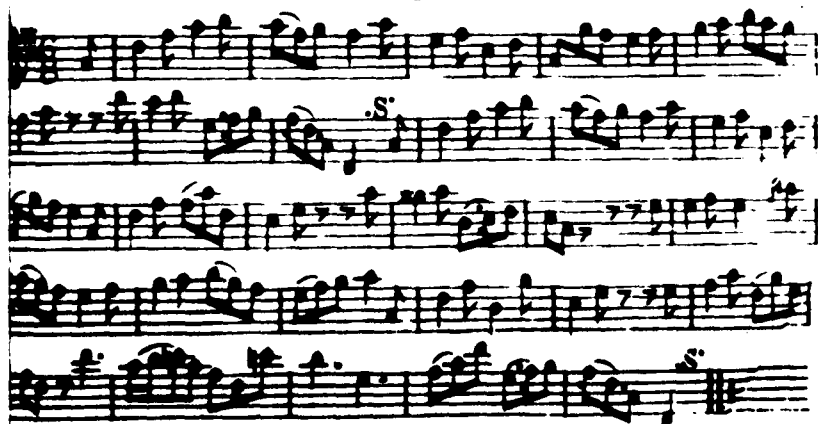
And every joy grows greater

Then trust me damocles whilst I tell

I shou'd not like him half so well

If I could make him better.

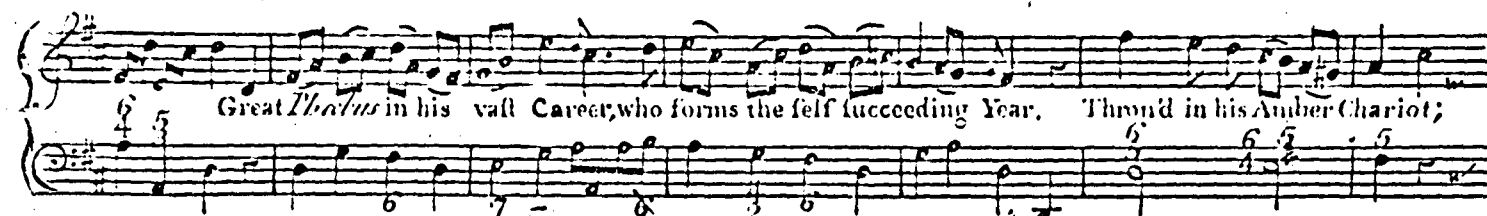
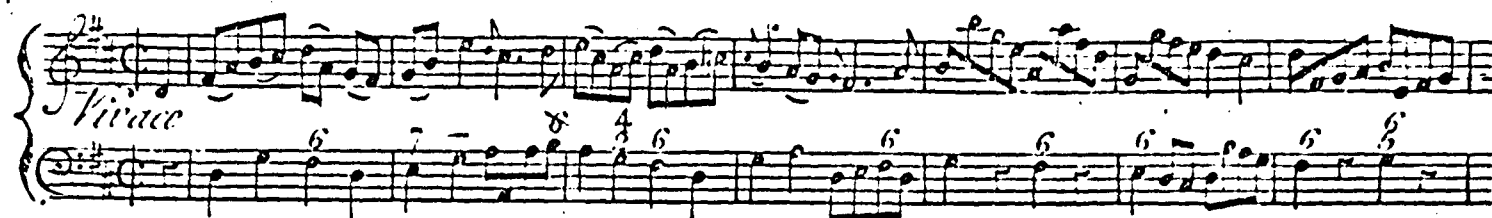
For the German Flute.



44

Lovely By Authority Harriote

A Crambo Song, the Words by M^r. Smart. Set to Musick by M^r. Charles Burney



2
 Pedants of dull phlegmatic Turns,
 Whose Pulse not beats, whose Blood not burns,
 Read Malebranche, Boyle & Marriote;
 I scorn their Philosophic Strife,
 And study Nature from the Life,
 (Where most she shines) in *Harriote*.

3
 When she admits another Wooer,
 I rave like Shakespear's jealous Moor,
 And am as raging Barry hot
 True virtuous lovely was his Dove,
 But Virtue Beauty Truth and Love,
 Are other Names for *Harriote*.

4
 Ye factious Members who oppose,
 And tire both Houses with your Prose,
 Tho' never can ye carry ought;
 You might command the Nation's Sense,
 And without Bribery convince,
 Had ye the Voice of *Harriote*.

8
 I swear by HYMEN & the Powers
 That haunt Love's ever blushing Bow'rs
 So sweet a Nymph to Marry ought;
 Then may I hug her silken Yoke,
 And give the last the final Stroke,
 I accomplish lovely *Harriote*.

5
 You of the Music Common weal,
 Who borrow, beg, compose or steal,
 CANTATA, AIR, or ARIET;
 You'd burn your cumbrous Works in Score,
 And sing, compose, & play no more,
 If once you heard my *Harriote*.

6
 Were there a Wretch who durst Essay,
 Such wondrous sweetness to betray
 I'd call him an ISCARIOTE;
 But her E'en Satyrs can't annoy,
 So strictly chaste, but kindly Coy,
 Is fair Angelic *Harriote*.

7
 While Sultans, Emperors & Kings,
 (Mean Appetite of earthly Things.)
 In all the Waste of War riot;
 Love's softer Duel be my Aim,
 Praise, Honour, Glory, Conquest, Fame,
 Are center'd all in *Harriote*.

{ Printed for J. Oswald
 for the Temple of Apollo

From an undated broadside ballad, courtesy of the British
 Museum.

178 *Lady HARRIOTE in Feb. Magazine. Set by Dr BOYCE.*

To HARRIOTE all ac-com-plish'd fair, Be-

gun ye nine a grate-ful air, Ye gra-ces join her

worth to tell, And bla-zon what ye can't ex-cel. And

bla-zon what we can't ex-cel. (For the Remainder, See p. 86.)

From the Gentleman's Magazine, April 1755, p. 178.

The Grail's Endeavour.

When
gentle Harriot first I saw, Struck with a reve-^{re}ren-tial awe, I felt my Bosom mov'd; I
felt my Bosom mov'd; Her ea - sy - Shape, her char - - - ming Face, She
smild, and talk'd with so much Grace, I gaz'd admir'd and Lov'd, I gaz'd, admir'd and Lov'd.

2 4

2

Up to the busy Town I flew,
 And wander'd all its pleasure thro'
 In hopes to ease my care;
 The busy Town but mocks my Pain,
 Its gayest pleasures all are vain;
 For Harriot haunts me there .

3

The labours of the Learned Sage,
 The comic Humour of the Stage,
 By turns my time employ;
 I relish not the sage's Lore,
 The Stage's humour please no more
 For Harriot's all my Joy .

4

Sometimes I try the Jovial throng,
 Sometimes the Female Train among,
 To chafe her form away;
 The Jovial Throng is noisy, rude,
 Nor other Female dares intrude,
 Where Harriot bears a sway .

5

Since then nor art nor learning can,
 Nor company of Maid or Man,
 For want of thee atone;
 O come, with all thy conquering charms,
 O come! and take me to thy arms,
 For thou art all in one .

From Arne's The Monthly Melody (London, 1760), p. 29.

The favourite HYMN of EVE: In ABEL.

How cheerful a—long the gay mead, The daisy and
 cowslip ap—pear, The flocks as they carelessly feed,
 Re—joice in the spring of the year. The myrtles that
 shade the gay bow'rs, The herbage that springs from the sod,
 trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise
 of my God.

2.
 Shall man the great master of all,
 The only inferrible prove;
 Forbid it fair gratitude's call,
 Forbid it devotion and love!

Thee Lord who such wonders cou'd raise,
 And still can destroy with a nod,
 My lips shall incessantly praise,
 My soul shall be wrapt in my God!

From the London Magazine, March 1758, p. 144.

Melody for "The Song of Old Time"

THE ROAST BEEF OF OLD ENGLAND.

Walsh's *British Musical Miscellany*, N.D. ; *The Universal Musician*, N.D.

M.
[Moderate]

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system includes a treble and bass staff with a tempo marking of 'Moderate'. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a final cadence in the fourth system.

When mighty roast beef was the Englishman's food,
It ennobled our hearts, and enriched our blood ;
Our soldiers were brave, and our courtiers were good.
Oh, the roast beef of old England !
And oh, for old England's roast beef !

But since we have learn'd from effeminate France
To eat their ragouts, as well as to dance,
We are fed up with nothing but vain complaisance.
Oh, the roast beef, &c.

Our fathers of old were robust, stout, and strong,
And kept open house, with good cheer all day long,
Which made their plump tenants rejoice in this song.
Oh, the roast beef, &c.

When good Queen Elizabeth sat on the throne,
Ere coffee and tea, and such slip-slops were known,
The world was in terror if e'en she did frown.
Oh, the roast beef, &c.

In *those* days, if fleets did presume on the main,
They seldom or never return'd back again ;
As witness the vaunting Armada of Spain.
Oh, the roast beef, &c.

Oh, then we had stomachs to eat and to fight,
And when wounds were cooling, to set our elves right ;
But now we're a - hum ! - I could, but good night.
Oh, the roast beef, &c.

From Old English

Popular Music, ed.

H. Ellis Wooldridge

(New York, 1961),

pp. 95-96.

ODE on the MORN'ING.
 Set to Musick by Mr HAWKINS of Wolverhampton.
 ANDANTE,

A - - rise, my soul, sur - - vey the morn, And purple
 beauties of the dawn, in order as they shine,
 The herbs that with the dew - drops
 glow, The grafs, the shrubs, the flow'ets show, Their ma - ker
 all di - - vine.

(See the other verses in our last Mag. p. 323.)

From the Gentlemen's Magazine, August 1751, p. 371.

*The SONG in our last, p. 84. from ACADEMICUS, set to Music,
by J. B. of Norwich.*

Attend, ye swains, whom beauty has, And all the
god of love inspires, Attend my plaintive lay, At-
tend my plaintive lay.
Adieu, a-las, from her I love, Along some
lonely walk I rove, And hate the sight of day, And hate the
sight of day. Symp.

From the Gentleman's Magazine, March 1752, p. 134.

ODE to MAY. A New SONG.

Awake my muse the sprightly lay, And sing the
 charms of verdant May; The pride of all the year;
 Reclin'd by some clear river's side, Where crystal
 streams soft murm'ring glide, And countless sweets appear.

For the rest of the words, See p. 235.

From the Gentleman's Magazine, July 1752, p. 328.

The **YOUNG TRIOT FAIR: A SONG**

A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

But when experience came with years,
 And rais'd my hopes and quell'd my fears,
 My blood was blythe and bonny,
 I turn'd off ev'ry beardless youth,
 And gave my love and fix'd my truth,
 On honest sturdy *Johnny*. On, &c.

But when at wake I saw the 'squire,
 For lace I found a new desire,
 Fond to outshine my mammy;
 I figh'd for fringe and frogs and beaux,
 And pig-tail'd wigs and powder'd cloaths,
 And sicken master *Sammy*.

For riches next I felt a flame,
 When to my cot old *Grampus* came
 To hold an am'rous party.
 For musick then I chanc'd to burn,
 And fondly listen'd in his turn,
 To warbling quiv'ring *Charly*.

At length alike the fools and wits,
 Fops, fidlers, foreigners, and cits,
 All struck me by rotation,
 Then learn from me, ye patriot fair,
 Ne'er make one single man your care,
 But sigh for all the nation. But, &c.

The BARGAIN REFUSED.

Moderato.

The musical score is written for piano and voice. It consists of 12 staves. The first two staves are the piano introduction, marked 'Moderato.' and starting with a treble clef and a key signature of one flat. The lyrics are written below the staves, with some words in italics. The lyrics are: 'Sy Some four years a-go I made Phillis an offer, (Pro-vided my suit she would hear) Some four years-a-go I made gbillis an of-fer, (Pro-vided my suit she would hear) Of a thou-sand'.

Sy

Some four years

a-go I made *Phillis* an offer, (Pro-vided my suit she would

hear) Some four years-a-go I made *gbillis* an of-fer, (Pro-

vi-ded my suit she would hear) Of a thou-sand

The BARGAIN REFUSED.

good pounds to put in her cof-fer, Nor thought I the purchase too
 dear. Nor thought I Nor thought I Nor
 thought I the purchase too dear Nor thought I the purchase too
 dear.

forte

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of eight staves. The first four staves contain the vocal melody with lyrics. The fifth staff begins with a piano introduction marked 'dear.' The sixth staff continues the melody with a 'forte' dynamic marking. The seventh and eighth staves provide a concluding musical phrase.

From the Gentleman's Magazine, May 1754, pp. 234-35.

"Derry down" ballad melody, for "The Castle in Danger."

Set by M. Leveridge.

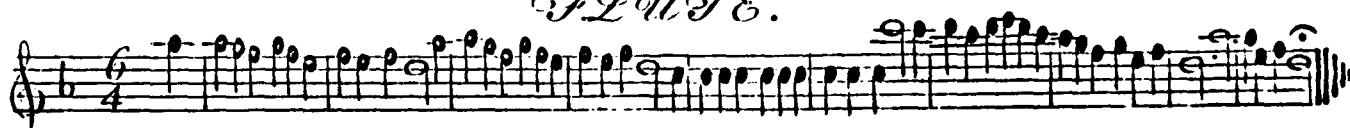
THE
Cobler's End.

A Cöbler there was & he liv'd in a Stall, Which serv'd him for Parlour, for
Kitchen & Hall; No Coin in his Pocket, nor Care in his Fate; No Am-
bition had he, nor Duns at his Gate. Derry down, down, down, derry down.

*Contented he Work'd, & he thought himself Happy,
If at Night, he could purchase a Jug of brown Nappy;
He'd laugh then, & whistle, & sing to most sweet,
Saying, just to a Fair, I've made both Ends meet.
But Love, the Disturber of High and of Low,
That shoots at y^e Peasant, as well as y^e Beau;
He shot the poor Cöbler quite thro' the Heart,
I wish it had hit some more ignoble Part.
It was from a Window, this Archer did Play,
Where a buxom young Damsel continually lay;
Her Eyes shon so bright when she rose ev'ry Day,
That she shot y^e poor Cöbler quite over the Way.*

*He sung her Love Songs as he sat at his Work,
(But she was as hard as a Jew or a Turk;
When ever he spake, she would flounce & would flee;
Which put the poor Cöbler quite into Despair.
He took up his Anvil, that he had in y^e World,
And to make an way with himself was resolv'd.
He pier'd thro' his Body, instead of the Soul,
So the Cöbler he dy'd, and y^e Bell it did toll.
And now in good Will, I advise as a Friend,
All Coblers take Notice of this Cöbler's End.
Keep your Hearts out of Love for we find by n^e part,
That Love brings us all to an End at the last.*

F. L. V. T. E.



Song XXXVIII.—No more of my Harriet, of Polly no more. Smart.

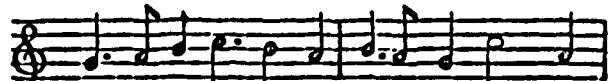
Set by Dr. Arne.



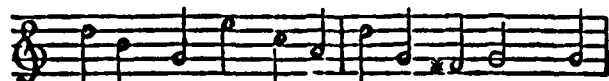
No more of my Harriet, of Polly no more, Nor



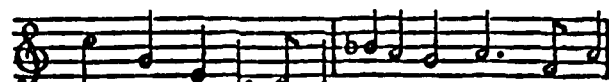
all the bright beauties that charm'd me before; My-



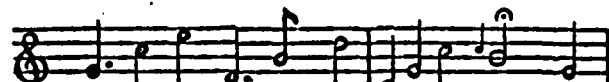
self for a slave to gay Venus I've sold, And



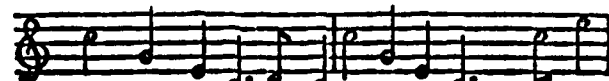
barter'd my freedom for ringlets of gold: I'll



throw down my pipe, and neglect all my flocks, And will



sing to my lass with the gold-en locks. I'll



throw down my pipe, and neglect all my flocks, And will



sing to my lass with the golden locks.

From A Select Collection of English Songs with their Original Airs, ed. Joseph Ritson (London, 1813), II, 139-40.

Setting by Arne from Vocal Melody (London, 1751), III, 12-13.

WHERE SHALL CELIA FLY

Sung by Miss Davies at Vauxhall

Andante

Where shall CELIA fly for shelter, In what secret Grove or Cave, For Sighs and Sonnets sent to

Pia For Pia

melt her, from the young the gay the brave, Sighs and Sonnets sent to melt her, from the young the gay the

For brave: Tho' with prudish Airs she starch he

For Pia

All she longs & still she burns, Cupid shoots like Hymen's Archer, wherefo-e'er the Damsel turns, Cupid shoots like

Hymen's Archer, wherefo-e'er the Damsel turn.

For

Setting by Samuel Howard from Collection of Songs sung by Miss Davis (London, n.d.), V, 2.

APPENDIX B

Appendix B is an attempt to bring up to date Brittain's very useful magazine bibliography of Smart's poems.¹ Not all the magazines that I should have liked to have looked into were available to me or even in existence any longer, and the bibliography is accordingly guaranteed to be incomplete. I have deliberately limited it by attempting to list only magazine appearances during Smart's lifetime. Nevertheless, by exhibiting new data in the framework devised by Brittain, the bibliography offers several illuminating insights.

The first, probably, is that Smart's reputation before his breakdown was very great. He must have been one of the most frequently published poets of his time, and it is no wonder that he is referred to as "the celebrated Mr. Smart." To achieve the first publications of his poems in prestigious magazines, he worked very hard either as editor or as public relations man. The secondary publications by such parasitic magazines as Exshaw's, the Scots Magazine, the Ladies Magazine, the Royal Magazine and the Magazine of Magazines were acts more or less of piracy and, if anything, annoying to Smart. He would not have been paid for them. Nevertheless these appearances both attested to and spread his reputation.

Judging from frequency of publication, Smart's most popular pieces in his own time were the song "The Distressed Damsel," and the fable "Care and Generosity." The vogue for

"The Distressed Damsel" certainly depended on the contemporary vogue for the English song. As an example of the genre, "The Distressed Damsel" is of the comic variety; while many popular songs satirized one of the sexes, "The Distressed Damsel" manages to compass satire about both. The variant version² adds a conventional pastoral framework with the proper tone of romantic sensuality. Like the best of the English songs, "The Distressed Damsel" is really a short dramatic piece, and was probably delightfully sung by the popular Miss Stevenson. A taste for the moral fable with allegorical characters has not survived to our time, but Smart, even after his death when his reputation was at its lowest, was famous for his fables; in 1792, Burney writing in the Monthly Review said, "After Gay, Smart is the most agreeable metrical fabulist in our language; his versification is less polished, and his apologues in general are perhaps less correct, than those of Gay or Moore: but in originality, in wit, and in humour, the preference seems due to Smart."³ In 1754 and 1755 Smart was hard at work on a book of fables for Newbery which would have done much for his reputation if completed. He published many of the fables separately as he wrote them; but others apparently survived only in manuscript until Hunter included them in his edition. This circumstance makes one wonder, considering that Hunter found A Song to David unacceptable, what other manuscript works by Smart the Reverend Hunter may have discarded.

Smart's later poems, after his release in 1763, were not

so widely published as his earlier ones. The reason is undoubtedly traceable to a prejudice about Smart's soundness of mind, the same prejudice which caused Hunter to reject many of Smart's quite lucid pieces from the three slim volumes he published in 1763 and 1764. After 1756 Smart could no longer provide his own magazines for his poetry, and his poems continued, typically, to be published in the magazines and books of either old or new friends, in Johnson's Literary Magazine, in Carnan's Nonpareil, in Newbery's the Art of Poetry or the Christian's Magazine, in Fawkes' and Woty's the Poetical Calendar, in Lloyd's St. James's Magazine, in Warton's the Oxford Sausage. The fact that signed poems of Smart's appeared both in Newbery's the Christian's Magazine and his Art of Poetry indicates that Newbery had not turned against Smart in spite of Smart's resentment against those who had incarcerated him.

I have not integrated in this bibliography the poems presented in this work, for each of these poems has a bibliography attached to it. Also excluded here are the appearances of separate poems from collections such as the Psalms, the Hymns, the Parables, the translation of Phaedrus, the verse Horace, and the oratorios, and the infrequent appearances of the longer pieces, the tripos verses, the Seatonian prize poems, the Latin translations of L'Allegro and Essay on Criticism.

Wherever possible, I have attempted to indicate the first finder of each item in the bibliography. The code is given below. Where no code is given, I have believed myself to be the first discoverer of the poem's appearance.

BIBLIOGRAPHY CODE

- A Ainsworth, as contributed by Brittain. See Appendix C, Item 12.
- An Anderson. See A Complete Edition of the Poets of Great Britain (London, 1795), XI, 118.
- B Printed in Brittain's Poems by Christopher Smart.
- Bot Botting. See Appendix C, Item 10.
- Br Brittain. See Appendix C, Item 12.
- C Printed in Callan's The Collected Poems of Christopher Smart.
- G Gray. See Appendix C, Item 1.
- J Jones. See Appendix C, Item 8.
- L Lonsdale. See Appendix C, Item 26.
- P1 Printed in Smart's Poems 1752.
- P2 Printed in Smart's Poems 1791.
- R Ryskamp. See Appendix C, Item 24.
- Sch Scholes. See The Great Dr. Burney (Oxford, 1948), II, 342.
- Sh 1 Sherbo. See Appendix C, Item 25.
- Sh 2 Sherbo. See Appendix C, Item 28.
- W Wallace, as contributed by Brittain. See Appendix C, Item 12.

The place of publication is London, unless otherwise noted.

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To Ethelinda	1735	P1 P2 C B	Mr. Lun	Supposedly written to Anne Vane when Smart was thirteen.
The Pretty Bar-Keeper of the Mitre	1741	P2 C The <u>Student</u> , Jan. 1751, II, 150-51 (G) The <u>Royal Magazine</u> , Jan.-Mar. 1751, p. 444 (A)	"	Published privately for the occasion by the college.
Epitaph on Henrietta, Late Duchess of Cleveland	1742	C <u>Poems on Several Occasions</u> (1763)	B.A.	"In allusion to Horace, Book 111. Ode 30."
Secular Ode on the Jubilee at Pembroke College in 1743	1743	C The <u>Universal Visiter</u> , Jan. 1756, pp. 39-41 (A)	"	Pope's "Ode to St. Cecilia" translated into Latin
On taking a Bachelor's Degree	1743	P2 C B The <u>Student</u> , Sept. 1750, I, 348-49 (G) The <u>Universal Magazine</u> , Sept. 1750, p. 135	B.A.	"In allusion to Horace, Book 111. Ode 30."
The Hop Garden	1743	P1 P2 C		
Carmen Cl. Alexandri Pope in S. Caeciliam latine Redditum a Christophero Smart, Aul. Pemb. Cantab. Alumn. & Schol. Academiae	1743	P2 Printed in 1743 by J. Bentham, Cambridge (G) Reprinted in 1746 with Smart's "An Ode to St. Cecilia" (G) Reprinted in Smart's <u>Works of Horace</u> (1767), II (G)		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Ode to an Eagle Con- fined in a College Court	1746	P1 P2 C B The <u>Student</u> , June 1751, II, 356- 57 (G) The <u>Royal Magazine</u> , Apr.-June 1751, p. 433 (A) The <u>Oxford Sausage</u> , ed. T. Warton (1764), pp. 76-78 (Br)	Zosimus Zephy- rinus	Dated 5 May 1751
To Idleness		P1 P2 C The <u>Gentleman's Magazine</u> , May 1745, pp. 268-69 with setting (L) <u>Songs</u> (174-), III, No. 23 The <u>London Magazine</u> , Jan. 1748, pp. 34-35 with setting (Br) <u>Amaryllis</u> (1748), II, 13 with setting The <u>Muses Banquet</u> (1753), I, No. 9 (Sh 1)		
On Good Nature		P1 P2 C		
Against Ill Nature		P1 P2 C		
Ode for Musick on Saint Cecilia's Day		P2 C Printed by Dodsley in Sept. 1746 with Smart's Latin translation of Pope's ode (G) Last two stanzas printed in the <u>Museum</u> 13 Sept. 1746, pp. 496-97 (A) <u>Pearch's Collection of Poems</u> (1768) (Br)	by Christopher Smart, former- ly of Pembroke Hall	First printing in the <u>Monthly Maga-</u> <u>zine</u> , March 1804, p. 126 (R)
Lines for a Lady's Pocket-Book		C		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Pretty Chambermaid (Ad Xanthiam Phoceum)		P1 P2 C The <u>Gentleman's Magazine</u> , Oct. 1746, p. 552	by a Gentleman of Cambridge	Horace, Book II, Ode 4 First publication, previously unnoted
Epithalamium		P1 P2 C		
On Seeing Miss H-- P-- in an Apothecary's Shop		C The <u>Museum</u> , 27 Sept. 1746, II, 20-21 (A) <u>Exshaw's Magazine</u> , Jan. 1748, p. 45. The <u>Midwife</u> , April 1751, II, 34- 35 (Br)		
On a Malignant Dull Poet		C The <u>Gentleman's Magazine</u> , June 1756, p. 304, with six lines not in <u>Poems 1949</u> (L)		Callan's four-line text is from <u>Pri- vileges of the University of Cam- bridge</u> (1824).
The Silent Fair		P1 P2 C The <u>Museum</u> , 12 Sept. 1747, III, 493 (Br) The <u>Newcastle General Magazine</u> , Sept. 1747, p. 237 <u>Exshaw's Magazine</u> , June 1748, p. 296 The <u>Midwife</u> , July 1751, II, 168 (G) The <u>Ladies Magazine</u> , July 27- Aug. 10 1751, II, 312. The <u>Muses Banquet</u> (1753), II, 6 (Sh 1) The <u>Gentleman's Magazine</u> , Nov. 1754, p. 523 with setting		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Talkative Fair	1747	P1 P2 C The <u>Museum</u> , 12 Sept. 1747, III, 493-94 (Br) The <u>Newcastle General Magazine</u> , Sept. 1747, p. 237 <u>Exshaw's Magazine</u> , June 1748, p. 296 The <u>Midwife</u> , Nov. 1750, I, 85 (G) The <u>Nonpareil</u> (1757), p. 93	by a male Correspondent	The <u>Midwife</u> and the <u>Nutcracker</u> share the same preface, signed Ferdinando Foot and including Princess Perriwinkle's Soliloquy
Prologue to A Trip to Cambridge or The Grateful Fair	1747	P2 C B The <u>Gentleman's Magazine</u> , Aug. 1747, p. 391 (L) The <u>Cambridge Journal</u> , 19 Sept. 1747 (Br) The <u>Student</u> , Feb. 1751, II, 196-97 (G) The <u>Poetical Calendar</u> , Apr. 1763, IV, 121-22 (An)	Academicus	
Princess Perriwinkle's Soliloquy	1747	P2 C The <u>Midwife</u> , Preface, I, 111 (G) The <u>Nutcracker</u> , Preface (1751) (Br)	Mr. Ebenezer Pentweazel "	
To Miss H-----, with some Musick	1747	C The <u>Gentleman's Magazine</u> , June 1754, p. 285 (Bot)	S.	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Ode to Lady Harriot		P2 C The <u>Gentleman's Magazine</u> , Feb. 1755, p. 86 (Br) The <u>Gentleman's Magazine</u> , April 1755, p. 178 with setting (Br)	C.S.	
Lovely Harriote		P2 C The <u>Midwife</u> , April 1751, II, 31 (G) Contemporary broadside ballad (Sch)	Mrs. Midnight's Nephew	
On the Fifth of December		P1 P2 C The <u>Student</u> , June 1750, I, 225 (G) The <u>Ladies Magazine</u> , July 28-Aug. 11 1750, I, 314 (R) Newbery's <u>Art of Poetry on a New Plan</u> (1762), II, 67 (Br) The <u>Poetical Calendar</u> , Dec. 1763 (Br) The <u>Union, or Select Scots and English Poems</u> (1764) (A)	Mr. Christopher Smart " Mr. Smart	
The Horatian Canons of Friendship	1747	C Printed by Newbery in June 1750 (G)	Ebenezer Pentweazle	Horace, Book I, Ser. 3. Smart wrote to Dodsley on Jan. 7, 1747/8 that he had "imitated a Satyr of Horace in the manner of Pope."

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Judgment of Midas	1747	P1 P2 C		In 1747 Smart wrote to Dodsley that he was writing a masque
A Morning Piece		P1 P2 C The <u>London Magazine</u> , Dec. 1748, p. 564 (Br) The <u>Student</u> , July 1750, I, 274-75 (G) <u>Exshaw's Magazine</u> , Aug. 1750, pp. 430-31		
A Noon Piece		P1 P2 C The <u>London Magazine</u> , Dec. 1748, p. 564 (Br) The <u>Student</u> , Aug. 1750, I, 305-07 (G) <u>Exshaw's Magazine</u> , Nov. 1750, pp. 583-84		
A Night Piece		P1 P2 C The <u>London Magazine</u> , Dec. 1748, pp. 564-65 The <u>Student</u> , Sept. 1750, I, 353-54 (G) The <u>Magazine of Magazines</u> , Oct. 1750 <u>Exshaw's Magazine</u> , Nov. 1750, p. 584 The <u>Royal Magazine</u> , Oct.-Dec. 1750, p. 425	Mr. Smart	Followed by Kenrick's epigram and comment from the <u>Kapellion</u> . ⁴
To the Reverend and Learned Dr. Webster		P1 P2 C The <u>Student</u> , Dec. 1750, II, 111-13 (G)	Mr. Smart	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To the King	1748	The <u>Magazine of Magazines</u>, Jan. 1751, pp. 82-83 C <u>Gratulatio Academicae Cantabrigi- ensis de reditu serenissimi regis Georgii II post pacem et liber- tatem Europae feliciter restitu- tam anno 1748</u> (May 1749) (G)	Mr. Smart	
Inscriptions on an Aeolian Harp		P2 C The <u>Student</u>, Aug. 1750, I, 311 (G) The <u>Gentleman's Magazine</u>, April 1754, p. 175 (Br)	Inscription "on the other End": "Christopherus Smart Henrico Bell Armigero"	Lines enclosed in a letter from "Philo- Musicus" who com- ments, "I have sent you some inscrip- tions I saw upon one of them an Aeolian harp at a gentle- man's seat in <u>Nor- folk</u>." The inscribed harp was evidently a present to Henry Bell, Esq.
Epitaph on the late Duke of Argyle	1749	C <u>Ode to Northumberland</u> (1764) (G)		Probably written in 1749 when Argyle's tomb was erected in the Abbey (see Dearnley, p. 125)

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Chaucer's Recantation		C The <u>Student</u>, June 1750, I, 230-32 (Br) The <u>London Magazine</u>, Aug. 1750, p. 376 (C) <u>Exshaw's Magazine</u>, Aug. 1750, p. 434 The <u>Scots Magazine</u>, Aug. 1750, p. 365 Arne's <u>Vocal Melody</u> (1750), II, 38-42, with setting The <u>Muses Banquet</u> (1753), I, No. 6 (Sh I)		
Sweet William		P1 P2 C The <u>Student</u>, July 1750, I, 273 (G) The <u>Ladies Magazine</u>, Aug. 11-25 1750, p. 331 The <u>Universal Magazine</u>, Oct. 1750, p. 183 with setting The <u>Royal Magazine</u>, Oct.-Dec. 1750, p. 422 (A) The <u>Muses Banquet</u> (1753), I, No. 7 (Sh I) The <u>Muses Delight</u> (Liverpool, 1754), p. 129 with setting <u>Clio and Euterpe</u> (1758), I, 33, with setting	Mr. Smart	"Sung by Miss Stevenson at Vauxhall" "

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Distressed Damsel		P1 P2 C The <u>Student</u> , Aug. 1750, I, 310 (G) The <u>Midwife</u> , Oct. 1750, I, 36 (G) Arne's <u>Vocal Melody</u> (Oct. 1750), II, 36-37 The <u>Bullfinch</u> (n.d.), pp. 140- 41 (variant version) 5 Broadside ballad (variant ver- sion) 5 The <u>Muses Banquet</u> (1753), I, No. 8 (Sh 1) The <u>Universal Magazine</u> , June 1753 supplement, pp. 324-25 with setting The <u>New Universal Magazine</u> , Jan.- June 1754 supplement, p. 278 with setting The <u>Nonpareil</u> (1757), p. 229 The <u>London Magazine</u> , July 1760, p. 372 (variant version) 5	Miss Nelly Pentweazle "	
To Lyce		C The <u>London Magazine</u> , Sept. 1750, pp. 421-22 (L) The <u>Muses Banquet</u> (1753), II, 204 (Sh 1)		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Epigram extempore on a cold Poet ^o		C The <u>Student</u> , Sept. 1750, I, 357 (G)	Ebenezer Pent- weazle, of Truro in the County of Cornwall, Esq.	
The Decision (My Florio)		P1 P2 C The <u>Student</u> , Oct. 1750, II, 28- 29 (G) Boyce's <u>Lyra Britannica</u> (n.d.), IV, 65-66 with setting The <u>Royal Magazine</u> , Oct.-Dec. 1750, p. 448 <u>Clio and Euterpe</u> (1762), III, 182-83 with setting	Mr. Lun	
The Widow's Resolution		P1 P2 C The <u>Student</u> , Supplement 1750, pp. 399-400 (G) The <u>Magazine of Magazines</u> , Oct. 1750 The <u>Gentleman's Magazine</u> , June 1754, p. 285 (Br) <u>Exshaw's Magazine</u> , June 1754, p. 301	Mr. Lun Mr. Lun "	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To Mecaenas	C	The <u>Midwife</u> , July 1751, II, 164-67 (G)	my niece Nelly	Horace, Book I, Ode 1
Epigram from Martial, Book VIII, Ep. 69	C	The <u>Midwife</u> , July 1751, II, 177 (G) The <u>Nonpareil</u> (1757), p. 171	Imitated by Mrs. Midnight	
On the sudden Death of a Clergyman	P1 P2 C	The <u>Student</u> , July 1751, II, 393-94 (G)	Mr. Christopher Smart	
On the Merit of Brevity	C	The <u>Midwife</u> , Aug. 1751, II, 234 (G)	Mrs. Midnight	Offered in a short essay, "On the Merit of Brevity," as a translation from Phaedrus.
The Lass with the golden Locks	P1 P2 C	Arne's <u>Vocal Melody</u> , III (1751), pp. 12-13 with setting		To Anna Maria Carnan
An Epigram of Sir Thomas More, Imitated	P2 C	The <u>Midwife</u> , Sept. 1751, II, 258-59 (G)	Master Christopher Midnight, my great grandson	Translated from the Latin
		The <u>Gentleman's Magazine</u> , Aug. 1754, p. 382 (Br) The <u>Nonpareil</u> (1757), pp. 192-93 (Br)		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
An Occasional Prologue occasion'd by the two Occasional Prologues	1750	The <u>Scots Magazine</u>, June 1754, p. 270 The <u>Magazine of Magazines</u>, June 1754, p. 561 C The <u>Midwife</u>, Oct. 1750, I, 39-40 (G)	Mr. Lun "	
The Author apologizes to a Lady for his being a little Man	1750	P1 P2 C B The <u>Student</u>, Oct. 1750, II, 26-27 (G) The <u>Royal Magazine</u>, Oct.-Dec. 1750, pp. 447-48 (A)	Mr. Lun	
To Miss * * * * one of the Chichester Graces	1750	P1 P2 C The <u>Student</u>, Nov. 1750, II, 65-66 (G) The <u>Royal Magazine</u>, Oct.-Dec. 1750, p. 440 (A)	Mr. Lun	"Written in Goodwood Gardens, September 1750"
The Bag-wig and the Tobacco Pipe	1750	P1 P2 C The <u>Midwife</u>, Dec. 1750, I, 120 (G) The <u>Royal Magazine</u>, Oct.-Dec. 1750, pp. 457-58 (A) The <u>Universal Magazine</u>, Dec. 1750, p. 272 The <u>Art of Poetry</u> (1762), I, 250-51 (Br) <u>Mrs. Midnight's Orations</u> (1763), p. 54 (W)	Mrs. Midnight Mr. Smart	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Apollo and Daphne		P1 P2 C B The <u>Midwife</u> , Dec. 1750, I, 137 (G) A <u>Collection of Vocal Harmony</u> (1755) with setting by Bailldon The <u>Nonpareil</u> (1757), p. 101 (Br) The <u>Art of Poetry</u> (1762), I, 61 (Br)	Ebenezer Pentweazle Mr. Smart	
On a Woman who was singing Ballads for Money to bury her Husband		P2 C B The <u>Midwife</u> , Feb. 1751, I, 229 (G) The <u>British Magazine</u> , Feb. 1751, p. 100 The <u>Nonpareil</u> (1757), p. 105	Mr. Pentweazle	"an Epigram from the <u>Midwife</u> "
An Occasional Prologue and Epilogue to Othello	1751	C Printed by Newbery, March 7, 1751 (G) The <u>Midwife</u> , March 1751, I, 271- 73 (G) The <u>London Magazine</u> , March 1751, 136-37 (Br) <u>Exshaw's Magazine</u> , March 1751, pp. 153-54 The <u>Ladies Magazine</u> , March 23- April 6, 1751, pp. 169-70	Christopher Smart, A.M., Fellow of Pem- broke Hall C. Smart	Three editions printed
To Miss A---n		P1 P2 C The <u>Midwife</u> , April 1751, II, 36- 38 (G) Boyce's <u>Lyra Britannica</u> , I, 18- 21 with setting		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
A Solemn Dirge, Sacred to the Memory of His Royal Highness Frederic Prince of Wales	1751	C Printed by Newbery, April 17, 1751 (G) The <u>Gentleman's Magazine</u> , April 1751, p. 190, two stanzas quoted (L) The <u>Scots Magazine</u> , April 1751, p. 216, two stanzas quoted (A) The <u>British Magazine</u> , April 1751, pp. 204-05	Mr. Smart Mr. Smart "	Music composed by John Worgan. Per- formed at Vauxhall on the morning of Wed. April 17 and at noon Saturday, April 20.
The Miser and the Mouse		P2 C The <u>Midwife</u> , April 1751, II, 38 (G) The <u>Student</u> , April 1751, II, 270 (G) The <u>Ladies Magazine</u> , April 6-20 1751, p. 188 The <u>British Magazine</u> , April 1751, p. 205 The <u>Universal Visiter</u> , April 1756, p. 192 (J) The <u>Nonpareil</u> (1757), p. 122 (Br) The <u>St. James's Magazine</u> , Feb. 1764, pp. 363-64 (Br)	Mrs. Midnight "	Translated from the Greek Antho- logy.
The Physician and the Monkey		P1 P2 C The <u>Midwife</u> , May 1751, II, 69 (G) The <u>Ladies Magazine</u> , May-June 1751, p. 234		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To the Memory of Master * * * *, who died of a lingering illness, aged Eleven	1751	P2 C B The <u>Midwife</u> , April 1753, III, 146-47 (G) <u>Six Pennyworth of Wit</u> (n.d.), p. 117 The <u>Nonpareil</u> (1757), p. 227 (Br) John Hackett's <u>Select and Remark- able Epitaphs</u> (1757) (Br) The <u>Christian's Magazine</u> , March 1762, p. 136 (Br) The <u>Art of Poetry</u> (1762), I, 64 (Br)	C. Smart Mr. Smart	Written for John Newbery, Newbery's son
The Fair Recluse		P1 P2 C The <u>Student</u> , May 1751, II, 316- 17 (G) The <u>Royal Magazine</u> , Apr.-June 1751, p. 422 The <u>Ladies Magazine</u> , May-June 1751, p. 234	Mr. Smart " "	Probably one of the surviving songs from <u>A Trip to Cambridge</u> .
On seeing the Picture of Miss R-- G----n drawn by Mr. Varelst of Threadneedle St.		P2 C The <u>Student</u> , June 1751, II, 354 (G)	C. S---t	
The Power of Innocence		P1 P2 C B The <u>Midwife</u> , June 1751, II, 111- 12 (G) The <u>Royal Magazine</u> , Apr.-June 1751, p. 433 The <u>Muses Banquet</u> (1753), I, No. 173 (Sh 1) The <u>Literary Magazine</u> , Feb.-Mar. 1757, II, 96	Mrs. Midnight	To Anna Maria Carnan

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Care and Generosity		P1 P2 C B The <u>Midwife</u> , Sept. 1751, II, 277-78 (G) The <u>Gentleman's Magazine</u> , Oct. 1751, p. 472 (Br) The <u>London Magazine</u> , Oct. 1751, p. 472 (Br) The <u>Ladies Magazine</u> , Sept.-Oct. 1751, p. 376 The <u>Magazine of Magazines</u> , Oct. 1751, p. 369 <u>Exshaw's Magazine</u> , Oct. 1751, p. 546 The <u>Universal Visiter</u> , June 1756, pp. 282-83 (J) The <u>Art of Poetry</u> (1762), II, 30 (Br) The <u>Poetical Tell-Tale</u> (1764), pp. 92-94	Mrs. Midnight	
Epithalamium on a late happy Marriage		P2 C The <u>Midwife</u> , Dec. 1751, III, 64 (G) The <u>London Magazine</u> , Jan. 1752, p. 40 (L) The <u>Ladies Magazine</u> , Jan.-Feb. 1752, p. 92 The <u>Literary Magazine</u> , Jan.-Feb. 1757, II, 47.	Mrs. Midnight	
Ode to a Virginia Nightingale		P2 C The <u>Gentleman's Magazine</u> , March 1754, p. 137 (Br)	Herbert True- man	Written to Nancy before their marriage

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To Miss S----- P-----		P2 C The <u>Gentleman's Magazine</u> , May 1754, p. 236 (Br)	Enclosed in a letter from Reading signed "J.K."	Written to Nancy's friend before their marriage
Fashion and Night		P2 C The <u>Midwife</u> , Jan. 1752, III, 46-48 (G) The <u>Magazine of Magazines</u> , Dec. 1751, p. 566 The <u>Gentleman's Magazine</u> , Oct. 1754, p. 479 (Br) The <u>Scots Magazine</u> , Oct. 1754, p. 486 <u>Exshaw's Magazine</u> , Oct. 1754, p. 515	Mrs. Midnight "	
On seeing the incomparable Mons. Timber-toe dance at Mrs. Midnight's Oratory		C The <u>General Advertiser</u> , May 22, 1752 (Bot) The <u>Midwife</u> , March 1753, III, 108	Lewis Lun	
To my worthy Friend, Mr. T.B., one of the People called Quakers	1752	P2 C The <u>Midwife</u> , April 1753, III, 149 (G) The <u>Nonpareil</u> , (1757), pp. 227-28	S.	"Written in his Garden, July 1752"
The Hilliad	1752	P2 C Printed by Newbery, Jan. 1753 (G)		Two editions published and one Dublin edition in 1751

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Pig		P2 C The <u>Midwife</u> , March 1753, III, 77 (G) <u>A Collection of Pretty Poems for the Amusement of Children Six Foot High</u> (1756), pp. 139-42 (Sh 1) The <u>Nonpareil</u> (1757), pp. 212-14 <u>Mrs. Midnight's Orations</u> (1763), pp. 31-33	Mrs. Midnight	Imitated from a fable by Phaedrus
To Miss Kitty Bennet, and her Cat Crop		P2 C The <u>Midwife</u> , March 1753, III, 81 (G) The <u>Nonpareil</u> (1757), pp. 214-15		
A Beautiful Passage in the anti-Lucretius of the Cardinal De Polignac Englised by Mary Midnight		C The <u>Midwife</u> , March 1753, III, 93-5 (G) <u>A Collection of Pretty Poems for the Amusement of Children Three Feet High</u> (1756), pp. 95-96 (Sh 1)	Mary Midnight	Titled "The Old Nurse Mistaken"
Where's the Poker?		P2 C The <u>Midwife</u> , March 1753, III, 103-105 (G) <u>A Collection of Pretty Poems for the Amusement of Children Six Foot High</u> (1756), pp. 26-27 (W) The <u>Nonpareil</u> (1757), pp. 217-19 (Br)	Ebenezer Pentweazle	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To the Rev. Mr. P--l		P2 C B The <u>Midwife</u> , April 1753, III, 120 (G) The <u>Gray's-Inn Journal</u> , May 1753, pp. 180-81 (Bot)	By "the Author of an excellent Poem upon a very bad subject, viz. <u>The Hilliad</u> ."	
Ode on the 26th of January		The <u>Nonpareil</u> (1757), pp. 220-21 C The <u>Midwife</u> , April 1753, III, 129-30 (G) The <u>Nonpareil</u> (1757), pp. 222-23 (Br)		
The Tea Pot and the Scrubbing Brush		P2 C B The <u>Midwife</u> , April 1753, III, 134-36 (G) The <u>Universal Visiter</u> , April 1756, p. 190 (J) <u>Mrs. Midnight's Orations</u> (1763), p. 56 (W) <u>St. James's Magazine</u> , Feb. 1764, pp. 365-67 (Br) <u>A Collection of Modern Fables</u> (1771) (W)	Mr. Christopher Smart	
The Citizen and the Red Lion of Brentford	ca. Nov. 1753	P2 C		The fable mentions Newbery's "new Pantheon" published in Nov. 1753

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
On my Wife's Birthday	1754	P2 C <u>The Gentleman's Magazine</u> , Feb. 1754, pp. 88-89 (Br)	H.T.	Smart's patron was made Viscount Barnard in April 1754. An apologetic letter prefaces the poem in the <u>GM</u> ; the poem is not supposed to have been submitted by Smart.
The Brocaded Gown and Linen Rag	1754	P2 C <u>The Gentleman's Magazine</u> , Feb. 1754, pp. 89-90 (Br) <u>The Magazine of Magazines</u> , Feb. 1754, pp. 173-74 <u>The Scots Magazine</u> , April 1754, p. 190	C. Smart	
		P2 C <u>The Gentleman's Magazine</u> , March 1754, p. 138 (Br)	Z.A.	
		P2 C <u>The Gentleman's Magazine</u> , March 1754, p. 138 (Br)	Z.A.	
Epigram from Martial, Book I, Ep. 26	1754	P2 C <u>The Gentleman's Magazine</u> , Dec. 1754, p. 575	Mr. C. Smart	
On a Lady throwing Snowballs at her Lover from the Latin of Petronius Ascanius	1754	P2 C <u>The Gentleman's Magazine</u> , Dec. 1754, p. 575	Mr. C. Smart	
Ode to Lord Barnard on his Accession to that Title	1754	P2 C <u>The Gentleman's Magazine</u> , Dec. 1754, p. 575	Mr. C. Smart	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
To Jenny Gray		P2 C The <u>Westminster Journal</u> , Sat., May 11, 1754	S.C.	Previously unnoted first appearance of the poem, with a let- ter: "Sir, As I per- ceive you sometimes admit poetry into your paper, I have sent you a ballad that was nev- er before printed, and in which (it is thought) there is some merit. Yours, &c. S.C." The editor of the <u>Journal</u> was Rich- ard Rolt.
An Invitation to Mrs. Tyler		The <u>Gentleman's Magazine</u> , May 1754, p. 238 (Br) The <u>New Universal Magazine</u> , June 1754, p. 238 P2 C B The <u>Gentleman's Magazine</u> , July 1754, p. 335 (Br) <u>Exshaw's Magazine</u> , July 1754, p. 350 The <u>Magazine of Magazines</u> , July 1754, p. 83	Mr. S---t " "	
The Duellists		P2 C The <u>Gentleman's Magazine</u> , August 1754, p. 381 (Br) The <u>Scots Magazine</u> , August 1754, p. 372	C.S. "	

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Epitaph on Henry Field- ing, Esq.	1754	C The <u>St. James's Magazine</u> , July 1763, p. 312 (Br) The <u>London Magazine</u> , August 1763, p. 441 (Br) <u>Poems on Several Occasions</u> (1763)	Christopher Smart "	Fielding died Oct. 8, 1754
Epitaph on the Rev. Mr. Reynolds		P2 C The <u>Christian's Magazine</u> , Aug. 1761, p. 444 (Br)	C. Smart, M.A.	Reynolds died Oct. 8, 1754 ⁷
The Goose, the Snake and the Nightingale		P2 C The <u>Gentleman's Magazine</u> , Dec. 1754, p. 574 (Br) The <u>Scots Magazine</u> , Dec. 1754, p. 584 <u>Exshaw's Magazine</u> , Dec. 1754, p. 640		
Epistle to Mrs. Tyler		P2 C		
Verses from Catullus after dining with Mr. Murray (Dissertissime Romuli, Nepotum)		P2 C <u>Poems on Several Occasions</u> (1763)		Murray became Lord Mansfield in 1756
Mrs. Abigail and the Dumb Waiter		P2 C The <u>Gentleman's Magazine</u> , Feb. 1755, p. 84 (Br) <u>Exshaw's Magazine</u> , Feb. 1755, p. 90 The <u>Scots Magazine</u> , Feb. 1755, p. 84		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Country Squire and the Mandrake		P2 C The <u>Gentleman's Magazine</u> , April 1755, pp. 178-79 (Br) The <u>Magazine of Magazines</u> , April 1755, p. 368	C.S. "	
Madam and the Magpie		P2 C		
The Wholesale Critic and the Hop Merchant		P2 C		
The English Bull Dog, Dutch Mastiff, and Quail		P2 C The <u>Gentleman's Magazine</u> , Dec. 1758, p. 594 (Br) <u>Annual Register</u> , 1758, p. 439 (Br)	the ingenious Mr. Christopher Smart, late of Pembroke Hall	
A Story of a Cock and a Bull		P2 C <u>A Collection of Pretty Poems for the Amusement of Children Six Foot High</u> (1756), pp. 51-54 (Sh 1) The <u>Literary Magazine</u> , April 1756, I, 102-03	C.S.	
The Blockhead and the Beehive		P2 C		
The Herald and the Husbandman		P2 C		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
Epilogue to the <u>Conscious Lovers</u> of Richard Steele	1755	P2 C The <u>Gentleman's Magazine</u> , Dec. 1755, p. 567 (Br) The <u>London Magazine</u> , Dec. 1755, p. 592, and corrected, p. 626 (Br) The <u>Magazine of Magazines</u> , Dec. 1755, p. 570 <u>A Collection of Pretty Poems for the Amusement of Children Six Foot High</u> (1756), pp. 37-39 (W)	C. Smart. M.A. " "	The performance of <u>The Conscious Lovers</u> a benefit for the Middlesex Hospital, took place on Dec. 5, 1755.
To the Rt. Hon. Earl of Darlington on his being appointed Paymaster of his Majesty's Forces	1755	P2 C The <u>Universal Visiter</u> , Jan. 1756, p. 42 (J)	a Friend	Smart's old patron, Lord Barnard, was appointed Paymaster on Dec. 16, 1755.
Epilogue to <u>The Apprentice</u> of Arthur Murphy	1755	P2 C The <u>Gentleman's Magazine</u> , Jan. 1756, p. 36 The <u>London Magazine</u> , Jan. 1756, p. 40 The <u>Universal Magazine</u> , Supplement to Dec. 1755, p. 323	" "	The first performance of Arthur Murphy's farce was on Jan. 2, 1756. The prologue was by Garrick.
Hymn to the Supreme Being	1756	P2 C Printed by Newbery in August 1756	Christopher Smart, M.A.	Smart's hymn of "thanksgiving" on recovery from a dangerous fit of illness," dedicated to Dr. James.

Title of Poem	Date of Composition if known	Place and Dates of Publication	Signature	Comments
Sacred to the Memory of the Rev'd James Sheeles, A.B. . . .	1762	C The <u>Christian's Magazine</u> , Jan. 1763, p. 44 (Br) The <u>Cambridge Chronicle</u> , Feb. 5, 1763 (Br) <u>Poems on Several Occasions</u> (1763)	Christopher Smart	Sheeles died Oct. 29, 1762.
Reason and Imagination		P2 C <u>Poems by Mr. Smart</u> (1763) The <u>Gentleman's Magazine</u> , July 1763, pp. 355-56 (Br) The <u>Universal Magazine</u> , July 1763, pp. 41-42 <u>Annual Register</u> , 1763, p. 215 (Br) The <u>Universal Museum</u> , March 1764, p. 146 (Sh 2)	"from Poems just published by the cele- brated Mr. Christopher Smart"	"A Fable, address'd to Mr. Kenrick," in most complimentary terms.
Ode to Admiral Sir George Pocock		C <u>Poems by Mr. Smart</u> (1763)		
Ode to General Draper		C <u>Poems by Mr. Smart</u> (1763)		
An Epistle to John Sharrat, Esq.		C B <u>Poems by Mr. Smart</u> (1763)		

Title of Poem	Date of Composition if known	Places and Dates of Publication	Signature	Comments
A Song to David		"Printed for the Author; and Sold by Mr. Fletcher, at the Oxford Theatre, in St. Paul's Church-yard. . . " (April, 1763)	Christopher Smart. A.M.	
Munificence and Modesty		C <u>Poems on Several Occasions</u> (1763)		
Female Dignity. To Lady Hussey Delaval		C <u>Poems on Several Occasions</u> (1763)		
Epitaph from Demosthenes		C <u>Poems on Several Occasions</u> (1763)		
Ode to the Right Honourable Earl of Northumberland, on his being appointed Lord Lieutenant of Ireland		P2 C <u>Ode to the Earl of Northumberland</u> (1764)		"Presented on the Birth-day of Lord Warkworth." The Earl was appointed Lord Lieutenant on April 20, 1763; August 14, 1763 was the twenty-first birthday of his son, Lord Warkworth.
To the Honourable Mrs. Draper		C <u>Ode to the Earl of Northumberland</u> (1764)		
On being asked by Colonel Hall to make Verses upon Kingsley at Minden		C <u>Ode to the Earl of Northumberland</u> (1764)		General Kingsley was the commander of Kingsley's Grenadiers heroes at the Battle of Minden, Aug. 1, 1759.

Title of Poem	Date of Composition if known	Place and Dates of Publication	Signature	Comments
On a Bed of Guernsey Lilies		C B <u>Ode to the Earl of Northumberland</u> (1764) The <u>Public Advertiser</u> , Dec. 20, 1764 (A)		
Epictetus, Imitated from the Greek		C <u>Ode to the Earl of Northumberland</u> (1764)		A request for a translation of this Greek epitaph was published in the <u>Christian's Magazine</u> , Sept. 1760, p. 188.
Epigramma Sannazarii Translated		C <u>Ode to the Earl of Northumberland</u> (1764)		This is a different version from that attributed by Brittain. This version owes something to one signed "J.A. Banks" and printed above the earlier version.
Where Shall Caelia Fly for Shelter?		C B The <u>British Magazine</u> , Sept. 1763, p. 495 <u>Ode to the Earl of Northumberland</u> (1764) The <u>Bullfinch</u> (n.d.), pp. 302-03 <u>The Merry Batchelor's Medley</u> (n.d.), p. 7. <u>The Syren</u> (n.d.), p. 11.	"A New Song. Supposed to be written by Mr. Smart."	"Sung at Vauxhall. Set by Samuel Howard.

Title of Item	Date of Composition if known	Places and Dates of Publication	Signature	Comments
The Sweets of Evening		P2 C B Ode to <u>the Earl of Northumberland</u> (1764)		
Epistle to Dr. Nares		C B Titled "A Card" in the <u>Universal Museum</u> , April 1765, p. 214		First printing, previously unnoted. Callan prints the text from <u>Notes and</u> <u>Queries</u> , 1866.

APPENDIX C

A BIBLIOGRAPHY OF BOOKS OR ARTICLES ATTRIBUTING POETRY TO SMART
AND ARRANGED IN CHRONOLOGICAL ORDER

1. G.J. Gray. "A Bibliography of the Writings of Christopher Smart, with Biographical References." Transactions of the Bibliographical Society, VI (1903), 269-305.

This is still the standard bibliography of Smart's work, including magazine appearances. It is remarkably thorough and accurate, although many items have since been added.

2. G.E. Jensen, ed. The Covent-Garden Journal. 2 vols. New York: Russel & Russel, 1964, II, 211-12.

Jensen suggests Smart may have written the "Elegy on the late Prince of Wales," signed Cantabrigiensis, in No. 28 of the Covent-Garden Journal.¹

3. G.E. Jensen. "Concerning Christopher Smart." Modern Language Notes, XXX, 4 (April 1915), 99-101.

Jensen examines the various publications put out under the aegis of Mother Midnight and concludes that Mother Midnight's Miscellany and the Old Woman's Dunciad are not by Smart, but that Mrs. Midnight's Orations is.

4. Wilbur L. Cross. The History of Henry Fielding. 3 vols. New Haven: Yale University Press, 1918, II, 381-82.

Cross repeats Jensen's suggestion that the "Elegy

on the late Prince of Wales" in the Covent-Garden Journal No. 28 is by Smart, and further suggests that the song "Lovely Jenny Weston" in No. 50 is by Smart because it is apparently modelled on "Elegy Written in a London Churchyard" [sic] in the Midwife.²

5. Leonard Whibley. "The Jubilee at Pembroke Hall in 1743." Blackwood's Magazine, CCXXI (1927), 104-15.

Whibley calls attention to Smart's "Secular Ode" which was written for the Jubilee, and credits C.D. Abbott with the ode's discovery.

6. John Drinkwater. "A Poem by Christopher Smart." A Book for Bookmen. New York: George H. Doran Co., 1927, pp. 135-39.

Drinkwater, a book collector, prints "On Gratitude, to the Memory of Mr. Seaton,"³ without disclosing the source of his text, which he knows is "not to be found in any collection of Smart's work." If he was working, as apparently he was, from the manuscript now in the Berg Collection of the New York Public Library, the text is more accurately transcribed by Brittain in Poems 1950.

7. Walter Graham. English Literary Periodicals. New York: Thomas Nelson & Sons, 1930, p. 174.

Graham points to the existence of Ann Gardner's annotated copy of the Universal Visiter in the British Museum, and repeats her attributions.⁴

8. Claude Jones. "Christopher Smart, Richard Rolt, and The Universal Visiter." Transactions of the Bibliographical Society, The Library, series 4, XVIII, 4 (Sept. 1937), 212-14.

Jones lists as Smart's all the Universal Visiter items signed "S" but hesitates to ascribe anything further on internal evidence alone.

9. Roland B. Botting. "Johnson, Smart and the 'Universal Visiter.'" Modern Philology, XXXVI (Feb. 1939), 293-300.

Botting gives more details about the Ann Gardner copy of the Universal Visiter in the British Museum. To Smart Ann Gardner assigned twelve contributions signed "S," nine of them poems, and one prose essay signed "C."

10. Roland B. Botting. "Christopher Smart in London." Research Studies of the State College of Washington, VII (March 1939), 3-54.

Botting's article is of primary importance, although some of its material has been superseded and corrected. He suggests that the "Epigram Ex-tempore on a Cold Poet" is not by Smart, first attributes to him the "Morning Hymn" from the Lilliputian Magazine, and in two footnotes on p. 42 first suggests that "The Famous Epigram of Sannazarius on Venice," "An Epitaph found about 30 years since in the Church of St. Botolph,

Bishopsgate, London," "The Bargain Refused," "To Miss H--- with some Musick; written by a Poet outrageously in love," three epigrams grouped with "The Long-nosed Fair" in the Gentleman's Magazine, and the "Epitaph on Mrs. Rolt," were written by Smart.

11. William Force Stead. Rejoice in the Lamb. New York: Henry Holt & Co., 1939, p. 25.

Stead first points out that the 1765 pamphlet, A Defence of Freemasonry, contains "A Song by Brother C. Smart, A.M., Tune, 'Ye frolicksome Sparks of the Game,'" and quotes the first two lines.⁵

12. Robert Brittain. "Christopher Smart in the Magazines." Transactions of the Bibliographical Society, The Library, series 4, XXI (March 1941), 320-36.

Brittain makes many attributions, not all of them accurate. He repeats those made by Botting in two footnotes (see Item 10). He correctly attributes "Chaucer's 'Recantation,'" "The Trial of Chaucer's Ghost," "The 100th Psalm for a Scotch Tune," "Inscription on a Column," "Antipater's Greek Epigram," "Crambo Song on Miss Scott," "The Fair Monopolist," and "Epigram on a Certain Scribbler." Incorrect ascriptions include "The Benedicite Paraphrased," "Miss and the Butterfly," and "Epigram: on two Fine Gentlemen disputing on

Religion." An important service is his bibliography of the magazine appearances of Smart's poems, incorporating data contributed by Ainsworth and Wallace.

13. Robert Brittain. "An Early Model for Smart's A Song to David." PMLA, LVI (March 1941), 165-74.

Brittain correctly identifies "The Benedicite Paraphrased" as an early model for A Song to David, but mistakenly gives it to Smart.

14. Philip R. Wikelund. "The Benedicite Paraphrased by the Rev. Mr. Merrick: A Correction." ELH, IX (June 1942), 136-40.

"The Benedicite Paraphrased" is correctly assigned to James Merrick (see Item 13).

15. Roland B. Botting. "Christopher Smart and The Lilliputian Magazine." ELH, IX (Dec. 1942), 286-87.

Botting repeats an attribution made in "Christopher Smart in London" (see Item 10). An advertisement for the second number of the Lilliputian Magazine in the Daily Advertiser for June 29, 1751 lists as part of its contents, "A Morning Hymn for all little, good Boys and Girls, which is also proper for People of riper Years, by Mr. Kitty Smart." He provides the text of the hymn.

16. A.D. McKillop. "The Benedicite Paraphrased: a Reply to R.E. Brittain," PMLA, LVIII (June 1943), 582.

McKillop correctly attributes "The Benedicite Paraphrased" to Merrick (see Items 13 and 14).

17. Edward Ainsworth and Charles Noyes. Christopher Smart. A Biographical and Critical Study. Columbia, Missouri: University of Missouri Press, 1943.

Attributions are made passim, but most interesting is the suggestion that parts of Pope's Essay on Man, translated into Latin, printed in Newbery's Reading Mercury on July 15, 1751, are by Smart. Noyes repeats Brittain's attribution of "The Benedicite Paraphrased" and based on this attribution, suggests that the "Paraphrase of the Lord's Prayer," in the romance-six stanza in the Gentleman's Magazine for September 1754, is by Smart.

18. Roland B. Botting. "Christopher Smart's Association with Arthur Murphy." JEGP, XLIII (January 1944), 49-56.

Botting gives the text of Smart's "A New Ballad," from the Gray's-Inn Journal.⁶

19. Richardson Wright. "Christopher Smart, A Masonic Footnote." Transactions. The American Lodge of Research Free and Accepted Masons. V (April 1951-January 1952), 366-67.

Wright describes the pamphlet A Defence of Freemasonry in which is included the song by Smart (see Item 11), but again gives only the first two lines.

20. Arthur Sherbo. "Christopher Smart and The Universal Visiter." Transactions of the Bibliographical Society, The

Library, series 5, X (September 1955), 203-05.

Because of the Ann Gardner attribution to Smart of an essay signed "C" in the Universal Visitor (see Items 7 and 9), Sherbo suggests that all the material in the Universal Visitor signed "C" may be by Smart, thereby tentatively attributing to him five new poems.⁷ Sherbo also suggests that several unsigned poems may be by Smart.

21. Arthur Sherbo. "The Case for Internal Evidence (1): Can Mother Midnight's Comical Pocket-Book be Attributed to Christopher Smart?" Bulletin of the New York Public Library, LXI (August 1957). 373-82.

Sherbo thinks it can, although the author's name is given in an acrostic as Joseph Lewis, and the publisher is Dowse.

22. Arthur Sherbo. "Fielding and Chaucer-- and Smart." Notes and Queries, V (October 1958), 441-42.

Cross had suggested that "Lovely Jenny Weston" in the Covent-Garden Journal No. 50 is by Smart (see Item 4) but gives the other poem in that number, a Chaucerian imitation, to Fielding. Sherbo suggests, more plausibly, that this poem as well is by Smart.⁸

23. Wallace E. Caldwell. "A Christopher Smart Attribution." Notes and Queries, VI (November 1959), 411.

Caldwell provides the text of Smart's Masonic

song (see Items 11 and 19) from Henry Sadler's
Masonic Reprints and Revelations (1898).

24. Charles Ryskamp. "Problems in the Text of Smart." Transactions of the Bibliographical Society, The Library, Series 5, XIV (December 1959), 293-98.

Ryskamp provides the text for a song, "The Cottage of Thatch," attributed to Smart in James Plumptre's A Collection of Songs (London, 1824). He suggests that four poems signed "C.S." in the London Magazine (1746-47) are perhaps Smart's, and, more tentatively, a long series of poems signed "Z.Z." beginning in 1742. This second suggestion is highly unlikely to be true. He provides unnoted magazine appearances of several known poems.

25. Arthur Sherbo. "Survival in Grub Street: Another Essay in Attribution." Bulletin of the New York Public Library, LXIV (March 1960), 147-58.

Sherbo here makes many attributions. In identifying Smart's song's in the Muses Banquet (1753) he adds to the canon "A Song in Praise of Miss W[ist]l" from the Student, and "Crambo Song on Miss Scott" from the Midwife.⁹ In his discussion of A Collection of Pretty Poems for the Amusement of Children Three Feet High, he considers that

Smart wrote "most of the poetry," and attributes to him Fawkes' "A Pair of Spectacles." From A Collection of Pretty Poems for the Amusement of Children Three Feet High he newly attributes "The Difference between Youth and Age Demonstrated" (or "The Gristle") and "An Epilogue spoken on an Ass,"¹ "A Week's Invitation from Parson A to Parson B," and an epigram on the British lion from the Midwife, as well as an excerpt from Thomas Warton's Newmarket, printed as "The Benefit of Gaming" in the Midwife. He concludes that Mrs. Midnight's Orations is Smart's work.

26. Roger Lonsdale. "Christopher Smart's First Publication in English." Review of English Studies, n.s. XII (November 1961), 402-04.

Lonsdale lists unnoted magazine appearances for several poems and notes four of the poems signed "C.S." in the London Magazine and the Gentleman's Magazine for 1745-47 (see Item 24).

27. Arthur Sherbo. "Two Pieces Newly Ascribed to Christopher Smart." Modern Language Review, 62 (April 1967), 214-20.

Sherbo ascribes one prose piece and one poem, "To Miss Harriet's Squirrel," from the Literary Magazine of 1758.²

28. Arthur Sherbo. Christopher Smart, Scholar of the University. Michigan: Michigan State University Press, 1967.

Attributions are made passim, but particularly important is the attribution of "A Description of the Vacation" from the Midwife (p. 38).³

Sherbo also attributes the "Song of Old Time" from the first Oratory performance (pp. 76-77).⁴

29. Moira Dearnley. "Christopher Smart: 'Some Young Cymro in Cambridge.'" Review of English Studies, XIX (February 1968), 53-58.

Dearnley provides the background and the text for Smart's Latin "On St. David's Day 1753."⁵

30. Moira Dearnley. The Poetry of Christopher Smart. London: Routledge & Kegan Paul, 1968.

Dearnley repeats Cross's attribution of "Verses Written in a London Church-yard" (see Item 4), Cross's and Sherbo's remarks on "Lovely Jenny Weston" (see Items 4 and 22) and Jensen's attribution of the "Elegy on the Late Prince of Wales" (see Item 2). She attributes "A Pleasaunt Balade" to Smart as though unaware of Sherbo's article (see Item 22). She reprints all the texts in question.

APPENDIX D

I. PAMPHLETS AND MATERIALS PERTAINING TO SMART'S WAR WITH
KENRICK (1750-1751)

1. November 9, 1750. The Kapélion, or Poetical Ordinary, ed. Kenrick, I, 4 (Nov. 1750), 153. Kenrick prints an epigram ridiculing a mistake in Smart's "A Night Piece."¹
2. November 9, 1750. The Magazines Blown up; or, They are all in the Suds. . . (London: John Cook, 1750). Apparently the work of Kenrick; Smart and Thornton are accused of combining to form one Pentweazle, or Old Woman.
3. January, 1751. The so much talk'd of and expected Old Woman's DUNCIAD. . . (London: Stamper, 1751). Kenrick's hasty and brilliant provision of the Old Woman's Dunciad promised by Smart to expose his enemies. Smart, Newbery, Rolt and Thornton are the principal butts.
4. March 7, 1751. An Occasional Prologue and Epilogue to Othello, As it will this night be acted at the Theatre Royal, Drury-Lane, by Persons of Distinction for their Diversion. Written by Christopher Smart, A.M., Fellow of Pembroke-Hall, in the University of Cambridge. (London: Newbery, 1751). Second edition March 9. Third edition June 22.
5. March 16, 1751. A Satirical Dialogue between A Sea Captain and his Friend in Town: Humbly Address'd To the Gentlemen who deform'd the Play of Othello, on Th--rs--y,

M---- the 7th, 1750, at the Th-tre R-y-l, in Dr-y
L-ne: To which is added, a Prologue and Epilogue,
Much more suitable to the Occasion than their Own
 (London: J. River, 1751). The clever prologue and
 epilogue, signed "Ebeneazer Pentweazel," are probably
 by Kenrick. The miserably written "Satirical Dia-
 logue" may be by Stamper.²

6. April 10, 1751. A Monody on the Death of his Royal
Highness, Frederick, Prince of Wales. (London:
 Stamper, 1751). Kenrick's effusion on the sudden
 death on March 20 of the heir to the throne.
7. April 17, 1751. A Solemn Dirge, Sacred to the Memory
of His Royal Highness Frederic Prince of Wales, As it
was Sung by Mr. Lowe, Miss Burchell, and others at
Vaux-hall. . . (London: Newbery, 1751). Smart's
 effusion on the death of Frederick.
8. April 24, 1751. The mid-April edition of the Midwife
 (II, 1) containing two virulent attacks on Kenrick: one,
 "The Itch of Scribbling proved to be catching" (pp.
 23-27) on his breeding, education, character and talents,
 which also attacks Stamper's writings, and the other,
 "A few Thoughts concerning Elegy-Writing" (pp. 27-29)
 on his monody.

II. PAMPHLETS AND MATERIALS PERTAINING TO THE PAPER WAR
(1752-1753)

1. January 4, 1752. Fielding's war on the Forces of Dullness declared in the Covent-Garden Journal's first number, and continued for two weeks only, John Hill retaliating in his daily column, "The Inspector," in the London Daily Advertiser.
2. January 16, 1752. Have At You All, or, The Drury-Lane Journal, By Madam Roxana Termagant, Address'd to Sir Alexander Drawcansir, Author of the Covent-Garden Journal. The first issue of a new weekly paper edited by Bonnell Thornton and containing considerable ridicule of Fielding; there were twelve numbers in all.
3. JANUARY 29, 1752. Now you have all settled it, Have among you, my Masters! This Day is Published, Price 6d. The March of The Lion Or The Conclusion of the War between Dunce and the Dunces Written with all the Blackguardism of Justice Bobbadill, all the Politeness of the Inspector, all the Wit of the Fool, and all the Smartness of Mary Midnight. (London: Cooper, 1752). An attack on Fielding, Smart and Hill that is somewhat more complimentary to Hill.
4. March 7, 1752. Fun, a Parodi-tragi-comical Satire. As it was to have been perform'd at the Castle-Tavern, Pater-noster Row, on Thursday, February 13, 1752, but

Suppressed, by A Special Order from the Lord-Mayor and Court of Aldermen. (London: Stamper, 1752).

Kenrick's farcical parody of Macbeth, ridiculing Fielding, Thornton, Henley and Smart. The production was halted by Fielding.

5. March 31, 1752. Some Remarks on the Life and Writings of Dr. J-- H--. (London: W. Owen, 1752). An attack on Hill, probably by Dr. John Kennedy, in the form of a parody of Orrery's Remarks on the Life & Writings of Dr. Jonathan Swift. Hill was particularly obsequious in the praise of his noble "friend," Orrery.
6. April 8, 1752. Pasquin turn'd Drawcansir, Macklin's farce, was acted on this date, but never published until the Augustan Reprint Society printed a manuscript replica. The farce was not, as Jensen believed, an attack on Fielding; in it, representatives of society are called up before Pasquin as to a court, indicted, and exposed on moral grounds.
7. April 30, 1752. Hill, in his column, publishes a letter from "Clody" which ridicules Mountefort Brown, an Irish buck. On May 6, Brown retaliates at Ranelagh by publicly caning, kicking, and dewigging Hill.
8. May, 1752. Some Observations on Writers of the Present Age. (London: Cooper, Sheehey, and Woodfall, 1752). An answer to Some Remarks on the Life and Writings of

Dr. J-- H-- (see Item 5), praising Hill.

9. May 16, 1752. Libitina Sine Conflictu, or A True Narrative of the untimely Death of Doctor Atall, who departed this Life on Wednesday the 13th of May, 1752 (London: H. Jeffreys, 1752). A very funny parody of Hill's Lucina sine Concubitu, probably by Murphy, in which Hill, who had been issuing bulletins from his sickroom about his grave decline following Brown's attack, is pronounced dead.
10. June, 1752. A Narrative of the Affair between Mr. Brown and the Inspector. (London: S. Clay, 1752). Brown's version of the events leading up to his chastisement of Hill.
11. July 13, 1752. The Inspector in the Shades, a new Dialogue in the Manner of Lucian. (London: Swan, 1752). A dialogue, perhaps by Fielding, displaying Hill pompously pontificating in the shades among the literary giants.
12. August 13, 1752. The Impertinent. A new paper, of which only one number was published. Attacking Smart, Fielding and (purportedly) Hill, who comes off much the best, all that survives of the paper is what is quoted in the prefatory material to the Hilliad. Hill attacked the scurrility of the paper in "The Inspector" and was unmasked as its author by Johnson in the Gentleman's Magazine of August (p. 387). In the same month, Hill

reviewed Smart's Poems 1752 in the Monthly Review, though he had ceased to review for the magazine in February 1751.³

13. November, 1752. Whipping Rods, for trifling, scurrill, scriblers; as Mr. F--t on Taste, Spectorhill his late pamphlet and papers; his Theophrastus on stones or gems, with other of his principal performances (London: Cooper, 1752). An attack on Foote and Hill. The Gentleman's Magazine for November (p. 539) notes: "There is a dedication to the very unparallel'd, remarkably self-denied, humble, pious, resigned, well meaning, unforward, unblushing, unassuming, unscurrlising, unscandalising, unself-vain, unself-praising, unself-puffing, &c. &c. Inspector general of Great Britain."
14. December, 1752. A Letter from Henry Woodward, Comedian, the meanest of all Characters, to Dr. John Hill, Inspector General of Great Britain, the greatest of all Characters. (London: Cooper, 1752). Woodward's response to an insult from Hill in his column apropos of the Theater War, in which Hill sided with Covent Garden.⁴ An old annotation in the Beinecke Library copy of this pamphlet attributes it to Garrick and Fielding.
15. December 11, 1752. A Letter to Mr. Woodward in his

Triumph over the Inspector, By Sampson Edwards, the Merry Cocker of the Hay-Market (London: Corbett, 1752). Attacks Woodward and calls him "O worthy, thy great Master Laureat's Praise. . ." to which a note contributes an imputed addition to the Smart canon:

Garrick, go on, and charm us every Night,

With Shakespear's Sense, and Johnson's

Wit delight;

Kitely, or Hamlet, yet thy House shall fill,

In spite of Monsters, Rich and Doctor Hill.

SMART.

The pamphlet ascribes A Letter from Henry Woodward (Item 14) to Fielding. Griffiths, proprietor of the Monthly Review, attributed this pamphlet, in his annotated copy of the Monthly Review now in the Bodleian Library, to Hill.

16. December 1752. An Essay on the Rationality of Brutes, with a Philosophical Comparison between Dr. Codgill, Inspector-General of Town-Island, and Mango, the Great Monkey, Director General of the Pantomime Performance in the Haymarket (London: Bouquet, 1752). Following Father Bougeant, who believed animals to be rational, the author finds the character and reason of Mango, chief monkey at the Oratory, to be superior to those of Codghill.

17. December, 1752. The Inspector's Rhapsody, or Soliloquy, on the Loss of his Wig in a Scuffle with some Irish Gentlemen at Ranelagh (London: Cooper, 1752).

Perhaps by Hill, whom it purports to quote:

Tho' call'd a coxcomb, frothy, pert, and dull,
Still rolls my charriot, and my belly's full.

18. January, 1753. An Answer to Henry Woodward, Comedian. The Gentleman's Magazine for January (p. 55) summarizes the pamphlet: "The whole is but 23 pages, 6 to raise resentment against Woodward, 7 on the Grecian and Roman stage, and punishing their offending actors; 6 in favor of Dr. Hill's conduct; and 3 to make Martial write low, and bad Latin in ILLE pascitur deletâ ferâ, because dr Hill had censur'd it as such, not knowing it was from Martial. . ."
19. January, 1753. A Letter to Henry Woodward, Comedian, Occasion'd by his Letter to the Inspector. By Simon Partridge, the Facetious Cocker of Pall Mall, and Son to the late Mr. Partridge, famous for his Dispute with Isaac Bickerstaff (London: H. Jeffreys, 1753). An attack on Hill, with amusing parodies of his style.
20. January, 1753. A Lick at 'em All, or The Moderator. . . (London: Reeves, 1753). "['Tis by a friend to Dr. Hill]" reported the Gentleman's Magazine for January 1753 (p. 54).

21. January, 1753. The Geese stript of their Quills: Or, proposals for depluming and rusticating the Rival Literati. . . (London: Cooper, 1753). A stinging attack on both Hill and Smart.
22. January, 1753. The Pasquinade (London: Mainfort, 1753). Kenrick's abusive and clever verse satire on Hill and Smart.
23. January, 1753. The Hilliad (London: Newbery, 1753). Smart's verse satire on Hill.
24. January, 1753. The Smartiad (London: Job, 1753). A dull, inferior verse satire on Smart, perhaps by Hill:

Unhappy! thrice unhappy! him I call
Whose Name, alas! becomes thy Tennis-ball!

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Notes to the Preface

- 1 This edition will subsequently be referred to as Poems 1752.
- 2 This edition will subsequently be referred to as Poems 1791.
- 3 Poems 1791, pp. xlii-xliii.
- 4 See John Nichols, Illustrations of the Literary History of the 18th Century (London, 1828), v, 809.
- 5 This edition will subsequently be referred to as Poems 1949.
- 6 This edition will subsequently be referred to as Poems 1950.
- 7 This bibliography will subsequently be referred to as Gray.
- 8 This bibliography will subsequently be referred to as Brittain.
- 9 This biography will subsequently be referred to as Sherbo.

Notes to the Introduction

I. Notes to Christopher Smart's Life

¹ Quoted by A. Chalmers in The British Essayists (London, 1823), XXV, xxxii.

² Poems 1791, p. xxix.

³ See below, pp. 65-68.

⁴ This was not a caprice on Pope's part. Concerned about the mutability of the English language, he was always eager to find expert Latin poets to convert his poetry into a more lasting language.

⁵ See below, pp. 191-92.

⁶ See Gray's Correspondence, edited by P. Toynbee and L. Whibley (Oxford, 1935), pp. 273-75.

⁷ He may, however, have written pantomimes. The Oratory featured several of these.

⁸ Smart acted only one role, in spite of Gray's malicious "he acts five Parts himself, & is only sorry, he can't do all the rest." The rest of the highly respectable cast included men subsequently to become a baronet, a doctor of music, an archdeacon, and three doctors of divinity, one a bishop.

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⁹ In 1747 Gray wrote a detailed account of Smart's financial problems, including the information that his Cambridge income was "above £140." See Correspondence, p. 292.

¹ Poems 1791, p. xxix.

² Gray's Correspondence, pp. 291-92.

³ The Monthly Review for January 1792, pp. 37-38.

⁴ See below, pp. 7, 10-12.

⁵ Johnson could obtain no employment from Cave until he had addressed to him the flattering verses "Ad Urbanum." See Walter Graham, English Literary Periodicals (New York: Thomas Nelson & Sons, 1930), p. 154.

⁶ See The so much talk'd of and expected Old Woman's Dunciad (London: Carnan, 1751), p. 18.

⁷ A generally favorable review of Poems 1752 in the General Review for July 1752 (p. 299) describes Smart as "the Author, whose Labours have, in a peculiar Manner, been employed for the Amusement of the Publick."

⁸ See Poems 1792, pp. xviii-xix.

⁹ See Smart's songs "The Lass with the Golden Locks," and "Ode to a Virginia Nightingale," Poems 1949, I, 130, 202-03.

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- ¹ See Poems 1791, pp. xviii-xix.
- ² See James Boswell, The Life of Samuel Johnson, edited by G.B. Hill, revised by L.F. Powell (Oxford, 1934-50), I, 397.
- ³ See, in Poems 1949, "Madam and the Magpie" (I, 65-67), "Epilogue, spoken by Desdemona" (I, 95-96), "The Distressed Damsel" (I, 106-07), "Chaucer's 'Recantation'" (I, 107-08), "The Talkative Fair" (I, 113); see also, below, "The Precaution" (pp. 45-46) and "The Price" (pp. 288-89).
- ⁴ Roger Lonsdale, Dr. Charles Burney (Oxford, 1965), p. 363.
- ⁵ The Student continued to be popular, but at that time magazines were not necessarily launched to continue indefinitely, but were designed to fill a specified number of volumes. This discontinuation then, at the end of the second volume, was not a mark of failure.
- ⁶ The midwife-bawd, Mrs. Mandrake, in Farquahar's The Twin Rivals, was rechristened Mrs. Midnight in the 1725 revival and was played by a man. She derived from Mistress Overdone in Measure for Measure. The Twin Rivals was popular throughout the 1750's, but at some subsequent period her name was restored to Mrs. Mandrake and so the genesis of Smart's character has been mistaken. It has been mistakenly thought to derive from the midwife-bawd in Fielding's farce,

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Miss Lucy in Town, who was originally called Mrs. Mandrake and was played under that name in the 1750's, but whose name was later changed to Mrs. Midnight, perhaps in homage to Smart's persona. The characters are, of course, virtually identical.

⁷ See below, p. 286.

⁸ The best detailed account of the hostilities of the Paper War is given by Jensen in the Covent-Garden Journal (New Haven, 1915), I, 29-98.

⁹ Hill's column did not appear in the Daily Advertiser, as is frequently noted. It appeared in the paper which was called, when the column began on March 4, 1751, the London Advertiser and Literary Gazette. The paper's name was changed on April 18, 1751 to the London Daily Advertiser, and it remained a distinct publication from the now more easily accessible Daily Advertiser.

¹ See the Gentleman's Magazine for August 1752, p. 387.

² See William Law, The Spirit of Prayer (London, 1753), pp. 102-03, 150-52 and passim.

³ See Hester Lynch Thrale, Thraliana, edited by K.C. Balderston (Oxford, 1942), I, 721.

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- 4 Thraliana, I, 723.
- 5 Thraliana, I, 728.
- 6 See the Monthly Review for January 1792, p. 37.
- 7 Arthur Sherbo has done some fine detective work in elucidating the dates and places of Smart's confinement. See Sherbo, Chapters III-V and Appendix A.
- 8 John Sherratt, proprietor of Marybone Gardens, ran an advertisement in the Daily Advertiser for Friday, April 19, 1751, announcing that the Gardens would remain open despite his legal difficulties with his uncle, John Truster.

II. Notes to Christopher Smart's Poetry

- 1 For a discussion of this point at length, see Sophia Blaydes, Christopher Smart as a Poet of his Time (The Hague, 1966).
- 2 See Robert Hurd, "Dissertation on Poetical Imitation," Critical Dissertations (London, 1753), or Alexander Pope, Essay on Criticism, ll. 88-140.
- 3 See Poems 1949, I, 103-04.

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⁴ See Poems 1949, I, 199-200.

⁵ See the Spectator, Nos. 70 and 74.

⁶ See below, p. 1.

⁷ The epitaph is from the Greek Anthology. The sense of the Greek appears to have been: "These brave men lie dead because Jupiter ordained that only the Gods never fail, but man escapes nothing."

⁸ See Josephine Miles, Eras and Modes in English Poetry (Berkeley, 1964), p. 2.

⁹ Ibid.

¹ An actual word count of a few of Smart's poems, however, indicates that Miles would place him in the "balanced mode" in which she places the neo-classicists (p. 3).

² See the Universal Visiter for January 1756 (p. 9).

³ See below, pp. 83-84, 109.

⁴ His manner, of course, is satiric. See "Prologue On Mrs. Midnight's Oratory," below, pp. 131-32.

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Notes to "Excisions from the Smart Canon"

¹ Hunter's comment in Poems 1791 is plain: "The Latin Translation of the Ballad, When Fanny Blooming Fair, was written at the age of sixteen" (p. xlii).

² Gray, p. 301.

³ R. B. Botting, "Christopher Smart in London," Research Studies of the State College of Washington, VII (March 1939), 10, n. 27.

⁴ Gray, p. 303.

⁵ Excluding, of course, those printed in Poems 1752, or signed by Smart elsewhere. Those published for the first time in Poems 1791 by Hunter might have been taken from the Midwife because of the Mother Midnight signature.

⁶ Rolt had also provided an elegy on this occasion.

⁷ However, Smart, in the preface to the Midwife, published in October 1750, distinguished wit from wisdom thus: "The Rev. Dr. * * * has a Fever in his Brain, that precipitates him to scribble an Epigram, the Point of which is turn'd on his best Friend, and this we call Wit: But had the good Dr. under the same Circumstances, swabb'd himself in an easy Chair, and compos'd his Spirits to a Nap by reading one of his own Sermons, and not satyriz'd his best

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Friend, it had been Wisdom" (p. 11). This sounds like an uneasy reference to the epigram, but does not identify Smart conclusively as "the good Dr." The lines could also be a rebuke to Thornton.

Notes to "Additions to the Smart Canon"

I. The Early "C.S." Poems

¹ See Appendix C, Items 24 and 26.

² This was the Dublin edition of the London Magazine. From 1741 to 1754 it was known as the London Magazine and Monthly Chronologer, or Exshaw's Magazine, after its publisher. From 1755 to 1794 it was known as the Gentleman's and London Magazine, or Monthly Chronologer. Because of this confusion of names, for convenience's sake I will hereafter refer to the publication as Exshaw's.

³ See below, pp. 39-41 and 45-46.

⁴ Susannah had a penchant for going down to Kent. When she wrote to Richardson complaining that she had beaux but no proposals, he advised her not to be always disappearing there. (See The Correspondence of Samuel Richardson, edited by A.L. Barbauld [London, 1804], II, 222-23).

⁵ William Warburton is the only great man that Smart ever attacked instead of complimenting (see Smart's satiric dedication to Warburton of the Horatian Canons of Friendship and ll. 211-215). It is at least suggestive that Richardson

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too, like Smart, sided with Thomas Edwards in his literary quarrel with Warburton. See Helen Sand Hughes, "Richardson and Warburton," Modern Philology XVII (May 1919), 45-50.

⁶ See Selected Letters of Samuel Richardson, edited by John Carroll (Oxford, 1964), p. 159, n. 49 and p. 160, n. 51. Carroll suggests that the letter dates from the spring of 1750 and that Susannah may have sent Richardson some of the Melmoth translation of Pliny published in 1747.

⁷ See Richardson's Correspondence, edited by A.L. Barbauld, II, 223.

⁸ See Miscellanea Genealogica et Heraldica, edited A.W.H. Clarke, 5th ser., 4 (London, 1920-22), 194-95.

⁹ The family had a lease on Judde House, Ospringe, Kent until about 1765. (See Miscellanea Genealogica et Heraldica, pp. 192-93). Ospringe was about sixteen miles from Maidstone, Smart's birthplace.

¹ This epigram owes something to Horace's Book III, Ode. 16.

² For Smart's acquaintance with Hoare, see below, pp. 19-20 and 35-36.

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II. Notes to The "Academicus" Poems

¹ See Appendix C, Item 26.

² In the London Magazine for March 1743 (p. 146) there is a sixty-line elegy, "To the immortal Memory of Dorinda," in Miltonic blank verse signed "Academicus." Dorothy Saville Fitzroy, the seventeen-year old Countess of Euston, had been the wife of George Fitzroy, Earl of Euston and first cousin to the Duke of Cleveland. The elegy is written in the blank verse of "The Hop Garden," the poem Smart was writing at the time, and is thematically similar to Smart's first Seatonian Prize poem, written in Miltonics in 1750. It employs Smart's customary diction for handling the sublime. But the poem was honored by being added to the second edition of "Dorinda: Or, the Grove in Tears, a Pastoral Elegy Toward the Character of that Excellent, and Universally Lamented Lady, the Right Honorable the Countess of Euston," published in April. It seems unlikely that such a serious attempt on such an exalted subject would not have been included by Smart in Poems 1752, and as there is a gap of more than four years before the next poem signed by Academicus, it is impossible to attribute the poem to Smart.

³ In Thomas Wilson's obituary notice in the Gentleman's Magazine in 1780 (p. 495) it was reported, "His

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father was for many years schoolmaster and vicar of Wakefield, and the hero of the novel called 'The Vicar of Wakefield.'" See also J.W. Walker, Wakefield, Its History and People (Wakefield, 1934), p. 405, where it is asserted that Goldsmith made a visit to Wakefield between 1760 and 1762, and where the vicar and Sir William Thornhill are identified.

⁴ See the Monthly Review for August 1752, p. 139.

⁵ See "The Country Squire and the Mandrake" and "A Story of a Cock and a Bull" (Poems 1949, I, 55-57 and 68-69). For an indication of the earliness with which Smart's dominant themes were established, see below, p. 159, "Arion, By a Boy of Fourteen," l. 7: "O hominum feritas! O mollia corda ferarum."

⁶ See below, pp. 84-86, 110-11.

⁷ I have seen this stanzaic form, extremely popular in the eighteenth century, referred to as the romance-six, the tail-rhyme stanza, and the Song to David stanza. As there are other tail-rhyme stanza forms, and as the stanza was popular long before the Song to David was written in it, the romance-six stanza seems preferable. The stanza is so called because it was popular for telling tales in medieval times; Chaucer travestied this procedure in "The Tale of Sir Thopas." In the eighteenth century the stanza's

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frequent use for versifying psalms, for translating Horace, for writing love songs and political satires, demonstrates its versatility.

⁸ Perhaps because Brittain erred in attributing Merrick's poem to Smart (See Appendix C, Item 13), the truth of the title of his article, "An Early Model for Smart's A Song to David," has been overlooked. A Song to David is indeed in part modelled on "The Benedicite Paraphrased."

⁹ Perhaps she is the unknown Polly renounced in the first line of "The Lass with the Golden Locks": "No more of my Harriot, of Polly no more. . . ." (Poems 1949, I, 202-03). There is a possibility that Smart spent some time in Cambridge in the summer of 1750 as Cambridge editor of the Student. "A Dialogue" (below, pp. 24-26) is subscribed "From my ground room near the cloisters, July 3, 1750." In the Student for August 1750 (pp. 311-12), immediately following "The Distress'd Damsel" and "Inscriptions on an Aeolian Harp" by Smart, is a poem that sounds very much like Smart indeed, "The Happiness of a good Assurance. Horace, Book I. Ode 22. Imitated and moderniz'd." In the romance-six stanza, the poem is signed "Sophista" and subscribed "Cambridge, August 1, 1750," and it praises "distant, virtuous Polly."

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¹ See Copies of the Polls Taken at Northampton for the Election of Knight of the Shire in the Years 1702, 1705, 1730, 1748, & 1806 (Northampton, 1832), pp. 120, 228.

² Smart's connection with Hoare might have been through his Cambridge acquaintance, John Rust, whose sister Elizabeth had married Hoare's brother, Sir Richard Hoare, in 1737. See Jubilate Agno, p. 149: "Let Hoare, house of Hoare rejoice with Crysopis a precious stone of a gold-colour. God be gracious to John Rust."

³ A William Kent also subscribed to Poems 1752. Kent had died in 1748, the year the lines to Hoare were published, but we know that Smart was collecting subscriptions to the Poems in 1747 (see above, p. xxv).

⁴ See John Britton, The Beauties of Wiltshire (London, 1801-1825), II, 16, where the lines, "written by Mr. Pope," appear as quoted. See also George Sweetman, Guide to Stourhead, Wilts (London, 1925), p. 41, where the lines are quoted substituting "Ah" for "Oh" and with some changes in punctuation. They are "said to have been written in Latin by Cardinal Bembo, and translated by Pope."

⁵ See below, p. 348.

⁶ See below, p. 346.

⁷ See below, p. 347.

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III. Notes to The "Chaucerian" Poems

¹ Alex Warner, a student of E.G. Ainsworth's, noted that the song was attributed to Smart in English Song (London, 1873), and the fact was reported in E.G. Ainsworth and C.E. Noyes, Christopher Smart, a Biographical and Critical Study (Columbia, Missouri, 1943), p. 43, n. 26. The attribution, though made twelve years after Smart's death by no one known to be connected with him, and though unsupported by Hunter in his edition, was accepted by Callan in Poems 1949.

² It was reprinted in Exshaw's Magazine for August 1746 (p. 421). I have found it printed with its setting in Arne's Lyric Harmony (London, 1746), II, 6; in Amaryllis (London, 1748), I, 74-75; in The Muses' Delight (Liverpool, 1754), p. 144; in Clio and Euterpe, or British Harmony (London, 1758), I, 124-25; and in Joseph Ritson's A Select Collection of English Songs (London, 1813), I, 65-66.

³ Lockman was the Secretary (Press Agent) to the British Herring Fisheries, which were occasionally puffed in the Student and the Midwife. The broadside ballad probably dates from 1746; but the song was reprinted in the London Magazine for July 1763 (pp. 384-85) as "A Hint to the Fair-Sex," "The Words by Mr. Lockman." The broadside ballad is p. 129 in the unique collection of Eighteenth Century Sheet Music (Mis. Rev. *MN C695) in The Special

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Collections, The Research Library of the Performing Arts, The New York Public Library at Lincoln Center, N.Y.C. The other three parodies appear (1) immediately after "The Precaution" in the London Magazine, titled "The Fair Admonisher, A Reply to the Precaution," and signed "Dorinda. Z.Z."; (2) following "The Precaution" in Amaryllis, on p. 76, titled "Ladies Answer to the Fly"; (3) in English Songs of the Georgian Period, edited by Alfred Moffat (London, 1907), p. 309, as "The Retort," set by Arne. The text only of this last version was printed in the Ladies Magazine for Oct. 27, 1753 (p. 22). Any of these three replies might be by Smart. But which?

⁴ The Works of Geoffrey Chaucer, edited by John Urry (London, 1721), p. 558. This ballad was subsequently thought to be by Lydgate, but is now rejected from the Lydgate canon. It appears in Chalmers' English Poets (London, 1810), I, 564, in a section "Poems Imputed to Chaucer," but attributed to Lydgate. Skeat's Oxford Chaucer (1897) gives the poem to Lydgate (VII, 295-96). Henry MacCracken, in The Minor Poems of John Lydgate, E.E.T.S., Extra Series No. 107 (Oxford, 1911), I, xlix, tentatively removes the poem from the Lydgate canon. As Item 1944 in The Index of Middle English Verse, edited by Carleton Brown and R.H. Robbins (New York, 1943), it is unattributed.

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⁵ It is reprinted in the London Magazine for August 1750 (p. 376), in the Scots Magazine for August 1750 (p. 365), in Exshaw's Magazine for August 1750 (p. 434), and in the Muses Banquet (London, 1753), I, 6. With Arne's setting it appears in Arne's Vocal Melody (London, 1750), II, 38-42.

⁶ See Urry, pp. 551-52. The poem is now in the Lydgate canon. Chalmers prints the ballad with "Poems Imputed to Chaucer," I, 557-58, but without attributing it to Lydgate; Skeat gives it to Lydgate (VII, 291-94). MacCracken concurs (I, xv) and as Item 3656 the poem appears in The Index of Middle English Verse as by Lydgate.

⁷ See Brittain, p. 320.

Notes for Poetry in the Student

¹ See below, pp. 65-68.

² See Sherbo, p. 69.

³ The persona writing the essay is not Smart, as anyone referring to the series appears to believe, but is a Modern Author with all the wrong values. Smart's very typical and clever imitation of Tale of a Tub in this series of essays needs to be discussed, but not here.

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⁴ "I had the Honour to have much Conversation with Brutus; and was told that his Ancestor Junius, Socrates, Epaminondas, Cato the Younger, Sir Thomas More and himself, were perpetually together: A Sextumvirate to which all the Ages of the World cannot add a Seventh" (Gulliver's Travels, Book III, Chapter 7). "Such is the Opinion of Solomon, such of Socrates, such of Sir Thomas More, and such of Mary Midnight, four Persons (Swift wou'd say) to which all the Ages in the World shall never be able to add a fifth" (The Midwife, II, 101-02).

⁵ The "Gulliver verses" were, however, at this time generally thought to be by Gay, another of Smart's favorite models.

Notes for Poetry in the Midwife

¹ For Mrs. Midnight's provenance, see above, pp. 409-410, n. 6. Sex impersonation was considerably more innocent, at least ostensibly, in the eighteenth century when sex lines were so decisively drawn that crossing them was a great joke. Hannah Snell, who enlisted as a soldier and was wounded in France, was a great curiosity. Smart's pupil, the theatrically inclined John Blake Delaval, was sent down from Cambridge for carrying his mistress about disguised as one "Captain Hargreaves." The Chevalier D'Eon, who kept everyone mystified about his real sex until his

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death, was a famous example. Sex impersonation poems, of a gently titillating nature, were fairly popular in the magazines. (For an example, see "Occasion'd by seeing an agreeable young Gentleman in a Lady's Dress" in the Gentleman's Magazine for February 1748, p. 88.) Smart's Oratory Prologue (below, pp. 129-30) is a zany adaptation of this form. Sex impersonation was very popular onstage. Peg Woffington was famous for her "breeches" parts, and many old women were played by male actors, including Mrs. Midnight in Farquhar's The Twin Rivals. It is easy to imagine that Smart, having seen this play, and having imitated Mrs. Midnight successfully (an easy joke to perpetrate, with his slight build, his fair skin and his small hands, in his Cambridge gown) was encouraged to do it publicly. He had a sonorous voice and was a skillful orator.

² Certain poems from the Midwife attributed to Smart in the past can be definitely discarded from the canon. The suggestion is made in Brittain that "On two fine Gentlemen disputing on Religion" (II, 80) and "Miss and the Butterfly" (I, 230-32) are by Smart. The first of these Smart printed in both the Student and the Midwife in May 1751, and used again in his notes to the Hilliad in January 1753. But all that this really indicates is that Smart found it a fine epigram. He apparently took it from

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A Foundling Hospital for Wit (London, 1749), VI, 87-88.

The publisher was W. Webb, and the book contains nothing else by Smart that I can discover. Samuel Johnson also knew and admired the epigram (See the Life of Johnson, IV, 288-89).

"Miss and the Butterfly" is by William Hamilton of Bangour; there can be no mistake about this attribution at least in regard to Smart, for the fable was first published in a 1739 Edinburgh edition of Hamilton's poems when Smart was seventeen. "A Pair of Spectacles," (III, 92-93) and "What dreams of conquest flushed Hilario's breast" (I, 125-26) have also been attributed to Smart (see Appendix C, Item 25). "A Pair of Spectacles," a translation from the Latin of Vincent Bourne, is by Smart's friend, Francis Fawkes, and can be found among his collected works. "What dreams of conquest flushed Hilario's breast" is an excerpt from the new satire Newmarket, as Smart explained when he printed it, which was by Thomas Warton.

³ Poems 1791, p. xiv.

⁴ Brittain, p. 321.

⁵ See the Old Woman's Dunciad:

Next him, who next in Point of Knowledge is,
Brought up in one of Oxon's Colleges,
For whom, on Isis' Banks the Strumpet
Fame founded Student thro' her Trumpet,
Now turn'd into a Jack-daw chatters.
Or in the Jakes of Genius spatters;

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Or, drest in Female Petticoat,

Helps Fame to sound a louder Note . . . (pp. 17-18).

See also The Magazines Blown up (Appendix D, I, 2), in which two Pentweazles, one from Oxford and one from Cambridge, are said to make up one Old Woman.

⁶ See "The Pasquinade," in Remarkable Satires (London, 1760), p. 159.

⁷ See the Midwife for July 1751 (II, 146). Quite possibly Newbery was the author of the "New Ballad to an old tune, O the Roast Beef of old England!" published in the Gentleman's Magazine for October 1750 (p. 471).

⁸ See Exshaw's Magazine for September 1745 (p. 529).

⁹ This was Wilbur Cross's method. See Appendix C, Item 4.

¹ See above, p. 39, and note.

² Brittain attributes this song to Smart (see Brittain, p. 330) but does not tell why. Sherbo also attributes the song to Smart (see Appendix C, Item 25).

³ See above, pp. xxxi-xxxii.

⁴ See the Midwife for April 1751 (II, 23-29). The quotation about Stamper is on p. 25.

⁵ A Satirical Dialogue bears the imprint of J. River,

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a name not listed in A Dictionary of Printers and Booksellers.

An advertisement at the end of A Satirical Dialogue puffs a book "sold by F. Stamper, . . . and J. Brooke, at the Golden Head, under St. Dunstan's Church, Fleet Street."

⁶ See above, p. 56.

⁷ See p. 552. For the text, see Poems 1749, I, 131.

⁸ See Brittain, p. 331.

⁹ See above, p. xxxiv.

¹ One reference appears in this epigram, one is in "The Prologue intended to have been spoken by Mr. Woodward" (see below, pp. 110-11), and one is in "Epilogue spoken by Mrs. Midnight's Daughter, riding upon an Ass dressed in a great Tie-Wig" (see below, pp. 133-37).

² See Sherbo, pp. 38-39.

³ For an example, see the London Magazine for February 1748 (p. 88).

⁴ See a note to l. 8. The poem in question by Hill appears in Exshaw's Magazine for October 1752, (pp. 54-55).

⁵ See below, p. 85.

⁶ See the Hilliad (London, 1753), ix.

⁷ See above, p. xxxv.

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⁸ A Letter to Henry Woodward, Comedian. . . (London, 1753), p. 7.

⁹ This bill, the fact that it was the popular Woodward's benefit, and the rumors about the attack on Hill so filled the house that Richard Cross, the theater's prompter, noted almost unprecedented receipts for the night of £330. See The London Stage, IV, 359.

¹ Ibid.

Notes to Poetry from the Oratory

¹ See Sherbo, pp. 167 and 282. Lady Caroline Seymour was the daughter of Earl Cowper, and niece of the Rev. Spencer Cowper, Dean of Durham, who subscribed to Smart's Psalms 1765. In 1753 she married Henry Seymour. Very possibly Smart knew her as a child.

² "The Pig," "The Bag Wig and the Tobacco Pipe," and "The Teapot and the Scrubbing Brush," all published in the Midwife.

³ Some excerpts will provide the general idea:

Saturday, December 7, 1751: Hos. 7. 16. Ah!

Kitty Smart dead? Oh Murray procl! O, &c.

At the Oratory-- Charles *'s Chapel. By

Lincoln's Inn Fields, Tomorrow Evening, at Six,

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the Religion A Plan so envy'd, that the mimick-
 ing it last Tuesday for *'s Benefit, sav'd a
 broken Fellow of a College, his Hedge-Tavern,
 Fiddlers, Booksellers, Printers, Bunters, Rogues,
 Mollies and Vagabonds, from starving: Discourse:
 The Actions, to which they are liable: Tavern:
 Cits: Masks: Scrapers: Cap!: Domino's, Bar Keeper,
 Orations; Buffoons: Kettle-Drums: Company, Cupid:
 Rostrum; painted from the Still Life. . .

Wednesday, December 11, 1751: Mother Midnight's
 Pettycoats-Plot has no secrets: J. Wild's Hydra
 of 5 or 6 Heads of the Rappers (as among the Gar-
 nanites) should be knock'd down by Hercules's
 Club. They are beaten out of the Castle to Mor-
 timer's Hole in Westmr: Those Macheaths have hir'd
 a poor-Smart-ill-paid Author, and a shivering Book-
 seller, for Music, and Saltbox, and to make the
 Old Woman sell 4d . . .

December 21, 1751: Jud. 5.6. Io! we beat them!
 Io! Stuart! Io! incog! . . . for my true Merry
 Christmass, I forgive all my Enemies, even T. Os-
 born, &c. . . . II. Prayer: That the Smart Rumps
 may smart for it.

⁴ Here and elsewhere in Mrs. Midnight's Orations, a
 question mark is used where an exclamation point seems
 called for.

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- ⁵ See above, pp. xxxv, 84-86.

VII. ~~Notes to~~ Poetry in the Lilliputian Magazine

¹ All three issues were doubtless advertised as well on subsequent or preceding days. A "This Day is Published" advertisement was not to be taken literally. But the magazine issues certainly appeared within a few days of these dates.

² Smart repeated the line in "To the Right Honourable Earl of Darlington" (Poems 1949, I, 12), l. 4: "And Virtue's temple leads to Honour's fane."

- ³ See Appendix C, Items 10 and 15.

⁴ Botting took the text of the hymn from a 1783 reprint of the Lilliputian Magazine. He appears to have thought that in the original edition the poem was signed by Smart rather than "By a Young Gentleman," but this is not the case. There are only very minor differences of punctuation between the texts in the two editions.

⁵ The title in the Literary Magazine is corrected to the 137th Psalm. Johnson's reprintings of other poems by Smart in the Literary Magazine should be noted. Some are poems newly attributed in this work. In I, 2 appeared "A Pastoral Hymn" (see below, pp. 279-81, 283-84) and "A Story of a Cock and a Bull" (p. 102); in I, 6 (p. 317) he printed

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"An Epigram in the Sing-Song Taste by Master Walter Weshywashy" (see above, p. 109); in I, 7 (p. 369), "The Coquette" (see below, pp. 271-76); in II, 10 (p. 47) "Gay Florimel" (see above, pp. 93-94); "Epithalamium on a Late Happy Marriage," and "Epigram on a Coquette" (see below, p. 276); in II, 11 (p. 96) "The Power of Innocence"; in II, 13 (pp. 205-06) "The Forty-Second Psalm" (see below, pp. 170-74). This last appearance, noted by Jones (see Appendix C, Item 8) is the only printing of Smart's poetry in the Literary Magazine previously noted except for Sherbo's attribution of a new Harriot poem (see Appendix C, Item 27, and below, pp. 296-98) from an edition dated after Johnson's connection with the magazine had ended.

But apart from these poems, Johnson also printed five poems from the Midwife which are very likely Smart's, one from the Student which may be his, and one from the Midwife which he probably did not write. Johnson apparently wanted to help Smart, in 1756 and 1757, by printing his poetry; but besides that, he apparently concocted his poetry columns, like many subsequent editors who knew a good source of poetry when they saw one, with a copy of the Midwife close at hand.

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VIII. Notes for Poetry in the Universal Visiter

¹ The annotated copy of the Universal Visiter was first noted by Graham (see Appendix C, Item 7).

² See Appendix C, Item 8.

³ See Jubilate Agno, p. 55.

⁴ See Appendix C, Item 9.

⁵ See Appendix C, Item 20.

⁶ I offer the texts for comparison:

Oh! Redburn, where thy verdant vales extend,
Let me enjoy the solace of my friend.

II.

Come, let us leave the busy croud,
Nor throng the city's ample gate:
Come, leave the base, the vain, and proud;
Quit care, and scorn the pomp of state.
In the hamlet seek for quiet,
Sober ease, and temp'rate diet;
Exercise, or learned leisure,
Honest mirth, and social pleasure.

- "An Ode on May," by "C" from
the Universal Visiter, p. 237.

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Oh, Redburn, where thy verdant vales extend,
This prince enjoy'd the solace of his friend:

"Come, let us leave the busy croud,
Nor throng the city's ample gate;
Come, leave the base, the vain, and proud,
Quit care, and scorn the pomp of state.
In the hamlet seek for quiet,
Sober ease, and temp'rate diet;
Exercise, or studious leisure,
Honest birth, and social pleasure.

- "Ode to the Duke of York" by Richard Rolt

7 Rolt's reputation has been seriously damaged by Johnson's story, recorded by Boswell, that in Dublin in 1744, Rolt published an edition of Akenside's Pleasures of the Imagination, and put his name to it. (See the Life of Johnson, I, 359). Akenside had published his poem on January 16, 1744 anonymously, and owned it only with the fourth edition towards the end of the year. It is true that Rolt went to Ireland as a young man, but all his biographies give the date for his sojourn in Dublin as after the rebellion of 1745, in which he had managed to implicate himself. Furthermore, Boswell expressed some uneasiness about repeating the story, as no edition signed with Rolt's name was ever seen. It was Malone's belief that Rolt had perhaps only "acquiesced in its being attributed to him in

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conversation" (Life of Johnson, I, 359, n. 2). All of Rolt's biographies state explicitly that he was placed under an officer of the excise in the north of England, and having joined the rebel army in 1745, was dismissed from his situation, at which point he went to Dublin to visit his relative, Ambrose Philips, in hopes that Philips could place him. It seems to me there is sufficient reason to doubt the story about Rolt, but even if he had, as a boy of twenty, acquiesced in allowing a popular poem to be attributed to him, one might still doubt that during the lifetime of his friend, he would help himself to a piece of that friend's poem. Particularly when the poem gives no internal signs of having been written by his friend.

⁸ See Appendix C, Item 20.

⁹ See the Universal Visiter, pp. 4-9. Smart proffers four lines of French verse in the heroic measure as a stanza with the derry-down refrain to demonstrate "the burlesque manner" of French versification.

IX. Notes on Poetry in the Gentleman's Magazine

¹ Botting (p. 42, nn. 98, 100) first made the suggestion that the epigram of Sannizarius, the translations of the St. Botolph's epitaph, "The Bargain Refused," "To Miss H-- with some Musick," the "Epitaph on Mrs. Rolt," and three epigrams grouped with "The Long Nosed Fair" in the Gentleman's

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Magazine for August 1754 (p. 382), are by Smart. Brittain, who reaffirmed all of these attributions except "The Bargain Refused," without reference to Botting, first provided some evidence. I consider all of Botting's attributions justifiable except the last. "The Bargain Refused" I believe to be by Smart, but in the absence of any substantiating signature, have placed it with "Poems Possibly by Smart" (see "The Price"). The three epigrams on Squab, Pilfer and Snaggle which Brittain claims are grouped with "The Long Nosed Fair" (see Poems 1949, I, 30) in both the Gentleman's Magazine and the London Magazine, are actually grouped with it only in the first. No signature appears on the epigrams; and surely an editor may group his epigrams for one month neatly together without implying that all are by one poet. The epigrams sound like Smart's, but that is not evidence enough for attribution.

² This second version incidentally owes something to the version by "J. Banks" printed with Smart's in this edition of the Gentleman's Magazine.

³ See Sherbo, p. 108.

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X. Notes to Poetry from Other Sources

- 1 Poems 1950, pp. 54-55.
- 2 Brittain's note adds the information that Cole's notes are printed in Nichol's Illustrations of the Literary History of the 18th Century, VII, 581.
- 3 The sire, whose son squints forty thousand ways,
Finds in his features mighty room for praise:
'Ah! born' (he cries) 'to make the ladies sigh,
Jacky, thou hast an amorous cast o'th'eye.'
(The Horatian Canons of Friendship, ll. 88-91;
from Horace, Satires, I, 3, ll. 44. ff.)
- 4 See Poems 1950, p. 54.
- 5 See below, pp. 197-98.
- 6 See The London Stage, IV, 331. The slips can mean the wings, but here probably mean the ends of the gallery.
- 7 Add. MSS. 14936, p. 87b.
- 8 See Appendix C, Item 29.
- 9 The Cymmrodorion Society was a Welsh society founded in London in September 1751 for social, scholarly, antiquarian and philanthropical purposes. See R.T. Jenkins and H.M. Ramage, The History of the Honourable Society of the Cymmrodorion 1751-1951 (London, 1951).

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- ¹ Pp. 55-56.
- ² See above, p. 430, n. 2.
- ³ See Appendix C, Items 11, 19, 23.
- ⁴ See the Drury-Lane Journal for January 16, 1752 (pp. 20-21).
- ⁵ P. 51.
- ⁶ See below, pp. 187-88.
- ⁷ See Appendix C, Item 12.
- ⁸ See Appendix C, Item 6.
- ⁹ See Brittain, p. 336.
- ¹ See Sherbo, pp. 259-60, n.
- ² Emanuel Mendes da Costa, as he signed himself in the Royal Society Charter-book, was an authority on conchology, fossils and old silver, and was elected to the R.S. in 1747. Elected secretary in January 1763, he performed his duties negligently; and when it was discovered in December 1767 that he had defrauded the Society of £1492, his collection and libraries were seized and sold and he was sentenced to five years in prison.

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- 3 Poor Mr. Smart presented me this morning with a rose, blooming and sweet as if we were in the month of June. 'It was given me,' said he, 'by a fair lady-- though not so fair as you!'

The Early Diary of Fanny Burney, edited by Annie Raine Ellis (London, 1907), I, 66.

- 4 See below, pp. 285-87.
- 5 See below, pp. 355-56, 367.
- 6 See pp. 330-31.

XI. Notes to the Oratorios

1 "The Village Hind" and "Prayer" from Hannah were printed in Plumptre, Collection of Songs (London, 1806-08), II, 321, 375. "Prayer" is the air beginning "There is no Part of Heav'n so high." Poems 1950 reprints five lyrics from Hannah and three from Abimelech.

2 See Charles Burney, A General History of Music, (New York, 1957), II, 561.

3 See The London Stage, IV, 1050.

4 Burney, II, 1009.

5 Dearnley discusses the barrenness theme in Hannah and recalls a line from Jubilate Agno (pp. 42-43): "Let

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Sarah rejoice with the Redwing, whose harvest is in the frost and snow. For the hour of my felicity, like the womb of Sarah, shall come at the latter end" (p. 220).

- ⁶ The London Stage, IV, cxxx.

Notes to Poems Possibly by Smart

I. Notes to Poetry in the Midwife

- ¹ See above, p. 114.
- ² See the Midwife for December 1751 (III, 59).
- ³ See above, p. 431.
- ⁴ See p. 188.

⁵ Botting first suggested that the song was by Smart (see Appendix C, Item 10) but failed to give his reasons, which probably were that after appearing in the Midwife, the poem was reprinted in the Gentleman's Magazine in the same month as the epitaphs from St. Botolph's, the "Epigram of Sannizarius," and the Latin version of "Fanny Blooming Fair."

II. Notes to Poetry in the Lilliputian Magazine

- ¹ John Byrom's "My Time, o ye Muses, was happily spent," in the Spectator, No. 603, started a vogue for pastorals in anapestics which was successfully followed by Shenstone.

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² It was performed at the Smock Alley Theatre on February 18 and February 24. It was then advertised, in Faulkner's Journal, as "Set to music by Mr. Arne."

³ There is a set of complimentary verses to Arne in the London Magazine for April 1754 (p. 182) which gives every indication of being by Smart.

III. Notes to Poetry from Other Sources

¹ The "Ode to February, Occasion'd by the birth-day of a beautiful lady, born in that month.-Attempted in the manner of Mr. S--t" from the Gentleman's Magazine for September 1754 does not mention Harriot's name.

² "Lovely Harriote," a crambo ballad (see Poems 1749, I, 188-90, and below, pp. 339-40), is in the romance-six stanza.

³ See Appendix C, Item 27.

⁴ See above, pp. xxxi, xxxii, 77.

⁵ The epigram refers to Smart's "A Night-Piece," which had just been republished in the Student for September 1750 (I, 353-54). Smart begins "A Night-Piece" with the line "'Twas when bright Cynthia with her silver car. . ." and then says, "You could not see a sight. . ." (l. 19).

⁶ See the Kapellion, or Poetical Ordinary for November

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1750 (p. 153).

⁷ If Kenrick wrote the poem, he modelled it on "Lovely Harriote, A Crambo Song." published without date as a broadsheet ballad. The ballad could well have been issued in 1747. In it Smart refers to Barry's portrayal of Othello, which was first seen at Drury Lane on October 4, 1746. But the ballad was "Printed for J. Oswald for the Temple of Apollo." Lonsdale, who discusses the question of the Temple of Apollo in Dr. Charles Burney (pp. 30-36), states that Oswald took out his patent for publishing all music composed by the Society on October 23, 1747. The ballad could therefore have easily been known to Kenrick, who appears to have been sensitive to the deficiencies of the songs of others. In his satire The Town (London, 1748), attacking Garrick, he ridicules his song to Peg Woffington (see above, p. 77), as well as what may be Smart's "Chaucer's 'Recantation'":

In vain dull Songsters †Woman's Praise rehearse,
His Peggy proves the mighty Power of Verse. . .

† A barbarous and favourite Song on Woman, at Vaux Hall.

⁸ See Appendix C, Item 4. Cross, p. 381.

⁹ Ibid.

¹ Cross, p. 382. Cross has been followed, at least

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in part, by several scholars. Jensen agreed that Smart may have been the author of the Elegy" (See Appendix C, Item 2). Dearnley has quoted the remarks of Cross and Jensen without reevaluation, but has given "A Plesaunt Balade" to Smart (See Appendix C, Item 30). Sherbo was first sensibly to protest that the Chaucerian imitation in the Covent-Garden Journal No. 50 is as likely as the Jenny Weston poem to be by Smart, and concludes that "The Plesaunt Balade" is "very probably by Smart" (see Appendix C, Item 22).

2 See above, p. 76.

3 See above, pp. 76-77 and 87-89.

4 See Poems 1949, I, 195-96.

5 Smart's first lisped numbers are a matter of record:
 The young rhymester was very fond of a lady of
 about three times his own age who used to notice
 and caress him. A gentleman old enough to be her
 father to teaze the child would pretend to be in
 love with his favourite and threatened to take her
 for his wife--'You are too old,' said little Smart;
 the rival answered if that was an objection he
 would send his son; he answered in verse as follows, addressing the lady,

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Madam if you please
 To hear such things as these
 Madam I have a rival sad
 And if you don't take my part it will make
 me mad.

He says he will send his son;
 But if he does I will get me a gun.
 Madam if you please to pity,

O poor Kitty, O poor Kitty.

The verses and explanation are from a letter of Elizabeth Smart LeNoir, the poet's daughter (Ms., Bodl. 1006. f. 245), quoted by Ainsworth and Noyes, pp. 9-10.

⁶ Brittain, p. 326, points out that Plumptre attributes "The Cottage of Thatch" to Smart, but apparently he rejects the attribution because he could not identify the lines. Ryskamp (see Appendix C, Item 24) suggests the matter be reconsidered.

IV. Notes to Poetry from the Gentleman's Magazine

¹ See above, pp. 198-202.

Notes to Appendix A

¹ Burney, p. 1011.

² Among Arne's melodies with which we are familiar are "Rule, Britannia," "Here we Go Round the Mulberry Bush,"

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and the exquisite songs from The Tempest. But the eighteenth-century English song, later ignored as "artificial," still suffers from an unjust eclipse.

³ See S.T. Farish, "The Vauxhall Songs of Thomas Augustus Arne" (University of Illinois, 1962), p. 2. The dissertation is available on microfilm.

⁴ Farish, p. 146. According to Burney (p. 1015), Arne abandoned his old style in 1762, when he set Metastasio's opera Artaserse.

⁵ Burney, p. 1004.

⁶ Burney, p. 601.

Notes to Appendix B

¹ See Appendix C, Item 12.

² See above, pp. 330-31.

³ See the Monthly Review for January 1792, p. 42.

⁴ See above, p. 286.

⁵ See above, pp. 330-31.

⁶ See above, pp. 1-3.

⁷ See Dearnley, pp. 129-30.

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- 8 See above, pp. 182-83.

Notes to Appendix C

- 1 See above, p. 288.
- 2 See above, p. 76.
- 3 See above, pp. 209-13.
- 4 See above, p. 151.
- 5 See above, pp. 203-06.
- 6 See above, pp. 194-96.
- 7 See above, pp. 153-55.
- 8 See above, pp. 288-90.
- 9 See above, pp. 77, 89-93, for "Crambo Song, on Miss Scott." There is a very long list of contributors of poetry to the Student, and therefore not enough justification for attributing the song to Miss Wastell to Smart.

- 1 For these two poems, see above, pp. 133-36 and 39-40.

- 2 See above, pp. 285-87.
- 3 See above, pp. 98-101.

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⁴ See above, pp. 268-71

⁵ See above, pp. 198-202.

Notes to Appendix D

¹ See above, p. 286.

² See above, pp. 77-78.

³ See B. C. Nangle, The Monthly Review First Series, 1749-1789, Indexes of Contributors and Articles (Oxford, 1934), p. 21: "Hill's regular contributions cease in February 1751. His only review after this date is one of Smart's Poems in August 1752." If this is true, Smart had good reason to be angry with the Review.

⁴ See above, pp. xxxv, 84-86.