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THE
WORKS
OF
SIR WILLIAM JONES.

WITH
THE LIFE OF THE AUTHOR,
LORD TEIGNMOUTH,

IN THIRTEEN VOLUMES,

VOLUME X.

LONDON:

PRINTED FOR JOHN STOCKDALE, PICCADILLY;
AND JOHN WALKER, PATERNOSTER-ROW.

1807.

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THE TENTU VOLUME.

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TSTO

P O E M

AMRIOLKAIS.

THE ARGUMENT.

I HE poet, after the manner of his countrymen, supposes himself attended on a journey by a company of friends; and, as they pass near a place, where his mistress had lately dwelled, hut from which her tribe was then removed, *he desires them to stop awhile*, that he might indulge the painful pleasure of Keeping over the deserted remains of her tent. They comply with his request, but exhort him to show more strength of mind, and urge two topicks of consolation ; namely, *that he had before been equally U7ihappy*, and *that he had enjoyed his full share of pleasures*: thus by the recollection of his passed delight his imagination is kindled, and his grief suspended.

He then gives his friends a lively account of his juvenile frolicks, to one of which they had alluded. It seems, he had been in love with a girl named *Onaiza*, and had in vain sought an occasion to declare his passion: one day, when her tribe had struck their tents, and were changing their station, the women, as usual, came behind the rest, with the servants and baggage, in carnages fixed on the backs of camels. *Am-riQlkah* advanced slowly at a distance, and.

when the men were out of sight, had the pleasure of seeing *Onaiza* retire with a party of damsels to a rivulet or pool, called *Daratjulul*, where they undressed themselves, and were bathing, when the lover appeared, dismounted from his camel, and sat upon their clothes, proclaiming aloud, that *whoever would redeem her dress, must present herself naked before him*

They adjured, entreated, expostulated ; but, when it grew late, they found themselves obliged to submit, and all of them recovered their clothes except *Onaiza*, who renewed her adjurations, and continued a long time in the water: at length she also performed the condition, and dressed herself. Some hours had passed, when the girls complained of cold and hunger; *Amridkais* therefore instantly killed the young camel on which he had ridden, and, having called the female attendants together, made a fire and roasted him. The afternoon was spent in gay conversation, not without a cheerful cup, for he was provided with wine in a leathern bottle; but, when it was time to follow the tribe, the prince (for such was his rank) had neither camel nor horse; and *Onaiza*, after much importunity, consented to take him on her camel before the carriage, while the other damsels divided among themselves the less agreeable burden of his arms, and the furniture of his beast.

He next relates his courtship of *Fathima*, and his more dangerous amour with a girl of a tribe at

S

war with his own, *whose beauties he very minutely and luxuriantly delineates*. From these love-tales he proceeds to the commendation of his own fortitude, when he was passing a desert in the darkest night; and the mention of the morning, which succeeded, leads him to *a long description of his hunter, and of a chase in the forest*, followed by a feast on the game, which had been pierced by his javelins.

Here his narrative seems to be interrupted by a *storm of lightning and violent rain* : he nobly describes the shower and the torrent, which it produced down all the adjacent mountains, and, his companions retiring to avoid the storm, the drama (for the poem has the form of a drama tick pastoral) ends abruptly.

The metre is *of the first species*, called *long verse*, and consists of the *bacchius*, or *amphibrachys*, followed by the first *epitrite*; or, in the *fourth* and *eighth* places, of the distich, by the *double iambus*, the last syllable being considered as a long one : the regular form, taken from the second chapter of *Commentaries on Asiatick Poetry*, is this;

" Amator | puellarum | miser sie [pe fallitur

" Ocellis [nigris, labris [odoris, | nigris comis."

TH*

MOALLAKAT,

OR

SEVEN ARABIAN POEMS,

WHICH WERE SUSPENDED ON

THE TEMPLE AT MECCA ;

WITH

A TRANSLATION AND ARGUMENTS.

ADVERTISEMENT.

X HE Discourse will comprise observations on the antiquity of the *Arabian* language and letters; on the dialects and characters of *Htmi/ar* and *Koraish*, with accounts of some *Himyarick* poets; on the manners of the *Arabs* in the age immediately preceding that of *Mahomed*; on the temple at *Mecca*, and the *Maullakat*, or pieces of poetry *suspended* on its walls or gate; lastly, on the lives of the *Seven Poets*, with a critical history of their works, and the various copies or editions of them preserved in *Europe*, *Asia*, and *Africa*.

The Notes will contain authorities and reasons for the translation of controverted passages; will elucidate all the obscure couplets, and exhibit or propose amendments of the text; will direct the readers attention to particular beauties, or point out remarkable defects; and will throw light on the images, figures, and allusions of the *Arabian* poets, by citations either from writers of their own country, or from

ADVERTISEMENT.

such of our *European* travellers as bear illustrate the ideas and customs of eastern naiads. But the *Discounts*, and *Notes* are ornamental outtyv not essential to the work; anil, by sending it abroad in its present form, the trausiitor • reap n<* small advantage, if the learn* } on the Continent will favoor him in ti of the summer with their strictures tatious,. and wilt transmit them fnr t Air- pose to the publisher. It is roued^ that the var will raise no obstacle to this intercourse •with the scholars of *Legdni*, *Paris*, and *Ma- drid*; for men of letters^ as such, ooglu, in all places and at alt times* to carry flage of *Iruace*

A. D. 1780

NOTE.

The *Genealogical Table* must be placed immediately before the translation, and the page in *Arabic*, before the originals: the second plate contains the 32d, 33d, and 34th verses of *Amrullah*, with the comment of *Tebuk*.

THE
POEM

AMRIOLKAIS.

" STAY—Let us weep at the remera-
" brance of our beloved, *at the fght of iht*
" ftation *where her tent was raifed*> by the
" edge of yon bending fands between DA-
" HUJ^and HAUMEE,

2 " TUDAM and MIKRA; *a tatiorty* the
" marks of which are not wholly effaced,
" ^a though the fouth wind and the north
" have woven the twifted fand."

3 *Thus I poke, when* my companions stop-
ped their courfers by my fide, and faid,
" Perifh not through defpair: only be
" patient."

4 A profufion of tears, *anfwered I*, is my
fole relief; but what avails it to fhed them
over the remains of a deferted manfion ?

5 " Thy condition, *they replied*, is not more
" painful than when thou lefteft HOW AIRA,

before thy present passion, and her neighbor
 " **bour** REBABA, *OH O billk of* MASEL,"

6 Yes, *I rejoined*, when those two damsels
 departed, mufk was diffused from their
 robes, as the eastern gables the scent of
 clove-gillyflowers:

7 THIn gushed the tears from my eyes,
 jthrough excess of regret, and flowed down
 my neck, till my sword-belt was drenched
 in the stream.

8 " Yet hast thou passed many days in
 " sweet converse with the fair j but none
 " so sweet as the day, which thou spentest
 " by *the pool of* DARAT JULJUL."

9 On that day I killed my caHel to give
 the virgins a feast ; and oh! how strange
 was it, that they should carry his trappings
 and furniture!

10 The damsels continued till evening help-
 ing one another to the roasted flesh, and to
 the delicate fat like the fringe of white silk
 finely woven.

11 On that happy day I entered the carriage,
 the carriage of ONAIZA, who said, " WQ
 " to thee! thou wilt compel me to travel
 " on foot."

She added (while the vehicle was bent

THE POEM OF AMROLKAIS, 11

afide with our weight), " O AMRIOLKAIS,
" defcend, or |i y beaft alfo will be killed."

13 1 anfwered: " Proceed, and loofen his
" rein; nor withhold from me the fruits
" of thy lajp, which again and again may
" be tafted with rapture.

" Many a fair one like thee, though not
" *like thee* a virgin, have J vifited by night;
" and many a lovely mother have I divert-
" ed from the care of her yearling infant
" adorned with amulets:

15 " When the fuckling behind her cried,
" fhe turned round to him with half her
" bodyi but half of it, prefled beneath my
" embrace, was not turned from me,"

16 Delightful too was the day, when F A -
T H I M A at firft rejeded pie on the fummit
of yon fand-hill, and itook an oath, which
fixe declared inviolable,

17 " O FATHIMA, faid I, away with (o
" much coyneis; and, if thou hadft re-
" folved to abandon me, yet at laft relent.

18 " If, indeed, my difpofition and manners
" are unpleafmg to thee, rend at once the
" mantle of my heart, that it may be de-
" tached from thy love.

19 " Art thou fo haughty, becaufe my paf-

THE POEM OF AMRIOLKAIS.

fion for thee deftroys me; and becaufe
" whatever thou commandeft, my heart
" performs?

20 " *Thou weepeft*—yet thy tears flow mere-
" ly to wound my heart with the shafts of
" thine eyes ; my heart, already broken to
" pieces and agonizing."

21 *Bejides thefe--with* many a fpotlefs vir-
gin, whose tent had not yet been frequent-
ed, have I holden foft dalliartce at perfect
leifurfc.

22 *To vtfit one of them*, I paffed the guards
of her bowver and a hoftile tribe, who would
have been eager to proclaim my death.

It was the hour, when the Pleiads ap-
peared in the firmament, like the folds of a
filken fafh varioufly decked with gems,

I approached—the flood *expelling me* by
the curtain ; and, *as if fie was preparing* for
fleep, had put off all her vesture, but her
night-drefs.

She faid—" By him who created me
" (and gave me her lovely hand), I am
" unable to refufe thee; for I perceive,
" that the blindnefs of thy paffion is not to
" be removed."

26 Then I tofe with her; and, as we walk-

ed, fhe drew over our footsteps the train of
her pkTured robe-

27 Soon as we had palled the habitations Oi
her tribe, and come to the bofom of a vale
furrounded with hillocks of fpirf fand,

28 I gently drew her towards me by her
curled locks, and the foftly inclined to my
embrace: her waift was gracefully (lender;
but fweetly fwelled the part encircled with
ornaments of gold.

29 Delicate was her fhape; fair her fkin}
and her body well proportioned: lier bo-
fom was as tmooth as a mirror,

3^o Or like the pure egg of an oftrich of a
yellowifh tint blended with white, and
nourifhed by a fteam of wholefome water
not yet difturbed.

3¹ She turned afide, and difplayed her foft
cheek: fhe gave a timid glance with Ian-
guifhing eyes, like thofe of a roe in *the
groves of WEGERA* looking tenderly at her
young.

3² Her neck was like that of a miflc-whtte
hind, but^ when fhe raifed it, exceeded not
the jufteft fymmetry; nor was the feck of
my beloved fo unadorned.

33 Her long coal-black hak decorated **ter**

back, thick arid tiifRifcd like btfindies of
dates cluftering on the palm-tree.

34 Her locks were elegantly turned above
her head; and the riband, which bound
theib, was loft in her treffes, part braided,
part difhevelled.

35 She difcovered a waift taper as a well-
twifted cord; and a leg both as white and
as fmooth as the ftem of a young palm, or
a frefh reed, bending over the rivulet.

36 When fhe fleeps at noon, her bed is
befprinkled with mufk: fhe puts on her
robe of undrefs, but leaves the apron to
her handmaids.

37 She difpenfes gifts with fmall delicate
lingers, fvveetly glowing at their tips, like
the white and crimfon worm of DABIA,
or dentifrices made of ES EL -wood.

38 The brightnefs of her face illumines the
veil of night, like the evening taper of a
reciufe hermit.

39 On a girl like her, a girl of a moderate
height, between thofe who wear a frock
and thofe who wear a gown, the moft
hafhful man muft look with an ena-
moured eye.

40 The blind paffions of men for common
objects of affection are foon difperfed; but

from the *knm* of thee tny heat* cannot b6
 releafed, *f

4* O how oft have I rejested the admoni-
 tions of a morofe advifer, vehement in
 cenfuring my paffion for thee; nor have I
 been moved by his reproaches!

4* Often has the night drawn her fskirts
 around me like the billows of the ocean,
 to make trial of my fortitude in a variety
 of cares;

43 And I laid to her (when fhe feemed to
 extend her fides, to drag on her unwieldy
 length, and to advance flowly with her
 breaft),

44 " Difpel thy gloom, O tedious night,
 " that the morn may rife; although my
 " forrows are fuch, that the morning-light
 " will not give me more comfort than thy
 " fhades.

45 " O hideom night! a night in which
 " the ftars are prevented from rifing, as if
 " they were bound to a folid cliff with
 " ftrong cables !"

46 Often too have I rifen at early dawn,
 while the birds were yet in their nefts, and
 mounted a hunter with fsmooth (hcrt hair_f
 of a full height, and fo fleet as to make
 captive the beafts of the foreft;

If f HE POEM OF AMRIOLKAIS,

47 Ready in turning, quick in purfuing,
bold in advancing, firm in backing; and
performing the whole with the ftrength
and fwiftnefs of a vaft rock, which a tor-
rent has puffed from its lofty hafe;

48 A bright bay fteed, from whofe polifhed
back the trappings Aide, as drops of rain
glide haftily down the flippery marble.

40 Even in his weakeft ftate he feems to
boil while he runs; and the found, which
he makes in his rage, is like that of a
bubbling cauldron.

50 When other horfes, that fwim through
the air, are languid and kick the duft, he
rufhes on like a flood, and ftrikes the hard
earth with a firm hoof.

5* He makes the light youth flide from his
feat, and violently fhakes the ikirts of a
heavier and more ftubborn rider;

Rapid as the pierced wood in the hands
of a playful child, which he whirls quickly
round with a well-faftened cord.

53 He has the loins of an antelope, and the
thighs of an oftrich; he trots like a wolf_f
and gallops like a young fox.

5* **Firm** are his haunches; and, when his
hinder parts are turned towards **you, he**
fills the fpace between his legs with **a long**

thick tail, which touches not the ground,
and inclines not to either fide.

5\$ His back, wheti he ftands in his ftall,
refembles the fsmooth ftone on which per-
fumes are mixed for a bride, or the feeds
of coloquinteda are bruifed.

The blood of the fwift game, which re-
mains on his neck, is like the crimfon
juice of *Hinna* on grey flowing locks*

57 He bears us fpeedily to a herd of wild
cattle, in which the heifers are fair as the
virgins in black trailing robes, who dance
round *the idol* DEWAAR;

58 They turn their backs, and appear like
the variegated fhells of YKMKN on the
neck of a youth diftinguifhed in his tribe
for a multitude of noble kinfmen.

59 He foon brings us up to the foremofth of
the beafth, and leaves the reft far behind;
nor has the herd time to difperfe Ufelf.

60 He runs from wild bulls to wild heifers,
and overpowers them in a Angle heat,
without being bathed, or even moiftened,
with fwat.

61 Then the bufy ccok dreflea the game,
roafting part, baking part on hot (tones,
and quickly boiling (he reft in a veflel of
ifoa.

62 In the evening we depart; and, when the beholder's eye ascends to the head of my hunter, and then descends to his feet, it is unable at once to take in all his beauties.

63 His trappings and girths are still upon him : he stands erect before me, not yet loosed for pasture.

64 O friend, feest thou the lightning, whose flashes resemble the quick glance of two hands amid clouds raised above clouds?

65 The fire of it gleams like the lamps of a hermit, when the oil, poured on them, flakes the cord by which they are suspended.

66 I sit gazing at it, while my companions (land between DAARIDGE and ODHAIB ; but far distant is the cloud on which my eyes are fixed.

67 Its right side seems to pour its rain on *the bills of* KATAN, and its left on *the mountains of* SITAAR and YADBUL.

68 It continues to discharge its waters over COTAIFA till the rushing torrent lays prostrate the groves of *CanabM-trees*.

69 It passes over *mount* KENAAN, which it deluges in its course, and forces the wild goats to descend from every cliff.

- 70 On *mount* TA IM A it leaves not one trunk of a palm-tree, nor a fmgle edifice, which is not built with well-cemented ftone.
- 7¹ *Mount* TEBEIR Hands in the heights of the flood like a venerable chief wrapped in a ftriped mantle.
- 72 The fummit of MOGAIMIR, covered with the rubbifh which the torrent has rolled down, looks in the morning like the top of a fpindle encircled with wool.
- 73 The cloud unloads its freight on the defert of GHABEIT, like a merchant of YEMEN alighting with his bales of rich apparel.
- 74 The fmall birds of the valley warble at day-break, as if they had taken their early draught of generous wine mixed with fpice.
- The beafts of the wood, drowned in the floods of night, float, like the roots of wild onions, at the diftant edge of the lake.

THE
P O E M
OF
T A R A F A.

THE ARGUMENT.

Tins poem was occasioned by a little incident highly characteristic of pastoral manners, TARKAFA and his brother MABEB jointly possessed a herd of camels, and had agreed to watch them alternately, each on his particular day, lest, as they were grazing, they should be driven off by a tribe with whom their own clan was at war; but Qur poet Mas so immersed in meditation, and so wedded to his muse, that he often neglected his charge, and was sharply reproved by his brother, who asked him sarcastically, *Whe they, if he lost the camels', they could be restored by his poetry ?* " You shall be "convinced of" it," answered TARKAFA; and persisted so long in his negligence, that the whole herd was actually seized by the MODIUTKS. This was more than he could have expected ; and he applied to all his friends for assistance in recovering the camels: among others he solicited the help of his cousin MALLC, who, instead of granting it, took the opportunity of rebuking him with acrimony for his remissness in that instance, and for his general prodigality, libertinism, and spirit of contention ; telling him, that *he was a disgrace to his family and had raised innumerable enemies.*

The defence of a poet was likely to be best made in poetical language; and TARAFÄ produced the following composition in vindication of his character and conduct, which he boldly justifies in every respect, and even claims praise for the very course of life, which had exposed him to censure.

He glories in his passion for women, and begins as usual with lamenting the departure of his beloved KHAULA, or *the tender fmvn*; whose beauty he describes in a very lively strain. It were to be wished, that he had said more of his mistress, and less of his camel, of which he, interweaves a very long, and no very pleasing, description.

The rest of the poem contains an elege on his own fortitude, sprightliness, liberality, and valour, mixed with keen expostulations on the unkindness and ingratitude of MALKC, and with all the common topicks in favour of voluptuousness; he even triumphs on having slain and dressed one of his father's camels, and blames the old man for his churlishness and avarice. It is a tradition preserved by *Ahu Obeida*, that one of the chiefs, whom the poet compliments \\ the *eightieth* couplet, made him *a present of a hundred camels*, and enabled him, as he had promised, to convince his brother, *that poetry could repair his loss*.

The metre is the same with that used by AMRI-OLKAIS.

til

POEM

T A R A F A.

- 1 manfion of KHAULA is defo-
" late, and the traces of it on the ftony
" hills of TAHMED faintly fhine, like the
" remains of blue figures painted on the
" back of a hand,"
- 3 *While I/poke thus to tnyfelf*, my com-
panions flopped their courfers by my
fide, and faid, " Perifh not through de-
" fpair, but aft with fortitude."
- 3 Ah ! *faid* f, the vehicles, which bore
away my fair one, on the morning when
the tribe of MALEC departed, and their
camels were traverling the banks of DEDA,
refemblcd large fhips
- 4 Sailing from ADULI; or veffels of *the*
merchant IBN YAMIN, which the mariner
now turns obliquely, and now fleers in a
direct courfe ;
- 5 Ships, which cleave the foaming wave*

with their prows, as a boy at his play divides with his hand the collected earth.

6 In that tribe was a lovely antelope with black eyes, dark ruddy lips, and a beautiful neck gracefully raised to crop the fresh berries of ERAC, a neck adorned with two fixings of pearls and topazes.

7 She strays from her young, and feeds with the herd of roes in the tangled thicket, where she bronzes the edges of the wild fruit, and covers herself with a mantle of leaves :

8 She smiles, and displays her bright teeth rising from their dark-coloured bails, like a privet-plant in full bloom, which pierces a bank of pure land moistened with dew :

9 To her teeth the fun has imparted his brilliant water ; but not to the part where they grow, which is sprinkled with lead-ore, while the ivory remains unpotted.

10 Her face appears to be wrapped in a veil of funbeams: unbleached is her complexion, and her skin is without a wrinkle.

11 Such cares as *this* whenever they oppress my foul, I dispel by taking adventurous journies on a lean, yet brisk, camel,

**who runs with a quick pace both morning
and evening;**

- 12** **Sure-footed, firm and thin as the planks
of a bier; whose** course I haften **over**
long-trodden paths, variegated like a
ftriped veft.

She rivals the fwifteft camels even of
the nobleft breed, and her hind-feet ra-
pidly follow her fore-feet on the beaten
way.

- 15** In the vernal feafon, fhe grazes on
yon two hills among others of her race,
whose teats are not yet filled with milk,
and departures the lawns, whose fineft
grafs the gentle fliowers have made luxu-
riantly green.

She turns back at the found of her
rider's voice; and repels the careffes of a
thick-haired ruffet ftallion with the laih of
her buihy tail,

- 16** Which appears was if the two wings of
a large white eagle were transfixed by an
awl to the bone, and hung waving round
both her fides:

- 17** One while it lafhes the place of him,
who rides hindmoft on her; another
while, it plays round her teats, which are
become wrinkled and flaccid like a lea-

them bag, their milk no longer distending them.

18 Her two haunches are plump, and compact as the two iron valves of a lofty castle-gate.

19 Supple is her back-bone: her ribs are like the strongest bows; and her neck is firmly raised on the well-connected vertebres.

20 The two cavities under her shoulders are spacious as two dens of beasts among the wild lotus-plants; and stiff bows appear to be bent under her finewy loins.

21 Her two thighs are exceedingly strong, and, when she moves, they diverge like two buckets carried from a well in the hands of a robust drawer of water.

22 *Her joints are well knit, and her bones are solid,* like a bridge of CÆCILIAN architecture, whose builder had vowed, that he would enclose it with well-cemented bricks.

The hair under her chin is of a reddish hue: her back is muscular: she takes long, yet quick, steps with her hind-feet, and moves her fore-feet with agility;

24 She tosses them *from her breast* with the strength and swiftness of cables firmly pulled by a nervous arm; and her flimsy-

tiers are bent like the rafters of a lofty dome:

25 She turns rapidly from the path: exceedingly fwift is her pace; long is her head ; and her foulder-bones are ftrongly united to her fides.

26 The white and hollow marks of the cords, with which her burdens have been tied to her back, refemble pools of water on the fmooth brow of a folid rock,

27 Marks, which fometimes unite and fometimes are diftind:, like the gores of fine linen, which are fewed under the arms of a well-cut robe.

28 Long is her neck; and, when fhe raifes it with celerity, it refembles the ftern of a fliip floating aloft on the billowy TIGRIS.

29 Her fkull is firm as an anvil ; and the bones, which the futures unite, are indented, and iharp as a file.

30 Her check is fmooth and white as paper of SYRIA ; and her lips, as foft as dyed leather of YEMEN, exactly and fmoothly cut.

31 Her two eyes, like two polifhed mirrors, have found a hiding-place in the caverns of their orbits, the bones of which

are like rocks, in whose cavities the water is collected:

32 Thou beholdest them free from blemish or spot, and resembling in beauty those of a wild cow, the mother of playful young, when the voice of the hunter has filled her with fear.

33 Her ears truly distinguish every sound, to which she listens attentively in her nightly journeys, whether it be a gentle whisper or a loud noise;

34 Sharp ears, by which the excellence of her breed is known! ears, like those of a solitary wild-bull in the groves of HAUMEL.

35 Her heart, easily susceptible of terror, palpitates with a quick motion, yet remains firm *in her breast* as a round stone striking a broad floor of marble.

36 If I please, she raises her head to the middle of her trappings, and swims with her fore-legs as swift as a young ostrich.

37 If I please, she moves more slowly; if not, she gallops, through fear of the strong lazi formed of twisted thongs.

38 Her upper lip is divided, and the softer part of her nose is bored: when she

bends them towards the ground, her pace is greatly accelerated.

39 On a camel like this I continue my course, when the companion of my adventure exclaims : " Oh! that I could redeem thee, and redeem myself from the " impending danger !"

40 While his soul flutters through fear, and, imagining that he has lost the way, he supposes himself on the brink of perdition.

41 When the people say aloud, " Who is *he* the man *to deliver us from calamity* ?" I believe that they call upon me, and I disgrace not their commission by supineness or folly.

42 I shake the saddle over my camel, and she quickens her pace, while the sultry vapour rolls in waves over the burning cliffs.

43 She floats proudly along with her flowing tail, as the dancing-girl floats in the banquet of her lord, and spreads the long white skirts of her trailing vest.

44 I inhabit not the lofty hills through fear of enemies or of guests; but, when the tribe or the traveller demand my assistance, I give it eagerly.

45 If you seek me in the circle of the af-

fembled nation, there you find me; and,
if you hunt me in the bowers of the
vintner, there too you difcover your
game.

46 When you vifit me in the morning, I
offer you a flowing goblet; and, if you
make excufes, I bid you drink it with
pleafure, and repeat your draught.

47 When all the clan are met to ftate their
pretentions to nobility, you will perceive:
me raifed to the fummit of an illuftrious
houfe, the refuge of the diftreffed.

48 My companions in the feaft are youths
bright as liars, and finging-girls, who ad-
vance towards us, clad in ftriped robes and
faffron-coloured mantles :

49 Large is the opening of their vefts above
their delicate bofoms, through which the
inflamed youth touches their uncovered
breafte of exquisite foftnefs.

50 When we fay to one of them, " Let us
" hear *a Jong*" fhe fteps before us with
eafy grace, and begins with gentle notes,
in a voice not forced :

51 * When fhe warbles in a higher drain,
you would believe her notes to be thofe
of camels lamenting their loft young.

52 Thus I drink old wine without ceafing,

and enjoy the delights of life; felling and diffipating my property both newly acquired and inherited;

53 Until the whole clan reje6l me, and leave flfe folitary like a difeafed camel fmeared with pitch:

54 Yet even now I perceive, that the fons of earth (*the moj1 indigent men*) acknowledge my bounty, and the rich inhabitants of yon extended camp *confefs my glory*.

55 O thou, who cenfureft me for engaging in combats and puriuing pleafures, wilt thou, *if I avoid them*, infure my immortality?

56 If thou art unable to repel the ftroke of death, allow me, before it comes, to enjoy the good, which I poffefs.

57 Were it not for three enjoyments, which youth affords, I iwear by thy prosperity, that I fhould not be folicitous how foon my friends vifited me on my death-bed:

53 Firft • to rife before the cenfurers awake, and to drink tawny wine, which fparkles* and froths when the clear ftrcam is poured into it.

59 Next, when a warriour, encircled by foes, implores mv aid to bend towards

him my prancing charger, fierce as a wolf
among the GADHA-trees, whom the found
of human fteps has awakened, and who
runs to quench his thirft at the brook.

60 Thirdly, to fhorten a cloudy day, a
day aftonifhinglly dark, by toying with a
lovelly delicate girl under a tent fupported
by pillars,

61 A girl, whose bracelets and garters
feem hung on the ftems of osHAR-trces,
or of *ricinus*, not ftripped of their foft
leaves.

62 Suffer me, whilst I live, to drench my
head *with wine*^ left, having drunk too
little in my life-time, / *foould be thirjiy in*
anotherJiate.

A man of my generous fpirit drinks his
full draught to-day ; and to-morrow, when
we are dead, it will be known, which of
us has not quenched his thirft.

64 I fee no difference between the tomb of
the anxious mifer, gafping over his hoard,
and the tomb of the libertine loft in the
maze of voluptuoufnefs.

65 You behold the fepulchres of them both
raifed in two heaps of earth, on which are
elevated two broad piles of folid marble
among the tombs clofely conne&cd.

66 Death, I observe, feels the noblest
 heroes for her victims, and reserves as her
 property the choicest possessions of the for-
 did hoarder.

67 I consider time as a treasure decreasing
 every night; and that, which every day
 diminishes, soon perishes for-ever.

68 By thy life, my friend, when death in-
 flicts not her wound, she resembles a
 camel-driver, who relaxes the cord which
 remains twisted in his hand.

69 What causes the variance, which I
 perceive, between me and my cousin
 MALËC, who, whenever I approach him,
 retires and flees to a distance ?

70 He censures me, whilst I know not the
 ground of his censure; just as KARTH,
 the son of AALËD, reproved me in the
 assembly of the tribe.

71 He bids me wholly despair of all the
 good which I seek, as if we had buried it
 in a gloomy grave;

72 And this for no defamatory words
 which I have uttered, but only because
 I fought, without remissions, for the ca-
 mels of my brother MABËD.

73 I have drawn closer the ties of our rela-
 tion, and I fear by thy prosperity, that,

in all times of extreme diftreſs, my fuccour is at hand.

74 Whenever I am fummoned on momentous enterprifes, I am prepared to encounter peril; and, whenever the foe aſſails thee impetuouſly, I defend thee with equal vehemence.

75 If any bale defamers injure thy good name by their calumnies, I force them, without previous menace, to drain a cup from the pool of death ;

76 Yet, without having committed any offence, I am treated like the worſt offender, am cenſured, inſulted, upbraided, rejected.

77 Were any other man *but* MALEC my couſin, he would have diſpelled my cares, or have left me at liberty for a ſeaſon.

78 But my kinfman ſtrangles me with cruelty, even at the very time when I am giving thanks for paſt, and requeſting new, favours ;even when I am ſeeking from him the redemption of my foul.

79 The unkindneſs of relations gives keener anguiſh to every noble breaf than the ſtroke of an INDIAN cimeter.

80 Permit me then to follow the bent of

my nature, and I will be grateful for thy indulgence, although my abode should be fixed at such a distance as the mountains of DARGHED.

81 Had it pleased the Author of my being, I might have been illustrious as KAIS, the son of KU A L E D ; had it pleased my Creator, I might have been eminent as AMRU, the son of MOUTHED :

82 Then should I have abounded in wealth; and the noblest chiefs would have vilted me as a chieftain equally noble.

I am light, as you know me all, and am nimble; following my own inclinations, and briskly moving as the head of a serpent with flaming eyes.

84 I have sworn, that my fide should never cease to line a bright INDIAN blade with two well-polished and well-sharpened edges.

85 A penetrating cimeter! When I advance with it in my defence against a fierce attack, the first stroke makes a second unnecessary : it is not a mere prying-fickle,

86 But the genuine brother of confidence, not bent by the most impetuous blow ; and, when they say to me, " Gently/" I

refrain its rage, and exclaim, " It is
" enough."

87 When the whole clan are bracing on
their armour with eager hafte, thou mayst
find me victorious in the conflict, as soon
as my hand can touch the hilt of this
cimeter

88 IVlany a herd of flumbersome camels have
I approached with my drawn sabre, when
the foremost of them *awakening* have fled
through fear of me :

89 But one of them has passed before me,
strong-limbed, full-breasted, and well-fed,
the highly-valued property of a morose
old churl, dry and thin as a fuller's club.

He laid to me, when the camel's hoof
and thigh were dimembered, " Scest thou
" not how great an injury thou hast done
" me ?

9¹ Then he turned to his attendants, fly-
ing, " What opinion do you form of that
" young wine-drinker, who assails us im-
" petuously, whose violence is precou-
" sive ?"

92 " Leave him, he added, and let this
" camel be his perquisite; but, unless you
" drive off the hindmost of the herd, he
" will reiterate his mischief."

93 Then our damfels were btify in dreffing
the earners foal, and eagerly ferved up the
Iufcious buneh.

94 O daughter of MABED, fing my praifes,
if I am (lain, according to my defert, and
rend thy veft with fincere affliction !

95 Compare me not with any man, whose
courage equals not my courage; whose
exploits are not like mine; who has not
been engaged in combats, in which I
have been diftinguifhed ;

96 With a man flow in noble enterprises,
but quick in bafe purfuits ; difhonoured in
the affembly of the tribe, and a vile out-
caft.

97 Had I been ignoble among my coun-
trymen, the enmity of the befriended and
the friendlefs might have been injurious to
me ;

But their malevolence is repelled by
my firm defiance of them, by my boldnefs
iu attack, by my folid integrity, and my
exalted birth.

99 By thy life, the hardeft enterprifes nei-
ther fill my day with folicitude, nor
lengthen the duration of my night:

?oc But many a day have I fixed my fta-
tion Lmmovcably in **the clofe conflid**, and

defended a pafs, regardless of hoftile menaces,

ID! On my native field of combat, where even the boldeft hero might be apprehen-
sive of deftru&ion ; where the mufcles of our chargers quake, as foon as they mingle in battle;

102 And many an arrow *for drawing Ion* have I feen well-hardened and made yellow by fire, and then have delivered it into the hand of a gamefter noted for ill-fortune-

103 *Too much wifdom is folly;* for time will produce events, of which thou canft have no idea; and he, to whom thou gavelt no commiffion, will bring thee unexpected news.

THE
POEM
OF
ZOH AIR,

THE ARGUMENT-

THE war of DAMS, of which *Amriolkais* is by some supposed to have been the cause, had raged near forty years, if the *Arabian* account be true, between the tribes of ABS and DHOBYAN, who both began at length to be tired of so bloody and ruinous a contest: a treaty was therefore proposed and concluded ; but HOSE IN, the son of DEMDEM, whose brother HAREM had been slain by WARD, the son of HABES, had taken a solemn oath, not unusual among* the Arabs, *that he would not bathe his head in water*, until he had avenged the death of his brother, by killing either WARD himself, or one of his nearest relations. His head was not long unbathed ; and he is even supposed to have violated the law of hospitality by slaying a guest, whom he found to be an ABSITE descended lineally from the common ancestor GALEB. This malignant and vindictive spirit gave great displeasure to HARETH and HAREM, two virtuous chiefs of the same tribe with HOSKIN; and, when the ABSITES were approaching in warlike array to resent the infraction of the treaty, HARETH sent his own

soft to the tent erf their chief with *a present of a hundred fine camels*, as an atonement for' the murder of their countryman, and a message importing his firm reliance on their honrur, and his hope, *that they would prefer the milk of the camels to the blood of his son*. Upon this *Rahciah*, the prince of ABS, having harangued his troops, and received their approbation, sent back the youth with this answer; that " he accepted the " camels as an expiatory gift, and would supply " the imperfection of the former treaty by a " sincere and durable peace."

In commemoration of this noble act, ZOHAIR, then a very old man, composed the following panegyrick on *Harcth* and *Haram*; but the opening of it, like all the others, is amatory and elegiack: it lifts also something of the dramatick form.

The poet, supposed to be travelling with a friend, recognises the place where the tent of his mistress had been pitched twenty years before: he finds it wild and desolate ; but his imagination is so warmed by associated ideas of former happiness, that he seems to discern a company of damsels, with his favourite in the midst of them, of whose appearance and journey he gives a very lively picture; and thence passes, rather abruptly, to the praises of the two peace-makers and their tribe; inveighs against the malignity of HOSEIN; personifies War the miseries of

which he describes in a strain highly figurative; and concludes with a number of fine maxims, not unlike the proverbs of *Solomn*, which he repeats to his friend as a specimen of his wisdom acquired by long experience.

The measure is the same with that of the first and second poems.

THE
POEM
OF
Z O H A I R ,

i A R E thefe the only traces of the lovely
OMMAUFIA? Are thefe the filent ruins of
hfer manfion in the rough plains of DfiR-
KAAGE and MOTHATALLEM?

a Are the remains of her abode, in the two
ftations of HAK MA, become like blue ftains
renewed with frefh woad on the veins of
the wrift ?

3 There the wild cows with large eyes,
and the milk-white deer, walk in flow fuc-
ceflion, while their young rife haftily to
follow them from every lair.

4. On this plain I flopped, after an abfence
of twenty fummrs, and with difficulty
could recoiled the manfion of my fair one
after long meditation ;

Afterfurveying the Mack ftones on which
ber cauldrons ufed to be **railed*** and the

canal round her tent, like the margin of a
fiflh-pond, which time had not defstroyed.

6 Soon as I recollected the dwelling-place
of my beloved, I fald to the remains of her
bower: " Hail, fweet bower; may thy
" morning be fair and anfpicious!"

7 But, *I added*, look, my friend! doft thou
not difcern a company of maidens feated
on camels, and advancing over the high
ground above *the (fearns of JORTHAM ?*

S They leave on their right the mountains
and rocky plains of KENA AN. Oh ! how
many of my bitter foes, and how many of
my firm allies, does KENA AN contain !

q They are mounted in carriages covered
with coftly awnings, and with rofe-coloured
veils, the linings of which have the hue of
crimfon *slndem-wood*.

io They now appear by the valley of su-
BAAN, and now they pafs through it: the
trappings of all their camels are new and
large.

When they afcend from the bofom of the
vale, they fit forward on the faddle-cloths,
with every mark of a voluptuous gaiety.

The locks of ftained wool, that fall froir
their carriages, whenever they alight, re

emble the berries of night-fade not
ret' Ctuffed.

13 -They rose, at day-break; they proceeded
at early dawn j they are advancing to-
wards the valley of RAS *direSily and jurely*,
aa the hand to the mouth,

14 Now, when they have reached the brink
of yon blue gushing rivulet, they fix the
poles of their tents, like the Arab with a
fettled manlion.

15 Among them the nice gazer on beauty
may find delight, and the curious observant
eye may be gratified with charming objects.

16 *In this place* how nobly did the two de-
fendants of GAIDH, the son of MORRA, la-
bour to unite the tribes, which a fatal ef-
fusion of blood had long divided !

17 I have sworn by the sacred edifice, round
which the sons of IOUAJSH' and JORHAM,
who built it, make devout processions;

18 Yes, I have solemnly sworn, that I would
give due praise to that illustrious pair, who
have shown their excellence in all affairs,
both simple and complicated.

Noble chiefs! You reconciled ABS and
PHOBYAN after their bloody conflicts; after
the deadly perfumes of MIKSHAM had long
featured poison among them;

You faid, " We will fecute the publick
" good on a firm bafis: whatever profution
" of wealth or exertions of virtue it may
" demand, we *will* fecure it."

21 Thence you raifed a ftrong febrick of
peace; from which all partial obftinacy and
all criminal fupinenefs were alike removed.

22 Chiefs, exalted in the high ranks of
MAAD, father of Arabs! may you be led
into the paths of felicity! The man, who
opens for his country a treafure of glory,
fhould himfelf be glorified.

23 They drove to the tents of their appeafed
foes a herd of young camels, marked for
the goodnefs of their breed, and either in-
herited from their fathers or the fcattered
prizes of war.

24 With a hundred camels they clofed all
wounds: in due feafon were they given,
yet the givers were themfelves free from
guilt.

25 The atonement was aufpicioufly offered
by one tribe to the other; yet thofe, who
offered it, had not fhed a cupful of blood.

26 Oh! convey this meflage from me to
the fons of *DHOBAN*, and fay to the con-
federates : Have you not bound yourfelves
in this treaty by an indiffoluble tie ?

27 Attempt not to conceal from GOD the
defigns which your bosoms contain; for
that, which you strive to hide, GOD per-
fectly knows.

28 He sometimes defers the punishment,
but registers the crime in a volume, and
reserves it for the day of account; some-
times he accelerates the chastisement, and
heavily it falls!

29 War is a dire fiend, as you have known
by experience; nor is this a new or a doubt-
ful assertion concerning her.

30 When you expelled her from your plains,
you expelled her covered with infamy; but,
when you kindled her flame, she blazed
and raged.

31 She ground you, as the mill grinds the
corn with its lower stone: like a female
camel (she became pregnant; she bore twice
in one year; and, at her last labour, she
was the mother of twins:

32 She brought forth Distress and Ruin,
monsters full-grown, each of them deformed
as the dun camel of Arabia: she then gave
them her breast, and they were instantly
weaned.

33 O what plenty she produced in your
land! The provisions, which she supplied,

wserc more abundant, no dotibt, than thofe
which the cities of IRAK difpenfe to their
inhabitants, weighed with large weights,
and meafured in ample meafures!

34 Hail, illuftrious tribe! They fix their
tents where faithful allies defend their in-
terefts, whenever fome cloudy night affails
them with fudden adverfity.

35 Hail, noble race ! among whom neither
can the revengeful man wreak his venge-
ance ; nor is the penitent offender left to the
mercy of his foes.

36 Like camels, were they turned loofe to
pafture between the times of watering; and
then were they led to copious pools, horrid
with arms and blood:

37 They dragged one another to their fe-
veral deaths ; and then were they brought
back, like a herd, to graze on pernicious
and noxious weeds.

38 I fwore by my life, that I would exalt
with praifes that excellent tribe, whom HO-
SEIN, ihe fon of DEMDEM, injured, when
he refuted to concur in the treaty.

39 He bent his whole mind to the accom-
pliftment of his hidden purpofe: he reveal-
ed it not j he took no precipitate ftep.

40 He faid, " I will accomplifh my defign ;

" and will fecure myfelf from myfoe with
" a thoufand horfes **well-caparifoned.**"

He made a fierce attack, **nor feared the**
number of tents, where *Death*, the mother
of vultures, had fixed her manfion ;

42 There the warriour flood armed at **all**
points, fierce as a lion with ftrong mufcles,
with a flowing mane, with claws **never**
blunted ;

43 A bold lion, who, when he is afiailed,
fpeedily chaftifes the alfailant; and, when
no one attacks him openly, often becomes
the aggreflbr.

44 Yet I fwenr by thy life, *ivyfriend*, that
their lances poured not forth the blood of
IBN NEHEIC, nor ofMOTHALLF.M CTUelly
flain:

45 Their javelins had no fharc in drinking
the blood of **NAUF^I**, nor that of **WAHEB**,
nor that of **iBtf MOJADDKM**.

46 The deaths of all thofe chiefs I myfelf
have feen expiated with camels free from
blemiflh, afcending the fummits of rocks.

47 He, indeed, who rejeds the blunt **end**
of the lance, *which is prefented as a token of*
peace, muft yield **to** the fharpnefs **of the**
point, with which every tall javelin ia
armed.

He, who keeps his promise, escapes blame; and he, who directs his heart to the calm reflecting-place of integrity, will never be shaken nor quake *in the assemblies of his nation*.

49 He, who trembles at all possible causes of death, falls in their way; even though he desire to mount the skies on a scaling-ladder.

50 He, who possesses wealth or talents, and withholds them from his countrymen, alienates their love, and exposes himself to their obloquy.

51 He, who continually debases his mind by suffering others to ride over it, and never raises it from so abject a state, will at last repent of his meanings.

He, who sojourns in foreign countries, mistakes his enemy for his friend ; and him, who exalts not his own soul, the nation will not exalt.

53 He, who drives not invaders from his country with strong arms, will see it demolished; and he, who obtains ever so much from injuring others, will often himself be injured.

54 He, who conciliates not the hearts of men in a variety of transactions, will be

bitten by their fliarp teeth, and trampled on by their patterns.

SS He, who fliields his reputation by generous deeds, will augment it; and he, who guards not himfelf from cenfure, will be cenfured.

56 I am weary of the hard burdens which life impofes; and every man who, *like me*, has lived fourfcore years, will affuredly be no lefs weary.

57 I have feen Death herfelf ftumble like a dim-fighted camel; but he, whom (he ftrikes, falls; and he, whom fhe mifles, grows old, even to decrepitude.

58 Whenever a man has a peculiar caft in his nature, although he fupposes it concealed, it will foon be known.

59 Experience has taught me the events of this day and yefterday ; but, as to the events of to-morrow, I confefs my blindnefs.

60 * Half of man is his tongue, and the other half is his heart: the reft is only an image compofed of blood and flefh.

61 * He, who confers benefits on perfons unworthy of them, changes his praife to blame, and his joy to repentance.

62 * How many men doft thou fee, whose abundant merit is admired, when they are

filent, but whose failings are discovered, as soon as they open their lips!

* An old man never grows wiser after his folly; but, when a youth has acted foolishly, he may attain wisdom.

64

* We asked, and you gave: we repeated our requests, and your gift also was repeated; but whoever frequently solicits, will at length meet with a refusal.

THE

POEM

OF

L E B E I D.

THE ARGUMENT.

ALTHOUGH the opening of this poem be that of a love-elegy, and the greater part of it *hi* purely pastoral, yet* it seems to have been composed on an occasion more exalted than the departure of a mistress, or the complaints of a lover ; for the poet, *'who 7ca\$ also a genuine patrioty* had been entertained at the court of NOMA AN, king of HIRA in *Mesopotamia*, and had been there engaged in a warm controversy with RABEIAH, son of *Zeiad*, chief of the *Ab/ites*, concerning the comparative excellence of their tribes: LEHEID himself relates, what might be very naturally expected from a man of his eloquence and warmth, *that he maintained the glory of his countrymen and his own dignity against all opponents*; but, in order to perpetuate his victory, and to render his triumph more brilliant, he produced the following poem at the annual assembly, and, having obtained the suffrages of the criticks, was permitted, we are told, to hang it up on the gate of the Temple.

The fifteen first couplets are extremely picturesque, and highly characteristick of *Arabian* manners : they are followed by an expostulatory address of the poet himself, or of some friend, who attended him in his rambles, on the folly of his fruitless passion for *Nawara*, who had alighted him, and whose tent was removed to a,

considerable distance. Occasion is hence taken to interweave a long description of the camel, on which he intended to travel far from the object of Im love, and which he compares for swiftness to a cloud driven by the wind, or a wild-a\$ running to a pool, after having subsisted many months on herbage only; or rather to It wild-cow hastening in search of her calf, whom the wolves had left mangled in the forest: the last comparison consists of *seventeen* couplets, and may be compared with the long-tailed similes of the *Greek* and *Roman* poets. He then returns to *Nawara*, and requites her coyness with expressions of equal indifference; he describes the gaiety of his life, and the pleasures which he can enjoy even in her absence; he celebrates his own intrepidity in danger, and firmness on his military station; whence he takes occasion to introduce a short, but lively, description of his horse; and, in the *seventieth* couplet, alludes to the before-mentioned contest, which gave rise to the poem: thence he passes to the praises of his own hospitality; and concludes with a panegyrick on the virtues of his tribe.

The measure is of the fifth class, called *perfect verae*, which regularly consists of the compound foot *benedicerent*, six times repeated, in this form:

"Tria grata sunt j animomeo, ut melius nihil,
" Oculi nigri, | cyathus nitens, J roseus calyx."

But when the couplet admits the third epitrite, *pastoribus*, and the double iambus, *amantium*, it may be considered as belonging to the seventh, or *tremulous*, class; between which and the *perfect*, the only distinction seems to be, that the *tremulous* never admits the *anapestick* foot. They are both, in the language of *European* prosody, *iambicks*, in which the even places are invariably pure, and the odd places always exclude the dactyl: when the uneven feet are *trochees* or *pyrrhicks*, the verses become *choriambkk* or *peonick*; but of this change we have no instance in the poem before us.

THE
POEM
OF
L E B E I D.

i DESOLATE are the manfions *of the fair*, the ftations in MINIA, where they refted, and thofe where they fixed their abodes! Wild are the hills of GOUL, and deferted is the fummit of RIJAAM.

 The canals of RAYAAN are deftroyed: the remains of them are laid bare and fmoothed *by the floods*, like characters engraved on the folid rocks.

3 Dear ruins! Many a year has been clofed, many a month, holy and unhallowed, has elapfed, fince I exchanged tender vows with their fair inhabitants.

4 The rainy conftellations of fpring **hare** made their hills green and luxuriant: the drops from the thunder-clouds have drenched them with profufe, as well as with gentle, fflowers;

5 *Showers, from every nightly cloud, from every cloud veiling the horizon at day-break, and from every evening-cloud, responsive with hoarse murmurs.*

6 Here the wild eringo-plants raise their tops: here the antelopes bring forth their young by the fides of the valley; and here the ostriches drop their eggs.

7 The large-eyed wild-cows lie suckling their young, a few days old; their young, who will soon become a herd on the plain.

a The torrents have cleared the rubbish, and effaced the traces of habitations, as the reeds of a writer restore effaced letters in a book;

9 Or as the black dust, sprinkled over the varied marks on a fair hand, brings to view with a brighter tint the blue stains of woad.

10 I flood asking news of the ruins concerning their lovely habitants; but what avail my questions to dreary rocks, who answer them only by their echo ?

11 In the plains, which now are naked, a populous tribe once dwelled; but they decamped at early dawn, and nothing of them remains but the canals, which encircled their tents, and the THUMAAM-plants, *with which they were repaired.*

12 How weto thy tender affections raifed,
when the damfela of the tribe departed;
when they hid thcmfelves in carriages of
cotton, like antelopes in their lair, and the
tents, as they were ftruck, gave a piercing
found!

13 They were concealed in vehicles, whpfe
fides were well-covered with awnings and
carpets, with fine-fpun curtains and pictured
veils:

14 A company of maidens were feated in
them *with black eyes and graceful motions*,
like the wild heifers of TUDAH, or the roes
of WEGERA tenderly gazing on their young.

15 They haftened their camels, till the fultry
vapour gradually ftole them from thy fight;
and they feemed to pafs through a vale,
wild with tamarifks and rough with large
ftones like the valley of BEISHA.

16 Ah! what remains in thy remembrance
of the beautiful NAWARA, fince now fhe
dwells at a diftance, and all the bonds of
union between her and thee, both ftrong
and weak, are torn afunder ?

17 A damfel, who fometimes has her abode
in FAID, and fometimes is a neighbour to
the people of HEJAAZ ! how can fhe be
an object of thy defire ?

She alights at the eastern side of the two mountains, Aja and *Salma*, and then flops on the hills of MOHAJJER ; ROKHAAM also and FERDA receive her with joy.

19 When she travels towards YEMEN, we may suppose that she rests at SAWAYIK; and baits at the stations of WAHAAF and TELKHAAM.

20 JBreak then for vain a connexion with a mistress whose regard has ceased; for hapless is an union with a maid, who has broken her vow!

21 When a damsel is kind and complacent, love her with ardent affection; but, when her faith flags and her constancy is shaken, let your disunion from her be unalterably fixed.

22 *Execute thy purpose, O Lebeid, on a camel, wearied by long journeys, which have left but little of her former strength; a camel, whose sides are emaciated, and on whose back the bunch is diminished:*

23 Yet even in this condition, when her flesh is extenuated, and her hair thin, when after many a toilsome day, the thong of her (hose is broken,

24 Even now she has a spirit so brisk, that she flies with the rein, like a dun cloud

idtivmihy the fouth wind, after It has discharged its flower;

25 Or like a* female wifd-afs, whole teats are diftended with milk, while the male, by whom fhe is with foal, is grown lean with driving his rivals from her, with biting and kicking them in his rage.

26 He runs with her up the crooked hills, although he has been wounded in his battles ; but her prefent coynefs, compared with her late fondnefs, fills him with furprife.

27 He afcends the fandy hillock of THAL-BUT, and explores its deferted top, fearing left an enemy fhould lurk behind the guidetones.

28 There they remain till the clofe of the fixth month, till the frofty feafon is paf; they fubfift on herbage without water; their time of falling and of retirement is long.

29 The thorns of the BUHMA-plant wound their hind-legs, and the fdltry winds of fummer drive them violently in their courfe.

30 At length they form in their minds a fixed refolution *of fe eking fome coot rivulet*, and the object' of their fettled purpofe ia nearly attained.

31 They alternately raise high clouds of dust
with an extended shade, as the smoke rises
from a pile of dry wood newly kindled and
flaming;

When fireflies ARFADGB-plants are mingled
in the heap, and the north-wind plays
with the blazing fire.

33 He passes on, but makes her run before
him for such is his usual course, when he
fears that she will linger behind.

34 They raft over the margin of the rivulet,
they divide the waters of the full stream,
whole banks are covered with the plants of
KOLAAM,

35 Banks, which a grove of reeds, part erect
and part laid prostrate, overhangs or clothes
as with a mantle.

36 Is this *the swiftness of my camel* ? No;
rather she resembles a wild-cow, whose calf
has been devoured by ravenous beasts, when
{he had suffered him to graze apart, and
relied for his protection on the leader of
the herd;

37 A mother with flat nostrils; who, as soon
as (he misses her young one, ceases not to
run hastily round the vales between the
sand-hills, and to fill them with her mourn-
ful cries i

38 With cries for her white-haired youngs
who now lies rolled in duft, after the dun
wolves, hunters of the desert, have divided
his mangled limbs, and their feast has not
been interrupted*

39 They met him in the moment of her
neglect; they seized him with eagerness;
for oh, how unerring are the arrows of
death!

40 She passes the night in agony; while
the rain falls in a continued shower, and
drenches the tangled groves with a profuse
stream.

She shelters herself under the root of a
tree, whose boughs are thick, apart from
other trees, by the edge of a hill, whose
fine sands are shaken by her motion:

42 Yet the successive drops fall on her trip-
ped back, while the clouds of night veil the
light of the stars.

43 Her white hair glimmers, when the dark-
ness is just coming on, and sparkles like
the pearls of a merchant, when he scatters
theft from their firing.

44 At length, when the clouds are dispersed,
and the dawn appears, she rises early, and
her hoofs glide on the slippery ground.

45 She grows impatient, and wild with

grief: the lies frantlck in the' pool of
SOAYUD for feven whole days with their
twia-fifters, seven *nights*;

46 And now *the* is in total defpair; her
teats, which were full of milk, are grown
flaccid and dry, though they are not worn
by fuckling and weaning her young.

47 She now hears the cry of the hunters;
fhe hears it, but fees them not; fhe trem-
bles with fearj for fhe knows that the
hunters bring her deftruction.

48 She fits quivering, and imagines, that
the caufe of her dread will appear on one
fide and the other, before and behind her.

49 When the archers defpair *of reaching*
her with their Jbafts, they let flip their
long-eared hounds, anfwering to their names,
with bodies dry and thin.

51 They rufh on; but fhe brandifhes againft
them her extended horns, both long and
fharp as javelins made by the fkilful hand
of SAMHAR,

52 Striving to repel them; for fhe knows
that, if her effort be vain, the deftined mo-
ment of her death muft foon approach :

52 Then fhe drives *the deg* cASAAB to his
fate: the is ftained with his blood; and
SOKHAAM is left prostrate on the field.

53 On a camel like this, when the flafhes of
the noon-tide vapour danctf over the plain,
and the fultiy mift clothes the parched
hills,

54 I accomplifh my bold defign, from which
I am not deterred by any fear of reprehea-
tion from the moft cenforious man,

55 Knoweft thou not, O NAWARA, that I
preferve the knot of affedion entire, or cut
it in two, as the objedls of it are conftant or
faithlefs?

56 That I would leave without reluctance a
country not congenial to my difpofition,
although death were instantly to overtake
my foul ?

57 Ah! thou knoweft not how many ferene
nights, with fweet fport and mirthful re-
velry,

58 I pafs in gay converfation; and often re-
turn to the flag of the wine-merchant, when
he fpreads it in the air, and fellt his wine
at a high price:

59 I purchafe the old liquor at a dear rate
in dark leathern bottles long repofited, or
in casks, black with pitch, whole feals I
break, and then fill the cheerful goblet

60 How often do I quaff pure wine in the
morning, and draw towards me the fair lu~

tania, whose delicate fingers fondly touch
the frisks!

I rise before the cock to take my morning draught, which I sip again and again,
when the sleepers of the dawn awake.

62 On many a cold morning, when the freezing winds howl, and the hand of the north holds their reins, I turn aside their blast
from the travellers, whom I receive in my tent.

63 - When I rise early to defend my tribe, my arms are born by a swift horse, whose girths resemble my fash adorned with gems.

64 I ascend a dusty hill to explore the situation of the foe, and our dust flying in clouds reaches the hostile standard.

65 At length, when the fun begins to sink into darkness, and the veil of night conceals the ambuscade and the stratagems of our enemy,

66 I descend into the vale; and my steed raises his neck like the smooth branch of a lofty palm* which he, who wishes to cut it, cannot reach:

67 I incite him to run like a fleet ostrich, in his impetuous course, until, when he boils in his rage, and his bones are light,

66 His trappings are strongly agitated; a

flower flocre down Ms neck; and Ms furling is bathed in the scalding foam.

69 He lifts his head: he flies at liberty with the loose rein; and hastens to his goal, as a dove hastens to the brook, when her feverish thirst rages.

70 There is a mansion (*the palace of NOMAN*) filled with guests, unknown to each other, hoping for presents and fearing reproof:

7* It is inhabited by men, like strong-necked lions, who menace one another with malignant hate, like the demons of BADIYA, with feet firmly rivetted in the conflict.

72 I disputed their false pretensions, yet admitted their real merit, according to my judgement; nor could the noblest among them surpass me in renown.

73 Oft have I invited a numerous company to the death of a camel, bought for slaughter, to be divided by lot with arrows of equal dimensions:

74 I invite them to draw lots for a camel without a foal, and for a camel with her young one, whose flesh I distribute to all the neighbours.

75 The guest and the stranger, admitted to my board, seem to have alighted in the

Iweet vale of TEBAALA luxuriant with ver-
nal bloflbms.

To the cords of my tent approaches every
needy matron, worn with fatigue, like a
camel doomed to die at her matter's tomb,
whofe vefture is both fcanty and ragged.

77 There they crown with meat, while the
wintry winds contend with fierce blafts, a
difh flowing like a rivulet, into which the
famifhed orphans eagerly plunge.

78 When the nations are aflembled, fome
hero of our tribe, firm in debate, never fails
by fuperior powers to furmount the greateft
difficulty.

79 He diftributes equal fhares: he difpenfes
juftice to the tribes: he is indignant, when
their right is diminifhed; and, to eftablifh
their right, often relinquifhes his own.

80 He a&s with greatnefs of mind and with
noblenefs of heart: he fheds the dew of
his liberality on thofe, who need his affift-
ance: he fcatters around his own gains,
and precious fpoils, the prizes of his valour.

81 He belongs to a tribe whofe anceftors
have left them a perfect model; and every
tribe, that defcends from us, will have pat-
terns of excellence, and objects of imitation.

82 If their fuccour be afked, they instantly

brace on their helmets, while their **lancet** and breaf-plates glitter like ftars.

83 Their a&ions are not fullied by the ruft of time, or tarnifhed by difgrace ; for their virtues are unfhaken by any bafe defires.

84 He hath raifed for us a fabrick *of glory* with a lofty fummit, to which all the aged and all the young men of our tribe afpire.

Be content, therefore, with the difpenfions of the Supreme Ruler; for He, who belt knows our nature, has difpenfed juftice among us.

86 When peace has been eftablifhed by our tribe, we keep it inviolate; and He, who makes it, renders our profperity complete.

87 Noble are the exertions of our heroes, when the tribe ftruggle with hardfhips; they are our leaders in war, and in peace the deciders of our claims :

88 They are an enlivening fpring to their indigent neighbours, and to the difconfolate widows, whose year pafles heavily away.

89 They are an illuftrious race; although their enviers may be flow in commending them, and the malevolent cnfurer may incline to their fee.

THE
POEM
OF
ANTARA.

THE ARGUMENT.

T H I S poem appears to have been a little older than that of ZOHAIH ; for it must have been composed *during* the war of DAUIS, which the magnanimity of the two chiefs, extolled by ZOHAIH, *so nobly terminated*, ANT AB A, the gallant *Absite*, of whom so much has already been said in the preliminary discourse, distinguished himself very early in the war by his valour in attacking the tribe of DHOBYAN, and boasts in this composition, that he had slain DBMDEM, the father of HOSEIN and of HAREM, whom WARD, the son of HABES, afterwards p^uit to death. An old enmity subsisted, it seems, between bur poet and those two young men, who, as ANTARA believed, had calumniated him without provocation; and his chief object in this poem was to blazon his own achievements and exploits, and to denounce implacable resentment against the calumniators, whom his menaces were likely to intimidate: yet so harsh an argument is tempered by a strain in some parts elegiack and amatory; for even this vengeful impetuous warrior found himself obliged to comply with the custom of the ARABIAN poets, who *had left*, as he complains, *little new imagery for their successors*.

He begins with a pathetick address to the bower of his beloved ABLA, and to the ruins of her deserted mansion: he bewails her sudden departure, the distance^of her new abode, and the unhappy variance between their respective elans: he describes his,passion and the beauties of his mistress with great energy: thence he passes to his owri laborious course of life, contrasted with the voluptuous indolence of the fair, and gives a forcible description of his camel, whom he compares to a male ostrich hastening to visit the eggs, which the female, whose usual neglect of them is mentioned by naturalists, had left in a remote valley. He next expatiates ou his various accomplishments and virtues; his mildness to those who treat him Icindly, his fierceness to those who injure him ; liis disregard of wealth, his gaiety, liberality J and above all, his military prowess and spirit of enterprise, on which he triumphantly enlarges through the rest of the poem, except four couplets, in which he alludes obscurely to a certain love-adventure; and, after many animated descriptions of battles and single combats, he concludes with a wish, that he may Jive to slay the two sons of DEMDEM, and with a bitter exultation on the death of their father, whom *he had left a prey to the wild beasts and the vultures.*

,The metre is *iambick*, like that of the poem immediately preceding.

POEM

or

A N T A R A

1 H A V E the bards, who preceded me,
left any theme unfung? *What, therefore,*
Jball be myfubjeCt? Love only muft fufiply
my lay. Doft thou then recolleft, after long
confideratioa* the manfion of thy beloved?

2 O bower of ABLA, in the valley of JIWAA,
give me tidings of my love! O bower of
ABLA, may the morning rife on thee with
profperity and health!

\$ There I flopped my camel, large as a
tower, the anguith of my paffion having
delayed the accomplifhment of my bold en-
terprife,

4 Whilft ABLA was dwelling in JIWAA,
and our tribe *were flationed* in HAZN, and
SAMAAN, and MOTATHAHALLEM.

5 Hail, dear ruins, with whole poffeffors I
had old engagements; more dreary arid

note defolate are you *become*, after the departure *of my beloved* OMM ALHEETHAM.

She dwells ia the land of my foes, like roaring lions: oh! how painful ~~ham~~ been my fearch after thee, fair daughter of MAKHREM.

7 I felt myself attached to her at our first interview, although I had (lain her countrymen in battle: affbre thee, by the life of thy father, that of my attachment there an be no doubt.

8 *Thou baji pojfejfed thyf elf of my heart;* thou haft fixed thy abode in it (imagine not that I delude thee) and art fettled there as a beloved and cheriflied inhabitant-

9 TV/ how can I vifit *my fair one*, whilst her family have their vernal manfion in ONJEIZATAIN, and mine are ftationed in GHAILEM?

10 Surely thou haft firmly refolved to depart from me, fince the camels of thy tribe are bridled even in fo dark a night

ii Nothing fo much alarms me *with ajignal of her dejlined removal*, as my feeing the camels of burden, which belong to her tribe, grazing on KHiMKHiM-berriesiathemidft of their tents:

73 THE POEM OF ANTARA,

12 Among them are forty-two milch camels,
dark as the plumes of a coal-black rayen.

Then, ANTARA, *The* pierced thee to the heart with her well-pointed teeth exquisitely white, the kifs of which is delicious, and the tafte rayjfhingly fweet;

14 From the mouth of this lovely damfel, when you kifs her lips, proceeds the fragrance of puifk, as from the vafe of a perfumer;

Or like the fcent of a blooming bower, whpfe plants the gentje rains have kept in continual verdure, which no filth has fullied, and to which tyere has been no refort:

Every morning-cloud, clear of hail, has drenched it with a plentiful fhower, and has left all the little cavities in the earth both round and bright as coins of filver 2

Profufely and copioufly it defcends; and every evening the fteam, which nothing intercepts, gufhes rapidly through it.

The flies remain in it with inceffant buzzing, and their murmurs are like the fong of a man exhilarated with wine 2

19 heir found, when they ftrike their (lender legs againft each other, is like the found of a flint, from which the fparks are forced

by a man with one aim intent upon his labour.

20 While thou, fair ABLA, REindft both evening and morning on the lap of a foft couch, I pafs whole nights on the back of a dark-coloured horfe well caparifoned.

21 My only cirfhion is the faddle of a charger with firm thick feet, ftrong fided, and large ill the place of his girths.

Shall a camel of SHADEN bear me to thy tent, *a camel far* removed from her country, deftitute of milk, and feparated from the herd ?

23 She waves her tail in her playful mood, and proudly moves her body from fide to fide even at the end of her nightly excurfion: the ftrikes the hills with her quickly-moving and firmly-trampling hoofs.

24 Thus the bird without ears, between whose feet there is but a fmall Ipace, *the fwift oftrich* beats the ground in his evening courfe:

The young oftriches gather themfelves around him, as a multitude of black YEMENI AN camels affemble round their Abyffijuaft *betdman*, who is unable to exprefs himfelf *in the language of Arabia*

16 They follow him enided hv the loftinefa

THE POJEM OPAWTARA

of his head, which refembles the carriage of travelling damfels, raifed on high, and covered like a tent;

Hia head, thought lofty , ia fmall; when he is going to vifit the eggs, *which hi* female left* in DHULASHEIRA, he looks like an *Ethiop* with fhort ears in a trailing garment of furred hides.

28 *My camel* drinks the water of DEHRAD* HAIN, but Harts afide with difdaiu from the *hojiile* rivulets of DAII-EM.

29 She turns her right fide, as if Ihe were in fear of fome large headed fcreamer of the night,

30 Of a hideous wild cat fixed to her body, who, as often as (he bent herfelf towards him in her wrath, affailed her with his claws and his teeth.

I continue all day on the well-cemented tower of her back, ftrongly raifed, and firm as the pillars of him who pitches a tent;

32 *When the rejs,* fhe crouches on the foft bank of RIDAA , and groans through fatigue like the foft founding reed, which the prefles with fecr weight.

33 *Her fwheat* refembles thick rob or tenacious pitch, which the kindled fire caufes to bubble, in the fides of a cauldren;

- 34 It gu&ea from behind her cart, when
 {he boils with rage, exalts in horftrength,
 and ftruta in her pride, like the ftallion of
 ker herd, when **his** rival* **aflaU hiau**
- 35 0 ABtA, although thou cfroppeft thy veil
before me, yet know, **that by** jcaY agility I
 have made captive many a knight clad in
 complete armour.
- 36 Beftow on me the commendation, which
 thou knoweft to be due; fince my nature
 is gentle and mild, when my rights are not
 invaded j
- 37 But, when I am injured, my repentment
 is firm, and bitter as coloquinteda to the
 tafte of the aggreflbr.
- 38 1 quaff, when the noontide heat is abated,
 old wine purchafed with bright and well-
 ftamped coin j
- 39 I quaff it in a goblet of yellow glafs va-
 riegated with white ftreaks, whofe com-
 panion is a glittering fiaggon well fecured
 by its lid from the blafts of the north:
- 40 When I drink it, my wealth is diflipated;
 but my fame remains abundant and unim*
 paired;
- 4* And! when I return to fobriety, the dew
 pf my liberality **coatiniMft aafrdkas before:**

give due honour, therefore, to those qualities which thou knowest me to possess.

44 *Many a comfort of a fair one*, whose beauty required no ornaments, have I left prostrate on the ground; and the life-blood has run founding from his veins, opened by my javelin *like* the mouth of a camel with a divided lip:

43 With a nimble and double-handed stroke prevented his attack; and the stream, that gushed from the penetrating wound, bore the colour of anemones.

44 Go, ask the warriors, O daughter of MALEC, if thou art ignorant of my valour, *ask them* that, which thou knowest not;

45 *Ask how* I act, when I am constantly fixed to the saddle of an elegant horse, swimming in his course, whom my bold antagonists alternately wound

46 "Yet sometimes he advances alone to the conflict and sometimes he stands collected in a multitudinous throng of heroes with strong bows.

47 *Ask*, and whoever has been witness to the combat, will inform thee, that I am impetuous in battle, but regardless of the spoils.

48 Many warriors, clad in a suit of mail
Kt wives violent attack the boldest men

have trembled, who neither **had** favsd himself by fwift flight nor by abject fubmiffion,

49 Has this arm laid prone with a rapid
Wow from a weH-ftraitened javelin, firm
between the knots: .

50 Broad were the lips of the wound; and
the noife of the rufhihg blood called forth
the wolves, prowling in the night, and
pinched with hunger:

51 With my fwift lance did I pierce his
coat of mail; and no warriour, however
brave, is fecure from its point.

I left him, like a facrificed victim, to the
lions of the foreft, who feasted on him be-
tween the crown of his head and his wrifts.

53 Often have I burft the interior folds of a
well-wrought habergeon worn by a famed
warriour appointed to maintain his poll;

54 Whofe hands were brifk in calling lots,
when winter demands fuch recreation; a
man, cenfured for his difregard of wealth,
and for caufing the wine-merchant to ftrike
his flag, *by purchafing all bisjlore.*

When he faw me defcend from my
fteed, and ruih towards him, he grinned
with horror, but with no fmile of joy.

56 My engagement with hini lafted the

Whole day, untu his bead and fingers, co-
 Ttered with dotted gore, appeared to be
 ftained with the juice of IDELIIM.

57 Then I fixed him with my fence: I
 ftruck him to the heart with an INDIAN
 cimeter, the Wade of which was of a bright
 water, and rapid was the ftroke it gave:

58 A warriour, wh3ofe armour fccmed to be
 braced on a lofty tree; a chief, who, like a,
 king, wore fendals of leather ftained with
 EGYPTAN thorn; a hero without anequal

59 O lovely heifer! how fweet a prey was
 ihe to a hunter permitted to chafe her ! To
 me flie was wholly denied : O would to
 heaven, that fhe had not been forbidden me!

60 I fent forth my handmaid, and faid to
 her, " Go, afk tidings inquitively of my
 " beloved, and bring me intelligence."

She faid, " I have feen the hoftile guards
 " negligent of their watch, and the wild
 '* heifer may be fmitten by any archer,
 " who defxres to flioot her."

Then (he turned towards me with the
 neck of a young roe, well-grown, of an ex-
 ^quifite breed among the gazals of the wood,
 a roe with a milk-white face,

63 I have been informed of a man ungrateful
 for my kindnefe ; but ingratitude turns the.

mm4 of a benefactor from anymore beneficeace.

64 The infiltration, which my valiam uncle gave me, I have dihgently obferved; at the time when the lips are drawn away from the bright teeth,

In the flruggle of the fight, into whole deepeft gulphs the warriours plunge themselves without complaint or murmur.

66 When my tribe have placed me as a fhield between them and the hoftile tpears, I have not ignobly declined the danger, although the place, where I fixed my foot* was too narrow to admit a companion.

67 When I heard the din of MQHRA raifed in the field, and the fons of RABBI A in the thick duft,

63 * And the fhouls of DHOHOL at the moment of aflault, when they rufh in troops to the conflct with all their {harp-biting lions,

69 When even the mildeft of the tribes faw the fkirmifh under their fstandards (and Death *fpreads bavock* under the fstandard of the mildeft nation),

70 Then I knew with certainty, that, in fo fierce a conteft with them, many a heavy blow would make the perched birds of the hrain fly quickly from *every tkull*;

THE POEM OF ANTARA.

- 71 As from as I beheld the legions of our
enemies advancing, and animating one an-
other to battle, I too rushed forward, and
acted without reproach.
- 72 The troops called out ANTARA ! while
javelins, long as the cords of a well were
forcibly thrust against the crest of my dark
steed*
- 73 I feared not to charge the foe with the
neck and breast of my horse, until he was
mantled in blood.
- 74 My steed, bent aside with the stroke of
the lances in his forehead, complained to
me with quivering tears and tender sobbing:
- 75 Had he known the art of discourse, he
would have addressed me in a plaintive
strain ; and, had he possessed the faculty of
speech, he would have spoken to me dis-
tinctly.
- 76 In the midst of the black dust, the horses
were impetuously rushing with disfigured
countenances; every robust stallion and
every strong-limbed short-haired mare.
- 77 Then my foul was healed, and all my
anguish was dispersed, by the cry of the
warrior, saying, " Well done, ANTARA ;
" charge again !"
- 78 My camels too are obedient to my will,

as often as I desire to kindle the ardour of
 t&j heart, and prefs it on to fome arduous
 entcrprife.

79 Yet I fear left death fhould fcize me, be-
 forte the adverfe turn of war has overtaken
 the two fons of DEMDEM ;

80 Men, who attacked my reputation, when
 I had given them no offence, and vowed,
 when I had never aflaiied them, to flied my
 blood;

81 Yes! they injured me—but I have left
 their father, like a vidim, to be mangled
 by the lions of the wood, and by the eagles
 advanced in years.

TH*

P O E M

A M R U

THE ARGUMENT.

THE discordant and inconsistent accounts of the commentators, who seem to have collected without examination every tradition that presented itself, have left us very much in the dark on the subject of the two following poems; but the common opinion, which appears to me the most probable, is, that they are, in fact, *political and adverse declamations*, which were delivered by AMRU and HARETH at the head of their respective clans, before AMRU the son of niNDA, king of HIRA in *Mesopotamia*, who had assumed the office of mediator between them after a most obstinate war, and had undertaken to hear a discussion of their several claims to pre-eminence, and to decide their cause with perfect impartiality. In some copies, indeed, as in those of NAHAS and of ZAUZENI, the two poems are separated ; and in that of OBAIDALLA, the poem of HARETH is totally omitted; a remarkable fact, of which I have made some use to a different purpose in the preliminary dissertation. Were I to draw my opinion solely from the structure and general turn of AMRU'S composition, I should conceive that the king of

HIRA, who, like other tyrant?, wished to make *all men just but himself, and to leave all nations free but his own*, had attempted to enslave the powerful tribe of TAGLES, and to appoint a prefect over them, but that the warlike possessors of the deserts and forests had openly disclaimed his authority, and employed their principal leader and poet to send him defiance, and magnify their own independent spirit

Some AHABIAN writers assert, what there is abundant reason to believe, that the above-mentioned king was killed by the author of the following poem, who composed it, say they, on that occasion; but the king himself is personally addressed by the poet, *and warned against precipitation in deciding the contest*; and, where mention is made of *crowned heads left prostrate on the field*, no particular monarch seems to be intended, but the conjunction *copulative* has the force, as it often has in *Arabick*, of a *frequentative* particle.

Let us then, where certainty cannot be obtained, be satisfied with high probability, and suppose, with TABKKIZI, that the two tribes of BECR and TAGJLEB, having exhausted one another in a long war, to which the murder of COLEIB the *Taglebite* had given rise, agreed to terminate their ruinous quarrel, and to make the 'king of HIRA their umpire; that, on the day appointed, the tribes met before the palace or royal tent; and that AMRU, the son of CELTHUM, prince of

the *Tagkbites*, either pronounced his poem according to the custom of the *Arabs*, or stated his pretensions in a solemn speech, which Jie afterwards versified, that it might be more easily remembered by his tribe and their posterity.

The oration or poem, or whatever it may be called, is arrogant beyond all imagination, and contains hardly a colour of argument: the prince was, most probably, a vain young man, proud of his accomplishments, and elate with success in his wars; but his production could not fail of becoming extremely popular among his countrymen; and his own family, the descendants of JOSH AM the son of BECR, were so infatuated by it, that (as one of their own poets admits) *they could scarce ever desist from repeating it, and thought they had attained the summit of glory without any farther exertions of virtue.* He begins with a strain perfectly *Anacreontick*, the elegiack style of the former poems not being well adapted to his eager exultation and triumph; yet there is some mixture of complaint on the departure of his mistress, whose beauties he delineates with a boldness and energy highly characteristick of unpolished manners: the rest of his work consists of menaces, vaunts, and exaggerated applause of his own tribe for their generosity and prowess, the goodness of their horses, the beauty of their women, the extent "of their possessions, and even the number of their ships; which boasts were so well found-

ed, tUat, according to some authors, if MAHOMED had not been born, the *Taglebites* would have appropriated the dominion of all *Arabia*, and possibly would have erected a mighty state, both civil and maritime.

This poem is composed in *copious* verse, or metre of *the fourth* species, according to the following form:

" Amatores | puellarum | miseilos

" Ocellorum | nitor niultos | fefellit"

But the compound foot *amore furcns* is used at pleasure instead of the first epitrite; as,

" Venusta puel j Ia, tarda venis | ad hortum,

" Parata lyrarst, | paratus odor | rosarum."

POEM

A M R U.

I **H O L L A !—Awake, fweet damfel, and
bring our morning draught in thy capaci-
ous goblet; nor fuffer the rich wines of
ENDEREIN to be longer hoarded;**

* **Bring the well-tempered wine, that feems
to be tinctured with faffron; and, when
it is diluted with water, overflows the
cup.**

^ **This is the liquor, which diverts the
anxious lover from his paffion; and, as
foon as he taftes it, he is perfectly com-
pofed:**

4 **JHence thou feed the penurious churl,
when the circling bowl paffes him, grow
regardlefs of his pelf:**

" * **When its potent flames have feized the
difcreeteft of our youths, thou wouldft
imagine hiiix to be in a phrenfy,**

THE POEM OF AMRU

6 Thou turneft the goblet from us, O
mother of AMRU for the true coorfe of
the goblet is to the right hand:

7 He is not the leaft amiable of thy three
companions, O mother of A MRU, to whom
thou haft not prefented the morning bowl.

8 * How many a cup have I purchafed in
BALBEC! how many more in DAMASCUS
and KASIREIN !

9 Surely our allotted hour of fate will
overtake us ; fince we are deftined to death,
and death to us.

O ftay awhile, before we feparate, thou
lovely rider on camels; that we may relate
to thee our forrows, and thou to us thy
delights!

O ftay—that we may inquire, whether
thou haft altered thy purpofe of departing
haftily, or whether thou haft wholly de-
ceived thy too confident lover:

12 In the hateful day of battle, whilst he
ftruggles amid wounds and blows," may the
Ruler of the world refrelh thy fight with
coolnefs, and gratify it with every defired
objeßt!

13 O A MRtr, when thou vifiteft thy fair
one in fecret, and when the eyes of lurk-
ing enemies are clofed in reft,

THE POEM OF AMRU

14 **She** displays two lovely arms, fair and
ftill as the limbs of a long-necked fnow-
white young camel, that frilks *itu* the ver-
nal feafon over the fand-banks and green
hillocks;

And two fweet breasts, fsmooth and
white as veffels of ivory, modeftly de-
fended from the hand of thofe, who pre-
ipme to touch them :

16 She difcovers her flender fliape, tall and
well-proportioned, and her fides gracefully
rifing with all their attendant charms ;

17 * Her hips elegantly fwelling, which the
entrance of the tent is fcarce large enough
to admit, and her waift, the beauty of
which drives me to madnefe;

18 * With two charming columns of jaf-
per or polifhed marble, on which hang
rings and trinkets making a ftridulous
found.

My youthful paffion is rekindled, and
my ardent defire revives, when I fee the
travelling camels of my fair one driven
along in the evening;

When the towns of YBMAMA appear in
fight, exalted above the plains, and thining
like bright fabres in the hands of thofe,
haye unfheathed them.

21 *When fhe departs*, the grief of a fhe-
 camel, who feeks her loft foal, and returns
 defpairing with piercing cries, equals not
 my anguifh;

Nor that of a widow, with fnowy locks,
 whofe mourning never ceafes for *-her* nine
 children, of whom nothing remains but
 what the tomb has concealed.

23 *Such is our fate I* This day and the
 morrow, and the morning after them, are
 pledges in the hand of deftiny for events,
 of which we have no knowledge.

24 O fon of HINDA, be not precipitate in
 giving judgment againft us: hear us with
 patience, and we will give thee certain in-
 formation,

35 That we lead our ftandards to battle,
like darnels to the pool, of a white hue, and
 bring them back ftaine4 with blood, in
 which they have quenched their thirft;

2 6 That our days of profterity, in which
 we have refufed to obey the commands of
 kings, have been long and brilliant.

37 Many a chief of his nation, on whom
 the regal diadem has been placed, the re-
 fuge of thofe who implored his prote&ion,

58 Have we left profterate on the field, while
 his horfes waited by his fide, with one of

their hoofs bent, and with bridles richly adorned.

- 29 * Often have we fixed our mansions in
DHU THALUH towards the diftri&s of
SYRIA, and have kept at a dlftance thofe
who menaced us.

- 30 *We were fo difgulfed in our armour, that*
the dogs of the tribe fnarled at us; yet we
ftripped the branches from every thorny
tree (*every armed warrtourj* that oppofed
us.

- 31 When we roll the millftone of war over
a little clan, they are ground to flour in
the firft battle;

- 32 From the eaftern fide of NAJD the cloth
of the mill is fpread, and whatever we caft
into it foon becomes impalpable powder.

- 33 You alight on our hills as guefts are re-
ceived in their ftation, and we haften to
give you a warm reception, left you fhould
complain of our backwardnefs :

- 34 We invite you to our board, and fpeedi-
ly prepare for your entertainment a folid
rock, which, before day-break, fhall re-
duce you to duft.

- 35 Surely hatred after hatred has been ma-
nifefted by thee, O *bojiile chief* and thy
fecret rancour has been revealed;

- 36 But ^e hav£ inherited gkflry, as the race
of MA AD well knows; we have fought
with v&lour till 6ur fume has been illus-
trious :
- 37 When the falling pillars of our tents
quiver over our furniture, we defend our
neighbours from the impending ruin:
- 38 We difperfe our gifts to our countrymen,
but difdain to fhare their fpoils; and the
burdens, which we bear, we fupport for
their advantage.
- 39 When the troops of the foe are at a dis-
tance from us, we dart our javelins ; and,
when we clofe in the combat, we ftrike
with (harp fabres;
- 40 Our dark javelins exquisitely wrought
of \$HATH Ai AN reeds, flender and deli-
cate ; our fabres bright and piercing:
- 41 With thefe we cleave in pieces the heads
of our enemies; we mow, we cut down
their necks as with iickles :
- 42 Then might you imagine the flculls of
heroes on the plain, to be the bales of a
camel thrown on rocky ground.
- 43 Inftead of fubmitting to them, we crufl
their heads; and their terror is fuch, that
they know not on which fide the danger
is to be feared,

THE POEM OP AMMJ.

- 44 Our cimeters, whofe ftrokcs are furi~
oufly interchatnged, are as little regarded
by us, as twifted fafhes in the hands of
playful children.
- 45 Their armour and ours, ftained recipro-
cally with our blood, feems to be died or
painted with the juice of the crimfon fy-
ringa-flower,
- 46 At a time when the tribe is relu&ant to
charge the foe, apprehenfive of fome pro-
bable difafter,
- 47 Then we lead on our troop, like a moun-
tain with a pointed fummit; we preferve
our reputation, and advance in the fore^
moll ranks,
- 48 With youth, who confider death as the
completion of glory, and with aged heroes
experienced in war:
- 49 We challenge all the clans together to
contend with us, and we boldly preclude
their fons from approaching the manfion
of our children,
- 50 On the day, when we are anxious to
prote& our families, we keep vigilant
guard, clad in complete fteel;
- 51 But on the day, when we have no fuch
anxiety for them, our legions afiemb! *in*
full council,

52 Led by a chief among the defcendants
of JOSHAM the fon of BECR, we bruife
our adverfaries, both the weak and the
ftrong.

53 * Oh! the nations remember not the time,
when we bowed the neck, or ever flagged
in the conflict.

54 Oh! let no people be infatuated and
violent againft us ; for we will requite their
infatuation, which furpafles the folly of
the moft foolifh.

55 On what pretence, O AMRU, fon of
HI ND A, fhould we be fubjed: to the fo-
vereign, whom thou wouldft place over
us ?

56 By what pretence, O AMRU, fon of
HI ND A, doft thou yield to our calumnia-
tors, and treat us with indignity ?

Thou haft menaced us: thou haft thought
to intimidate us ; but gently, O king! fay,
when were we ever the vafals of thy mo-
ther!

58 Our javelins, O AMRU, difdain to relax
their vehemence before thee in affailing our
foes:

59 Whenever a man ufes force to bend
them, they ftart back, and become inflexi-
bly rigid,

60 So rigid, that, when they fetum to their
 former ftate, they ring with a trill noife,
 piercing the neck and forehead Qf him who
 touches them.

61 Haft thou ever been informed, that
 JOSHAM, the fou of BECR, in battles an-
 ciently fought, was at any time remifs ?

62 We have inherited the renown of AL-
 KAMA, the fon of SAIF, who by dint of
 valour obtained admiffion for its into the
 caftles of glory.

63 We are heirs to MOHALHIL, and to
 ZOHEIR the flower of his tribe: O of how
 noble a treafure were they the prefervers!

64 From ATTAB alfo and from CELTHUM
 we have received the inheritance trans-
 mitted from their progenitors.

65 By DHU'LBOKRA, of whofe fame thou
 haft heard the report, have we been pro-
 tected ; and through him we protect thofe
 who feek our aid.

66 Before him^ the adventurous COLEIB
 fprung from us : and what fpecies of glory
 is there, which we have not attained ?

67 When our antagonifts twift againft us
 the c6rds of *battle*, either we burft the
 knot, or rend the necks of our opponents.

68 We fhall be found the firmed of tribes

in keeping our defensive alliage, and the
moft faithful in obferving the bond of our
treaties,

69 When the flames were kindled in the
mountain, on the morning of an excur-
fiorfc we gave fuccour more important than
the aid of other allies.

70 To give immediate relief, we kept all
our herds confined in DHU ORATHEJ, until
our^ milch-camels of a noble breed were
forced to graze on withered herbs.

71 We protect with generofity the man
who fubmits to us, but chaftife with firm-
nefs him, by whom we are infulted.

72 We rejed: the offers of thofe who have
difpleafed us, but accept the prcfents of
thofe with whom we are fatisfied.

73 We fuccoured the right wing, when our
troops engaged in combat, and our valiant
brothers gave fupport to the left.

74 They made a fierce attack againfl the
legions which oppofed them, and we not
lefs fiercely affailed the fquadrons by which
jwe were oppofed.

75 They returned with booty and with rich
fpoils, and the fons of kings were among
our captives.

76 To you, O deicendants of BE CR, to you

We address ourselves: have you **not yet** learned the truth concerning us ?

77 Have you not experienced, with what impetuosity our troops have attacked your troops, with what force they have darted their javelins ?

78 We are armed with bright blades, and clad in haubergeons made in YEMEN; our scimeters are part straight, part bent,

79 We have coats of mail, that glitter like lightning; the plaits of which are seen in wrinkles above our belts:

80 When at any time our heroes put them off, you may see their skin blackened with the perspire of the feet

81 The plaits of our haubergeons resemble the surface of a pool, which the winds have ruffled in their course.

82 On the morning of attack, we are borne into the field on short-haired steeds, which have been known to us from the time when we weaned them, and which we rescued from our foes, after they had been taken,

83 * They rush to the fight, armed with breast-plates of steel; they leave it with their manes disheveled and dusty, and the reins, tied in knots, lie on their necks.

84 We inherfted this excellent breed from
our virtuous anceftors, and, on our death,
they will be inherited by our fons

85 All the tribes of MA AD perrectly know,
when their tents are pitched in the well-
watered valleys,

86 That we fupport the diftreffed in every
barren year; and are bountiful to fuch as
folicit *our* bounty;

87 * iThat we defend the oppreffed, when
we think it juftj and fix our abode in
ARABIA, where we find it convenient;

88 That we give fuccour to thofe that are
near us, when the bright cimeters make
the eyes of our heroes wink.

89 We entertain ftrangers at our board
whenever we are able; but we hurl de-
finition on thofe who approach us ho-
* ftilely.

90 We are the tribe who drink Water from
the cleared brooks; whilft other clans are
forced to drink it foul and muddy.

91 Go, alk the fons of TAMAH and of
DOMIA, how they have found us in the
conflid:!

92 Behind us come our lovely, our charm-
ing, damfels, whom we guard fo vigilant-

THE POEM OF AMRIS.

by that *they* cannot be made captive, or even treated with difirelpect;

93 Fair maidetis defcended from JOSHAM, the foh of BICR, who comprife every fpecies of beauty, both ki the opinion of men and in truth :

94 They have exacted a promife from Aeir hufbands, that, when they engaged with the hoftile legions, diftinguithed by marks of valour,

95 They would bring back, asfpoils, coats of mail and cirneters, and captives led chained in pairs.

96 * Thou mayft behold us fallying forth into the open plain, whilft every other tribe fecks auxiliaries through fear of our prowefs.

97 When our damfels are on foot* they walk with graceful motions, and wave their bodies like thofe of libertines heated with wine.

98 They feed with their fair hands our courfers of noble birth, and fay to us, •* You are no hufbands of ours, unlefs yoq " protect us from the foe*"

99 Yes ; if we defend not them, we retain no pofleffions of vahie after their lofe, nor do we think even life defirable;

But cothing can afford our fereet maids
fo pure a pratection as the ftrofccs of our
fabres, which make mens' arms fly *off* like
the-clathing wands of playful boys.

* We feem, when our drawn cimeters
are difplayed, to pro ted: all mankind, as
fathers proted their children.

102 * Our heroes roll the heads of their
enemies, as the ffitong well-made youths
roll their balls in the fsmooth vale*

103 This world is ours, and all that ap-
pears on the face of it; and when we do
attack, we attack with irrefiftible force*

104 When a tyrant oppreffes and infults a
nation, we difdain to degrade ourfelves by
fubmitting to his will.

105 We have been called injurious, al-
though we have injured no man; but, if
they perfift in calumniating us, we will
fhow the vehemence of our anger.

106 As foon as a child of our tribe is
weaned from his mother, the loftieft chiefs
of other clans bend the knee, and pay him
homage.

107 We force our enemies to tafte the un-
mixed draught of death; and heavy is the
overthrow of our adversaries in battle.

108 We fill the earth with our tents, until
it becomes too narrow to contain them;
and cover the surface of the ocean with
our (hips.

THE
P O E M
OF
HARETH.

THE ARGUMENT.

WHEN AMRU had finished his extravagant panegyric on the tribe of TAGLEB, and had received the loud applause of his own party, HARETH arose ; and pronounced the following poem, or speech in verse, which he delivered, according to some authors, without any meditation, but which, as others assert with greater appearance of probability, he had prepared and gotten by heart.

Although, if we believe ASMAI, the poet was considerably above a hundred years old at this time, yet he is said to have poured forth his couplets with such boiling ardour, that, without perceiving it, *he cut his hand with the string of his bow, on which, after the manner of the Arabian orators, he leaned, while he was speaking.*

Whatever was his age, the wisdom and art of his composition are finely contrasted with the youthful imprudence of his adversary, who must have exasperated the king, instead of conciliating his good will, and seems even to have menaced the very man, from whom he was asking a favourable judgement, HARETH, on the contrary, begins with complimenting the

queen, whose name was ASOMA, and who heard him behind the tapistry: he appears also to have introduced qpothor of his favourites, MINDA, merely because that was the name of the king's mother; and he celebrates the monarch himself as a model of justice, valour, and magnanimity. The description of his camel, which he interweaves according to custom, is very sliort; and, he opens the defence of his tribe with coolness and moderation; but as he proceeds, his indignation seems to be kindled, and the rest of his harangue consists of sharp expostulations, and bitter sarcasms, not without much sound reasoning, and a number of allusions to facts, which cannot but be imperfectly known to us, though they must have been fresh in the memory of his hearers. The general scope of his argument is, that no blame was justly imputable to the sons of BECR for /the many calamities which the TAGLEIUTES had endured, and which had been principally occasioned by their own supincness and indiscretion. This oration, or poem, or whatever it may be denominated, had its fall effect on the mind of the royal umpire, who decided the cause in favour of the BECSXTES, and lost his life for a .decision apparently just. He must have remarked the fiery spirit of the poet AMRU from the style of his eloquence, as CÆSAR first discovered the impetuous vehemence of Bitutus's temper from his speech, delivered at *Nice*,

in favour of king *Deiotarus*; but neither the *Arabian* nor the *Roman* tyrant were sufficiently on their guard against men, whom they had irritated even to fury.

This poem is composed in *light* verse, or metre of the *eleventh* class, consisting of epitrites, ionick feet, and paeons, variously intermixed, as in this form :

" Amarylli, j dnlci lyra) modulare

" Molle carmen | sub arbore | fusa sacra."

Sometimes a molossus ends the distich, as,

" Dulce carmen (sub arbore | fusa sacra

" Modulare, | dum sylvulce | respondent."

The close of a couplet in this measure has often the cadence of a *Latin* or *Greek* hexameter; thus, v. 20.

*Tis-hali khailin khildla dhdca rogao**

That is, literally,

Hinnitus modulantur equi, fremitusque camelæ.

TH ft

P O E M

OP

H A R E T H.

D O T H fair A so MA give us notice of
her departure ? Oh, why are fojouniers fo
frequently weary of their fojourning !

She is refolved to depart after ovir mutual
vows among the fandy hillocks of SHAM-
MA, and in the nearer ftation of KU AL SA;

VOWS, *repeated in* MOHAYAT, SIFAH,
and AGLAI, in DHU PITAK, ADHIB and
WAFA,

Vows[^] *renewed* in the bowers of KATHA,
and the dales of SHOREIB, in the Two
Valleys, and in the plains of AYLA,

I fee no remains of the troth which fhe
plighted in thofe ftations; and I waftc the
day in tears, frantick with grief: but oh !
what part of my happinefs will tears re-
ftore?

6 Yet, O HARETH, *a new pqjfkñ invites thee*; for HIND A is before thy eyes, and the fire, which fhe kindles at night in the hills, will direflfthee to her abode :

7 She kindles it with abundance of wooa between the hilly"ftations of AKEIK and SHAKHSEIN, and it blazes like the fplendour of the fun.

8 I have been contemplating her lire from a diftance on the hill, whence our excursions are made; but oh! the fcorching heat, and the calamities of war, prevent me from approaching her.

9 But I feek affiftance in difpelling my care, when the fojourner of the tent haftily leaves his abode *through fear offome impending calamity* ,

jo On a camel fwift as an oftrich, the mother of many young ones, the long-necked inhabitant of the defert,

i i Who hears a foft found, and dreads the approach of the hunter, in the afternoon juft before the dufk of evening:

12 Then mayft thou fee behind her, from the quick motion of her legs, and the force with which flie ftrikes the earth, a cloud of duft thin as the goflamer;

i 3 And the traces of her hoofs, which are

such as to be soon effaced by the winds
blowing over the *fondy* plain.

- 14 With her I disport myself in the fultry
noon, whilst every son of valour is like a
blind camel devoted to death.

Yet misfortunes and evil tidings have
brought on us affairs, which give us af-
fliction and anguish;

- 16 For our brethren, the family of A R A -
K E M, *the dragon-eyed*, have transgressed
the bounds of justice against us, and have
been vehement in their invectives:

- 17 They have confounded the blameless
among us with the guilty, and the most
perfect innocence has not escaped their
censure.

- 18 They have inflicted, that all, who pitch
their tents in the desert, are our associates,
and that we are involved in their offences.

They assembled their forces at night,
and, as soon as the dawn appeared, there
was nothing heard among them but a
tumultuous noise

- 20 Of those who called, and those who
answered; the neighing of horses, and,
among the rest, the lowing of camels.

- 21 O thou, who adorned thy flowery

speeches concerning us before AMRU, can this falsehood lie long undetected ?

- 2.2 Imagine not that thy inftigation will animate him againft us, or humiliate us; fince long before thee our enemies have openly calumniated us,

Yet we continued advancing ourfelves in defiance of their hate, with laudable felf-fufficiency and exalted reputation.

- 24 Before this day the eyes of nations have been dazzled by our glory, and have been moved by envious indignation and obftinate repentment.

Fortune feemed to raife for us a dark rock, with a pointed fummit, difpelling the clouds,

- 26 Thick and firm, fecured from calamity, not to be weakened by any difafter however grievous and violent.

* Jntruft to our wifdom every momentous affair, from which you defire to be extricated, and by which the afsemblies of chiefs are made unhappy.

- 28 * If you inquire concerning our wars between MIL A HA and DHAKIB, you will find on their plains many an unavenged, and many an avenged, corfe;

29 *Or, if you examine diligently the questions, in which all tribes are deeply interested, you will see the difference between your offences and our innocence:

30 * But if you decline *this fair discussion*, we shall turn from you with repentment, concealing hatred in our bosoms as the mote is concealed in the closed eye-lids.

31 * Reject, if you please, the terms which we offer; but of whom have you heard, that surpasses us in glory ?

32 * You have perfectly known us on the days, when the warriors have assailed one another with rapacious violence, when every tribe has raised a tumultuous din;

33 * When we brought up our camels from the palm-groves of BAHREIN, and drove them by rapid marches, till we reached the plain of HISA,

34 Then we advanced against the sons of TAMEIM, and, when the sacred month required a cessation of our war, we carried away the daughters of their tribe for our handmaids.

35 *In opposition to us*, neither could the valiant man keep his ground on the level field, nor did precipitate flight avail the faint-hearted.

36 No; the coward, who ran haftily from the *plain* was not faved by the fummit of rocks or the roughnefs of craggy paths.

37 By thefe exertions we maintained our pre-eminence over the tribes, until M O N - D I R, fon of the beautiful MAISEMA, obtained the dominion:

38 He was a prince, who bore witnefs to our valour on the day of HAYARAIN, when the calamity of war was, in truth, a calamity :

39 A prince who fubjected nations ; whose equal in magnanimity could not be found among them.

40 Defift then from vaunting and from hoftility: you have, indeed, pretended ignorance of our claims, but from that pretended ignorance will proceed your wo.

41 Remember well the oaths taken in B H U ' L M E J A A Z, the covenants and vows of amity, which were made there of old.

42 Beware of injuftice and violence; nor let your intemperate paffions impel you to violate your contracts written on tablets.

43 Know, that we and you, on the day when we made our treaty, were equally bound by our refpe&ive engagements.

44 Are we refponfible for the crimes of

V.AK0A ?_t Shall their conquering[^] chief have
the spoils, and fji all reprints *hi* made upon
us?

45 Are we responsible for the excesses of
HANEIFA, and for all the conflicts, which
the dusty plain has seen accumulated ?

46 Must we answer for the offences of the
sons of ATEIK ? No : whoever has broken
his covenant, we are innocent of their

47 Doth the guilt of IBAAD hang on our
heads, as the burden is suspended on the
centre of the camel's girths ?

48 Has the blame due to KODHAA fallen
upon us ? or, rather, are we not secure
from a single drop of their faults ?

49 Are we responsible for the crimes of
IYAAI>, as it was said to the tribe of
TUASM* " Your brethren are rebels?*"

50 Those, who raised the rebellion, belong
not to us, neither KAIS, nor JONDAL> n,r
HADDA.

51 Vain pretences ! Unjust aspersions ! *That*
we should suffer for others, as the roe is
sacrificed in the place of the sheep !

^2 Four score warriors, indeed, advanced
from TAMEIM, and their hands carried
lances, whose points were Fate ;

t* *rrnkmrnrnmrn_mEwm'*

53 Yet tney proraned nor the nauowea
places of the fons of RIZAAH on the hills
of NITAA, when they called on them for
mercy:

14 They left them, however, wounded on
the plain, and returned with captive herds
and flocks fo numerous, that the drivers of
them were deafened with their cries.

55 The vanquifhed tribe came afterwards
to implore reftitution, but not a fingle
beaft, either black or of a bright hue, was
reftored to them:

56 So they retired with heart-breaking af-
flictions, nor could any fteam of water
quench their ardent rage :

57 After this, a troop of horfemen, led by
the impetuous GHALLAAK, aflailed them
without remorfe or pity:

58 Full many a fon of TAGLEB has been
fmitten, whofe blood has flowed unreveng-
ed, while the black duft covered his corfe.

59 Are your cares comparable to thofe of
our tribe, when MONDIR waged war
againft them? Are we, *like you*, become
fuhjeft to the fon of HINDA?

60 When he fixed his abode in the lofty
turrets of MAISUNA, and fojourned in the
nearer ftation of KHALTHA,

61 From evety tribe there flocked around
him a company of rohbers, impetuous as
eagles:

62 He led them oh, and fupplied, them
with dates and with water: fo the will of
GOD was accomplished, and afflicted men
doomed to affliction.

63 Then you invited them to attack you by
your want of circumfpedtion, and the vain
feeurity of your intemperate joy impelled
them to Be hoftile.

64 They furprifed you not, indeed, by a
fudden aflault; but *they advanced, and* the
filltry vapour of noon, *through which you*
Jaw them, increafed their magnitude.

O thou inveterate and glazing calumni-
ator, who inveigheft againft us before king
AMRU, will there be no end of thy uujult
invectives ?

66 Between AMRU and us many acts of
amity have parted, and from all of them,
no doubt, has benefit arifen.

67 He is a juft prince, and the moft ac-
compli (hed that walks the earth : all praife
is below his merit:

68 A prince descended from IREM ! A war-
riour, like him, ought ever to be encircled
with troops of genii, for he protects his

domain, and refuses to punish even **his** opponents:

69 A monarch, who knows us by three infallible signs, by each of which our excellence is decided:

70 *The first* is the conspicuous token of our valour, when all ARABIA come forth in the rocky vales, each tribe of MA AD under their banner,

71 And assembled, in complete armour, round the warlike KAIS, that valiant prince of YEMEN, who flood *firm and brilliant* like a white cliff.

73 Then came a legion of high-born youths, whom nothing could restrain but our long and glittering spears;

73 But we repelled them with strokes, *which made their blood gush from their sides*, as the water streams from the mouth of a bottle which contains it.

74 We drove them for refuge to the craggy hills of THAHLAANJ we thrust them before us, till the muscles of their thighs were breeched in gore,

We did with them a deed, the name of which GOD only knows; and no revenge could be taken for the blood of men who fought their own fate,

76 Next advanced HOJAR, fon **of** OMMI
KATHAAM, with an army of PERSIANS,
clad in difcoloured brafs,

Jj A lion in the conflict, of a ruddy hue,
trampling on his prey; but a vernal feafon
of beneficence in every barren year:

78 Yet we fmote them on the foreheads
with the edges of our cimeters, which quiv-
ered in their flefli-like buckets drawn from
a deep well encircled with ftone.

79 *Secondly*', we broke the chains of A M -
RIOLKLAIS, after his long imprifonment
and anguifh.

80 We forcibly revenged the death of
MONDIR on the king of G ASS A AN, that
his blood might not flow in vain.

81 We redeemed our captives with nine
kings of illuftrious race, whofe fpoils were
exceedingly precious.

82 With the horfes, with the dark horfes,
of the funs of AUS came whole fquadrons,
fierce as eagles with crooked beaks:

83 We fcarce had pafled through the cloud
of duft, when they turned their backs; and
then how dreadfully blazed the fire of our
vengeance!

84 *Lajlly*, we gave birth to AMRU the Ion
of OMM AYAAS, for not long ago were

THE POEM OF HARETH.

the bridal gifts prefented to us *as kinf-*
men:

- 85 May our faithful admonition reach all
our kindred tribes, extended as wide as out
confanguinity, in plains beyond plains!

وَجِيْدٌ كَجِيْدٍ لِرَمِّ لَيْسَ بِفَاحِشٍ
إِذَا مَيَّ نَصْنَعُهُ وَلَا يَجْعَلُ

مَجِيْلًا لِقَوْلِهِ وَالْقَلْبُ لَا يَبْغِي نَحْلًا لِمَنْ يَبْهَاضُ شَبَهَ
لِقَوْلِهِ الظُّبْيَةُ وَنَعْنَهُ نَعْنَهُ وَالْمَعْطَلُ الَّذِي لَا
حُلَّ عَلَيْهِ وَقَوْلُهُ لِمَعْدَلٍ وَقَوْلُهُ لَيْسَ بِفَاحِشٍ
لَيْسَ بِكَوْنِهِ الْمَنْظَرُ وَإِذَا ظَهَرَ لِقَوْلِهِ لَيْسَ بِفَاحِشٍ
وَقَوْلُهُ بَرَزَ الْمَتَى أَسْوَدَ فَاحِشٍ
أَيْثُ كَفَيْزُ الشَّكْلَةِ الْمَتَعَكِلِ

الْفَضْعُ الشَّمْرُ الثَّامِ وَالْمَتْنُ وَالْمَتْنَةُ مَا عَنِ عَيْنِ
الْصَلْبِ وَثَمَالُهُ مِنَ الْعَصَبِ وَاللَّحْمِ وَالْفَاحِشُ الشَّدِيدُ
السَّوَادُ وَابْتِثَ كَثِيرُ أَصْلِ الْبَنَاءِ وَالْقَنُودُ وَالْقَنُودُ لِقَوْلِهِ
الْعَدَقُ وَهُوَ الشَّرَافُ وَالْمَتَعَكِلُ الَّذِي قَدْ دَخَلَ بَعْضُهُ
فِي بَعْضٍ كَثَرَتْهُ مِنَ الْعَشَاكِلِ وَالشَّكْوَالِ وَهُوَ الشَّرَافُ
وَقِيلَ الْمَتَعَكِلُ هُوَ الْمَتَدَلِّي الْبَازِلُ إِلَى الْخُتِّ فَالْـ
عَدَا بِهَا سَتَشْرَدَاتٌ إِلَى الْمَتَى

نَقَلَ الْمِقَاصُ فِي مُشْتَبِهَاتِ مُرْسِلٍ
الْعَدَا بِهَا لِقَوْلِهِ وَابْتِثَ وَاحِدُهَا عَدَبٌ وَسَتَشْرَدَاتٌ وَفَوْقَهَا
وَاصِلُ الشَّرِّ وَالْقُلُّ عَلَى غَيْرِجَهَةٍ لِكَثَرَتِهَا وَقَوْلُهُ إِلَى
الْمَلَا بِمَا فَوْقَهَا وَالْقَامُ جَمْعُ عَقَصَةٍ وَهُوَ مَا جَمَعَ
الشَّعْرَ فَقِيلَ يَحْتَاطُ لِقَوْلِهِ وَهِيَ سُلْطَةٌ مَعْرُوفَةٌ بِهَرَمَلُهَا
فِيهَا عَصَا الشَّعْرِ وَيُقْنَدُ بَعْضُهُ فَالَّذِي قِيلَ لِبَعْضِهِ

وَجِيءَ كَيْبًا لِرَيْمٍ لَيْسَ بِقَاجٍ
أَذَاهُ نَصَتْ وَلَا يَمُوتُ

كَيْبًا الْفَقْرُ وَالنَّبِيْلُ الْبَيْضُ فَالْأَصْرُ الْبَاضُ شَبَهَ
فَقْرَ الظُّلْمَةِ وَنَصَتْ، بَعَثَتْهُ وَأَدْخَلَتْهُ الَّذِي لَا
حِلَّ عَلَيْهِ وَشَبَهَ نَصَتْ وَذَلِكَ السَّرْفَاءُ سَرَّايَ
لَيْسَ كَرِيمٍ السُّطْرُ رَادَاطٌ لِقَوْلِهِ لَيْسَ بِقَاجٍ
وَقَرَّحَ بَزْرُ الْمُنَى أَشَدَّ قَوْلَهُ

أَتَيْتُ كَيْفِيرَ التَّحَكُّمِ الْمُتَعَكِّلِ
الْعَرِيعَ السَّرَّالِثَامَ وَالْمُنَى وَالثَّلَاثَةَ هَاعِزَ عَيْنِ
الْصَلْبِ وَثَمَالَةَ مِنَ الْعَقَبِ وَاللَّحْمِ وَالْعَاجِمِ الدَّجْدِ
عَوَادَ وَاشْتَكَيْتُ كَثِيرَ أَصْلِ السَّارِ وَالْعَرْدَ وَالْقَدْرَ لَهَا
الْعَدَقَ وَهُوَ الشَّرَاعُ وَالْمُتَعَكِّلُ الَّذِي يَدْخُلُ بَعْضُهُ
فِي بَعْضٍ كَثَرَتْهُ مِنَ الْعَتَاكِلِ وَالْمَكُولِ وَهُوَ الشَّرَاخُ
وَبِمَا الْمُتَعَكِّلُ هُوَ الْمُدَّةُ الْبَازِلُ إِلَى الْخُتْمِ فَالْـ
عَذَابُهَا سَتَشِيرَاتُ أَذْ السُّلَى

نَحْلُ السَّعَاطِ فِي مَتْنٍ زَمْرِيَا
النَّبَا بَرَالَهُ وَأَبِ رَاحِدَةً عَدْبَرٍ وَسُورَاتُ فَوْفَا
وَأَبِ السُّرْدِ السُّلَى عَلَى غَيْرِجَهَةٍ لَكَثَرَتْهَا وَقَوْلُهُ إِلَى
السَّلَايِ مَا فَرَقَهَا وَالنَّمَا جَمْعُ عَفْصَةٍ وَهُوَ مَا حَمَّ
السُّوْفُ فَعَلَّ يَحْتَدُّ لَذَوَابٍ وَهِيَ سَطَّةٌ مَعْدُودَةٌ بِهَرَلَهَا
فِيهَا نَفْسُ السُّرْدِ وَبُنْدُ زَبْضَةٍ فَالَّذِي قُتِلَ لِبُضْ

ORIGINALS.

K A L A A M R I O L K A 1 S I

ALCENDIYYO.

i

dfa nebcı min dhıcral hhabeıbin' wamenzılı
jiiikthi allıwai baina aldahhulı fahhaumelı

2

fatudhihha falmıkrahi lam yafo refmoha
lima nafijat-ha min jenubın' wafhemalı

3

wokufan' biha s'ahhbei alayyi mathfyyahom
yekuluna la tahlic dfyan watehhammalı

4

wa'inna fhıf[^]yi abrah'on' moharakah'on'
fahal inda refmin darifin' min moawwaii

5

cadabica min 6mni alhhowairithi kablahı
wajdratiha omrrii alrababi bimafalı

6

ulha kAmata tadh awwaa almifco minhoma
nafeima al feba jaut birayya alkaranfolı

7

fafadh'at domiio alaini minnei s'ababahan'
alai alnabhri hhattai balla demaei mihhmeli

8

&!a rubba yaumin' leca minhonna s'alahhin'
wcla flyyama yaumon' bidarati juljuli

9

wayauma akarto liladh'irai mathiyyatei
faya ajaba min cftriha almotahhammali

io

fadh'alla aladhdrai yertameina bilahhmiha
wafhahhmin' cahodabi dldimekfi almofoettali

II

wayauma dakhalta alkhidra khidra onaizah'in'
fakalat leca alwailato innaca murjali

12

tekulo wakad mala algabeito bina maaan'
&karta baeirei ya amri alkaifi fanzeli

fakolto leha feiref waarkhei zimamaho
wala tobadeinei an jenaci almoallali

14

famithlici hhoblai kad tharakto wamurdh iin'
faalhaitoha an dheu temayima mohhwili

idha ma becai min khalfiha ijis'araft leho
bifhikkin watahhteihikkoha lam yohhawwali

16

wayaiiman' Slai dh'ahri alcatheibi taadhdharat
Slayyi waalat hhilfah'an' lam tohhallali

dfathima mahlan badh'a hadha altedallali
wain conti kad azmati s'ormaef fajmili

i3

wa'in teco kad faatci minnei khaleikah'on
fafollei thiyabei min thiyabici tenfali

dgarraci minnei anna hhubbaci katilei
wainnaci mahma tameri dlkalba yafali

20

wama dharafat ainaci ilia litadh'ribei
bifahmaici fei aafhari kalbin' mokattali

21

wabaidhah'o khidrin la yoramo khibfhvohd
temattato min lehwin' biha ghaira mqjali

22

tejawazto ahhrafan' ilaiha wamafheran'
alayyi hhiras &ri lau yofirruna maktalei

idha ma althurayya fei 41femaitaarradh'at
taarradha athnai dlwifhahhi almofasVali

fajeito wakad nadh'dh'at HnatSmin' thiyabaha
Ladai ilfttri flli lihfati ^ImnfafarihaH

fakalat yenaiaina dllahi ma leca hheilah'on'
 \vam£ in ar^i anca algawayah'a tanjalei

fakomto biha amfhei tajorro waraana
 alai athraina idhyala mirthin morajjali

falemmd ajazna fahhali²⁷ 'alhayyi wantahhei
 bina bath'no khabtin' dhe^{*}i kifafin' akankali

28

hasarto bifaiidai rafiha fatamayalat
 alayyi hadh'eima alcaih-hhi rlyyd almokhalkhali

29

mohafhafahon' baidh ao ghairo mofadhahln
 teraciboha maskulah'on' calfajanjall

cabicri alniokanahl albayadh'i bis'ofrahin'
 gadhaha nemeiro almaⁱ gaira mohhallali

31

tas'uddo watobdci aa afeilin' watetakci
 binadh irah'in min wahhlhi wejraha moth fill

wajeidin cajeidi aireimi Jaffa bifahhifhin'
 idha heia nas'sat-ho wcla bimoath th'ali.

wafarin yazeino almatna afwada fahhimin
 atheithiu cakinwi aluakhlahi almotaathcili

34

gadayiroha moftafhzirah'on' flai aloiai
tadhillo alikaso fei mothaanyau' wamurfali

wacafh-hhin' latheifin' caljadeili mokhas's'arin'
wafakin' caanbubi alfkkiyyi almodhallali

36

wafodh'-hhei fateito almifci fauka firafhiha
nauumo aJdh ohliai lam tantathik an tafadh'dh'oll

37

watathu birakhsln' gairi ihathnin' caV'nnaho
afareio dh'abyin' au melaweico is-hhiJi

.38

.
tach'iyo aldh'ekima bialiihai cai'nnaha
menarah'o moiufai rahibiu' motabattili

39

Hai mithliha yernu alhhalcimo s'ababah'arr
idha ma afbacarrat bain a dirin' warn ij wall

4°

tafallat amayato airijali an als'ibii
walaiia fawadei ,«in hawaci bimunfali

41

ila rubha khas'min'feici akvai rail uitoho
nas'eihhin' alai tadh alibi gairi niutJi

42

wabiTin camaiiji albahhri arkhai fodulaho
alayyi biauwai alhomumi liyabtalei

43

fakolto lcho lemma tamath'th'ai bis'olbihi
waixdafa *i^jitixi* wanaa bicalcali

44

ilk ayyoha allailo althiweilo ala anjalef
bis'obhhin' wamd alas'bahho minca biamthali

45

faya leca min lailin' cai'нна nojumaho
biamrafin' cittanin' ila£ s'ommi jandali

wakad agtadei walth'a/ro *fei* wocandtaha
bimonjirdin' kaida alawabidi haicali

47

micarrin' mifarrin' mokbilin' modbirin' maaan
cajolmudi sakhrin hhaththaho alfailo min all

48

comaitin' yazillo allibdo an hhadhi matnihi
cama zallati ilsafwao bialmotanazzili

49

Slai &ldhabli jayyafhin' cai'нна ahtizamoho
idha jafha fcihi hhamyoho galyo mirjali

50

mifahhin idha ma alfabihhato alai alwanai
atharna algibaran bialcadeidi alrnoraccaln

51

yezillo algolamo alkhiffo an s'ahawatihi
wayolwei biathwabi alineifi almothakkali

dereirin' cakhadhrufi ⁵² alwaleidi **imarraho**

tetaboo caflaihi bikhaith in' mo was sail

leho ayth'ala dh'abyin' wafaki noimahW
wairkhao firhhanin watakr cibo tutfaai

dh'aleiin' idha aftadbartaho fadda farjaho
bidh afin' fowaika alardh i laifa biaazali

ca'i'нна ferataho ledai albaiti kayiman'
medaca aruiin' au saliyata hhandh'ali

cai'нна dimao alhadiyati binahhrihi
es arah'o hhinna bifhaibin' morajjali

⁵⁷
faanna lena firbo'n cai'нна niaajaho
adharai" duwarin' fei melain' modhayyali

fiiadbarna caljazi almofas's'ali bainahi
bijeidin' mianunin' fei alafheirah! makhwalt

⁵⁹
failhhakana bialhadiyati wadunaho"
jawahhiroha fei sarrah in' lam tazajryali

60
faaadai idaan' baina thurin' wanajathi'
diracan' walam yondhahh bimain' fayogfali

6t

fadh'alla thohato Ellahiimi min baitii muftdh'iji
dh'afeifi ihiwain 4u kadeirin' moajjali

62

waruhhna yecado altharfo yaks'oro dunaho
metal ma tarakkai alaino feihi tafah-hali

fabata alaihi ferjoho walijamoho
wabata biainai kayiman' gairo murfali

as'ahha terai barkan' oreica wameidh'aho
calami alyadeini fei hhabbiyyin' mocallali

65

yodhiyya fenaho au mesabeihho rahibin'
ahana alfclcitha bialdhobali almofattali

66

kaadto leho was'ohhbatei baina dh'arijin'
wabaina aladhaibi boda ma motaammali

67,

alai kathanln' bialfhatmi aymena s'aubihi
waAyferoho alai alfitari fayadhbuli

68

faadh'-hhai yafohho almao hhaula cotaifih in
yacabbo alai aladhkuni dauhha alcanahbuli

69

wamarra alai alkanani min nefayanihi
f unzala minho alos'ma min culli menzili

70

wataimaa lam yatroc biha jidha nakhlah'hr
wela ojoman ilia mafheidan' bijendali

cai'nna thebeiran' fei araneini wablihi
cabeiro onafin' fei bij ddi mozammali

cai'nna dhurai rafo almojairniri godwah'an'
mina alfaili wdlgoththai filcaho migzali

73

waalkai bisahhrai algibaithi baaaaho
nozula alyemanei dhe i aliyabi almohhammali

74

cai'nna mecaciyya aljiwai godayyahan'
bbihhna folafan' min rahheiki mofalfali

75

cai'nna alfibaa feihi gharkai afhiyyah'an'
biarjayihi alkis'wai anabeifho ons'oli

K A L A TIIARAFAHON

ALBECRIYYO.

i

likhaulah a athlaIon' biborkah'a thahmcdi
tcluhho cabakei dlwafhmi fci dh'ahiri alyedi

wokuf&n' biha s'ahhbei alayyi math'iyyihom
yekulina Id tahlic afyan' watejalledi

3

caFnna hhoduja almdleciyyah 1 gudwahW
khalaya fefeinin bialnawas'afi min dc di

4

adhuiiyah'in' au min fefeini ibni yaminin'
yejuro biha almellahho th'uran' wayahctdi

5

yaffiokka hhababa *alm*ai hhaizumoha biha
cama kafama altorba almofawiIo bidlyedi

6

wafei alhhayyi ahhwai yanfodho dlmerda
fhadinon'
medh'ahiro femthai luluin' wazabarjedi

7

khadhulia' tor&ei rebrebdn' bikhameflahln'
toniwilo dth'rafa dlbereiri watertcdi

8

watabfimo an almai cafnna monawweran*
takhallala hharra dlremli dis on' lcho ncdi

9

fakat-ho iydh o alfhemfi Slid loth&ihi
dfiffa walam tacadmi alaihi bidthmedi

10

wawejhin' cai'nna alfhemfa hhallat ridaahA
alaihi nikei dllauni lam yatakhaddedi

i l

wainnei leamdh'ei dlhomma inda dhhtidh'arihi
biaujai mirkalin' teruhho watagtedi

12

dmunin' calwahhi alarani nefdtotld
alai lahhibin' cai nnaho dh ahra borjedi

tobarci itakan' nujiydtin' wadtbaat
wadh'eifan' wadh eitfm'fauka maurin' moabbcdi

terdbbaita dlkoffaini bidlftiuli tertaei
Jihadayika maulei dlafirrah'i dghyedi

tcreo Hai s'uti dlmoheibi watetakei
bidnei khos'alín' ruaata dclafi mulbedi

*6

cai" una jonahhai madhVajiyyi tecanafa
khafafeihi fhucc4 fei alafeibi birnafredt

*7

fath'ur&n' bihi khalfa alzemeili wat&rat&n
alai khafhafm' caifhinna zawln' mojadded!

18

!eM fakhad^rii acmola dlnahlfldli'o fefhoma
ca"i nnahorna baba meneifin mamarredi

wathayyi.mehhalin' caihhoniyyi khalufoha
waajroiiyahin' lozzat bidayiu' monacfhdh^edi

20

cai'нна cindiQii dhalahiiY yaenofaniha
waath'ra kiffiyyan'tahhta s'olbin' mowayyedi

21

leha mirfakani aftillani cainnama
temorro bifelmai dalijin' motafhaddedi

22

cakanth'arih'a alrumiyyi dkfama rabbohi
letoctauafa hhattai tolhada bikermedi

sohabiyyah'i alathnuna mujedaho alkerai
bacidaho wakhti alrijli mawwaraho alyedi

24

omirrat yedaha fatlo fliezrin waajnihhat
leha adh odaha fei fakeifm' moiannedi

25

jenuhchon' difakon' andelon thomma ofrigat
leha citafaha fei maaaliyo mos'aaadi

cai'нна olubi alnisi fei daayatihd
mawarida min khalkai fei dh'ahri kerededi

27

tolakei waahhyanan' tebei'no cai'nnaha
benayiko gorrin' fei kameifin mokaddedi

waatlao nehadh'on' idh;i s'aadat bihi
cafucani busiyyin' bidejlah'a mosidi

29

wajumjumah'in' mithla alalah'i cai'nnama
waaai almoltakei minha ilai jarfi mabredi

30

wakhaddon' cakirth afi tfliliamiyyi wamifhfarm'
cafebti alyemanei kaddoho lam yojaddedi

31

waainani calmaawwitaini aftacannata
bicahfei hhijajin s'akhrach'in' kaki mauridi

th'ahhurano awari alkadhai faterahoma
camachhulatai madhuurah in' omma ferkedi

33

was'adikata famaa altawajjifo lilforai
lihajfin' khaffiyyin' au lis'autin' monaddedi

34

mowallalatani tarifo alitka feihoma
cafamiatai fhahin' bihhaumeli mofredi

35

waarwao nebbadh'in' ahhadhdhon' molemlemon'
eamirdati sakhrin' fei s'afeihhin' mos ammedi

36

wain fheita fdmai wafith'a alcuri rafoha
waaanat bidh'abafha nejaa alkhafaiedi

37

wain fheita lam torkil wain fhcito arkalat
makhafaha melwiyyin mina alkaddi mohhs'ecfi

waaalamon' makhrutin' mina alanfi marinon'
atcikon' metai torjam bihi alardh'o tazdedi

39

alai mithliha amdhai idha kala s'ahhibei
ala laitanei afdeica minha waaftecdi

40

wajafhat ilaihi alnaflb khaufin' wakhalaho
mos'aban' walau amfai alai gairi mers'edi

idha alkaumi kalua men fatyan' khilto innanei
oneito falam acfel walam atabelledi

42

ahhalto alaiha bialkath'eii faajdhamat
wakad khabba alo alamazi **almotawakkedi**

43

fadhalat cama dhalat waleidah'o mejlifin
torei rabboha adhyala fahhlin' momaddedi

44

walefto bihellali altilai mekhafah'an'
walecin metai yefterfidi alkaumo arfedi

45

wain tabignef fef hhalkah i alkaumi telkanei
wain tektanis nei fei alhhawaneiti tes'th'edi

metai tatinei os bihhca callin' rawiyyah'an'
wain conta anha ganiyan' fagna wdzdedi

47

wain yaltika alhhayyo aljameio tolakinei
ilai dhirwahi dlbaiti alrafei dlmos ammedi

48

nedamaei beidh on calnojumi wakainah'on'
teruhho alaina baina bordin' wamojfedi

49

rahheibon' kith'abo aljaibi minha rakeikoho
bijafli alnedama badhdh'ah'o almotajarredi

50

idha nahhno kulna afmacina dnbarat lena
alai rafliha math rukahan' lam tofliaddedi

51*52

wama zala tifhrabel alkhomura waladhdhatef
wabaiei wainfakei thareifei wamultedei

53

ilai an tehhamatnei alaftieirah'o cullohi
waofridto lfrdda dlbaexri dlmoabbedi

54

rayato benei gabraa la yencirunanei
wala ahli hadhaca alth irafi almomaddedi

614 dyyhodhd allayimei dhhdh'ora alwagai
waan dfh-hadi dlladhdhati hal anta mukhledi

fain conta la tefth'eia dafa mcniyyatei
fad&nei obadirho bima melecat yedi

57

falaula thelathon' honna min cifliahi dlfatai
wajaddica lam ahhfal metai karna owwadei

58

faminhonna febkei alaadhilato bifhurbeh'in'
comcitin metai ma taglo bialma'i tezbedi

59

wacarrei idha nddei almodh'afo mohhanniban
cafeidi algadh a nebbahtho almotawarredi

60

wataks'eiri yauma aldojni waldojno mojibon'
bibehnech in tahhta alth'irafi almoammedi

61

cainna alboraina waldemaleija ollikat
alai oflorin' au khirwain lam yokhadh'dhed*

62

fadhemei arawwei hametei fei hhayatiha
mekhafah'a fliirbin' fei alhhayah i mos'arrec!

careimon' yorawwei naffaho fei hhayatihi
fetalamo in mutna gadan' ayyona dlsadef

64

arai kabra nehhamin' bekheiln' bimalihi
cakabri gawiyyin' fei albith'aleh'i muffedi

terai jathwatami min turabin' alaihomd
s'efayihho s'ommin' min s'afeihhin'monadh'dh'edi

66

arai dlmauta yatamo alcirama wayas'th'afei
akeilah'a mali alfahhifhi almotafhaddedi

67.

drai dldehra canzan' nakis'an' culla lailahin'
wama tankoso dlayyamo waldehro yanfodi

68

leamroca inna almauta ma iikhth'a alfatai
leca althiwwalo almurkhai wathonyaho bialyedi

69

fama lei ardnei wabna ammiei malican'
metai ddno minho yana annei wayabodi

yelumo wama adrei alama yelumonei
cama lamanei fei ilhhayyi kertho abno aabedi

71

wadydfanei min culli khairin' th'alabtoho
cai nna wadhandho (lai remfi mulhhedi

72

alai gairi dhenbin' kultoho gaira innanei
nafhadto falara dgfal hhamulah'a mabedi

73

wakarrabto bidlkorbaï waĵaddica innanei
metai yeco dmron' lilneceibah'i afh-hedi

74

waTn oda liljollai acun min hhomatiha
wain yatica alaadao bialjehdi djhedi

75

warn yakdhifua bialkadhi ĩrdh'ica dfkihom
biccifi hhiyddh'i dlmauti kabla dltahaddodi

bila hhadathin' ahhdathtoho wacamohhdithin'
hijaei wakadhfcı bialfhicah'i wamuth'redei

77

falau cand maulaya imran' huwa gairoho
lefarraja carbei au leandh'aranei gadei

78

walccinna maulaya imron' huwa khdniķef
alai alfhecri wdltifali iu and muftedi

79

wadh'olmo dhawe'i' dlkorbai dfhdddo mad-
h'ddh'atan'
alai dlmera min waki dlhhifdmi dlmohennedi

80

fadhernei wakholkei innanei leca fhaciron'
walau hhalla baiti nayian' inda dh'argeck

81

falau fliaa rabbei conto kaifa ibna khalidin'
walau fhaa rabbei conto amru ibna merthcdi

82

faolfeita dha malin' catheirin' waai'idanei
benuna ciramin' fadah'on' limafawwedi

. **S3**

ana iilrajolo aldh'arbi alladhei tarifunaho
khafhafhon' carafi alhhayyah 1 almotawakkidi

84

faalaito Ia yanfacco cafh-hhei bcth'anah an'
liadhbi rakeiki alfhafrataini mohcnnedi

hhifamon' idha ma kunita muntas'iran' bihi
cafa aluudo minho albcda la'ifa bimadh cdi

86*

akhei thikahin Ia yanthinei an dh'areibahin'
idha keila mahlan kala hhajizoho kadei

87

idha dbtadara alkaumo alfol'ahha wajadtanei
meneiaan idha ballat bikayimah in yedi

88

waberco hojudin' kad Athurat mekhafatei
nawadiyahd amlhei biadh bin' mqjarredi

89

famarrat cohihW dhato khaifin'jeldlahW
akeilah'o fhaikhin' calwabeili yelendedi

yekulo wakad tarra alwadh'eifi wafakaha
alefta terai an kad ateito bitayidi

91

wakala dia ma dha teruna bifharibin'
fhedeidin alaina nefyoho motaammedi

92

fakalua dheruho innamd nefioha leho
wailla tereddua kasiya alburci yezdedi

93

fadh'halla dlamao yemtelilna hhuwaraha
wayafai alaina bialfadeifi almofarhedi

94

fain mutto fanieinei bima ana ahloho
wafhakkei filayyi aljaiba ya bneh'a mfibedi

95

wald tajiileinei caimrai laifa hammoho
cihammei wala yognei ginayei wamafli-hedi

bathiyan' ani dljollai fereiin ilai alkhani
dheleilin' biajmai alrijalt moleh-hedi

97

falau conto waglan' fei dlrijali ledh'arranei
adawahi dhe i alashhabi walmotawahhedi

walacin nafai annei dlrijila jerataei
Jllaihim waikdamei was'idkei wamahhtedi

99

liamrica ma amrei alayyi bigummah'in'
niharei wala lailei alayyi bifermedi

100

wayauma hhabafto alnaffa inda aatirdciha
hhifadh an alai auratihi walteheddodi

101

alai mauthinin' yekhfliai alfetai indaho alradai
metai tataric minho alferayis'o taredi

102

waasTara madh'buhhin' nedh'arto hliawaraho
Alai alnari waftaudatoho caffa mujmedi

103

fetobdei leca alayyamo ma conto jahilan'
vvayateica bialakhbari men lam tozawwedi

K A L A

Z O H A I R O N

ALMAZENIYYO.

i

amin ommi aufef dimnahon' lam tecellami
bihhaumanati alderraji falmotathellami

2

diyarón' leha bialrakmateini cainnaha
merajeio wafhmin' fei nawafhiri mifami

3

biha ileino walaramo yomfheina khilfah'an'
waithlaoha yanhadhna min culli mejthami

4

wakafto biha min Ixuli ifhreina hhijah'an'
falayan' arafto alddra bada tawah-homi

5

dthafeia fofaan fei moarrali morjilin'
wanuyan' cajcdhmi alhhaudhi lam yatathallami

6

falemma firafto aldara kolto lirabiha
ala nam sebahhan' ayyoha alraba **wafلامي**

7

tebas's'er khaleflel hal terai min dh"aayinin'
tahhammalna bialolyai min fauki jorthami

8

jaalna alkinana an yemeinin' wahhaznaho
wacam bialkinani min mohhillin wamohhrimi

9

waaalaina anmalan' itakan' wacallah'on'
wirada alhhawaflel launoha laiino andami

io

dheherna mina alfaiibani thomma jazanaho
alai culli kainiyyin kafheibin wamofami

II

wawaracna fef alfaubani yaluna matnaho
Slaihinna dulla alnaimi almotanaimi

12

ca'i'nnna fotato alihni fei culli menzili
nazalna bihi hhabbo alfena lam yohhath'thami

bacarna becuran' waaftakherna bifohhrahW
fahonna wawadei alraffi calyaddi lilfami

falemma waradna almaa zurk a jomamah'an'
wadh'ana isiyya alhhadh iri almotakhayyimi

wafeihinna molhiyan' lillath'eifi wamendh'eron
aneikon' liaini alnadh"iri almotawaffimi

16

faaei faiyan' gdidh'o brio murrah'a badama
tabazzala ma balna alafheirahi bialdemi

faakfamto bidlbaiti alladhi thafa hhaulaho
rijalon' beniiho min koraifhin' wajorhami

18

yameinan' linama alfayyadani wajidtoma
alai culli hhaiin' min fahheilin wamobrami

19

tcdarectoma abfan' wadhobyana badama
tefanua wadakkua bainahom ith'ra minlhami

20

wakad kultoma an nodrica alfalma wafiadn'
bimalin' wamarufin' mina alkauli neflami

21

faas'bahhtoma minha alai khairi mauthinin'
ba&daina minha min okukin' wamathami

22

adheimaina fei alya maaddin' hodeitoma
wamin yaftabihh cenzan' mina almajdi yodh ami

waasbahha yohhdei feihomo min tiladicom
magdnimo fhattei min ifdlin mozannami

24

tofiffai alcolumo bialmaeini faas'bahhat
yonajjimoha men laifa feiha bimojrimi

yonajjimoha kaumon'²⁵likaumin' garamah'an
walam yohareikua bamahom mila mihhjami

26

ala abligi alahhlafa annei rifalah'an'
wadhobyana hal akfamtomo culli mokfami

27

fela teftomna allaha ma fei nofdftcom
liyakhfai wamahma yofiima allaho yalami

28

yowakhkher fayudha fei citabin' fayoddokher
liyaumi alhhifabin' au yaajjal fayonkami

29

wama alhharbo ilia ma alimtom wadhoktomua
wama hua anha bialhhadeithi almorajjami

3°

matai tebathuha tebathuha dhameimahan'
watadh'ri idha adh raitomuha fatodh'rami

31

fatariccomo area alrahha' bithiftliha
watolkihh ciftiafan' taomma tontij fatotyami

fatontij lecom gilmana dfliama cullahom
caahhmera aadin thomma tordhi fatofth'ami

33

fatogill lecom ma Ia togillo liahlihd
koryan bidlirdki min kafeizin' wadixhemi

lehhayyin' hhelalin' yas'imo alnafi amraham
idha th'arakat ihhdai alliyali bimodh'ami

35

ciiramort' fala dhu aldh'igni yodricho teblaho
Icdaihim wala aljanei alaihim bimoflemi

36

rauua ma rauua min dh'amyihim thomma
aiiradua
gimaran' toferrai bialfelahhi wabialdemi

37

fakadh'dh'ua menaya bainihim thomma as'derua
ilai calain moftubilin' motawakhkhami

leamri lenima alhhayya jerra alaihommo
bimd la yuwateihim hhosaino ibno dh'emdh'emi

39

wacana thawai ciffh-hhan' alai moftacinnah in'
fela hua abdaha walam yatakaddami

40

wakala faakdhei hhajati thomma ataki
Sdiiyyi bialfin' min warayyi molajjami

41

fafhadda walam yofzo boyutan' catheirah'an'
ledai hhaito alkat rahhlaha ommo kafhami

42

lada! dfadin fhacei ailahha mokadhifin'
leho libadon ddh fdroho lam tokallaroi

jerriyyin matai yodh'lam yoaakib bidh'olmihi
fereiaan' wailld yobda bialdh'olmi yadh'lami

44

leamraca md jarrat filaihim rimahhohom
demo lbno neheicin' au kateili almothallami

wala fharacat fei alhharbi fei demi naufelin'
wala wahabin' minha wala ibni almojadhdhami

46

wacullan' arahom as'bahhua yakilunaho
s'ahheihhani malin' th'adiaatin' mokharremi

47

wamen yas i alth rafa alzijaji fainnoho
moth'eio dlawalei roccibat culla lahzemi

43

wamen yufa la yodhmo wamen yahdi kalbaho
ilai moth'maeini albirri la yatajamjami

49

wamen haba afbaba almenaya yanalaho
walau rama in yermai alfemai bifollami

wa^nen yeco dhd fadhlin' fayabkhal bifadhlihi
alai kaumihi yoftagna anho wayodhmami

wamen la yazal yeftarhhili alnafa naffaho
wald yafiha yaiiman' mina dldhulli yandami

wamen yagtaiib yahhfiB aduwwan' s'adei'kaho
wamea la yocarrim naffaho la yacorrami

53

wamen la yadhud an hhaiidh'ihI bifilahhihi
yohaddem wamen la yadh'limi alnafayodhlami

54

wamen la yos anifei omiirin' catheirah'in'
yodh'arras bianyabin wayuth'a biminfamI

55

wamen yejali almarufa men duni irdh'ihI
yafirho wamen la yattakei alfhatma yofhtami

laimto tecaleeifa alhhayati wamen yaifh
themanaina hhaulan' la aban leca yefami

57

r4yato almenaya khabtha afhwaa men tos ib
tomit-ho wamen tahhdh'ef yoammar fayahrami

58.

wamahm4 yecun inda amriyin' min khaleikahin'
wain khaaha takhfei alai alnafi tolami

59

waaalamo ma fef alyaumi walamfi kablaho
walecinnan ei an ilmi ma fei gadin' ami

K A L A
L E B E 1 6 0 N

ALAAMERIYYO,

I

lifati aldiyarō mahhalloha famokamohd
biminyan' tabada gauloha farijamohd

famodafio alrayani orriya refmoha
khalakan' camd dhamina alwahhiyyo fllamoha

3

deminon' tejerramo bada dhdi aneifahd
hhajajon' khalauna hhelaloha wahharamohd

4

rozikat merabeia alnojumi wasabaha
wadko alrawaidi judohd farihamoha

5

min culli fariyah'in' wagadin' modjinin'
waafhiyyah'in' motajdwibin' irzdmohd

6

fadla forua aldyhokdni waathfalat
bialjelhataini dhlbawoha waniSdmoha

7

wEl&fno ficinah'on' alai dthlayiha
uudh&n' taajjila bialfadhahi bihamohi

8

wajala alfoyoalo ani alth'oluli cai'nnaha
zuburon' tojiddo motunibi aklamoha

9

du rajo wdfhimah'in' afiffa nuiiroha
cifafan' taarradh'a faukahonna wifhamohfir

10

fawakafto afaloha wacaifa fowalona
somman khawalida ma yabemo celamohi

ii

oriyat wacana bihd dljomeio faabcarua
minha wagudira nuyoha wathomamoha

fhakatca dh'ano dlhhayyi yauma tehhammalua
fatacennafud koth'onan' tas irro khiyamohd

13

min culli mahhfufin' yedh'illo as'iiyyoho
zaujon' alaihi cillah'on' wakiramohd

14

zujalan' cafna niaaja tiidhlhha faukaha
wadh' abaa wejrah'a oththafan' aramoha

hhofizat wazayalaha alferabo ca'i'nnaha
£jzd6 beifhah'a dthlohdi waridh'amoha

16

bel ma tadhaccaro min nawdri **wakad badat**
watakath'th'aat dfbaboha warimamohi

moriyyah'on' khollat bifaida wajawarat
ahla alhhijazi faama minca meramohd

18

bimifhariki aljebelami du bimohhajjerm'
fatadhammanat-hd ferdahon farokhdmohd

19

fafawaikon' in dymenat famodh"annah on
minhd wihhdfo dlkihri du th'ilkhamoha

20

faakth'a lobdnah a men taarradh'a was'loho
walifherri wdsili khullah'in' s'arrdmohd

21

wahhbo almojamila bialjeaeili was'ormoho
bakin' idha dh'aliat wazdga kawamohd

22

bithaleihhin' asfarin' taracna bakiyyah'an'
minha faahhnaka s'olboha wafenamohd

²3

fa-idhd tagalai lahhmohd watahhaficrat
watakath'thaat bada alcilali hhiddmohd

faleha hibdbon' fei dlzimdmi cai'nnaha
sahhbda rahha mad dlnefeimi jihamoha

25

kix molmiin' wafikat liahhkabi lahhaho
th'ardo dlfohhuli wadh'arbohd wacidamohd

26

yalu bihd hhadaba dlacami mpfahh-hhajan'
kad rabahp is'ydnoha wawihhdmohi

bidhhizzahi dlthalbiini yerbao fauksth
kafro almerakibi khaufohd aramoha

2\$

hhattai idha falakha jumadai fittah'in'
jazan' fath dia s'iydmoha wakiydmoha

29

waramai ddbiraha alfafa watahayyajat
reihho dlinosayifi faumoha .wafahamoha

30

rajadd biamrihoma llai' dhci rnirrahin'

hhas'adin wanajhho sareimaliin' ibramohd

31

fatanazaad fabithan' yoth'eiro dh ilaloho
cadukhani mafhalahin' yofhibbo dhiramoha

mafhmulah'in' golithat binebdti arfajin'
cadukhdni ndrin' fdth'iin' dfnamohd

33

famadh'ai wakaddamaha wacdnat aadah'an
minho idhd hexa arradat ikdamoha

34

fatawaflathst ardh'a dlfariyyi was'addiii.
masjurahW motajawiran' kulldmoha

mahhfufah'an' wafth'a dlyardi yodh'illoho
minho mos'arrao gdbah'in' wakiydmoha

dfatilca am wahhfhiyyahon' malbuah'on'
khadhalat waadiyaho dlsiwdri kiwdmohd

khans'ao dh'ayyadti alfereiri falam yazal
ardho dlfhakayiki th'aufoha wabogdmoha

lemoafferin' kahdin' tenazaa fhilwoho
gabfon' cawafibo ma yemunno th aaamoha

39

s'adafna minhd girrah'an' fds'abnahd
inna dlmenaya Ia tath'eiftio fihdmohd

40

batat wadfbala wdcifon' min deimah'in'
torwai dlkhamdyila ddyimdn tasgdmoha

41

tejafo ds'lan' kalisan' motanabbidhaii'
biojublinkain' yemeilo hayamohd

42

y&lu th'areikah'a matnaha motawdtiron'
ki lailahm' cafara alnojiima gamamohd

43

watadh'iyya fei wajhi aldh'alami moncirahW
cajomdnah'i dlbahhriyyi falla nidh"dmoha

44

hhattai idha anhhafara dldh"elamo wadsfarat
bacarat tazillo ini altharai dzlamoha

45

dlahat taballada fei nihai s'oaayadin'
feb&dn' towdman' camildn' dyyamohd

hhattai idha yayifat wads-hhaka hhalikon'
lam yoblihi irdh'aoha wafithamohd

47

watafammaat ruz dlaneifi faraadha
an dh'ahri gaibin' wldldneifo fakdmohd

48 .

fagadat culla alfarjaini tahhfibo dhnaho
maulai almokhdfah'i khalfohd waamamoha

49

hhattai idha yaifo alromah'o wadrfulua
godh'ofan' dawajino kafilan aas'dmohd

falahhikna wd&tacarat lehd medrayyah'on'
cdlfamhariyyah'i hhoddoha watemamohd

51

Utadhudahonna wadykanat in lam tadhud
dn kad ajamma maa dlhhatufi hhamamohd

52

fatakas'sadat minha cifaba fadh arrajat
bicron wagudira fei dlmicarri fijamohd

fabitilca idh rakafa allawamio bialdh'ohhal
wajtaba drdiyah'a alferabi icdmohd

54

akdhi dllobanah'a Ia ofarrith'o reibah'an'
au an yaluma bihhajah'in' lawwamoha

55

awalam team tadref naw£ro beinnani
vras'salo ikdi hhabayiHn'jadhdh&moha

56

tarraco amcinah'in' fdha lam ardhaht
au yertabith' badha dlnofufi hhimamoha

57

bel anti Ia tadreina cam' min lailah'in'
thalikin' ledheidhin' lahwoha wanidamoha

kad bitto famiraha wagayah'a tajirin.
wafaita idh rofaat waazza modamoha

59

oglei afibaa beculli adcana aatikin'
au junah'in' kodihhat wafodh dh a khitstmoha

60

bia'abuhhia' s'afiyahin' wajadhbi careinahia'
bimowatterin tataloho ibhamoha

61

bacarto hhajatahd aldojaja bifohhrahia
Hpalla minha hheina hobba niyamoha

62

tvagadahi reihhin' kad wazato wakorrahin
idh as'bahhat biyadi als himali zimamoha

walekad hhamaito dlhhayya tahhmila fhiccati
foroth'Qn' wifhahhi idh gadauto lijamoha

faaluto murtakaban' alai dhe i habwahia
khorajin ilai aalamihinna katamoha

hhatai idha alkat yadan' fei.cafirin'
waajanno aurato althoguri dh'alamoha

66

as-halto wantas'abat cajidhi maneifah iiv
jerdaa yahhs'oro dunaha jorramoha

C;

raffatoha th'arda alniaami wafaukaho
hhatai idha fakhinat wakhaffa idh amoha

68

kalikat rihhalatoha waafbala nahhroha
wabtalla min zabdi alhhameinii hhizamoha

69

tarkai watathano fei alinani watantihhai
wirda alhhamamalx'i idha jadda hhamamoha

^acatheirahW gurbdwohd majhulah'on*
torjai'nawdfiloha wayokhihai dhamohd

71

golbin' taftiaddara bialdokhtili cainnaha
jinno albadiyyi rawafiydn' dkddmoha

dncarto bdth ilahd wabiito bihhakkihd
yaumau' walam yafkhar Slayyi ciramohd

73.

wajezuro iyfarin daauto' lihhatfiha
bimagalikin' motafhabihin aalamohd

74

aduu bihinna liaakirin' au mothfilin'
bodhilat lijeirani aljameii lihh'dmohd

75

faldh'aifo waljiSro algareibo cai'nnama
habatha tabalaha mokhsiban' ahdhdmohd

tawei ilai alath'nabi culli radhiyyahln'
mithlo albaliyyah'i kalis'in ahdamoha

77

wayocallaluha ldhd dlriyahho tenawahhat
kholojdn' tomeddo fhawariaan' aytamoha

78

j'нна idha £ltakati 61mojamið lam yazal
minnd lizazo adh'eiwah'in' jafhdmoha

wamokaffimm' y6th'fci allftiefrah'o hhakkahi
 "wamogadhmirm lihhokukihd hadhamoha

80

fadh'lan' v/adhu caremin' yoeino alai alnadai
 famhhon' cafubo ragayibin' ganndmohi

81

min m&fharin fannat lehom abawohora
 waliculli kauml'n' fonnah'on waimamohd

82

in yafzauua yolkai dlmogafira indahom
 walfinno yalmao calcawacibi lamoha

83

l& yath'bauuna wala yeburo faaalohom
 in Ia tameilo maa alhawai dhhlamoha

fabenua lena baitan' rafeiaan' femcoho
 fafamai ilaihi cohioha wagolamoha

faknil bima kafama almeleico fainnama
 kafaraa dlkhalayika bainana alamoha

86

wat'dha al&m&nah'o koffimat fex mafhari'n
 aufai biaddh'ami hhadh'dh'ind kaflamoha

fahom alfoaato fdhi dlafheirah'o afdh' aat
 wahom fawarifofoha wahom hhocc&moha

88

wahom rabefon lilmojdwiri felhomo
walmormilati idha tath'awala damoha

89

wahom alafheirah o in yobath'th ai hhafidon'
au an yameilo maa alldwi liyamoha

K A L A

A N T A R A H O N

ALABSIYYO.

i

&al gadera itlflioarao min motaraddimi
am hal arafta aldari bada tawah-homt

ya dara ablah'a bialjawai tccellamci
waimmei s'ebahhan' dura ablah'a vvaflimi

3

fawakafto feiha nakitei waca'i'nnalm
fadanon' liakdh'ei hhajaha almotatlawwimi

4

watahhiilo Ablah'a bialjawai wauhloha
bialhhazni fals'ammani falmotathallomi

5

hhoyyeita min thalalin' tekadema dhoho
akwai waakfara bada ummi alhaithami

6

hhallat biardh'i alzayireina faAsl^ahhat
afirdn' alai th'ollabici ibnah'a makhrami

ANTARAtiON ALABSIYYO,

7

611iktoha aradh an' waaktolo kaumaha
zaman' leamra abeica, laifa bimotozimi

8

walekatf nazaki fela tadh'imnei gairoho
minnei bimenzilahi almohhabbi jilmocremini

9

caifa almezaro wakad terabbao ahloha
bioneizatalni waahlona bialgaiiami

10

in cont! dzmati alfiraka fai nnama
zummat rocabicomo bilailin' modh'limi

11

ma raanef ilia hhomulah'o ahliha
wafath'a aldiyari tafufFo hhabba dlkhimkhimi

12

feiha athnitani waarbauuna hhalubahW
fudiin' cakhaliyahi algorabi alas-hhami

Idh teftabcica bidhei gorubin' wddhihhih
adhibin' mokabbalaho ledhcidho dlmath'ami

wacaTnna farah'a tdjirin' bikafeimah'in
fabakat awdridh oha ilaica min alfami

15

au raiidh ah in' infan tadh'ammana nebtaha
gaithon kaleilo aldimni laifa bimalami

i6

jddat llaihi cullo becrin' Bhurrahl
fataracna cullo kararahln' cdirhemi

fahh-hbin watifcdbdn faculli afliiyyahla'
yajrei alaiha dlrao lam yat asarrami

18

wakhald dldhobaba biha falaifa bibdrihhin'
garidan' cafili alfharibi dlmotarannimi

hazijan' yahhocco dhirdaho bidhiraihi
kadhha dlmocibbi alai alzeuadi dlajdhami

ao

tomfei watosbihho fauka dh'ahri hhafliiyyahin'
wadbeito fauka forah'a dd-hama moljami

21

wahhafhiyyatei farjin' dlai abli dlhawai
nehdin' meraciloho nebeilo ulmahhzemi

22

hal tablogiane daraha fhadaniyyah'on'
lodnat bimahhrumi alfherdbi mas'orrami

khath'th'arah'on gibba dlforai zayydfah'on'
tathifo dlacama biwakhdi khufE'n maithami

waca'i'nnama tathifo alacdma dfhiyyahW
bikareibi baina dlminfamaini mosallami

tawei leho koloso alniaami cama awat
hhizakon' yemdnyah'on' liddjami th'imthliftf

26

yatabana kullah a rafihi wacai'nnaho
hharijon' alai nafhin' lehonna mokhayyami

s'Slin' yauudo bidhei alafhei'rah'i baidh'aho
calabdi dhe i dlferwi dlthaweili dlas'lami

28

fharibat bimdi aldohhradh'aini fasftahhat
zaurda tenforo Cm hhiyadh i dldailemi

29

wacai'nnamd yenaya bijanibi diffaha
ilwahhfhei min hazaji dliihyyi muwawwimi

3°

hirron' janeibon' cullamd athifat leho
gadh bai dttakaha bialyadaini wabialfami

abkaf leha th'ula alzemani³¹ mokermadan'
fanadan' waijiithla daaiyimi dlmotakhayyimi

baracat alai mai alridai caifnnama
baracat alai kas'abin' ajafhiha mohadh'dh'ami

33

wacdna rabbin au cahheilan' mokadan'
hhajhyfha alwofuda bihi jawanibi komkomi

34

yenbdo min dhifrai gadh'ubin jefrahin-
zayyafah'in' mithla alfateiki almocdam|

35

in togdafei dunei alkinai fa'i'nnanef
th'ibbon' biakhdhi alfaxifi almoftalyimi

36

athanel alayyi bima alimti fainnanei
fahlon mokhalafatei idha lam odh'lamj

37

fai'dha dh'olimto famna dh'olmei bafilon'
pairron' modhakatoho cath'ami alalkami

walekad fliaribto min dlmodamahi bada ma
racacia ulhawajiro bialmifhufi almalami

39

jbizojajah'in' s'afraa dhahi afirrah in'
korinat biasfari fei alfliimali mofaddami,

40

faidha fliaribto faVnn^nei moftahlicoiv
malei wairdhei wafiron' lam yoclami

41

wai dha s'ahliauto fcma okass'iro an nadal
wacama alimti fhemayilei w[atecerromi](#)

42

wahhaleilo ganiyahin' taraao mojjaddalai*'
temcu fereisatoho cafhidki aldalami

43

fabakat yedaya leho biaajili thanah'in'
warafhafbi nifidah'in calauni dlandami

44

halld falati dlkhailo ya bnata malicin'
in conti jahilah'an' bimd lam t&lami

45

idh Ia 6zalo Slai rihhālah i fabihhin'
nehdin' taaaworoho alcomaho mocellami

46

thuran' yojarrado likhlaani watarah'aiv
yawei ilai hhas'adi alkiffei aramrami

47

yokhbirco min fhahida alwakeiaha innanei
agfhai alwagai wadiffo inda dlmagnami

48

wamodajjajin' cariha ālcomah o nizalaho
Ik momniin haraban' wala moftaflimi

49

jadatyedaya leho biaajili th'anah in'
bimothkafin' s'idki alcaubi mokawwami

birahheibah'i dlfargaini yahdei jerfoha
biallaili motafia aldhiyabi aldhorrami

51

fafhaceao bialromhhi alas'ammi thiyabaho
laiik alcareimo alai alkana bimohhrami

fatar&ofo jafra alfiba yanofhnafo
ma baina kullah'a rafihi walmis'ami

wamafliacci fabigah in^{7 53} hataao forujaha
bialfaifi an hhamei alhhakeikah'i molami

54

rabidhin' yedaho bialkidahhi ldha fhata
hataco gayati dltcjari molawwami

55

lemma ra&nei k^d nazal to oreidoho
abdai nawajidhoho ligairi tebaffomi

56

fatMnatohti bialromhhi thomma alautoho
bimohcndahin' safei alhhadeidah! mikhdhami

57

ahdei bihi medda alnehari ca'i'nnama
khodhiba albcnano warafoho bialidh lami

58

bath'alin' caTnna thiyabaho fei farhhihi
yohhdhai niaalo aliebtu laifa yatawami

59

ya fhah'o ma kanasin limcn hhallat leho
hhorimat alayyi walaitoha lam tohhrami

60

fabaath-to jariyatei fakolto leha idh-habei
fatajafafci akhbaraha lei waalimi

61

kalat raito mina alaaadef girrah'an'
walfhah'o momcinah'on limen hu murtami

62

wacaS'nnama alafatat bijeidi jidayah'in'
rafhah minna algizlani hhurrin' arthami

«3

nobbeito amran' gaira ihacira nimatei
w&lcofro mukhbathah'on' linefsi almonimi

64

walekad hhafidh'to was'ah'a ammei blaldh'ihhaf
idh taklis'o alfheftano an wadh'-hhi alfami

65

fei hhaumah i alhharbi allatei Ia tafhtacei
gamratiha alabth alo ilia tagamgomi

66

idh yatakuna bei alafinnah'a lam akhim
anha walecinnei tad hayika mokdamei

67

lema famato nidaa morrah'a kad ala
wabnai rabeiaha fei algibari ahiktami

68* 69

wamohhallamon yafiiuna tahhta liwayitiim
walmauto tahhta liwai all mohhallami

70

ayaknat *in* fayacuna inda likayihim

dh'arbon' yatheiro ani aHirakhi aljoththami

71

lema rdyato Slkauma akbala jamohom
yatadhimeruna cararto gairo modhammami

yaduuna antara walrimahhi cainnahd
afhth'&no beirin' fei lobani alad-hami

73 -

mdzilto 4rme(him bigorrah'i nahhrihi
walibanihi hhatai teferbala bialdemi

wazawwara min waki alkana bilibanihi
wafhacai ilayyi biabrahin' watahhamhhomi

75

lau cana yadrei ma ulmohhawarah'o aftitacai
walecana lau alima alcelama mocellomi

76.

walkhailo taktahhimo alkhibara awabifan'
min baini fhaidh' amah in waajrada ahaidh ami

77

walekad fliafai kalbei waadh-haba fokmoha
keilo alfawarili waica antarah'o ukdimi

78

dhululon rucabei hhaitho fheito mofhayiei
lobbei waahhfozoho biamrin' mobrami

79

walekad khaftieito bian amuto walam tacun
lilhharbi dayirah'on' alai ibnei dh'emdlienu

80

&fhitimef irdh'ei walam dflutmoha
walnadhiraia Idhi lam alkahoma demi

81

in yafdlā falekad tarafto abdhomd
jezri alfibai waculli nifrirv kafbimi

K A L A

A M R U O N

ALTAGLEBIYYO.

did hibbei bes'ahhnica fas'bihheina
wela tobkei khomura dlandereina

mofhafhaah'on' caTnna dlhhos sa feiha
idha ma almdo khalath'aho fhahheina

3
tejuro bedhei 311obdnah'i an hawaho
'idhd rnd dhakaha hhattai yeleina

4
terai allahhza alfahheihha idha amarrat
alaihi Jemalihi feiha meheina

5* 6
madatti dlcdfa dnnd omma amruin
wacdna dlcdfo mojraba dlyemeind

7
wam6 fiierro althelathohi omma dmruin'
bes'ahhibici dlladhi Ia tos'bihheina

8* 9

wai'nna faufa todricona almendya
mokaddarahW lena wamokaddereiaa

io

kifei kabla al tafarroki yd dh'aeina
nekhhabberaci alyekeina watokhbireina

II

kifei nefalaci hal ahhdathiti s'orman'
lewaihci albaini am khonti alameind

12

biyumi careihah in dharban' wath an' n'
akerra behi mawdicici aloyuna

13

toreici ldhd dakhalti alai khalain'
wakad dminat oyiino alcafhiihhein'a

dhiraei aith'alin' admdi becrin'
terabbaati dlajaria walmituna

wathadydn' mithla hhokki alaaji rakhs'dn'
hhas'&ndn' min acoffi dllamifeina

16

wamatnai lednah'in' th'dlat walanat
rawadifohA teniio bimd waleina

17* 18* 19

tadhacrato dls'ibaf wdfhtakto lemma
rayato hhomulaha os'olaa' hhodein'a

20

wad&radh'ati dlyemafnah'o wdflimakharrat
cadfydfin' biaidi mosliteina

21

femd wajidat cawajdei omma fakbin
ddh'allattaho ferajjaati alhhaneina

22

wela fhamth'aa lam yatroc fhekaha
leha min tifahin' iliajaneind

wai'нна gaddan' wai'нна dlyauma rahnon
wabada gadin' bima la talameina

24

dba hindin' fela tajal alaina
waandh irna nokhabbirca dlyakeina

bei'nnd nurido alrayati beidh'an'
wanos'dirohonna hhomran' kad raweina

26

wadydmin' lend gorrin' th'iwalin'
dfaina almelca feiha an nadeind

*7

wafayyidi mafherin' kad tawwajuho
bitaji almolci yahhmei almohhjireina

28

terecnd alkhaila aakifah'on' alaihim
mokalladah'on' ainnataha s'ofuna

AI/TAGLEBIYYO.

29* 3°

wakad harrat cilabo dlhhai minnd
waihahabona katadah'a men yaleina

3¹

metai nenkol ilai kaumin' rohhand
yccunud fei dlrika'i leha th'ahheind

yecuno thikaloha fharkiyyo najdin'
walahwatoha koth'aaha ajmaeina

33

nezeltom rrenzila aadhyafi minnd
faajjalna alkirai an tefhtomund

34

kareimicom faajjalna kiracom
kobaila als'obhhi mirdah'an' th'ohhund

3⁵

wafnna aldh igna bada aldh igni yafftiui
Slaica wayokhrijo aldai aldafeina

36

warithna almajda kad alimat maaddon'
nothaino dunaho hhattaf yabeind

37

wanahhno id ha imado alhhayyi kharrat
alai dlahhfadhi namnaa men yaleind

38

nodd fio an homo dlaadai kidman'
wanahhmilo an homo ma hhammallind

39 ^

noth'aino ma terakhai dlnafb annd
wanedh'ribo bialfoyufi idhd gafheina

40

bifamrin' min kana alkhatthai Iodnin'
dhawabila au bibefdh'in' yataleind

nafhokko beha ruufa dlkaumi fhikka
wanakhtalibo dlrakaba fay akh tale ina

42

tekhala jemajima dlabth'dla feihd
wofukan' bialdm&izi yertameina

43

nahhirro ruufahom fei gairi birrin'
fema yadrana ma dha yattakiina

44

ca'fna foyufana feina wafeihim
makhareikon biaidi laibeina

45

cai'na thiyabana minnd waminhom
khodh'ibna bidrjawanin' du th'oleina

46

idhi ma ayya bialafnafi hhayyon'
mina alhauili dlmofhabbahi an yecun'a

47

nas'abnd mithla rahwah'a dhata hhaddin'
mohafadh'ah'an waconna dlfdbikeind

ALTAGLEBIYYO.

bifityanin yeruna a Ikat Ia majdan'
wafheibin' fei alhhorubi mojarabeini

49

hhodayya alnafi cullihimi jameiaa'
mokaraah'an' beneihim an beneina.

So

fa&mmd yauma khafhyatand alaihim
fatosbihho garah'an' motalabbabeini

waamma yauma Ia nekhfhei alaihim
fatos bihho fei mejalifina thobeina

birafi min benni jofhami ibni becrin
nedokki bihi alfbhulah'a walkhozuna

53* 54

Ia yejhalan ahhadon' alaina
fanajhalo fauka jehli dljahileina

55

biayyi meiheiahin' amrua ibna hindin"
totheio bina alwifhah'a watazdereind

biayyi mefheiah'in' amrua ibna hindin'
nccano likeilicom feina katheina

57

teheddadana waauadand rūwaidan
xnetai conna liommica maktawefna

58

faTnna kenatand ya Imru aayat
alai dldadai .zkablaca an teleina

fdha gadh'dh'a althikafi bihd ifhmazat
wawallat-hpm afhuzanah'an' zobuna

60

iafhuzanah'an' idha ankalabat arannat
tadokko kafa almothakkafi waaljabeina

jaafahal hhoddithta feijafhami ibni becrin'
binaksin' fei kothubi alawwaleina

62

warithna majda alkamah'a ibni faifin'
abahha lena hhos'una almajdi deina

63

warithto mohaihaldn' waalkhaira minho
zohairan' nitna dhikhri aldakhireina

64

waattaban' wacelthiiman' Jamefan'
bihim nilna toratho dlawwaleina

wadha dlborrahi alladhei hhodithta anho
bihi nohhmai wanahhmei almoljaeind

66

waminna kablaho dlfaei colaibon'
faayyi almajdi illa **kad** waleina

ALTAGLEBIYYO.

met a i nakid kareinatana bihhablin'
najodhdho alwas'la au nakifi alkarefna

68

wanujado nahnno amnahom dhimaran
waaufahom idha akadua yamexna

wanahhno gadah'a aukada fei khezarin
rafadna fauka rifdi alrafidcina

70

wanahhno alhhabifuna bedhei arathei
taioffo aljollah o dlkhuro aldereina

7*

wanahhno alhhacimuna idha othina
wanahhno alaazimuna idha os efn'a

72

wanahhno altaricuna lima fakhith'na
wanahhno alakhiduna lima radh'eimi

73

wacunna alaymeneina idhd altakeina
wacana alayfereina benda dbeina

74

fasalua s'aulah'an' feimen yaleihim
was'olna s'aulah'an' feimen yaleina

75

faabua bialnlhabi wabialfebaya
wai'bnai almoluci mosaffad/ina

ilaicom ya benei beciin' ilaicom
 alamma tarifua minna alyakeina

77

alamma talemua minnd wamincom
 catayibi yath ainna wayertamcind

78

alafna dlbeidh'o waaIyalabo alyemanei
 waafyafin' yakomna wayanhaneina

79

alaind cullo fabigah'in' dilas in'
 terax fauka alnejadi leha godh'und

80

idha wodh'iaat an alabthali yaumdn'
 rayata lehd joluda alkaumi Jauna

81

fainna motunahonna motuna gadrin'
 tos'affikoba aIreiahho ldhii jareina

82

watahhamilond gadaho alraui jordon'
 orifna lena nekayidho altcleind

83* 84

warithnahonna an ibdai' sidkin'
 wanaurothiha idha mutna beneina

85

wakad alima alkaabayilo min moaddin'
 idha kobabon' biabthahhiha bcneind

ALTAGLEBIVYO.

86

bewind 4lads'imuna beculli cihhlla
wai" nnd dlbadhiliina limojtedeina

87* 83

waY'nnd dlmdniuna limd yaleind
idha ma albeidh i dhdbalati aljofun'a

waTnna dlmonimuna idha kadirna
wainna almohlicuna idha dteina

90

wai'nnna dlfharibuna almaa s'afwan'
wayafhrebo gairand acarand watheina

91

ala ablig benei dlth'amahhi anna
wadomiiyyan' facaifa araftomuna

alai atharind beidh'on' ciramon'
nohhadhiro an tofarika du tehiina

dh'aadyino min benei jafliami bni becrin'
khalath na bimaifemin' hhafaban.' wadeina

94

akhadhna alai bouulatihonna dhdan'
idha lakua fawarifa molarneind

95

liyaftalibanna abdanand' wabeidh'dn'
waafrai *fei* alhhadeidi mokarraneiaa

96* 97

idha ma rohhnd yamfheina alhuwaina
cam i adh'th'arabat motuno alfharibeina

yakitna jiyadand wayakolna leftom
 bouulatana fdha lam temnauuna

99

idha lam nahhmihinna fela bekeina
 lilhayan' badahonna wela hhoyeind

100

wemd manaa aldh'aadina mithia dh'arbin'
 terai mitiho alfawaido calkileina

101* 102* 103

lena aldunya wamen adh'-hhai alaiha
 wanebthiflio hheina nebthifho kadireind

104

idhd mA almolco fama dlnafa khasfan'
 dbaina dn nekirra dldh'olla feind

nofammai dh'alimemd wemd dh'alamna
 Walecinna fenabda dh'alimeind

106

idhd balaga dlfith'amo lena s'abiiyyon,
 tekhirro leho dljabdbero fajideina

107* 108

mcl dna dlbarra hhattai dh'aka anna
 wad hahra albahhri nemlawoho fefeina

K A L A

H H A R E T H O N

ALYASHCORIYYO.

i

aadhanatna bibainihd afomdo
robba thaw in' yomcUo minho althawao

2

bada ahdin leha biborkah'a themaY
faadnai diyaraha alkhalth ao

3

falmohhayyah'o falsifahho faglai
dhei fith'akin faaadhibon falwafao

4

fanyadh'o alkhatha faaudiyah'o dlfhireibi
falfhobotani falaylao

5

Ia arai men ahidto feiha faibci
alyauma dilhan' wama yeruddo dlhocao

6

wabiamamaica aukadat hindon' alnara
as'eilan' telwei biha 61alyao

7

aukadat-hd baana itekeiki fafhakh'salnt
bi&udin' cama yaluhho dldh lyao

*

fatanawwarto naraha min baeidin'
bikhezazin' haihato minca dls'ildo

9

gaira mnef kad dftaeino alai alhommi
ldhd khaffa bidlthawiyyi dlnejao

10

bizofiifin' cai'nnaha hiklah'on' ommo
riyalin dawiyah'on' lakfao

11

anafat nebaton waafzaaha alkennas'o
as'rdn' wakad danai alimfao

12

fatarai khalfaha min dlraji
walwaki meneinan' cai'nnaho ahbio

wath'irakdn' min khalfihinna th'irdkon
fakith aton telwei behd als'ahhrao

atalah-ha bihd alhawdjiro fdh cullo
fbno onthai beliyyah'on amyao

wadtdnd mina dlhhawddithi dnbdc
wakhathbon nonai behi wanofao

16

fnna ikhwanona dlardkemi yagluna
ilaind fei keilihim ihhfdo

17

yakhlith'iina dlberiyya minnd bedhei dldhanbi
wald yanfao alkhaliiyyo alkhaldo

18

zaimud inna cullo men dh'araba aleira
mowdlin lend waTnna alwaldo

19

djmauud amraham bilailin' falamma
ds'bahhud asbahhat lehom dhaudhac

20

min monadin' wamin mojeibin' wamin
tis -hali khailin' khilala dhdca rogao

21

ayyohd almanth'iko dlmorakkiiho anna
inda amruin wahal ledhdca bekdo

22

Ia takhilnd alai giratica inna
kablo md kad wafhai bind alaadao

fabekeina alai dlfhenaahi tenmeind
jodudon wagarrah'on kafdo

kabla ma alyauma bayyadh'at bioyuni
dlnafi feiba tadyyath'o waibao

wacai' nna al menu na terdei bind
arana junin' yenjdbo anho alamdo

26

mocfahirrdn alai dlhhawadithi ma terthuh
lildehri mowyidon' s'ammao

27—33* 34

thomma milnd ilai tameimin' faahhramna
wafeind bendto morrin' imao

35

Ia yakeimo alazeizo bialbeledi alfahli
wala yanfao dlkhaliyyo alnejao

26

laifa yanjei mowdyadon' min hhezdrin
rafa th'udin' wahhurrah'on rajlao

famelecna bidhelica dlndfo hhattai
maleca almondhiro ibno mai alfamdo

wahu alrabbo walfheheido alai yalimi
alhhayaraini walbelao belao

39

mclico ddh'lao alberiyah'i ma yujado
feiha lima ledaihi cofao

40

fatrocua alth'eikha wdltaaddei wai'mmd
teteaaihua fafei altaafhex alddo

ALYASHCORIYm

wddh'coriia khalfa dheì dlmejazi wama
kaddama feihi alohudo walcoflao

42

hhadhara dljura waltaaddei walen
tenkadho ma fei dlmohariki alihwao

43

aalimua inna waiyyacomo feima
afhtarathna yauma akhtalofnd fawao

44

aalaina jonahho condah'a an
yatami gaziyyohom waminna aljazao

45

am alaina jera hhaneifah'a au ma
jamaat min mahharibin' gabrao

46

dm jan&ya beni ateikin famen
yadhorò faì nna min hharbihim bordo

47

am alaina jerai dlibado cama neitha
bijiizi almohhammili alaabao

43

am dlama jerai kodh adh'a
am laifa alaina feima janua indao

49

am alaina jerai fyadin' camd
keila lithafmin' okhuwacomo alibao

Uifa minma dlmodh'arriyuna wala kaiftn'
wala jondalon' wald alhhaddao

ananan' bdthildn' wadh'olman' camd
 yatoro fei hhojrah'a dlrabeidh'i dldh"ibao

wathemanuna min tameimin' biaydihim
 rimdhhon s'odurohinna dlkadh'do

33

lam yahhillda bcnei rizdhhin' biborkaa
 nith'ain' lchom Slaind doaao

54

tereciijhom molajjabeina waabud
 binehabin' yas'immo minho alhhidao

55

thomma jdud yefterjiuna
falaxn terja lehom (hamah'on wala zahraa

thomma faua minhom bikafimahi aldh'el
 wala yabrodo dlgaleila dlmdo

57

thomma khailon' min badi dhaca maa alg
 Id rafah'on' wald ibkao

58

ma as'Sbua min taglebiyyin' famathlulon'
 ilaihi fdha tawallef alofao

ALYASHCORIYYO-

59

catecaleifi kaumana idha gaza
almondhiro hal nahhno libni hindin' roaao

60

idha hhalla aldlydo kobbah a maifuna
fdadnei diyarahd alkhalthao

61

fataawwat Iehom karadh'ibah'on' min
culli hhayyin cainnahom ilkao

63

fahadahom bidlafwadaini waamro
dllahi balgon' yafhkei bihi dlaihkiyao

fdh temenuhomo afran fafakat-hom
ilaicom amniyyahon iflirao

64

lam yogrucomo goruran' walacin
yerfao alalo jemohom waldh'ohhao

ayyoha alfhaneio almoballigo anna
inda dmruin' wahal lidhaca intehao

66

in amruon' lend ledaihi khililon'
gairi fliaccin' fei cullihinna albelao

67

melicon' mukfith on waacmelo men **yamihi**
wamin duni md ledaihi althenao

6ramiyyon' bimuthlihi jalati aljinno
fa&bat likhes'miha alajlao-

69
men lena indaho mina alkhairi ayatin'
thelathin fei cullihinna alkadhao

6yah on' fhariko dlfhakeikahi idh
j4ud jaraeiaan liculli hhayyin'liwao

71
hhaula kaifin' moftalameina bicabfhin'
koradh iyyin cai'nnaho ablao

72
was'ayitin' min alawatici ma
tenhuho ilia mabeidh'ah'on' ralao

73
radadnahomo bith'anin' cama yakhrojo
min khirbahi almeziidi almao

74
wahhamalnahomo alai hhazami thahlani
JhilaUn' wadommiya alanfao

75
wafaMna bihim cama alima allahon'
wanra an lilhhayaneina dimao

76
thomma hhojran aanei ibna ommi fathamin'
waleho farfiyyahW khedh rao

ALYASHCORIYYO.

77

afadon' fei dlikai wiron' hemufon
warabeiion' in fhannaat gabrao

7 8

fajabhanahomo bidharbîn' cama tenhozo
an jammahi althawiyyi dldilao

79

wafacacna gilla amri alkaifi anho
bada mi th'Ala hhabfoho walanao

80

waakadiiaho rabba ga (Tana bialmondhiri
carhan' idh la tocala aldomaο

81

wafadeinahomo betisahi amlacin'
cinimin' aflabohom aglao

82

wamai aljiina juna ali benei alaafi
anudon' caTnnaho dafwao

ma jazina tahhta alajaji idh
walat biafkayiha wahharr alsilao

84

wawalidmi amri'n fbna ommi ayafm
min kareibln lema utana ulhhibuo

mithloha takhrojo alnas'eihah o Iilkaumi
falah'on' min duniha aflao

POEMS,
CONSISTING CHIEFLY OF]
TRANSLATIONS
THE ASIATICK LANGUAGES.

—————*Juvat inftgros accedere forties,*
*Jtque'JiauriTe^uvaiſuenovos detcrpcrc flvres** **Buat.**

TO
THE RIGHT HONOURABLE
THE COUNTESS SPENCER,
THESE EASTERN PIECES,
AND, PARTICULARLY,
THE POEM OF
S O L I M A,
ARE MOST RESPECTFULLY
INSCRIBED
BY HER LADYSHIP'S
MOST OBLIGED
AND FAITHFUL SERVANT,
THE AUTHOR.

PREFACE;

X H E reader will probably expe&, that, before I prefent him with the following mifcellany, I fhould give fome account of the pieces contained in it; and fhould prove the authenticity of thofe *Eajiern* originals, from which I profefs to have tranflated them: indeed, fo many productions, invented in *France*, have been offered to the publick as genuine tranflations from the languages of *Iljia*, that I fhould have wifhed, for my own fake, to clear my publication from the flighted fufpicion of impofture; but there is a circumftance peculiarly hard in the prefent cafe; namely, that, were I to produce the *originals* themfelves, it would be impoffible to perfuade fome men, that even *they* were not forged for the purpofe, like the pretended language of *Formofa*. I fhall, however, attempt in this fhort preface to fati&fy the reader's expeditious.

The firft poem in the collefiHon, called

Solima, is not a regular tranflation from the *Arabick* language; but moft of the figures, fentiments, and defcriptions in it, were really taken from the poets of *Arabia*: for when I was reading fome of their verfes on benevolence and hofpitality, which they juftly confider as their moft amiable virtues, I fele&ed thofe paflages, that feemed moft likely to run into our meafure, and conne&ed them in fuch a manner as to form one continued piece, which I fuppofe to be written in praife of an *Arabian* princefs, who had built a *caravan/era* with pleafant gardens for the refrelhment of travellers and pilgrims; an aft of munificence not uncommon in *AJia*. I fhall trouble the reader with only one of the original paffages, from which he may form a tolerable judgement of the reft:

Kad alama eddbaifo wdl mojtédane
Idha aghbara ofkofi wababbat Jhemalan,
*Wakhalat an auladiha elmordbiato^*
Wa lam tar ainon lemoznin beiaian,
Beenca conto ^errabto el moghitho
Leman ydlarica, waconto themalan,
Waconto nebara bchi Jhemfobo,
Waconto dagiyyi lieilijihi helalan.

that^ is ; * the *Jlranger* and the pilgrim well know, when the *Jky* is dark, and the north-wind

See this paflage verified, *Solima*, line 71. &c.

rages, when the mothers leave their fucking infants, when no moi/hre can be feen in the clouds, that thou art bountiful to them as the fpringy that thou art their chieffupport, that thou art a jun to them by day, and a moon in the cloudy night.

The hint of the next poem, or *The Palace of Fortune*^ was taken from an *Indian* tale, tranfrlated a few years ago from the *Perfan* by a very ingenious gentleman in the fervice of the *India-Company*; but I have added feveral defcriptions, and epifodes from other *Eajlern* writers, have given a different moral to the whole piece, and have made fome other alterations in it, which may be ken by any one, who will take the pains to compare it with the ftory of *Ro/hana*, in the fecond volume of the tales of *Inatulla*,

I have taken a ftill greater liberty with the moral allegory, which, in imitation of the *Perfan* poet *Nezdmi*, I have entituled *The Seven Fountains*; the general fubjeft of it was borrowed from a ftory in a collection of tales by *Ebn Arab/hab*, a native of *Damafcus*, who flourished in the fifteenth century, and wrote feveral other works in a very polifhed ftyle, the mod celebrated of which is *An bijtory of the life of Tamerlane*: but I have ingrafted upon the principal allegory an epifode from the *Arabian*

tales of * *a thousand and one nights*, a copy of which work in *Arabick* was procured for me by a learned friend at *Aleppo*.

The fong, which follows, was first printed at the end of a *Perfian* grammar; but, for the satisfaction of those who may have any doubt of its being genuine, it seemed proper to set down the original of it in *Roman* characters at the bottom of the page. The ode of *Petrarch* was added, that the reader might compare the manner of the *Asiatick* poets with that of the *Italians*^ many of whom have written in the true spirit of the *Eaglerns*: some of the *Perfian* fongs have a striking resemblance to the sonnets of *Petrarch*; and even the form of those little amatory poems was, I believe, brought into *Europe* by the *Arabians*; one would almost imagine the following lines to be translated from the *Perfian*,

*Aura, che quelle chiome bionde e crespe
Circondi, e movi, e fe movj'a da loro
Soaveme/'tjy efpargi quel dolce oro,
E poi l raccogli' e*n bei nodi Finer e/pe.*

since there is scarce a page in the works of *Hafez* and *Jami*, in which the same image, of the

* See the story of Prince *Agib*, or the *third Calendar* in the *Arahan tabs*, Night 57. &c.

freeze playing with the trejjes of a beautiful girl,
is not agreeably and varioufly exprefled.

The ele^v on the death of *Laura* was inferted with the fame view of forming a comparifon between the *Oriental* and the *Italian* poetry: the defcription of the fountain of *Valchiufo*, or *Vallis Claufa*, which was clofe to *Petrarch's* houfe, was added to thfe elegy in the year 1769, and was compofed on the very fpot, which I could not forbtar vifiting, when I pafled by *Avignon*.

The *Titrkifj* Ode on the Spring was fcled from many others in the fume language, written by *Mejihi*, a poet of great repute at *Con~jlatinople*[^] who lived ki the reign of *Soliman the Second*[^] or the *Laiugiver*: it is not unlike the *Vigil of Venus*[^] which has been afcribed to *Ca-tullus*\ the meafure of it is nearly the fame with that of the *Latin* poem; and it has, like that, a lively burden at the end of every ftanza: the works of *Mejihi* are preferred in the archives of the *Royal Society*.

It will be needlefs, I hope, to apologize for the *Pajloral*, and the poem upon *Chefs*, which were done as early as at the age of fifteen or feventeen years, and were faved from the fire, in preference to a great many others, becaufe they feemed more corre&ly verified than the reft.

It might not be supposed, from my zeal for the literature of *Afrique*, that I mean to place it in competition with the beautiful productions of the *Greeks* and *Romans*; for I am convinced, that whatever changes we make in our opinions, we always return to the writings of the ancient*, as to the standard of true taste,

If the novelty of the following poems should recommend them to the favour of the reader—it may, probably, be agreeable to him to know, that there are many others of equal or superior merit, which have never appeared in any language of *Europe*; and I am persuaded that a writer, acquainted with the originals, might imitate them very happily in his native tongue, and that the publick would not be displeased to see the genuine compositions of *Arabia* and *Persia* in an *English* dress. The heroic poem of *Ferdusi* might be verified as easily as the *Iliads* and I see no reason why *the delivery of Persia by Cyrus* should not be a subject as interesting to us, as *the anger of Achilles*, or *the wandering of Ulysses*. The Odes of *Hafez*, and of *Mesrihi*, would suit our lyric measures as well as those ascribed to *Anacreon* and the seven *Arabick* elegies, that were hung up in the temple of *Mecca*, and of which there are several fine copies at *Oxford*, would, no doubt, be highly acceptable to the lovers of antiquity, and

the admirers of native genius: but when I propose a translation of these *Oriental* pieces, as a work likely to meet with success, I only mean to invite my readers, who have leisure and industry, to the study of the languages, in which they are written, and am very far from insinuating that I have the remotest design of performing any part of the task myself; for, to say the truth, I should not have suffered even the following trifles to see the light, if I were not very desirous of recommending to the learned world a species of literature, which abounds with so many new expressions, new images, and new inventions.

SOLIMil,

AN ARABIAN ECLOGUE,

WRITTEN IN TUE YEAB 17M.

YE maids of' Aden, hear a loftier tale
Than e'er was sung In meadow, bower, or dale.
The smiles of Abelah, and Maia's eyes,
Where beauty plays, and love* in slumber lies;
The fragrant hyacinths of Azza's hair,
That wanton with the laughing summer-air;
Love-tincturM cheeks, whence roses seek their bloom.
And lips, from which the Zephyr steals perfume;
Invite no more the wild, unpolish'd lay,
But fly like dreams before the morning ray.
Then farewell, love ! and farewell, youthful fires !
A nobler warmth my kindled breast inspires.
Far bolder notes the listening wood shall fill:
Flow smooth, ye rivulets; and, ye gales, be still.
See yon fair groves that o'er Amana rise,
And with their spicy breath embalm the skies;
Where every breeze sheds incense o'er the vales,
And every shrub the scent of musk exhales!

See through yon opening glade a glittering scene,
Lawns ever gay, and meadows ever green!
Then ask the groves, and ask the vocal bowers,
Who decked their spiry tops with blooming flowers,
Taught the blue stream o'er sandy vales to flow,
And the brown wild with liveliest hues to glow?
Fair Solima ! the hills and dales will sing;
Fair Solima ! the distant echoes ring.
But not with idle shows of vain delight,
To charm the soul, or to beguile the sight;
At noon on banks of pleasure to repose,
Where bloom intwin'd the lily, pink, and rose;
Not in proud piles to heap the nightly feast,
Till morn with pearls has deck'd the glowing east;—*
Ah ! not for this she taught those bowers to rise,
And bade all Eden spring before our eyes:
Far other thoughts her heavenly mind employ,
(Hence, empty pride ! and hence, delusive joy !)
To cheer with sweet repast the fainting guest;
To lull the weary on the couch of rest;
To warm the traveller numb'd with winter's cold;
The young to cherish, to support the old;
The sad to comfort, and the weak protect;
The poor to shelter, and the lost direct:—
These are her cares, and this her glorious task;
Can heaven a nobler give, or mortals ask ?

• It was not easy in this part of the translation to avoid a turn smftwr
10 that of Pope in the known description of the Man of Ross,

Come to these groves, and these life-breathing glades,
Ye friendless orphans, and ye dowerless maids!
With eager haste your mournful mansions leave,
Ye weak, that tremble; and, ye sick, that grieve;
Here shall soft tents, o'er flowery lawns display'd,
At night defend you, and at noon o'ershade;
Here rosy health the sweets of life will shower,
And new delights beguile each varied hour.
Mourns there a widow, bath'd in streaming tears ?
Stoops there a sire beneath the weight of years ?
Weeps there a maid, in pining sadness left,
Of tender parents, and of hope, bereft ?
To Solima their sorrows they bewail;
To Solima they pour their plaintive tale*
She hears; and, radiant as the star of day,
Through the thick forest gains her easy way:
She asks what cares the joyless train oppress,
What sickness wastes them, or what wants distress;
And, as they mourn, she steals a tender sigh,
Whilst all her soul sits melting in her eye:
Then with a smile the healing balm bestows,
And sheds a tear of pity o'er their woes,
Which, as it drops, some soft-eyed angel bears
Transformed to pearl, and in his bosom wears.

When, chird with fear, the trembling pilgrim roves
Through pathless deserts, and through tangled groves,
Where mantling darkness spreads her dragon wing,
And birds of death their fatal dirges sing,

While Yapo^rS paie a dreadful glimmering cast.
And thrilling horror howls in every Wast;
She cheer* his gloom with streams of bursting light,
By day a sun, a beaming moon by night;
Darts through the quivering shades her heavenly ray,
And spreads with rising flowers his solitary way.

Ye heavens, for this in showers of sweetness shed
Your mildest influence o'er her favoured head!
Long may her name, which distant climes shall praise,
Live in our notes, and blossom in our lays !
And, like an odorous plant, whose blushing flower
Paints every dale, and sweetens every bower,
Borne to the skies in clouds of soft perfume
For ever flourish, and for ever bloom!
These grateful songs, ye maids and youths, renew,
While fresh-blown violets drink the pearly dew;
O'er Azib's banks while love-lorn damsels rove,
And gales of fragrance breathe from Hager's grove.

So sung the youth, whose sweetly-warbled strains
Fair Mena heard, and Saba's spicy plains,
Sooth'd with his lay, the ravisli'd air was calm,
The winds scarce whisper'd o'er the waving palm;
The camels bounded o'er the flowery lawn,
Like the swift ostrich, or the sportful fawn;
Their silken bands the listening rose-buds rent,
And twin'd their blossoms round his vocal tent;
He sung, till on the bank the moonlight slept,
And closing flowers beneath the night-dew wept;

SIC

SOttttA.

Then ceas'd, and slumber'd in the lap of rest

TiB the shrill lark had left his low-built nest*

Now hastes the swain to tune his rapturous tales

In other meadows, and in other Tales*

THE
PALACE OF FORTUNE,
AN INDIAN TALE.

WRITTEN IN THE YEAR 1739*

MILD was the vernal gale, and calm the day,
When Maia near a crystal fountain lay,
Young Maia, fairest of the blue-eyed maids,
That rov'd at noon in Tibet's musky shades;
But, haply, wandering through the fields of air,
Some fiend had whisper'd—Maia, thou art fair!
Hence swelling pride had fill'd her simple breast,
And rising passions robb'd her mind of rest;
In courts and glittering towers she wish'd to dwell,
And scorn'd her labouring parent's lowly cell.
And now, as gazing o'er the glassy stream,
She saw her blooming cheek's reflected beam,
Her tresses brighter than the morning sky,
And the mild radiance of her sparkling eye,
Low sighs and trickling tears by turns she stole,
And thus discharg'd the anguish of her soul:
*' Why glow those cheeks, if unadmir'd they glow ?
*' Why flow those tresses, if unprais'd they flow ?

⁴* Why dart those eyes their liquid ray serene,
" Unfelt their influence, and their light unseen ?
" Ye heavens! was that love-breathing bosom made
" To warm dull groves, and cheer the lonely glade ?
" Ah, no: those blushes, that enchanting face,
" Some tap'stried hall, or gilded bower, might grace;
" Might deck the scenes, where love and pleasure reign,
" And fire with amorous flames the youthful train."

While thus she spoke, a sudden blaze of light
Shot through the clouds, and struck her dazzled sight*
She rais'd her head, astonished, to the skies,
And veil'd with trembling hands her aching eyes;
When through the yielding air she saw from far
A goddess gliding in a golden car,
That soon descended on the flowery lawn,
By two fair yokes of starry peacocks drawn :
A thousand nymphs with many a sprightly glance
Form'd round the radiant wheels an airy dance,
Celestial shapes I in fluid light array'd;
Like twinkling stars their beamy sandals play'd \\\nTheir lucid mantles glitter'd in the sun,
(Webs half so bright the silkworm never spun)
Transparent robes, that bore the rainbow's hue,
And finer than the nets of pearly dew
That morning spreads o'er «very opening flower.
When sportive summer decks his bridal bower.

The queen herself, too fair for mortal sight*
Sat in the centre of encircling light*

Soon with soft touch she rais'd the trembling maid,
 And by her side in silent slumber laid:
 Straight the gay birds displayed tkeir spangled train
 And flew refulgent through fch* aerial plain ;
 The fairy band their shining pinions spread,
 And, as they rose, fresh gales of sweetness shed 5
 Fann'd with their flowing skirts, the sky was mild;
 And heaven's blue fields with brighter radiance smii'd-

Now in a garden deck'd with verdant bowers
 The glittering car descends on bending flowers:
 The goddess still with looks divinely fair
 Surveys the sleeping object of her care;
 Then o'er her cheek her magick finger lays,
 Soft as the gale that o'er a violet plays,
 And thus in sounds, that favour'd mortals hear,
 She gently whispers in her ravished ear:

" Awake, sweet maid, and view this charming scene
 " For ever beauteous, and for ever green;
 " Here living rills of purest nectar flow
 " O'er meads that with unfading flowerets glow;
 " Here amorous gales their scented wings display,
 " Mov'd by the breath of ever-blooming May;
 "Here in the lap of pleasure shalt thou rest,
 " Our lov'd companion, and our honour'd guest."

The damsel hears the heavenly notes distil,
 Like melting snow, or like a vernal rill.
 She lifts her head, and, on her arm reeling,
 Drinks the sweet accents in her grateful mind;

On all around she turns her roving eyes.
 And views the splendid scene with glad surprize;
 Fresh lawns, and sunny banks, and roseate bowers,
 Hills white with flocks, and meadows gemm'd with flowers;
 Cool shades, a sure defence from summer's ray,
 And silver brooks, where wanton damsels play,
 Which with soft notes their dimpled crystal roll'd
 O'er colour'd shells and sands of native gold;
 A rising fountain play'd from every stream,
 Smil'd as it rose, and cast a transient gleam,
 Then gently falling in a vocal shower,
 Bath'd every shrub, and sprinkled every flower,
 That on the banks, like many a lovely bride,
 View'd in the liquid glass their blushing pride;
 Whilst on each branch, with purple blossoms hung,
 The sportful birds their joyous descant sung.

While Maia, thus entranced in sweet delight,
 With each gay object fed her eager sight,
 The goddess mildly caught her willing hand,
 And led her trembling o'er the flowery land,
 Soon she beheld, where through an opening glade
 A spacious lake its clear expanse display'd
 In mazy curls the flowing jasper wav'd
 O'er its smooth bed with polish'd agate pav'd;
 And on a rock of ice, by magick rais'd,
 High in the midst a gorgeous palace blaz'd;
 The sunbeams on the gilded portals glane'd,
 Flay'd on the spires, and on the turrets dane'd \

To four bright gates four ivory bridges led.
 With pearls illumin'd, and with roses spread:
 And now, more radiant than the morning sun,
 Her easy way the gliding goddess won
 Still by her hand she held the fearful maid*
 And, as she pass'd, the fairies homage paid:
 They enter'd straight the sumptuous palace-hall,
 Where silken tapestry emblaz'd the wail,
 Refulgent tissue, of an heavenly woof;
 And gems unnumber'd sparkled on the roof,
 On whose blue arch the flaming diamonds play'd,
 As on a sky with living stars inlay'd ;
 Of precious diadems a regal store,
 With globes and sceptres, strew'd the porphyry floor;
 Rich vests of eastern kings around were spread,
 And glittering zones a starry lustre shed :
 But Maia most admir'd the pearly strings,
 Gay bracelets, golden chains, and sparkling rings.

High in the centre of the palace shone,
 Suspended in mid-air, an opal throne:
 To this the queen ascends with royal pride,
 And sets the favour'd damsel by her side*
 Around the throne in mystick order stand
 The fairy train, and wait her high command;
 When thus she speaks: (the maid attentive sips
 Each word that flows, like nectar, from her lips.

" Favourite of heaven, my much-lov'd Maia, know,
 " From me all joys, all earthly blessing flow

" Me suppliant mea imperial Fortune call,
 " The mighty empress of yon rolling ball:
 (She rais'd her *finger*, and the wondering maid
 At distance hung the dusky globe survey'd,
 Saw the round earth with foaming oceans vein'd
 And labouring clouds on mountain-tops sustained.)
 " To me-has fate the pleasing task assigned
 " To rule the various thoughts of humankind 5
 * To catch each rising wish, each ardent prayer,
 " And some to grant, and some to waste in air,
 " Know farther; as I rang'd the crystal sky,
 " I saw thee near the murmuring fountain lie;
 " Mark'd the rough storm that gather*d in thy breast,
 " And knew what care thy joyless soul oppress.
 " Straight I resolved to bring thee quick relief,
 " Ease every weight, and soften every grief;
 " If in this court contented thou canst live,
 " And taste the joys these happy gardens give :
 " But fill thy mind with vain desires no more,
 " And view without a wish yon shining store :
 " Soon shall a numerous train before me bend,
 " And kneeling votaries my shrine attend;
 " WarnM by their empty vanities beware,
 " And scorn the folly of each human prayer."

She said ; and straight a damsel of her train
 With tender fingers touch'd a golden chain.
 Now a soft bell delighted Maia hears,
 That sweetly trembles on her listening cars;

THE PALACE OF FORTUNE.

Through the calm air the mingling music floats*.

And wanton echo lengthens every note.

Soon through the dome a mingled hum arose,

Like the swift stream that o'er a valley flows;

Now louder still it grew, and still more loud,

As distant thunder breaks the bursting cloud:

Through the four portals rush'd a various throng,

That like a wintry torrent pour'd along:

A croud of every tongue, and every hue,

Toward the bright throne with eager rapture flew.

* A lovely stripling stepp'd before the rest

With hasty pace, and toward the goddess prest;

His mien was graceful, and his looks were mild,

And in his eye celestial sweetness smil'd:

Youth's purple glow, and beauty's rosy beam,

O'er his smooth cheeks diffus'd a lively gleam;

The floating ringlets of his musky hair

Wav'd on the bosom of the wanton air:

With modest grace the goddess he address'd,

And thoughtless thus preferr'd his fond request*

" Queen of the world, whose wide-extended sway,

" Gay youth, firm manhood, and cold age obey,

" Grant me, while life's fresh blooming roses smile,

" The day with varied pleasures to beguile;

" Let me on beds of dewy flowers recline,

" And quaff with glowing lips the sparkling wine i

• Pleasure.

" **Grant me** to feed on beauty's rifled charms,
" And clasp a willing damsel in my arms;
" **Her** bosom fairer than a hill of snow,
" And gently bounding like a playful roe;
" Her lips more fragrant than the summer air,
" And sweet as Scythian musk her fcyacinthine hair;
" Let new delights each dancing hour employ,
" Sport follow sport, and joy succeed to joy."

The goddess grants the simple youth's request,
And mildly thus accosts her lovely guest:
" On that smooth mirror, full of magick light,
" Awhile, dear Maia, fix thy wandering sight*"
She looks; and in th'enchanted crystal sees
A bower o'er-canopied with tufted trees:
The wanton stripling lies beneath the shade,
And by his side reclines a blooming maid;
O'er her fair limbs a silken mantle flows,
Through which her youthful beauty softly glows,
And part conceal'd, and part disclos'd to sight,
Through the thin texture xasts a ruddy light,
As the ripe clusters of the mantling vine
Beneath the verdant foliage faintly shine,
And i fearing to be view'd by envious day,
Their glowing tints unwillingly display.

The youth, while joy sits sparkling in his eyes,
Pants on her neck, and on her bosom dies;
From her smooth cheek nectareous dew he sips,
And all his soul comes breathing to his lips*

feut Maia turns her modest eyes **away**,

And blushes to behold their amorous play,

She looks again, and sees with sad surprize

On the clear glass far different scenes arise: ..

The bower, which late outshone the rosy morn,

O'erhung with weeds she saw, and rough with thorn

With stings of asps the leafless plants were wreath'd,

And curling adders gales of venom breath'd:

Low sat the stripling on the faded ground,

And in a mournful knot his arms were bound ;

His eyes, that shot before a sunny beam,

Now scarcely shed a saddening, dying gleam;

Faint as a glimmering taper's wasted light,

Or a dull ray that streaks the cloudy night:

His crystal vase was on the pavement roll'd,

And from the bank was fallen his cup of gold;

From which the envenom'd dregs of deadly hue

Flow'd on the ground in streams of baleful dew,

And, slowly stealing through the wither'd bower,

Poison'd each plant, and blasted every flower :

Fled were his slaves, and fled his yielding fair,

And each gay phantom was dissolv'd in air;

Whilst in their place was left a ruthless train,

Despair, and grief, remorse, and raging pain.

Aside the damsel turns her weeping eyes,

And sad reflections in her bosom rise}

To whom thus mildly speaks the radiant queen ;

" Take sage example from this moral scene;

" See, how vain pleasures sting the lips they kiss,
 " How asps are hid beneath the bowers of bliss 1
 " Whilst ever fair the flower of temperance blows,
 " Unchanged her leaf, and without thorn her rose;
 " Smiling she darts her glittering branch on high,
 " And spreads her fragrant blossoms to the sky."

* Next tow'rd the throne she saw a knight advance;
 Erect he stood, and shook a quivering lance;
 A fiery dragon on his helmet shone;
 And on his buckler beam'd a golden sun;
 O'er his broad bosom blaz'd his jointed mail
 With many a gem, and many a shining scale;
 He trod the sounding floor with princely mien,
 And thus with haughty words addressed the queen:
 '* Let failing kings beneath my javelin bleed,
 " And bind my temples with a victor's meed;
 " Let every realrn that feels the solar ray,
 " Shrink at my frown, and own my regal sway:
 " Let Ind's rich banks declare my deathless fame,
 " And trembling Ganges dread my potent name."

The queen consented to the warriour's pray'r,
 And his bright banners floated in the air :
 He bade his darts in steely tempests fly,
 Flames burst the clouds, and thunder shake the sky;
 Death. aim'd his lance, earth trembled at his nod,
 And crimson conquest glow'd where'er he tro ^.

THE PALACE OF FORTUNE,

And now the damsel, fix'd in deep amaze,
TV enchanted glass with eager look surveys:
She sees the hero in his dusky tent,
His guards retir'd, his glimmering taper spent;
His spear, vain instrument of dying praise,
On the rich floor with idle state he lays;
His gory falchion near his pillow stood,
And stain'd the ground with drops of purple blood;
A busy page his nodding helm unlac'd,
And on the couch his scaly hauberk plac'd.
Now on the bed his weary limbs he throws,
Bath'd in the balmy dew of soft repose :
In dreams he rushes o'er the gloomy field,
He sees new armies fly, new heroes yield;
Warm with the vigorous conflict he appears,
And ev'n in slumber seems to move the spheres.
But lo ! the faithless page, with stealing tread,
Advances to the champion's naked head;
With his sharp dagger wounds his bleeding breast,
And steeps his eyelids in eternal rest:
Then cries (and waves the steel that drops with gore),
" The tyrant dies; oppression is no more."

* Now came an aged sire with trembling pace}
Sunk were his eyes, and pale his ghastly face;
A ragged weed of dusky hue he wore,
And on his back a ponderous coffer bore.

The queen with faltering speech he thus addrest:

" O, fill with gold thy true adorer's chest !"

" Behold, said she, and wavM her powerful hand,

" Where yon rich hills in glittering order stand:

" There load thy coffer with the golden store;

" Then bear it fall away, and ask no more.."

With eager steps he took his hasty way,
Where the bright coin in heaps unnumber'd lay;
There hung enamour'd o'er the gleaming spoil,
Scoop'd the gay dross, and bent beneath the toil,
But bitter was his anguish, to behold
The coffer widen, and its sides unfold:
And every time he heap'd the darling ore,
His greedy chest grew larger than before:
Till, spent with pain, and falling o'er his hoard,
With his sharp steel his maddening breast he gor'd :
On the lov'd heap he cast his closing eye,
Contented on a golden couch to die.

A stripling, with the fair adventure pleas'd,
Stepp'd forward, and the massy coffer seiz d;
But with surprize he saw the stores decay,
And all the long-sought treasures melt away;
In winding streams the liquid metal roll'd,
And through the palace ran a flood of gold.

Next to the shrine advanc'd a reverend sage,
Whose beard was hoary with the frost of age*

THE MIACT OF FORT8*«,

Ijis few gray locks a sable fillet bound,
And his dark mantle flow'd along the ground:
Grave was his port, yet showM a bold neglect,
And fill'd the young beholder with respect;
*
Time's envious hand had ploughed his wrinkled face,
Yet on those wrinkles sat superieur grace;
Still full of fire appear'd his vivid eye,
Darted quick beams, and seemM to pierce the sky.]
At length, with gentle voice and look serenq,
He wavM his hand, and thus address'd the queen :

" Twice forty winters tip my beard with snow,
" And age's chilling gijsts around me blow:
" In early youth, by contemplation led,
" With high pursuits my flatter'd thoughts were fed;
" To nature first my labours were confin'd,
" And all her charms were open'd to my mind,
" Each flower that glisten'd in the morning dew,
" And every shrub that in the forest grew:
" From earth to heaven I cast my wondering eyes,
" Saw suns unnumber'd sparkle in the skies,
" Mark'd the just progress of each rolling sphere,
" Describ'd the seasons, and reform'd the year.
" At length sublimer studies I began,
" And fix'd my level'd telescope on man;
" Knew all his powers, and all his passions trae'd,
" What virtue rais'd him, and what vice debas'd;
" But when I saw his knowledge so confin'd,
" So vain his wishes, and so weak his mind.

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" His soul, a bright obscurity at best,
" And rough with tempests his afflicted breast,
" His life, a flower, ere evening sure to fade,
" His highest joys, the shadow of a shade;
" To thy fair court I took my weary way,
" Bewail my folly, and heaven's laws obey,
" Confess my feeble mind for prayers unfit,
" And to my Maker's will my soul submit:
" Great empress of yon orb that rolls below,
" On me the last best gift of heaven bestow.'*

He spoke : a sudden cloud his senses stole,
And thickening darkness swam o'er all his soul;
His vital spark her earthly cell forsook,
And into air her fleeting progress took.

Now from the throng a deafening sound was heard,
And all at once their various prayers preferr'd;
The goddess, wearied with the noisy croud,
Thrice wav'd her silver wand, and spoke aloud;
" Our ears no more with vain petitions tire,
" But take unheard whate'er you first desire."
She said : each wish'd, and what he wish'd obtain'a;
And wild confusion in the palace reign'd.

But Maia, now grown senseless with delight,
Cast on an emerald ring her roving sight;
And, ere she could survey the rest with care,
Wish'd on her hand the precious gem to wear.

Sudden the palace vanish*d from her sight,
And the gay fabrick melted into night;

But, in its place, she viewed with weeping eyes
Huge rocks around her, and sharp cliffs arise :
She sat deserted on the naked shore,
Saw the curl'd waves, and heard the tempest roar ;
Whilst on her finger shone the fatal ring,
A weak defence from hunger's pointed sting,
From sad remorse, from comfortless despair,
And all the painful family of care !
Frantick with grief her rosy cheek she tore,
And rent her locks, her darling charge no more :
But when the night his raven wing had spread,
And hung with sable every mountain's head,
Her tender limbs were numb'd with biting cold;
And round her feet the curling billows roll'd
With trembling arms a rifted crag she grasp'd,
And the rough rock with hard embraces clasp'd.

While thus she stood, and made a piercing moan,
Py chance her emerald touch'd the rugged stone;
That moment gleam'd from heaven a golden ray,
And taught the gloom to counterfeit the day :
A winged youth, for mortal eyes too fair,
Shot like a meteor through the dusky air }
His heavenly charms o'ercame her dazzled sight,
And drown'd her senses in a flood of light;
His sunny plumes descending he display'd,
And softly thus address'd the mournful maid:

" Say, thou, who dost yon wondrous ring possess,
" Wfcat cares disturb thee, or what wants oppress \

" To faithful cars disclose thy secret grief,
" And hope (so heaven ordains) a quick relief."
The maid replied, " Ah, sacred genius, bear
" A hopeless damsel from this land of care;
" Waft me to softer climes and lovelier plains,
" Where nature smiles, and spring eternal reigns.*'

She spoke; and swifter than the glance of thought
To a fair isle his sleeping charge he brought.

Now morning breath'd: the scented air was mild,
Each meadow blossomed, and each valley smil'd;
On every shrub the pearly dewdrops hung,
On every branch a feather'd warbler sung;
The cheerful spring her flowery chaplets wove,
And incense-breathing gales perfum'd the grove*

The damsel rose; and, lost in glad surprize,
Cast round the gay expanse her opening eyes,
That shone with pleasure like a starry beam,
Or moonlike sparkling on a silver stream.
She thought some nymph must haunt that lovely scen^.
Some woodland goddess, or sprue fairy queen;
At least she hop'd in some sequester'd vale
To hear the shepherd tell his amorous tale :
Led by these flattering hopes from glade to glade,
From lawn to lawn with hasty steps she stray'd;
But not a nymph by stream or fountain stood,
And not a fairy glided through the wood;
No damsel wanton'd o'er the dewy flowers,
No shepherd sung beneath the rosy bowers;

THE PALACE OF JORTUNfB.

On every side she saw Tast mountains rise,
That thrust their daring foreheads in the skies
The rocks of polished alabaster seem'd,
And in the sun their lofty summits gieam'd,
She call'd aloud, but not a voice replied,
Save echo babbling from the mountain's side.

By this had night o'ercast the gloomy scene,
And twinkling stars emblaz'd the blue serene,
Yet on she wander'd till with grief oppress
She fell; and, falling, smote her snowy breast;
Now to the heavens her guilty head she rears,
And pours her bursting sorrow into tears;
Then plaintive speaks, " Ah ! fond mistaken maid,
" How was thy mind by gilded hopes*betrayed f
" Why didst thou wish for bowers and flowery hills"
€(For smiling meadows, and for purling rills ;
" Since on those hills no youth or damsel roves,
" No shepherd haunts the solitary groves ?
" Ye meads that glow with intermingled dyes,
"Ye flowering palms that from yon hillocks rise,
" Ye quivering brooks that softly murmur by,
" Ye panting gales that on the branches die;
" Ah! why has Nature through her gay domain
Display'd your beauties, yet display'd in vain ?
" In vain, ye flowers, you boast your vernal bloom
" And waste in barren air your fresh perfume.
" Ah ! leave, ye wanton birds, yon lonely spray;
" Unheard you warble, and unseen you play ;

" Yet stay till fate has *fix'd* my early doom,
" And strow with leaves a hapless damsel's tomb.
" Some grot or grassy bank shall be my bier,
" My maiden herse unwater'd with a tear."

Thus while she mourns, o'erwhelm'd in deep despair*
She rends her silken robes, and golden hair ;
Her fatal ring, the cause of all her woes,
On a hard rock with maddening rage she throws;
The gem, rebounding from the stone, displays,
Its verdant hue, and sheds refreshing rays :
Sudden descends the geniijs of the ring,
And drops celestial fragrance from his wing;
Then speaks, " Who calls me from the realms of day ?
" Ask, and I grant; command, and I obey,"

She drank his meking words with ravish'd ears,
And stopped the gushing current of her tears;
Then kiss'd his skirts, that like a ruby glow'd,
And said, "O bear me to my sire's abode."

Straight o'er her eyes a shady veil arose,
And all her soul was lull'd in still repose.

By this with flowers the rosy-finger'd dawn
Had spread each dewy hill and verdurous lawn;
She wak'd, and saw a new-built tomb that stood
In the dark bosom of a solemn wood,
While these sad sounds her trembling ears invade :
" Beneath yon marble sleeps thy father's shade."
She sigh'd, she wept; she struck her pensive breast,
And bade his urn in peaceful slumber rest.

And now in silence o'er the gloomy land
She saw advance a slowly-winding band;
Their cheeks were veil'd, their robes of mournful hue
Flowed o'er the lawn, and swept the pearly dew;
O'er the fresh turf they sprinkled sweet perfume
And strow'd with flowers the venerable tomb.
A graceful matron walk'd before the train,
And tun'd in notes of wo the funeral strain :
When from her face her silken veil she drew,
The watchful maid her aged mother knew.
O'erpowered with bursting joy she runs to meet
The mourning dame, and falls before her feet.
The matron with surprize her daughter rears,
Hangs on her neck, and mingles tears with tears.
Now o'er the tomb their hallow'd rites they pay,
And form with lamps an artificial day :
Erelong the damsel reach'd her native vale,
And told with joyful heart her moral tale;
Resign'd to heaven, and lost to all beside,
She liv'd contented, and contented died.

Tire

SEVEN FOUNTAINS;

AN EJSTJERN ALLEGORY.

WRITTEN IN THE YEAR 1767-

DECKT) with fresh garlands, like a rural bride*
And with the crimson streamer's waving pride,
A wanton bark was floating o'er the main.
And seem'd with scorn to view the azure plain:
Smobth were the waves; and scarce a whispering gale
tann'd with his gentle plumes the silken sail.
High on the burnished deck, a gilded throne
With orierit pearls and beaming diamonds shone;
On which reclin'd a youth of graceful mien,
His sandals purple, and his mantle green;
His locks in ringlets o'er his shoulders roll'd,
And on his cheek appear'd the downy gold.
Around him stood a train of smiling boys,
Sporting with idle cheer and mirthful toys ;
* Ten comely striplings, girt with spangled wings,
Blew piercing flutes, or touch'd the quivering strings 5

* The tollies of youth.

Ten more, in cadence to the sprightly strain,
 Wak'd with their golden oars the slumbering main:
 The waters yielded to their guiltless blows*
 And the green billows sparkled as they rose.

Long time the barge had dane'd along the deep,
 And on its glassy bosom seem'd to sleep;
 * But now a glittering isle arose in view;
 Bounded with hillocks of a verdant hue ;
 Fresh groves and roseate bowers appeared above
 (Fit haunts, be sure, of pleasure and of love).
 And higher still a thousand blazing spires
 Seem'd with gilt tops to threat the heavenly fires.
 Now each fair stripling plied hif labouring oar,
 And straight the pinnace struck the sandy shore*
 The youth arose, and, leaping on the strand,
 Took his lone way along the silver sand;
 While the light bark, and all the airy crew.
 Sunk like a mist beneath the briny dew.

With eager steps the young adventurer stray'd
 Through many a grove, and many a winding glade:
 At length he heard the chime of tuneful strings,
 That sweetly floated on the Zephyr's wings;
 f And soon a band of damsels blithe and fair,
 With flowing mantles and disheveFd hair,
 R^iish'd with quick pace along the solemn wood,
 Where rapt in wonder and delight he stood:

*The world. † The follies and ramtics of the world.

In loose transparent robes they were array'd,
Which half their beauties hid, and half display'd-

A lovely nymph approached him with a smile,
And said, "O, welcome to this blissful isle !

" Far thou art he, whom ancient bards foretold*

" Doom'd in our clime to bring an age of gold:

" Haili sacred king! and from thy subject's hand,

" Accept the robes and sceptre of the land."

" Sweet maid, said he, fair learning's heavenly beam

" Over my young mind ne'er shed her favouring gleam ;

" Nor has my arm e'er hurl'd the fatal lance,

" While desperate legions o'er the plain advance.

" How should a simple youth, unfit to bear

" The steely mail, that splendid mantle wear !"

" Ah! said the damsel, from this happy shore,

" We banish wisdom, and her idle lore;

" No clarions here the strains of battle sing,

" With notes of mirth our joyful valley⁹ ring,

" Peace to the brave ! o'er us the beauteous reign,

" And ever-charming pleasures form our train.'*

This, said, a diadem, inlay'd with pearls,

She plac'd respectful on his golden curls;

Another o'er his graceful shoulder threw

A silken mantle of the rose's hue,

Which, clasp'd with studs of gold, behind him flow'd,

And through the folds his glowing bosom show'd.

Then in a car, by snow-white coursers drawn,

They led him o'er the dew-besprinkled lawn,

Through groves of joy and arbours of delight,
With all that could allure his ravish'd sight;
Green hillocks, meads, and rosy grots, he view'd,
And verdurous plains with winding streams bedew'd.
On every bank, and under every shade,
A thousand youths, a thousand damsels play'd;
Some wantonly were tripping in a ring
On the soft border of a gushing spring;
While some, reclining *in* the shady vales,
Told to their smiling loves their amorous tales:
But when the sportful train beheld from far .
The nymphs returning with the sately car,
O'er the smooth plain with hasty steps they came,
And hail'd their youthful king with loud acclaim ;
With flowers of every tint the paths they strow'd,
And cast their chaplets on the hallow'd road.

At last they reach'd the bosom of a wood,
Where on a hill a radiant palace stood ;
A sumptuous dome, by hands immortal made,
Which on its walls and on its gates display'd
The gems,, that in the rocks of Tibet glow,
The pearls that in the shells of Ormus grow.
And now a numerous train advance to meet
The youth, descending from his regal seat;
Whom to a rich and spacious hail they led,
With silken carpets delicately spread:
There on a throne, with gems unnumber'd grac'd,
Their lovely king six blooming damsels placed*,

* The pleasures of the senses

And, meekly kneeling, to his modest hand
 They gave the glittering sceptre of command;
 Then on six smaller thrones they sat reclin'd,
 And watch'd the rising transports of his mind ;
 When thus the youth a blushing nymph address'd,
 And, as he spoke, her hand with rapture press'd:

" Say, gentle damsel, may I ask unblam'd,
 " How this gay isle, and splendid seats are nam'd ?
 " And you, fair queens of beauty and of grace,
 " Are you of earthly or celestial race ?
 " To me the world's bright treasures were unknown,
 " Where late I wander'd, pensive and alone ;
 " And, slowly winding on my native shore*
 " Saw the vast ocean roll, but saw no more;
 " Till from the waves with many a charming song,
 " A barge arose, and gayly mov'd along:
 " The jolly rowers reach'd the yielding sands,
 " Allur'd my steps, and wav'd their shining hands;
 " I went, saluted by the vocal train*

%i And the swift pinnacle cleav'd the waves again ;

" When on this island struck the gilded prow,
 " I landed full of joy: the rest you know,
 " Short is the story of my tender years;
 " Now speak, sweet nymph, and charm my listening ears,'
 " These are the groves, for ever deck'd with flowers,
 " The maid replied, and these the fragrant bowers,
 " Where Love and Pleasure hold their airy court,
 " 'Pie seat of bliss, of spright iiness, and sport §

SHE SEVEN FOUNTAINS.

** And we, dear youth, are nymphs **of heavenly line;**
" Onr sonls immortal, as our forms divine:
" For Maia, fill'd with Zephyr's warm **embraces**
" In caves and forests cover'd her disgrace;
" At last she rested on this peaceful shore,
" Where in yon grot a lovely boy she bore,'
" Whom fresh and wild and frolick from his birth
" She nurs'd in myrtle bowers, and call'd him Mirth,
" He on a summer's morning chanc'd to rove
" Through the green labyrinth of some shady **grove,**
" Where, by a dimpled rivulet's verdant side,
" A rising bank, with woodbine edg'd, he spied;
" There, veil'd with flowerets of a thousand hues,
" A nymph lay bath'd in slumber's balmy dews;
" (This maid by some, for some our race defame,
" Was Folly call'd, but Pleasure was her name:)
" Her mantle, like the sky in April, blue,
" Hung on a blossom'd branch that near her **grew;**
" For, long disporting in the silver stream,
" She shunn'd the blazing day-star's sultry beam :
" And, ere she could conceal her naked charms,
" Sleep caught her trembling in his downy arms:
" Borne on the wings of Love, he flew, and press'd
" Her breathing bosom to his eager breast*
" At his wild theft the rosy morning blush'd,
" The rivulet smil'd, and all the woods were hush'd.
" Of these fair parents on this blissful coast
" (Parents like Mirth and Pleasure who can boast ?)

"I whh five sisters; oil¹ one happy morn,
" All fair alike, behold us now, were born.
" When they to brighter regions took their way,
" By Love invited to the realms of day,
" To us they gave this large, this gay domain,
" And said, departing, Here let Beauty reign.
" Then reign, fair prince, in thee all beauties shine^
" And, ah! we know thee of no mortal line."

She said; the king with rapid ardour glow'd,
And the swift poison through his bosom flow'd;
But while she spoke he cast his eyes around
To view the dazzling roof, and spangled ground;
Then, turning with amaze from side to side,
Seven golden doors, that richly shone, he spied,
And said, " Fair nymph (but let me not be bold),
" What mean those doors that blaze with burnish'd gold,
" To six gay bowers, the maid replied, they lead,
" Where Spring eternal crowns the glowing mead 3
" Six fountains there, that glitter as they play,
" Rise to the sun with many a coloured ray/*
" But the seventh door, said he, what beauties grace ?
" O, 'tis a cave, a dark and joyless place,
" A scene of nameless deeds, and magick spells,
" Where day ne'er shines, and pleasure never dwells;
" Think not of that. But come, my royal friend,
" And see what joys thy favour'd steps attend."
She spoke, and pointed to the nearest door:
Swift he descends •, the damsel flies before:

THE SEVBN FOVNKAKHr

She turns the lock; it .opens at coroniandf
The maid and stripling fcnter hand in hand*

The wondering youth beheld an opening giadei
Where in the midst a crystal fountain play'd *,
The silver sands, that on its bottom grew,
Were strown with pearls and gems of varied hue;
The diamond sparkled like the star of day,
And the soft topaz shed a golden ray;
Clear amethysts combin'd their purple gleam
With the mild emerald's sight-refreshing beam ;
The sapphire smil'd like yon blue plain above,
And rubies spread the blushing tint of love.
" These are the waters of eternal light,
" The damsel said, the stream of heavenly sight;
" See, in this cup (she spoke, and stoop'd to fill
" A vase of jasper with the sacred rill),
" See, how the living waters bound and shine,
" Which this well-polish'd gem can scarce confine !
From her soft hand the lucid urn he took,
And qualFd the nectar with a tender look:
Straight from his eyes a cloud of darkness flew,
And all the scene was open'd to his view;
Not all the groves, where ancient bards have told,
Of vegetable gems, and blooming gold j
Not ail the bowers which oft in flowery lays
And solemn tales Arabian poets praise :

* Sight.

Though streams fef honey flowM through every mead,
Though balm and amber dropp'd from every reed*
Held half the sweets that Nature's ample hand
Had poured luxuriant o'er this wondrous land.
All flowerets here their mingled rays diffuse,
The rainbow's tints to these were vulgar hues;
All birds that in the stream their pinion dip,
Or from the brink the liquid crystal sip,
Or show their beauties to the sunny skies,
Here wav'd their plumes that shone with varying dyes;
But chiefly he, that o'er the verdant plain
Spreads the gay eyes which grace his spangled train;
And he, who, proudly sailing, loves to show
His mantling wings and neck of downy snow;
Nor absent he, who learns the human sound,
With wavy gold and moving emeralds crown'd;
Whose head and breast with polish'd sapphires glow,
And on whose wing the gems of Indus grow.
The monarch viewM their beauties o'er and o'er,
He was all eye, and look'd from every pore.
But now the damsel calls him from his trance •,
And o'er the lawn delighted they advance :
They pass the hall adorn'd with royal state,
And enter now with joy the second gate *.

A soothing sound he heard (but tasted first
The gushing stream that from the valley burst),

And in the shade beheld a youthful quire
That touched with flying hands the trembling lyre ;
Melodious notes, drawn out with magick art.
Caught with Sweet extasy his ravish'd heart ;
An hundred nymphs their charming descants play'd,
And melting voices died along the glade;
The tuneful stream that mufmur'd as it rose,
The birds that on the trees bewail'd their woes,
The boughs, made vocal by the whispering gale,
Join'd their soft strain, and Warbled through the vale.
The concert ends: and now the stripling hears
A tender voice that strikes his wondering ears;
A beauteous bird, in our rude climes unknown,
That on a leafy arbour sits alone,
Strains his sweet throat, and waves his purple wings,
And thus in human accents softly sings:

" Rise, lovely pair, a sweeter bower invites
" Your eager steps, a bower of new delights;
" Ah! crop the flowers of pleasure while they blow,
" Ere winter hides them in a veil of snow,
" Youth, like a thin anemone, displays
" His silken leaf, and in a morn decays.
" See, gentle youth, a lily-bosom'd bride!
" See, nymph, a blooming stripling by thy side I
" Then haste, and bathe your souls in soft delights,
" A sweeter bowV your wandering steps invites."

He ceas'd; the slender branch, from which he flew,
Bent its fair head, and sprinkled pearly dew*

The damsel smil'd i the bltishingfyouth was pteas'd,
 And by her willing hand his charmer seized :
 The lonely nymph, who sigh'd for sweeter joy,
 To the third gate* conducts the amorous boy;
 She turns the key; her cheeks like roses blootn.
 And on the lock her fingers drop perfume.

His ravish'd sense a *scene* of pleasure meets,
 A maze of joy, a paradise of sweets;
 But first his lips had touch'd th' alluring stream
 That through the grove display'd a silver gleam.
 Through jasmine bowers, and violet-scented vales,
 On silken pinions flew the wanton gales,
 Arabian odours on the plants they left,
 And whispered to the woods their spicy theft;
 Beneath the shrubs, that spread a trembling sliade,
 The musky roes, and fragrant civets, play'd.
 As when at eve an Eastern merchant roves
 From Hadramut to Aden's spikenard groves,
 Where some rich caravan not long before
 Has pass'd, with cassia fraught, and balmy store,
 Charm'd with the scent that hills and vales diffuse,
 His grateful journey gayly he pursues ;
 Thus pleas'd, the monarch fed his eager soul,
 And from each breeze a cloud of fragrance stole :
 Soot* the fourth door f he pass'd with eager haste,
 And the fourth stream was nectar to his taste-

THE SEVEN FOUNTAINS*

—efore his eyes, on agate columns rear'd,
On high a purple canopy appear'd *
And under it in stately form was pbc'd
A table with a thousand vases grac'd ;
Laden with all the dainties that are found
In air, in seas, or on the fruitful ground.
Here the fair youth reclin'd with decent pride,
His wanton nymph was seated by his side:
All that could please the taste the happy pair
Cull'd from the loaded board with curious care;
O'er their enchanted heads a mantling vine
I lis curling tendrils wove with amorous twine ;
From the green stalks the glowing clusters hung
J like rubies on a thread of emeralds strung ;
With these were other fruits of every hue,
The paie, the red, the golden, and the blue.
An hundred smiling pages stood around,
Their shining brows with wreaths of myrtle bound :
They, in transparent cups of agate, bore
Of sweetly-sparkling wines a precious store \
The stripling sipp'd and revel'd, till the sun
Down heaven's blue vault his daily course had run;
Then rose, and, followed by the gentle maid,
OpM the fifth door " * : a stream before them played.

The king, impatient for the cooling draught,
In a full cup the mystic nectar quaff d;

Then with a smile (he knew no higher bliss)
From her sweet lip he stole a balmy kiss:
On the smooth bank of violets they reclin'd \$
And, whilst a chaplet for his brow she twin'd,
With his soft cheek her softer cheek he press'd,
His pliant arms were folded round her breast.
She smil'd, soft lightning darted from her eyes,
And from his fragrant seat she bade him rise;
Then, while a brighter blush her face o'erspread*
To the sixth gate * her willing guest she led.

The golden lock she softly turn'd around ;
The moving hinges gave a pleasing sound ;
The boy delighted ran with eager haste,
And to his lips the living fountain plac'd;
The magik water pierc'd his kindled brain,
And a strange venom shot from vein to vein.
Whatever charms he saw in other bowers,
Were here combin'd, fruits, musick, odours, flowers s
A couch besides, with softest silk overlaid ;
And, sweeter still, a lovely yielding maid,
Who now more charming seem'd, and not so coy,
And in her arms infolds the blushing boy:
They sport and wanton, till, with sleep oppressed,
Like two fresh rose-buds on one stalk, they rest.

When morning spread around her purple flame,
To the sweet couch the five fair sisters came;

They hail'd the bridegroom with a cheerful voice,
And bade him make with speed a second choice.
Hard task to choose, when all alike were fair I
Now this, now that, engaged his anxious care:
Then to the first who spoke his hand he lent;
The rest retir'd, and whisper'd as they went.
The prince enamour'd view'd his second bride;
They left the bower, and wander'd side by side,
With her he charm'd his ears, with her his sight;
With her he pass'd the day, with her the night.
Thus all by turns the sprightly stranger led,
And all by turns partook his nuptial bed;
Hours, days, and months, in pleasure flow'd away;
All laugh'd, all sweetly sung, and all were gay.

So had he wanton'd threescore days and seven.
More blest, he thought, than any son of heaven :
Till on a morn, with sighs and streaming tears,
The train of nymphs before his bed appears;
And thus the youngest of the sisters speaks,
Whilst a sad shower runs trickling down her cheeks:

" A custom which we cannot, dare not fail
" (Such are the laws that in our isle prevail),
" Compels us, prince, to leave thee here alone,
" Till thrice the sun his rising front has shown;
" Our parents, whom, alas ! we must obey,
" Expect us at a splendid feast to-day;
" What joy to us can all their splendour give ?
" With thee, with only thee, we wish to live.

" Yet may we hope, these garden* will afford!
" Some pleasing solace to our absent lord ?
H Six golden keys, that ope yon blissful gates,
" Where joy, eternal joy, thy steps awaits,
" Accept: the seventh (but that you heard before)
" Leads to a cave, where ravening monsters roar;,
" A sullen, dire, inhospitable cell,
" Where deathful spirits and magicians dwell.
" Farewel, dear youth ; how will our bosoms burn
" For the sweet moment of our blest return !"

The king, who wept, yet knew his tears were vain,
Took the seven keys, and kiss'd the parting train.
A glittering car, which bounding coursers drew,
They mounted straight, and through the forest flew.

The youth, unknowing how to pass the day,
Reviewed the bowers, and heard the fountains play;
By hands unseen whate'er he wish'd was brought;
And pleasures rose obedient to his thought.
Yet all the sweets, that ravish'd him before,
Were tedious now, and charm'd his soul no more :
Less lovely still, and still less gay they grew;
He sigh'd, he wish'd, and long'd for something new :
Back to the hall he turn'd his weary feet,
And sat repining on his royal seat.
Now on the seventh bright gate he casts his eyes,
And in his bosom rose a bold surmise:
" The nymph, said he, was sure dispos'd to jest,
" Who talk'd of dungeons in a place so blest;

"What harm to open, if it be a cell
" Where deathful spirits and magicians dwell ?
" If dark or foul, I need not pass the door;
" If new or strange,- my soul desires no more."
He said, and rose ; then took the golden keys,
And op'd the door: the hinges mov'd with eai
 Before his eyes appear'd a sullen gloom,
Thick, hideous, wild; a cavern, or a tomb.
Yet as he longer gaz'd, he saw afar
A light that sparkled like a shooting star.
He paus'd : at last, by some kind angel led,
He enter'd, and advanc'd with cautious tread.
Still as he walk'd, the light appear'd more clear;
Hope sooth'd him then, and scarcely left a fear.
At length an aged sire surpriz'd he saw,
Who fill'd his bosom with a sacred awe *:
A book he held, which, as reclin'd he lay,
He read, assisted by a taper's ray;
His beard, more white than snow on winter's breast,
Hung to the zone that bound his sable vest;
A pleasing calmness on his brow was seen,
Mild was his look, majestic was his mien.
Soon as the youth approached the reverend sage,
He rais'd his head, and clos'd the serious page;
Then spoke : " O son, what chance has turned thy feet
" To this dull solitude, and lone retreat ?"

To whom the youth; "First, holy father, tell,
" What force detains thee in this gloomy cell ?
" This isle, this palace, and those balmy bowers,
" Where six sweet fountains fall on living flowers,
" Are mine*, a train of damsels chose me king,
" And through my kingdom smiles perpetual spring.
" For some important cause to me unknown,
" This day they left me joyless and alone;
" But, ere three morns with roses strow the skies,
" My lovely brides will charm my longing eyes/*
" Youth, said the sire, on this auspicious day
" Some angel hither led thy erring way ;
\$(Hear a strange tale, and tremble at the snare,
/* Which for thy steps thy pleasing foes prepare.
tc Know, in this isle prevails a bloody law;
" List, stripling, list! (the youth stood fix'd with awe:)
" But seventy days the hapless monarchs reign,
" Then close their lives in exile and in painj
" Doom'd in a deep and frightful cave to rove,
" Where darkness hovers o'er the iron grove.
" Yet know, thy prudence and thy timely care
" May save thee, son, from this destructive snare.
" Not far from this a lovelier island lies,
" Too rich, too splendid, for unhallowed eyes;
" On that blest shore a sweeter fountain flows
" Than this vain clime, or this gay palace knows,*

* The life of man.

f Heaven.

" Which if thou taste, whatever was sweet before
" Will bitter seem, and steal thy soul no more.
" But, ere these happy waters thou canst reach,
" Thy weary steps must pass yon rugged beach,
" * Where the dark sea with angry billows raves,
" And, fraught with monsters, curls his howling waves j
 If to my words obedient thou attend,
" Behold in me thy pilot and thy friend.
" A bark I keep, supplied with plenteous store,
" That now lies anchored on the rocky shore;
" And, when of all thy regal toys bereft,
" In the rude cave an exile thou art left,
" Myself will find thee on the gloomy lea,
" And waft thee safely o'er the dangerous sea."

The boy was fill'd with wonder as he spake,
And from a dream of folly seem'd to wake :
All day the sage his tainted thoughts refin'd;
His reason brighten'd, and reform'd his mind :
Through the dim cavern hand in hand they walked,
And much of truth, and much of heaven, they taik'd.
At night the stripling to the hall retirn'd;
With other fires his alter'd bosom burn'd.
O ! to his wiser soul how low, how mean,
Seem'd all he e'er had heard, had felt, had seen ?
He View'd the stars, he view'd the crystal skies,
And Mess'd the power all-good, all-great, all-wise;

HOTT lowly now appear'd the purple robe,
The rubied sceptre, and the ivory globe !
How dim the rays that gild the brittle earth !
How vile the brood of Folly, and of Mirthi

When the third morning, clad in mantle gray,
Brought in her rosy car the seventieth day,
A band of slaves, who rush'd with furious sound,
In chains of steel the willing captive bound;
From his young head the diadem they tore,
And cast his pearly bracelets on the floor;
They rent his robe that bore the rose's hue,
And o'er his breast a hairy mantle threw;
Then dragg'd him to the damp and dreary cave,
Drench'd by the gloomy sea's resounding wave.
Meanwhile the voices of a numerous croud
Pierc'd the dun air, as thunder breaks a cloud :
The nymphs another hapless youth had found.
And then were leading o'er the guilty ground ;
They hail'd him king (alas, how short his reign I)
And with fresh chaplets strow'd the fatal plain.

The happy exile, monarch now no more,
Was roving slowly o'er the lonely shore;
At last the sire's expected voice he knew,
And tow'rd the sound with hasty rapture flew,
The promised pinnace just afloat he found,
And the glad sage his fetter'd hands unbound;
But when he saw the foaming billows rave,
And dragons rolling o'er the fiery wave,

THE SEVEN FOUNTAINS.

He stopp'd : his guardian caught his lingering hand,
And gently led him o'er the rocky strand;
Soon as ht touch'd the bark, the ocean srmTd,
The dragons vanish'd, and the waves were Mild

For many an hour with vigorous arms they row'd,
While not a star one friendly sparkle show'd;
At length a glimmering brightness they behold,
Like a thin cloud which morning dyes with gold :
To that they steer; and now, rejoic'd, they view
A shore begirt with cliffs of radiant hue.
They land: a train, in shining mantles clad,
Hail their approach, and bid the youth be glad;
They led him o'er the lea with easy pace,
And floated as they went with heavenly grace.
A golden fountain soon appear'd in sight,
That o'er the border cast a sunny light.

The sage, impatient, scoopM the lucid wave
In a rich vase, which to the youth he gave;
He drank : and straight a bright celestial beam
Before his eyes displayed a dazzling gleam;
Myriads of airy shapes around him gaz'd;
Some prais'd his wisdom, some his courage prais'd;
Then o'er his limbs a starry robe they spread,
And plac'd a crown of diamonds on his head. *

His aged guide was gone, and in his place
Stood a fair cherub flush'd with rosy grace;
Who, smiling, spake: " Here ever wilt thou rest,
" Admir'd, belov'd, our brother and our guest;

280 THE SEVEN FOUNTAINS.

" **So all shall** egad, whom vice can charm no more
" With the **gay** follies of that perilous shore.
" See yon immortal towers their gates unfold,
" With rubies flaming, and no earthly gold !
" There joys, before unknown, thy steps invite;
" Bliss without care, and morn without a night.
" But now farewell f my duty calls me hence;
" Some injur'd mortal asks my just defence.
" To yon pernicious island I repair,
" Swift as a star»" He speaks, and melts in air.
 The youth o'er walks of jasper takes his flight;
And bounds and blazes in eternal light*

A PERSIAN SONG

OF HAFIZ.

S W E I T maid, if thou would'st charm my sight,
And bid these arms thy neck infold j
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's vaunted gold,
Than all the gems of Samarcand,
Boy, let yon liquid ruby flow,
And bid thy pensive heart be glad,
Whate'er the frowning zealots say :
Tell them, their Eden cannot show
A stream so clear as Rocnabad,
A bower so sweet as Mosellay.

GAZEL.

EGHER an Turk! Shirazi
Bedest ared dili mara,
Be khali hinduish bakhshem
Samarcand u Bokhara?.

Bedeh, saki, mei baki,
Ke der jennet nekhahi yaft
Kunari abi Rocnabad,
Ve gulgeshti Mosellara.

O! when these fair perfidious maids,
Whose eyes our secret haunts infest,
Their dear destructive charms display;
Each glance my tender breast invades,
And robs my wounded soul of rest,
As Tartars seize their destin'd prey.

In vain with love our bosoms glow:
Can all our tears, can all our sighs,
New lustre to those charms impart?
Can cheeks, where living roses blow,
Where nature spreads her richest dyes.
Require the borrowed gloss of art ?

Speak not of fate: ah! change the theme,
And talk of odours, talk of wine,
Talk of the flowers that round us bloom:
'Tis all a cloud, 'tis all a dream;

Fugan kein luliani shokh
I shiringari shehrashob
Chunan berdendi sabr az dil
Ke Turcan khani yagmara.

Ze eshki na temami ma
Jamali yari mustagnist;
Be ab u reng u khal u khatt
Che hajet ruyi zibara.

Jiadis az mutreb u mei gu,
Va razi dehri kemter ju,

A PERSIAN SONG.

25*

To love **and** joy thy thoughts confine,
Nor hope to pitrce the sacred gloom.

Beauty has such resistless po\~-,
That even the chaste Egyptian dame
Sigh'd for the blooming **Hebrew** boy:
For her how fatal was the hour,
When to the banks of Nilus came
A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear,
(Youth should attend when those advise
Whom long experience renders sage):
While musick charms the ravish'd ear;
While sparkling cups delight our eyes,
Be gay; and scorn the frowns of age.

Ke kes nekshud u nekshaied
Be hikmet ein moammara*

Men az an husni ruzafzun
Ke Yusuf dashti danestem
Ke cshk az perdei ismet
Berun ared Zuleikhara.

Nasihet goshi kun jana,
Ke az jan dostitcr darend
Juvanani saadetmend
I pendi peeri danara.

What cruel answer have I heard!
And yet, by heaven, I love thee still;
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip i

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung:
Thy notes are sweet, the damsels say;
But O ! far sweeter, if they please
The nymph for whom these notes are sung.

Bedem gufti, va khursendam,
Afac alia, neku gufti,
Jawabi telkhi mizeibed
Lebi lali sheker khara.

Gazel gufti vedurr sufti,
Bea vakhosh bukhan Hafiz,
Ke ber nazmi to afshaned
Felek ikdi suriara.

ODE OF PETRARCH,

THE FOUNTAIN OF VALCHWU*

YE clew and spaakling streams*
 Warm'd by the sunny beams,
 Through whose transparent crystal Laura play*d:
 Ye boughs, that deck the grove,
 Where Spring her chaplets wove,
 While Laura lay beneath the quivering shade; *

Canzone 27.

Chiare, fresche, e doki acque,
 Ove le belle membra
 Pose colei, che sola a me par donna;
 Gentil raino, ove piacque
 (Con sospir mi rimembra)
 A lei di fare al bel fianco colonna;

• M. de Voltaire has given us a beautiful paraphrase of this first stanza, though it is certain that he had never read the ode in the original, or at most only the three first lines of it; for he *4efts ihat the Italian song is irregular, and without rhyrrys; whereas tlliY s&nzas arc perfectly regular, and the rhymes very exact. His design waa to give Madame du Chatelet, for whom he wrote his history, an idea of Petrarch's style; but> if she had only read his imitation, she could have but an imperfect notion of the Italian, which the reader will easily per*
 •tire by comparing them.

Sweet herbs, and blushing flowers,
That crown yon vernal bowers
For ever fatal, yet for ever dear;
And ye,-that heard my sighs
When first she charm'd my eyes,
Soft-breathing gales, my dying accents hear.
If heaven has fix'd my doom,
That Love must quite consume
My bursting heart, and close my eyes in death;
Ah! grant this slight request,
That here my urn may rest
When to its mansion flies my vital breath.
This pleasing hope will smooth
My anxious mind, and sooth
The pangs of that inevitable hour;

Erba, e fior*, che Ia gonna
Leggiadra ricoverse
Coll' angelico seno;
Aer sacro sereno
Ov' Amor co' begli occhi il cor m' aperse;
Date udienza'insieme
Alle dolenti mie parole estreme.
S* egli e pur mio destfno,
E'l cielo in cio s' adopra,
Ch' amor questi occhi lagrimando chiuda,
Qualche grazia il meschino
Corpo fra voi ricopra;
E tortii V alma al proprio albergo ignuda;
La morte fia men cruda,
Se questa speme porto
A quel dubbioso passo;

AN ODE OF PETBARCH*

My spirit will not grieve
Her mortal veil to leave
In these calm shades, and this enchanting bower.
Haply the guilty maid
Through yon accustom'd glade
To my sad tomb will take her lonely way;
Where first her beauty's light
O'erpower'd my dazzled sight, <
When Love on this fair border bade me stray;
There sorrowing shall she see,
Beneath an aged tree,
Her true but hapless lover's lowly bier;
Too late her tender sighs
Shall melt the pitying skies,
And her soft veil shall hide the gushing tear.

Che lo spirito lasso
Non poria mai in piu riposato porto
N'en piu tranquilla fossa
Fuggir la carne travagliata, e l' ossa.
Tembo verra ancor forse
Ch' all' usato soggiorno
Torni la fera bella e mansueta;
E la, ov' ella mi scorse
Nei benedetto giorno
Volga la vista desiosa e lieta,
Cercandomi, ed, o pietta,
Gia terra infra le pietre
Vedendo, Amor Pinspiri
In guisa che sospiri
Si dolcemente che mere m'impetre,
E faccia forza al cielo
Asciugandosi gli occhi col bel velo.

O! well-remember'd day,
 When on yon bank she lay,
 Meek in her pride, and in her rigour mild;
 Hie young and blooming flowers,
 Falling in fragrant showers,
 Shone on her neck, and on her bosom smiTd;
 Some on her mantle hung,
 Some in her locks were strung,
 Like orient gems in rings of flaming gold;
 Some, in a spicy cloud
 Descending, calTd aloud
 " Here Love and Youth the reins of empire hold."
 I view'd the heavenly maid*
 And, rapt in wonder, said
 " The groves of Eden gave this angel birth;"

Da' bei rami scendea
 Dolce nella memoria
 Una pioggia di fior sovra 'l suo gfembo;
 Ed ella si sedea,
 Humile in tanta gloria
 Coverta gia dell' amoroso nembo:
 Qual fior cadea sul lembo,
 Qual sulle treccie bionde,
 Ch* oro forbito e perle
 Eran quel di a vederle,
 Qual si posava in terra, e qual sull onde;
 Qual con un vago errore
 Girando pareva dir, " Qpi regna Amore."
 Quante volte diss'io
 Allor pien di spavento
 " Costei per fermo nacque in paradiso,"

Her look, her voice, her smile,
 That might all heaven beguile,
 Waited my soul above the realms of earth:
 The star-bespangled skies
 Were open'd to my eyes;
 Sighing I said " Whence rose this gKtiering scene ?*
 Since that auspicious hour,
 This bank, and odorous bower,
 My morning couch, and evenmg haunt, have been.
 Well mayst thou blush, my song,
 To leave the rural throng,
 And fly thus artless to my Laura's ear;
 But were thy poet's fire
 Ardent as his desire,
 Thou wert a song that heaven might stoop to hear*

Così carico d' oblio
 Il divin portamento
 E'l volto, e le parole, e'i doke riso
 M'aveano, e si diviso
 Dall' imagine vera,
 Ch* i' dicea sospirando,
 " Qui come venn* io, o quando ?"
 .Credendo esser¹ in ciel, non Ia dov' eri.
 Da indi in qui mi piace
 Questa erba si ch' altrove non o pace.
 Se tu avessi ornamenti quant' ai voglia,
 Potresti arditamente
 Uscir del bosco, e gir' infra Ia gente.

M. DE VOLTAIRE'S PARAPHRASE

OF

THE FIRST STANZA,

Chiare, fresche, e dolci acque, &c,

CLAIRe fontaine, onde aimable, onde pure,
Ou Ia beaute qui consume mon coeur,
Seule beaute, qui soit dans Ia nature,
Des feux du jour evite Ia chaleur;
 Arbre heureux, dont le feuillago
 Agit6 par les Zephirs
 La couvris de son ombrage,
 Qui rappelles mes soupirs,
 En rappelant son image,
Ornemens de ces bords, et filles du matin,
Vous dont je suis jaloux, vous moins briUantes qu'Elle,
Fleurs, qu'elle embellissait, quand vous touchiez son sein,
Rossignols, dont Ia voix est moins douce et moins belle,
Air devenu plus pur, adorable sejour,
 Immortalise par ses charmes,
Lieux dangereux et chers, ou de ses tendres armes
 L'amour a blesse tous mes sens,
 Ecoutez mes demiers accens,
 Recevez mes dernieres larmes.

LAURA,

AN ELEGY FROM PETRARCH.

IN this fair season, when the whispering gales
Drop showers of fragrance o'er the bloomy vales.
From bower to bower the vernal warblers play j
The skies are cloudless, and the meads art gay;
The nightingale in many a melting strain
Sings to the groves, " Here Mirth and Beauty reign."
But me, for ever bath'd in gushing tears,
No mirth enlivens, and no beauty cheers:
The birds that warble, and the flowers that bloom,
Relieve no more this solitary gloom*

IMITATIONS.

* Ver. 1. Petrarch. Sonnet. 270.

Zesiro torna, e'l bel tempo rimena,
E' i fiori, e f erbe, sua dolce famiglia;
E garrir Progne, e pianger Filomela ;
E primavera Candida, e vermiglia:
Jlidono i prati, e'l ciel si rasserena ;
Giove s'allegra di inirar sua figlia;
L'aria, e Tacque, e Ia terra e d'amor piena;
Pgni animal d'amar s; riconsiglia:

I ste, where Iatt the verdant meadow smil'd,
 A joyless desert, and a dreary wild.
 For those dear eyes, that pierc'd my heart before,
 Are dos'd in death, and charm the world no more:
 Lost are those tresses, that outshone the mora,
 And paie those cheeks, that might the skies adorn.
 * Ah> death! thy hand has croppM the fairest flower,
 That shed its smiling rays in beauty's bower;
 Thy dart has lay'd on yonder sable bier
 All my soul lov'd, and all the world held dear;
 Celestial sweetness, love-inspiring youth,
 Soft-ey*d benevolence, and white-rob'd truth.

f Hard fate of man, on whom the heavens bestow
 A drop of pleasure for a sea of woe!

IMITATIONS.

Ma per me, lasso, tornano i piu gravi
 Sospiri, che del cor profondo tragge
 Quella ch' al ciel se ne porto le chiavi:
 E cantar' augelletti, e fiorir piagge,
 E'n belle donne oneste atti soavi,
 Sono un deserto, e fere aspre e selvagge.

* Ver. 17. Sonnet. 243.

Discolorato ai, morte, il piu bel voito
 Che mai si vede, e'i piu begli occhi spenti;
 Spirto piu acceso di virtuti ardenti
 Del piu leggiadro, e piu bel nodo ai sciolto !

† Ver. 28. Sonnet. 230,

O nostra vita, ch'e si bella in vista !
 Com* perde age vol meme in un* mattina
 Quel che'n molt' anni a gran pena s' acquista.

Ah, life of care, in fears or hopes consumed,
 Vain hopes, that wither ere they well have Woom'd!
 How oft, emerging from the shades of night,
 Laughs the gay morn, and spreads a purple light;
 But soon the gathering clouds o'ershade the skies,
 Red lightnings play, and thundering storms arise f
 How oft a day, that fair and mild appears,
 Grows dark with fate, and mars the toil of years 1

* Not far remov'd, yet hid from distant eyes,
 Low in her secret grot a Naiad lies.
 Steep arching rocks, with verdant moss o'ergrown,
 Form her rude diadem, and native throne:
 There in a gloomy cave her waters sleep,
 Clear as a brook, but as an ocean deep.
 Yet, when the waking flowers of April blow,
 And warmer sunbeams melt the gather'd snow;
 Rich with the tribute of the vernal rains,
 The nymph, exulting^ bursts her silver chains;

IMITATIONS.

* Ver. S3. See a description of this celebrated fountain in a poem of Madame Deshoulières.

Entre de hauts rochers, dont Taspect est terrible,
 Des pres toujours fleuris, des arbres toujours verts,
 Une source orgueilleuse et pure,
 Dont l'eau sur cent rochers divers
 D'une mousse verte couverts,
 S'cpanche, bouillonne, et murmure j
 Des agneaux bondissans sur la tendre verdure,
 Et de leurs conducteurs les rustiquee concerts, &c.

Her living **waves in sparkling columns** rise,
And shine **like** rainbows to, **the** sunny skies %
From cliff to cliff the falling waters **roar**;
Then die **in** murmurs, and are heard no **more**.
Hence, softly flowing in a dimpled stream,
The crystal Sorga spreads a lively gleam \
From which a thousand rills in mazes glide,
And deck the banks with summer's gayest pride;
Jrighthen the verdure of the smiling plains,
And crown the labour of the joyful swains.

First on these banks (ah, dream of short delight!)
The charms of Laura struck my dazzled sight \
Charms, that the bliss of Eden might restore,
That heaven might envy, and mankind adore.
I saw—and Q I what heart could long rebel ?
I saw, I lov'd, and bade the world farewell.
Where'er she mov'd, the meads were fresh and gay,
And every bower exhal'd the sweets of May;
Smooth flow'd the streams, and softly blew the gale ;
The rising flowers impurpled every dale 5
Calm was the ocean, and the sky serene 5
An universal smile o'erspread the shining scene;
But when jn death's cold arms entranc'd she layj
(* Ah, ever dear, yet ever fatal day!)
O'er all the air a direful gloom was spread ;
Pale were the meads, and all their blossoms dead;

* Laura **was** first seen by Petrarch on the -sixth of April in the year 1327 i and she died on tUe same day in 1348.

•fhe donds (rfAfffil shed a baleful dew,

All nature wore a veil of deadly hue.

Go, plaintive breezy to Laura's flowery bier,

Heave the warm sigh, and shed the tender tear*

There to the awful shade due homage pay,

And softly thus address the sacred clay:

" * Say, envied earth, that dost those charms infold,

" Where are those cheeky, and where those locks of gold?

" Where are those eyes, which oft the Muse has sung?

" Where those sweet lips, and that enchanting tongue ?

" Ye radiant tresses, and thou, nectar'd smile;

" Ye looks that might the melting skies beguile;

" You robb'd my soul of rest, *my* eyes of sleep)

" You taught me how to love, and how to weep."

† No shrub o'erhangs the dew-bespangled vale,
No blossom trembles to the dying gale,

IMITATIONS.

* Ver. 75. Sonnet. 260.

Quanta invidia ti porto, avara terra,

Ch' abbracci quella, cui veder m' e' tolto.

And Sonnet. 259.

Ov' e la fronte, che con picciol cenno

Volgea *l mio core in questa parte, e*n quella?

Ov* e 1 bel ciglio, e 1* una e V altra stella,

Ch' al corso del mio viver lume denno? &c.

f Ver. 83. Sonnet. 24\$.

Non i sterpe, ne sasso in questi monti,

Non ramo o fronda verde in queste piagge;

Non fior* in queste valli, o foglia d'erba*

m

tjm*A:

No floweret blushfcs ifc the ifaorning rayty
No stream along the winding valfey plays,
But know* what anguish thrills my tortur'd breast*
What palm consume me, alid what cares infest*
* At blush of dawn, and in the gloom of night,
Her pale-eyed phantom swims before my sight,
Sitaf on the border of each purling rill,
CrOwtfs every bower, and glides o'er every hill.
t' Flows the loud rivulet down the mountain's brow?
OF pants the Zephyr on the waving bough ?

IMITATIONS.

Stilla d' acque non ven di queste fonti,
Ne fiere an questi boschi si selvagge,
Che non sappian quant¹ e mia pena acerba.

* Ver. 89. Sonnet. 211.

Or' in forma di ninfa, o d' altra diva,
Che del piu chiaro fondo di Sorga esca,
E pongasi a seder' in su la riva:
Or' T o veduta su per l'erba fresca
Calcaf' i fior, com' una donna viv*,
Mostrando in vista, che di me le'ncresttu

f Ver. 93. Sonnet. 239.

Se lamentar' augelli, o verdi fronde
Mover soavemente all' aura estiva,
O roco mormorar di lucid' onde
S'ode d'una siorita e firesca riva,
La v' io seggia d' amdf pensoso, e schriva;
Lei che'l ciel ne mostro, terra nasconde,
Veggio, ed odo, ed intendo, ch* ancor viva
Di si ldntano V sospir miei risponde.

Or sips the labouring bee her balmy dews,
 And with soft strains her fragrant toil pursues?
 Or warbles from yon silver-blossom'd thorn
 The wakeful bird, that hails the rising morn ?
 My Laura's voice in many a soothing note
 Floats through the yielding air, or seems to float:
 " Why fill thy sighs, she says, this lonely bower ?
 " Why down thy bosom flows this endless shower?
 " Complain no more; but hope ere long to meet
 " Thy much-lov'd Laura in a happier seat.
 " Here fairer scenes detain my parted shade\$
 " Suns that ne'er set, and flowers that never fade:
 " Through crystal skies I wing my joyous flight,
 " And revel in eternal blaze of light *,
 " See all thjrwanderings in that vale of tears,
 " And smile,at all thy hopes, at all thy fears:
 " Death wak'd my soul, that slept in life before,
 " And op'd these brighten'd eyes, to sleep no more."
 She ends: the fates, that will no more reveal,
 Fix on her closing lips their sacred seal.

IMITATIONS*

Deh f perche innanzi tempo ti consume }
 Mi dice con pietate, a che pur versi
 Dagli occhi tristi un doloroso flume?
 Di me non pianger tu; che miei di fersi,
 Morendo, eterni, e nelT eterno lume,
 Quando mostrai di chiuder gl' occhi, apersi.

SW

LATTRA;

" Return, sweet shade ! I wake, and fondly say*,
" O, cheer my gloom with one far-beaming ray?
" Return : t'hy charms my sorrow will dispel,
" And snatch my spirit from her mortal cell;
" Then, mix'd with thine, exulting she shall fly,
" And bound enraptur'd through her native sky."

She comes no more: my pangs more fierce return;

Tears gush in streams, and sighs my bosom burn*

* Ye banks, that oft my weary limbs have bom?

Ye murmuring brooks that learnt of me to mourn

Ye birds, that tune with me your plaintive lay;

Ye groves, where Love once taught my steps to stray

You ever sweet and ever fair, renew

Your strains melodious, and your blooming hue*

But not in my sad heart can bliss remain,

My heart, the haunt of never-ceasing pain?

IMITATIONS.

* Ver. 123. Sonnet. 261.

Valle, che de' lamenti miei s'è piena;

Fiume, che spesso del mio pianger cresci;

Fere selvestre, vaghi augelli, e pesci,

Che T'una, e V'altra verde riva affrena;

Aria de' miei sospir* calda e serena;

Dolce sentier, che sì amaro riesci;

Colle, che mi piacesti, or mi rincresci;

Ov* ancor per usanza Amor mi raena;

Bèn riconosco in voi l'usate forme,

Non, lasso, in me, che da sì lieta vista,

Son fatto albergo d'infinita doglia.

LAURA.

, Henceforth, to sing in smoothly-warbled lays
The smiles of youth, and beauty's heavenly rays,
* To see the morn her early charms unfold,
Her cheeks of rqpes, and her curls of gold;
† Led by the sacred Muse at noon to rove
O'er tufted mountaIn, vale, or shady grove;
To watch thp stars, that gild the lucid pole,
And view yon orbs in mazy order roll*
To hear the tender nightingale complain,
And warble to the woods her amorous strain*,
No more shall these my pensive soul delight,
But each gay vision melts in endless night.

IMITATIONS.

• Ver. 133. Sonnet. 251.

Quand' io veggio dal ciel scender l' Aurora,
Col la fronte di rose, e co' crin d' oro.

† Ver. 135. Sonnet. 272.

Ne per sereno ciel ir vaghe stelle;
Ne per tranquillo mar legni spalmati ;
Ne per campagne cavalieri armati;
Ne per bei boschi allegre fere e snelle;
Ne d' aspettato ben fresche novelle,
Ne dir d' Amore in stili alti ed ornati;
Ne tra chiare fontane, e verdi prati
Dolce cantare oneste donne e belle;
Ne akro sara mai ch' al cor m' aggiunga,
Si seco il seppe quella seppellire,
Che sola a gli occhi miei iu lume a specchio.

* Nymphs, who *in* glimmering glades by moonlight
dance,

And ye, who through the liquid crystal glance,

Who oft have heard my sadly-pleasing moan;

Behold me now a lifeless marble grown.

Ah! lead me to the tomb where Laura lies;

Clouds, fold me round; and, gather'd darkness, rise;

Bear me, ye gales, In death's soft slumber lay'd;

And, ye bright realms, receive my fleeting shade!

IMITATIONS.

* Ver. 143. Sonnet. 263.

O vaghi abitator de' verdi boschi,

O Ninfe, e voi, che'l fresco erboso fonda

Del liquido cristallo alberga e pasce.

A TURKISH ODE

OF MESIHI.

HEAR how the nightingales, on every spray,
Hail in wild notes the sweet return of May!
The gale, that o'er yon waving almond blows,
The verdant bank with silver blossoms strows:
The smiling season decks each flowery glade
Be gay: too soon the flowers of Spring will fade.

What gales of fragrance scent the vernal air!
Hills, dales, and woods, their loveliest manfles wear,

DINLE H bulbul kissa sen kim gildi eiami behar,
Kurdi her bir baghda hengamei hengami behar,
Oldi sini afshan ana ezhari badami behar
Ysh u nush it kim gicher kalmaz bu eiami bahar,
Yineh enwei shukufileh bezendi bagh u ragh,
Ysh ichun kurdi chichekler sahni gulshenda otagh,

Thou hearest the tale of the nightingale, " that the vernal season approaches" The Spring has spread bower of joy in every grove, where the almond-tree sheds its silver blossoms. Be cheerful; be full of mirth; for the Spring passes soon away: it will not last.

The groves and hills are again adorned with all sorts offlowers: a pavilion of roses, as the seal of pleasure, is raised in the garden. Who hums which of us will be alive when the fair season ends ? Be cheerful, &c

Who knows what cares await that fatal day,

When ruder gusts anish gentle May?

Even death, perhaps, our valleys will invade*

Be gay: too soon the flowers of Spring will fade,

The tulip now its varied hue displays.

And sheds, like Ahmed's eye, celestial rays.

Ah, nation ever faithful, ever true.

The joys of youth, while May invites, pursue!

Will not these notes your timorous minds persuade ?

Be gay; too soon the flowers of Spring will fade.

The sparkling dewdrops o'er the lilies play,

Like orient pearls, or like the beams of day.

If love and mirth your wanton thoughts engage,

Attend, ye nymphs! (a poet's words are sage).

Kim bilir ol behareh dek kih u kim ola sagh?

Ysh u nush it kim gicher kalmaz bu eiami behar,

Tarafi gulshen nuri Ahmed birleh malamaldur,

Sebzelerinda sehabeh lalehi kheirulaldur,

Hei Mohammed ummeti wakti huzuri haldur.

Ysh u nush it kim gicher kalmaz bu eiami behar.

Kildi shebnem yineh jeuherdari tighi suseni,

Zhalehler aldi hewai doiyile leh gulshene,

The edge of the bower is filled with the light of Ahmed; among the plants (he fortunate tulips represent his companions. Come, O people of Mohannncd, this is the season of merriment. Be cheerful, &c.

Again the dew glitters on the leaves of the lily, like the water of a bright scymitar. The dewdrops fall through the air on the garden of roses. Listen to me, listen to are, if thou desirest to be delighted. Be cheerful, &c,

While this you sit beneath the trembling shade,
Be gay: too soon the flowers of Spring will fade.

The fresh blown rose like Zeineb's cheek appears,
When pearls, like dewdrops, glitter ki her ears.
The charins of youth at once are seen and past;
And nature says, " They are too sweet to last."
So blooms the rose; and so the blushing maid
Je gay: too soon the flowers of Spring will fade*

See yon anemonies their leaves unfold.
With rubies flaming, and with living gold I
While crystal showers from weeping clouds descend,
Enjoy the presence of thy tuneful friend.

Gher temasha iseh maksudun beni esleh beni.
Tsh u nush it kirn gicher kalmaz bu eiami behar,
Rukhleri rengin giuzellar dur gulileh lalehlar,
Kim kulaklarineh durlu jeuher asmish zhalehlar,
Aldanup sanrna ki bunlar boileh baki kalehlar.
Ysh u nush it kirn gicher kalmaz bu eiami behar
Gulistanda giorunin laleh u gul naoman leh
Baghda kan aldi shemsun nishteri baran leh.

The roses and tulips are like the bright cheeks of beautiful maids, in w/iost ears the pearls hang like drops of dew. Deceive not thyself, by thinking that these charms will have a long duration. Be cheerful, &c.

Tulips, roses, and anemonies, appear in the gardens; the showers and the sunbeams, like sharp lancets, tinge the banks with the colour of blood. Spend this day agreeably with thy friends, like a prudent man. Be cheer-

Now, while the wines are brought, the sofa's lay'd,
Be gay: too soon the flowers of Spring will fade.

The plants no more are dried, the meadows dead,
No more the rose-bud hangs her pensive head:
The shrubs revive in valleys, meads, and bowers,
And every stalk is diadem'd with flowers;
In silken robes each hillock stands array'd.
Be gay: too soon the flowers of Spring will fade.

Clear drops each morn impearl the rose's bloom,
And from its leaf the Zephyr drinks perfume y
The dewy buds expand their lucid store :
Be this our wealth: ye damsels, ask no more,

Arefun bu demi khosh gior bu giun yaran lch,
Ysh u nush it kim gicher kalmaz bu ciami behar.
Gitti ol demler ki olup sebzeler sahib ferasli,
Guncheh ftkri gulshenun ojmjshdi bagherinda bash,
Gildi bir dem kim karardi lai eh Jerle dagh u tash,
Ysh u njish it kim gicher kalmaz bu eiami behar,
Ebr gulzari ustuneh her subh goher bariken,
Nefhei badi seher por nafei tatariken:
Ghafil olmeah alemun mahbublighi wariken.
Ysh frnush It kim gicher kalmaz bu eiami behar.

*The time is passed in which the plants were sick, and
the rose-bud hung its thoughtful head on its bosom.
The season comes in which mountains and rocks are co-
loured with tulips. Be cheerful, Sic.*

*Each morning the clouds shed gems over the rose-gar-
den the breath of the gale is full of Tartarian musk,
Be not neglectful of thy duty through too great a love of
the world. Be cheerful, &c.*

Though wise men envy, and though fools upbraid,
Be gay: too soon the flowers of Spring will fade.

The dewdrops, sprinkled by the musky gale,
Are chang'd to essence ere they reach the dale.

The mild blue sky a rich pavilion spreads,

Without our labour, o'er our favour'd heaas.

Let others toil in war, in arts, or trade.

Be gay: too soon the flowers of Spring will fade

Late gloomy winter chill'd the sullen air,

Till Soliman arose, and all was fair-

Soft in his reign the notes of love resound,

And pleasures rosy cup goes freely round.

Here on the bank, which mantling vines o'ershade,

Be gay: too soon the flowers of Spring will fade.

Buyi gulzar itti sholdeniu hewai mushknab

Kim yereh inengeh olur ketrei shebnem gulab.

Cherkh otak kurdi gulistan ustuneh giunlik seliab.

Ysli u nush it kim gicher kalmaz bu eiami behar,

Gulistanun her ne sen aldi siah badi khuzan,

Adl idup bir bir ileh wardi yineh shahi jehan.

Deuletinda badehler kam oldi sakii kamran.

Ysh u nush it kim gicher kalmaz bu eiami behar.

The sweetness of the bower has made the air so fragrant, that the dew, before it falls, is changed into rose-water. The sky spreads a pavilion of bright clouds over the garden. Be cheerful, &c.

Whoever thou art, know that the black gusts of autumn had seized the garden ; but the king of the world again appeared dispensing justice to all: in his reign the happy cupbearer desired and obtained the flawing wine, Be cheerful, &c

May this rude lay from age to age remain,
A true memorial of this lovely train.
Come* charming maid, and hear thy poet sing,
Thyself the rose, and He the bird of spring:
Love bids him sing, and Love will be obey'd.
Be gay: too soon the flowers of Spring will fade.

Omerem buleh, Mesihi, bu merbai ishtihar,
Ehlene ola bu charabru u giuzeller yadgar,
Bulbuli khosh gui san gulyuzluler leh yuriwar.
Ysh u nush it kirn gicher kalmaz bu eiami behar.

By these strains I hoped to celebrate this delightful valley; may they be a memorial to its inhabitants, and remind them of this assembly, and these fair maids! Thou art a nightingale with a sweet voice, O Mesihi, when thou walkest with the damsels, whose cheeks are like roses. Be cheerful; be full of mirth; for the Spring passes soon away: it will not last.

THE SAME,

IN IMITATION OF THE

PERVIGILIUM VENERIS.

ALITES audis loquaces per nemora, per arbutos,
Veris adventum canentes tinnulo modulamine;
Duke luget per virentes mollis aura amygdalas:
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

Ecce jam flores refulgent gemmeis honoribus,
Quique prata, quique saltte, quique sylvulas amant;
Quis scit an nox una nobis dormienda aterna sit?
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

Quantus est nitor rosarum! quantus hyacinth! decor!
Non ocellus, cum renidet, est puellse betior:
Hie levi dies amori est, hie voluptati sacer:
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

Ecce baccate recentis guttulæ roris micant,
Per genam roses cadentes, perque mite lilium;
Auribus gratum, puellse, sit meum vestris melosj
Nunc amandum est, nunc bibendum; floream Ter fugit,
abit?

Ut rosa in prato refalget, sic teres virgo nitet,
Hsec onusta margaritis, ilia roris gemmulis:
Ne perenne vel puellse vel rosse speres decus.
Nunc amandup est, nunc bibendum; floream wr fugit,
abitf

Aspice, ut roseta amictu discolor! splendeant,
Prata dum foecundat aether laeta gratis imbribus,
Fervidos inter sodales da voluptati diem.
Nunc amandum est, nunc bibendumj floream ver fugit,,
abit!

Jam situ deformis segro non jacet rosse calyx;
Ver adest, ver pingit hortos purpurantes floribus,
Perque saxa perque colles, perque lucos emicat:
Nunc amandum est, nunc bibendum; floream ver fugit*,
abit I

Ecce, per rosae papillas suave tident guttulae,
Quas odorifer resolvit lenis aurae spiritus;
Hae pyropis, hae smaragdis cariores Indicis.
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

Is tenellis per vireta spirat e rosis odor,
Ut novum stiflans amomum ros in herbas decidat,
Suave olentibus coronans lacrymis conopeum.
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

Acrts olim cum malignis saeviit ventis hyenas;
Sed roseto, soils instar, regis affulstt nitor;
Floruit nernus repente, dulce manavit merum:
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

His iners modis, Mesihi, melleam aptabas chelyn;
Veris ales est poeta; verna cantat gaudia,
Et rosas carpit tepentes e puellarum genis.
Nunc amandum est, nunc bibendum; floream ver fugit,
abit!

ARCADIA,

r *PASTORAL POEM,*

ADVERTISEMENT.

THE following pastoral was written iu the year 1762; hut the author, finding some tolerable passages in it, was induced to correct it afterwards, and to give it a place in this collection. He took the hint of it from an allegory of Mr. Addison, in the thirty-second paper of the Guardian; which is set down in the margin, that the reader may see where he has copied the original, and where he has deviated from it. In this piece, as it now stands, Menalcas, king of the shepherds, means Theocritus, the most ancient, and perhaps the best, writer of pastorals: and by his two daughters, Daphne and Hyla, must be understood the two sorts of pastoral poetry; the one elegant and polished, the other simple and unadorned; in both of which he excelled. Virgil, whom Pope chiefly followed, seems to have borne away the palm in the higher sort; and Spenser, whom Gay imitated with success, had equal merit in the more rustick style: these two poets, therefore, may justly be supposed iu this allegory to have inherited his kingdom of Arcadia.

ARCADIA.

IN those fair plains, where glittering Ladon rolls
His wanton labyrinth o'er sands of gold,
Menalcas reign'd: from Pan his lineage came;
Rich were his vales, and deathless was his fame—
When youth impell'd him, and when love inspir'd,
The listening nymphs his Dorick lays admired:
To hear his notes the swains with rapture flew;
A softer pipe no shepherd ever blew.
But now, oppress'd beneath the load of age,
Belov'd, respected, venerable, sage,
* Of heroes, demigods, and gods he sung;
His reed neglected on a poplar hung:
Yet all the rules, that young Arcadians keep,
He kept, and watch'd each morn his bleating sheep.

Two lovely daughters were his dearest care;
Both mild as May, and both as April fair:

IMITATIONS.

Guardian, N* 32.

In ancient times there dwelt in a pleasant vale of Arcadia a man of very ample possessions, named Menalcas, who, deriving his pedigree from the god Pan, kept very strictly unto the rules of the pastoral life, as it was in the golden age.

NOTE.

• This couplet alludes to the higher Idyllia of Theocritus; as the
'Euxw/x.to; il; UTotst/Aat'cy, the ~~Atat'g~~Qi* And others, which are of the
herroick kind.

Love, whēre they mov'd, each youthful breast inflam'd*

And Daphne this, and Hyla that was namM.

* The first was bashful **as a** blooming bride,
 And ail her mien displayed **a** decent pride;
 Her tresses, braided in a curious knot,
 Were close confin'd, and not a hair *forgot*;
 Where many a flower, in mystick order plac'd,
 With myrtle twin'd, her silken fillet grac'd ;
 Nor with less neatness was her robe disposed,
 And every fold a pleasing art disclos'd ;
 Her sandals of the brightest silk were made,
 And, as she walk'd, gave lustre to the shade;
 A graceful ease in every step was seen,
 She mov'd a shepherdess, yet look'd a queen.
 Her sister scorn'd to dwell in arching bowers,
 Or deck her locks with wreaths of fading flowers;
 O'er her bare shoulder flow'd her auburn hair,
 And, fann'd by Zephyrs, floated on the air;
 Green were her buskins, green the ve t lie wore,
 And in her hand a knotty crook she bore,
 f The voice of Daphne might all pains disarm ;
 Yet, heard too long, its sweetness ceas'd to charm:

IMITATIONS.

* He had a daughter, his only child, called Amaryllis.
 She was a virgin of a most enchanting beauty, of a most
 easy and unaffected air; but having been bred up **wholly**
 in the country, was bashful to the last degree.

♣* She had a voice that was exceedingly sweet; **yet had**
 * rusticity in her tone, which, however, **to most who**

But none were tir'd when artless Hyla sung,
Though something rustick warbled from her tongueV

Thus both in beauty grew, and both in fame,
Their manners different, yet their charms the same*
The young Arcadians, tuneful from their birth,
To love devoted, and to rural mirth,
Beheld, and fondly lov'd the royal maids,
And sung their praise in valleys, lawns, and glades;
From morn to latest eve they wept, and sigh'd;
And some for Daphne, some for Hyla, died:
Each day new presents to the nymphs they bore,
And in gay order spread the shining store;
Some beechen bowls and polish'd shephooks brought^
With ebon knots, and studs of silver, wrought;
Some led in flowery bands the playful fawn,
Or bounding roe, that spurn'd the grassy lawn;
The rest on nature's blooming gifts relied,
And rais'd their slender hopes r*ll beauty's pride;
But the coy maids, regardless of their pain,
Their vows derided, and their plaintive strain.
Hence some, whom love with lighter flames had nVd,
Broke their soft flutes, and in despair retir'd;

IMITATIONS.

heard her seemed an additional charm. Though in hex*
conversation in general she was very engaging, yet to her
lovers, who were numerous, she was so coy, that many
left her in disgust after a tedious courtship, and matched
themselves where they were better received*

To milder damsels told their amorous tale,
 A "d found a kinder Daphne in the vale.

It happen'd on a cheerful morn of May,
 When every meadow smil'd in fresh array,
 The shepherds, rising at an early hour,
 In crouds assembled round the regal bower,
 There hail'd in sprightly notes the peerless maids;
 And tender accents trembled through the glades.
 Menalcas, whom the larks with many a lay
 Had call'd from slumber at the dawn of day,
 By chance was roving through a bordering dale,
 And heard the swains their youthful woes bewail.
 He knew the cause -, for long his prudent mind
 To sooth their cares indulgently design'd:
 Slow he approach'd; then wav'd his awful hand,
 And, leaning on his crook, address'd the listening band;

" Arcadian shepherds, to my words attend !
 In silence hear your monarch, and your friend.
 Your fruitless pains, which none can disapprove,
 Exite my pity, not my anger move.
 Two gentle maids, the solace of my age,
 Fill all my soul, and all my care engage;
 When death shall join me to the pale-ey'd throng,
 To them my sylvan empire will belong
 But, lest with them the royal line should fail,
 And civil discord fill this happy vale,
 Two chosen youths the beauteous nymphs must wec^
 j?Q share their power, and grace the genial b?d;

So may the swains our ancient laws obey,
 And all Arcadia own their potent sway.
 But what sage counsel can their choice direct?
 Whom can the nymphs prefer, or whom reject?
 So like your passion, and so like your strain,
 That all deserve, yet cannot all obtain.
 Hear then my tale: as late, by fancy led
 To steep Cyllene's ever-vocal head,
 With winding steps I wanderM through the wood,
 And pour'd wild notes, a Faun before me stood-,
 A flute he held, which as he softly blew,
 The feather'd warblers to the sound he drew;
 Then to my hand the precious gift consign'd,
 And said, " Menalcas, ease thy wondering mind:
 " This pipe, on which the god of shepherds play'd,
 " When love inflam'd him, and the \ viewless maid^
 " Receive : ev'n Pan thy tuneful skill confess'd,
 " And after Pan thy lips will grace it best.

IMITATIONS.

" For Menalcas had not only resolved to take a son-in-law, who should inviolably maintain the customs of his family; but had received one evening, as he walked in the fields, a pipe of an antique form from a Faun, or, as some say, from Oberon the Fairy, with a particular charge, not to bestow his daughter on any one who could not play the same tune upon it as at that time he entertained fcim with,

N O T E ,

† Echo.

" Thy daughter's beauty every breast inspires,
 " And all thy kingdom glows with equal fires:
 " But let those favoured youths alone succeed,
 " Who blow with matchless art this heavenly reed."
 " This said, he disappear'd. Then hear my will:
 Be bold, ye lovers, and exert your skill;
 Be they my sons, who sing the softest strains,
 And tune to sweetest notes their pleasing pains:
 But mark! whoever shall by too harsh a lay
 Offend our ears, and from our manners stray,
 He, for our favour, and our throne unfit,
 To some disgraceful penance must submit."

He ends; the shepherds at his words rejoice,
 And praise their sovereign with a grateful voice.
 Each swain believes the lovely prize his own,
 And sits triumphant on th' ideal throne;
 Kind Vanity their want of art supplies,
 And gives indulgent what the Muse denies;
 Gay vests and flowery girdles each prepares,
 And each the dress, that suits his fancy, wears.

IMITATIONS.

* When the time that he designed to give her in marriage was near at hand, he published a decree, whereby he invited the neighbouring youths to make trial of this musical instrument, with promise, that the victor should possess his daughter on condition that the vanquished should submit to what punishment he thought fit to inflict. Those, who were not yet discouraged, and had high conceits of their own worth, appeared on the

Now deeper blushes ting'pl the glowing sky,
And evening rais'd her silver lamp on 'high;
When, in a bower by Ladon's lucid stream,
Where not a star could dart his piercing beam,
So thick the curling eglantines display'd,
With woodbines joined, an aromatick shade,
The father of the blooming nymphs reclin'd,
His hoary locks with sacred laurel twin'd:
The royal damsels, seated by his side,
Shone like two flowers in summer's fairest pride ;
The swains before them crouded in a ring,
Prepar'd to blow the flute, or sweetly sing.

First, in the midst a graceful youth arose,
Born in those fields where crystal Mele flows:
His air was courtly, his complexion fair;
And rich perfumes shed sweetness from his hair,
That o'er his shoulder wav'd in flowing curls,
With roses braided, and inwreath'd with pearls;

IMITATIONS,

appointed day, in a dress and equipage suitable to their respective fancies. The place of meeting was a flowery meadow, through which a clear stream murmured in many irregular meanders. The shepherds made a spacious ring for the contending lovers; and in one part of it there sat upon a little throne of turf, under an arch of eglantine and woodbines, the father of the maid, and at his right hand the damsel crowned with roses and lilies. She wore a flying robe of a slight green stuff; she had a sheephcok in one hand, and the fatal pipe in the **other**. 'The first who approached her was a vouth of a graceful

A wand of cedar for his crook he bore;
 His **slender foot th' Arcadian sandal wore,**
Yet that so rich, it seeraM to fear the ground,
 With beaming gems and silken ribbands **bound;**
 The plumage of an ostrich gracYl his head,
 And with embroider'd flowers his mantle was **o'sppread***
 * He sung the darling of th' Idaiian queen,
 Fall'n in his prime on sad Cythera's green ;
 When weeping graces left the faded plains,
 And tun'd their strings to elegiack strains;
 While mourning Loves the tender burden bore,
 "Adonis, fair Adonis, charms no more,"
 The theme displeas'd the nymph, whose ruder ear
 The tales of simple shepherds lov'd to hear.
 The maids and youths, who saw the swain advance|
 And take the fatal pipe, preparM to dance;
 So wildly, so affectedly, he play'd,
 His tune so various and uncouth he made,
 That not a dancer could in cadence move,
 And not a nymph the quaver'd notes approve:

IMITATIONS,

presence and a courtly air, but dressed in a richer habit than had ever been *seen* in Arcadia. He wore a crimson vest, cut, indeed, after the shepherd's fashion, but so enriched with embroidery, and sparkling with jewels, that the eyes of the spectators were diverted from considering the mode of the garment by the dazzling of **the** ornaments. His head was covered with a plume **of fea**

NOTE.

* See **Bien, Morbus, &c.**

They broke their ranks, and join'd the circling train,
While bursts of laughter, sounded o'er the plain,
Menalcas raised his hand, and bade retire
The silken courtier from th' Arcadian choir:
Two eager shepherds, at the king's command,
Rent his gay plume, and snapp'd his polish'd wand;
They tore his vest, and o'er his bosom threw
A weed of homely grain and russet hue;
Then fill'd with wither'd herbs his scented locks,
And scornful drove him to the low-brow'd rocks;
There doom'd to rove, deserted and forlorn,
Till thrice the moon had arch'd her silver horn.

*The next that rose, and took the mystick reed,
Was wrapp'd ungraceful in a sordid weed :
A shaggy hide was o'er his shoulder spread,
And wreaths of noxious darnel bound his head;
Unshorn his beard, and tangled was his hair,
He rudely walk'd, and thus address'd the fair;

IMITATIONS-

thers, and his sheephook glittered with gold and enamel.
He applied the pipe to his lips, and began a tune, which
he set off with so many graces and quavers, that the
shepherds and shepherdesses, who had paired themselves
in order to dance, could not follow it; as indeed it
required great skill and regularity of steps, which they
had never been bred to. Menalcas ordered him to be
stripped of his costly robes, and to be clad in a russet
weed, and to tend the flocks in the valleys for a year
and a day.

* The second that appeared was in a very different;

" My kids I fondle, and my lambs I kiss ;
 " Ah! grant, sweet maid, a more delightful bliss"
 The damsels blush with anger and disdain,
 And turn indignant from the shameless swain ;
 To Pan in silence, and to Love, they pray,
 To make his musick hateful as his lay.
 The gods assent: the flute he roughly takes,
 And scarce with pain a grating murmur makes;
 But when in jarring notes he forc'd his song,
 Just indignation fir'd the rural throng;
 Shame of Arcadia's bowers! the youths exclaim,
 Whose tuneless lays disgrace a shepherd's name)
 The watchful heralds, at Menalcas* nod,
 Pursued the rustick with a vengeful rod
 Condemn'd three summers on the rocky shoro
 To feed his goats, and touch a pipe no more.

IMITATIONS.

garb. He was cloathed in a garment of rough goat
 skins, his hair was matted, his beard neglected; in h
 person uncouth, and awkward in his gait. He came uj
 fleering to the nymph, and told her, " He had hugge
 " his lambs, and kissed his young kids, but he hoped t<
 " kiss one that was sweeter." The fair one blushed with
 modesty and anger, and prayed secretly against him a
 she gave him the pipe. He snatched it from her, bu
 with great difficulty made it sound; which was in such
 harsh and jarring notes, that the shepherds cried one
 and all that he understood no musick. He was immedi
 ately ordered to the most craggy parts of Arcadia to keep

* Now to the ring a portly swain advanc'd,
 Who neither wholly walk'd, nor wholly danc'd;
 Yet mov'd in pain, so close his crimson vest
 Was clasp'd uneasy o'er his straining breast:
 †" Fair nymph, said he, the roses, which yon wear,
 " Your charms improve not, but their own impair."
 The maids, unus'd to flowers of eloquence,
 Smii'd at the words, but could not guess their sense.
 When in his hand the sacred reed he took,
 Long time he view'd it with a pensive look;
 Then gave it breath, and rais'd a shriller note
 Than when, the bird of morning swells his throat ;
 Through every interval, now low, now high,
 Swift o'er the stops his fingers seem'd to fly:
 The youths, who heard such musick with surprize,
 Gaz'd on the tuneful bard with wondering eyes:

IMITATIONS.

the goats, and commanded never to touch a pipe any more.

* The thirtl that advanced appeared in clothes that were so strait and uneasy to him, that he seemed to move in pain, lie' marched up to the maiden with a thoughtful look, and stately pace, and said, " Divine " Amaryllis, you wear not those roses to improve your " beauty, but to make them ashamed." As she did not comprehend his meaning, she presented the instrument without reply. The tune that he played was so

NOTE.

† See Tasso, Guannt, Fontcncllc, Camoens, Garcilasso, and Lope de Ia Vepa; and other waters of pastorals in Italian, French, Poituguct, and Spanish,

He saw with secret pride their deep amaze,
 Then said, * " Arcadia shall resound my praise,
 " And every clime my powerful art shall own*
 " This, this ye swains, is melody alpne:
 "To me Amphion taught the heavenly strains,
 " Amphion, born on rich Hesperian plains."
 To whom Menalcas: " Stranger, we admire
 " Thy notes melodious, and thy rapturous fire;
 " But ere to these fair valleys thou return,
 " Adopt our manners, and our language learn :
 " Some aged shepherd shall thy air improve,
 " And teach thee how to speak, and how to **move**."
 † Soon to the bower a modest stripling came,
 Fairest of swains ; and ‡ Tityrus his name:
 Mild was his look, an easy grace he show'd,
 And o'er his beauteous limbs a decent mantle flow'di

IMITATIONS.

intricate and perplexing, that the shepherds stood Stilt like people astonished and confounded.

* In vain did he plead that it was the perfection of musick composed by the most skilful master of Hesperia. Menalcas, finding that he was a stranger, hospitably took compassion on him, and delivered him to an old shepherd, who was ordered to get him clothes that would fit him, and teach him how to speak plain.

f The fourth that stepped forward was young Amyn-tas, the most beautiful of ail the Arcadian swains, and secretly beloved by Amaryllis. He wore that day the

NOTE.

‡ The name supposed to be taken by Virgil in his first pastoral,

As through the croud he prc'ss'd, the sylvan choi-
 His mien applauded, and his neat attire;
 And Daphne, yet untaught in amorous lore;
Felt strange desires, and pains unknown before.
 He now begins; the dancing hills attend,
 And knotty oaks from mountain-tops descend:
 He sings of swains beneath the beechen shade,
 * When lovely Amaryllis fill'd the glade;
 Next, in a sympathizing lay, complains
 Of love unpitied, and the lover's pains:
 But when with art the hallow¹ d pipe he blew,
 What deep attention hush'd the rival crew!
 He play'd so sweetly, and so sweetly sung,
 That on each note th' enraptured audience hung;
 Ev'n blue-hair'd nymphs, from Ladon's limpid stream,
 Rais'd their bright heads, and listened to the theme;

IMITATIONS.

same colours as the maid for whom he sighed. He moved towards her with an easy, but unassured, air: she blushed as he came near her; and when she gave him the fatal present, they both trembled, but neither could speak. Having secretly breathed his vows to the gods, he poured forth such melodious notes, that, though they "were a little wild and irregular, they iilled every heart with delight. The swains immediately mingled in the dance; and the old shepherds affirmed, that they had often heard sudi musick by night, which they imagined to be played by some of the rural deities.

NOTE.

* *Formocam rconarc doces Awaryllida sylvam. Virg,*

Then through the yielding waves in transport glanc'd;
 Whilst on the banks the joyful shepherds danc'd;
 " We oft, said they, at close of evening flowers,
 " Have heard such musick in the vocal bowers:
 "We wonder'd ; for we thought some amorous god,
 " That on a silver moonbeam swiftly rode,
 " tlad fann'd with starry plumes the floating air,
 " And touch'd his harp, to charm some mortal fair*"

He ended; and as rolling billows loud
 His praise resounded from the circling croud.
 The clamorous tumult softly to compose,
 High in the midst the plaintive * Colin rose,
 Born on the liliated banks of royal Thame,
 Which oft had rung with Rosalinda's name;
 Fair, yet neglected ; neat, yet unadorn'd;
 The pride of dress, and flowers of art, he scorn'd:
 And, like the nymph who fir'd his youthful breast,
 Green were his buskins, green his simple vest;
 With careless ease his rustick lays he sung,
 And melody flow'd smoothly from his tongue:
 Of June's gay fruits and August's corn he told,
 The bloom of April, and December's cold;
 f The loves of shepherds, and their harmless cheer
 In every month that decks the varied year.
 Now on the flute with equal grace he play'd,
 And his soft numbers died along the shade;

NOTES.

* Colin is the name that Spenser takes in his pastorals; and Rosalind* is that under which he celebrates his mistress.

† See the Shepherd's Kalendar.

The skilful dancers to his accents mov'd,
And every voice his easy tune approv'd;
Ev'n Hyla, blooming maid, admir'd the strain,
While through her bosom shot a pleasing pain-
Now all were hush'd: no rival durst arise;
Pale were their cheeks, and full of tears their eyes,
Menaicas, rising from his flowery seat,
Thusj with a voice majestically sweet,
Address'd th' attentive throng: " Arcadians, hear!
" The sky grows dark, and beamy stars appear:
" Haste to the vale; the bridal bowers prepare,
" And hail with joy Menalcas* tuneful heir.
" Thou, Tityrus, of swains the pride and grace
" Shall clasp soft Daphne in thy fond embrace :
" And thou, young Colin, in thy willing arms
" Shalt fold my Hyla, fair in native charms:
" O'er these sweet plains divided empire hold,
" And to your latest race transmit: an age of gold.
" What splendid visions rise before my sight,
" And fill my aged bosom with delight!
" Henceforth of wars and conquest shall you sing?
" ARMS AND THE MAN in every clime shall ring:
" Thy muse, bold Maro, Tityrus no more,
" Shall tell of chiefs that left the Phrygian shore,
" Sad Dido's love and Venus' wandering son,
" The Latians vanquish'd, and Lavinia won.

NOTE.

* This prophecy of Menalcas alludes to the *Æneid* of Virgil, **and the** pairy-Queen of Spenser.

" And thou, O Colin, heaven-defended youth,
 " Shalt hide infiction's veil the charms of truth;
 " Thy notes the sting' of sorrow shall beguile,
 " And smooth the brow of anguish till it smile;
 " Notes, that a sweet Elysian dream can raise,
 " And lead th' enchanted soul through fancy's maze;
 " Thy verse shall shine with Gloriana's name,
 " And fill the world with Britain's endless fame."

* To Tityrus then he gave the sacred flute,
 And bade his sons their blushing brides salute
 Whilst all the train a lay of triumph sung,
 Till mountains echo'd, and till valleys rung.

f While thus with mirth they tun'd the nuptial strain,
 A youth, too late, was hastening o'er the plain,
 Clad in a flowing vest of azure hue;
 ‡Blue were his sandals, and his girdle blue;
 A slave, ill-dress'd and mean, behind him bore
 An osier-basket, fill'd with fishy store;
 The lobster with his sable armour bold;
 The tasteful mullet deck'd with scales of gold;

IMITATIONS.

* The good old man leaped from his throne, and, after
 he had embraced him, presented him to his daughter,
 which caused a general acclamation.

† While they were in the midst of their joy, they
 were surprised with a very odd appearance. A person,
 in a blue mantle, crowned with sedges and rushes,
 stepped into the midst of the ring. He had an angling

NOTE.

‡ See Sannazaro, Ongaro, Phineas Fletcher, and other writers of
 piscatory eclogues.

Bright perch, the tyrants of the finny breed ;
 And greylings sweet, that crop the fragrant weed ;
 Among them shells of many a tint appear ;
 * The heart of Venus, and her pearly car \

The nautilus, on curling billows born;
 And scallops, by the wandering pilgrim worn
 Some dropp'd with silver, some with purple dye ;
 -With all the race that seas or streams supply;
 A net and angle o'er his shoulder hung;
 Thus was the stranger clad, and thus he sung:
 " Ah ! lovely damsel, leave thy simple sheep;
 " 'Tis sweeter in the sea-worn rock to sleep:
 " There shall thy line the scaly shoals betray,
 " And sports, unknown before, beguile the day;
 " To guide o'er rolling waves the dancing skiff,
 " Or pluck the samphire from th' impending cliff:

IMITATIONS,

rod in his hand, a pannier upon his back; and a poor meagre wretch in wet clothes carried some oysters before him. Being asked, whence he came, and what he was, he told them he was come to invite Amaryllis from the plains to the sea-shore; that his substance consisted in sea-calves; and that he was acquainted with the Nereids and Naiads. " Art thou acquainted with the Naiads ?" said Menalcas, " to them shalt thou return." The shepherds immediately hoisted him up as an enemy to Arca-

NOTE.

* *Venus heart* and *Venus's tar* are the names of two very beautiful shells.

ARCADE

" My rapturous notes the blue-ey'd Nereids praise,
" And silver-footed Naiads hear my lays."
" To them, Menalcas said, thy numbers pour;
" Insult our flocks and blissful vales no more."

He spoke; the heralds knew their sovereign's will*
And hurl'd the fisher down the sloping hill:
Headlong he plung'd beneath the liquid plain,
(But not a nymph receivM the falling swain);
Then, dropping, rose and, like the rushing wind,
Impetuous fled, nor cast a look behind:

* He sought the poplar'd banks of winding Po,
But shunn'd the meads where Ladon's waters flow,
 f Ere through nine radiant sigris the flaming suit
His course resplendent in the Zodiack run,
The royal damsels, bashful now no more,
Two lovely boys on one glad morning bore;
From blooming Daphne fair Alexis sprung,
And Colinet on Hyla's bosom hung;

IMITATIONS.

dia, and plunged him in the river, where he sunk, and was never heard of since.

f Amyntas and Amaryllis lived a long and happy life, and governed the vales of Arcadia. Their generation was very long-lived, there having been but four descents in above two thousand years. His heir was called Theocritus, who left his dominions to Virgil. Virgil left his to his son Spenser, and Spenser was succeeded by his eldest-born Philips.

NOTE.

* This alludes to the Latin compositions of Sannazarius; which have great merit in their kind.

Both o'er the vales of sweet Arcadia reign'd,
 And both the manners of their sires retained:
 * Alexis, fairer than a morn of May,
 In glades and forests tun'd his rural lay,
 More soft than rills that through the valley flow,
 Or vernal gales that o'er the violets blow;
 He sung the tender woes of artless swains,
 Their tuneful contests, and their amorous pains;
 When early spring has wak'd the breathing flowers,
 Or winter hangs with frost the silvery bowers:
 f But Colinet in ruder numbers tells
 The loves of rusticks, and faij^boding spells;
 Sings how they simply pass the livelong day,
 And softly mourn, or innocently play.

Since them no shepherd rules th* Arcadian mead,
 But silent hangs Menalcas' fatal reed.

NOTES.

* See Pope's pastorals.

t See the Shepherd's Week, of Gay.

CAISSA:

OR,

THE GAME AT CHESS.

A POEM.

WRITTEN IN THE YEAR 1763.

ADVERTISEMENT-

THE first idea of the following piece Was taken from a Latin poem of Vida, entitled SCACCHIA LUBUS, which was translated into Italian by Marino, and inserted in the fifteenth Canto of his Adonis: the author thought it fair to make an acknowledgment in the notes for the passages which he borrowed from those two poets; but he must also do them the justice to declare, that most of the descriptions, and the whole story of Caissa, which is written in imitation of Ovid, are his own, and their faults must be imputed to him only. The characters in the poem are no less imaginary than those in the episode ; in which the invention of Chess is poetically ascribed to Mars, though it is certain that the. game was originally brought from India*

CAISSA.

OF armies on the chequered field array'd,
And guiltless war in pleasing form displayed;
When two bold kings contend with vain alarms,
In ivory this, and that in ebon arms*
Sing, sportive maids, that haunt the sacred hill
Of Pindus, and the fam'd Pierian rill.
f Thou, joy of all below, and all above,
Mild Venus, queen of laughter, queen of love;
Leave thy bright island, where on many a rose
And many a pink thy blooming train repose:
Assist me, goddess! since a lovely pair
Command my song, like thee divinely fair.

Near yon cool stream, whose living waters play,
And rise translucent in the solar ray ;
Beneath the covert of a fragrant bower,
Where spring's soft influence purpled every flower;

IMITATIONS.

* *Ludimus effigiem belli, simulataque ver is
Praelia, buxo acies fictas, et ludicra regna:
Ut gemini inter se reges, albusque nigerque,
Pro laude oppositi certent bicoloribus armis.
Dicite, Seriades Nymphae, certamina tanta.* *Vida.*

† *iEneadum genitrix, hominum divumque voluptas,
Alma Venus! &c.* *Lucretius,*

Two smiling nymphs reclin'd in calm retreat.
And envying blossoms crowded round their seat:
Here Delia was enthroned, and by her side
The sweet Sirena, both in beauty's pride:
Thus shine two roses, fresh with early, bloom,
That from their native stalk dispense perfume;
Their leaves unfolding to the dawning day
Gems of the glowing mead,,and eyes of May.
A band of youths and damsels sat around,
Their flowing locks with braided myrtle bound;
Agatis, in the graceful dance admir'd,
And gentle Thyrsis, by the muse inspir'd;
With Sylvia, fairest of the mirthful train;
And Daphnis, doom'd to love, yet love in vain.
Now, whilst a purer blush o'erspreads her cheeks,
With soothing accents thus Sirena speaks:

" The meads and lawns are ting'd with beamy light,
" And wakeful larks begin their vocal flight;
" Whilst on each bank the dewdrops sweetly smile;
" What sport, my Delia, shall the hours beguile ?
" Shall heavenly notes, prolong'd with various art,
" Charm the fond ear, and warm the rapturous heart ?
" At distance shall we view the sylvan chace?
" Or catch with silken lines the finny race?"
Then Delia thus; " Or rather, since we meet
" By chance Assembled in this cool retreat,
" In artful contest let our warlike train
" Move well-directed o'er the colour'd plain;

«* Daphnis, who taught us first, the play shall giriae;

" Explain its laws, and*o'er the field preside:

" No prize we need, our ardour to inflame;

" We fight with pleasure, if we fight for fame.^{1*}

The nymph consents: the maids and youths prepare

To view the combat, and the sport to share;

But Daphnis most approv'd the bold design,

Whom Love instructed, and the tuneful Nine.

He rose, and on the cedar table plac'd

A polish'd board, with differing colours grae'd;

* Squares eight times eight in equal order lie;

These bright as snow, those dark with sable dye;

Like the broad target by the tortoise born,

Or like the hide by spotted panthers worn.

Then from a chest, with harmless heroes stor'd,

O'er the smooth plain two well-wrought hosts he pourM;

The champions burn'd their rivals to assail,

f Twice eight in black, twice eight in milkwhite mail;

IMITATIONS.

* Sexaginta insunt et quatuor ordine sedes
 Octono; parte ex omni, via limite quadrat
 Ordinibus paribus; necnon forma omnibus una
 Sedibus, aequale et spatium, sed non color unus:
 Alternant semper variae, subeuntque vicissim
 Albentes nigris; testudo picta superne
 Qualia devcxo gestat discrimina tcrgo.

Fida.

† Agmina bina pari numeroque, et viribus acquis,
 Bis nivea cum veste octo, totidemque nigranti.
 Ut varix facies, pariter sunt et sua cuique
 Nomina/divcrsum munus, non aqua potestas.

Vida.

In shape and station different, as in name,
 Their motions various, nor their power the same.
 Say muse! (for Jove has nought from thee conceaTdi
 Who form'd the legions on the level field ?

High in the midst the reverend kings appear^
 And o'er the rest their pearly scepters rear:
 One solemn step, majestically slow,
 They gravely move, and shun the dangerous foe »
 If e'er they call, the watchful subjects spring,
 And die with rapture if they save their king*
 On him the glory of the day depends,
 He once imprisoned, all the conflict ends.

The queens exulting near their consorts stand;
 JUach bears a deadly falchion in her hand ;
 Now here, now there, they bound with furious pride,
 And thin the trembling ranks from side to side;
 Swift as Camilla flying o'er the main,
 Or lightly skimming o'er the dewy plain:
 Fierce as they seem, some bold Plebeian spear
 May pierce their shield, or stop their full career*

The valiant guards, their minds on havock bent,
 Fill the next squares, and watch the royal tent;
 Though weak their spears, though dwarfish be their
 height,

Compact they move, the bulwark of the fight.

NOTE.

* The chief art in the Tacticks of Chess consists in the nice conduct of the royal pawns; in supporting them against every attack; and, if they are taken, in supplying their places with others equally supported: a principle, on which the success of the game in great measure depends, though it seems to be omitted by the very accurate Vida.

To right and left the martial wings display
Their shining arms, and stand in close array.
Behold, four archers, eager to advance,
Send the light reed, and rush with sidelong glance;
Through angles ever they assault the foes,
True to the colour, which at first they chose.
Then four bold knights for courage fam'd and speed,
Each knight exalted on a prancing steed;
* Their arching course no vulgar limit knows,
Transverse they leap, and aim insidious blows:
Nor friends, nor foes, their rapid force restrain,
By one quick bound two changing squares they gainj
From varying hues renew the fierce attack,
And rush from black to white, from white to black.
Four solemn elephants the sides defend;
Beneath the load of ponderous towers they bend:
In one unalter'd line they tempt the fight;
Now crush the left, and now o'er whelm the right.
Bright in the front the dauntless soldiers raise
Their polish'd spears; their steely helmets blaze:
Prepaid they stand the daring foe to strike,
Direct their progress, but their wounds oblique.

IMITATIONS.

- * Il cavallo leggier per dritta lista,
Come gli altri, Y arringo unqua non fende,
Ma Ia lizza attraversa, e fiero in vista
Curvo in giro, e Iunato il salto stende,
E sempre nel saltar due case acquista,
Quel colore abbandona, e questo prende.

Now swell th* embattled troops with hostile rage,
And clang their shields, impatient to engage;
 When Daphnis thus: A varied plain behold*
 Where fairy kings their mimick tents unfold,
 As Oberon, and Mab, his wayward queen,
 Lead forth their armies on the daisied green.
 No mortal hand the wonderous sport contriv'd,
 By Gods invented, and from Gods deriv'd:

* From them the British nymphs receivM the game,
 And play each morn beneath the crystal Thame;
 Hear then the tale, which they to Colin sung,
 As idling o'er the lucid wave he hung.

A lovely Dryad rang'd the Thracian wild,
 Her air enchanting, and her aspect mild;
 To chase the bounding hart was all her joy,
 Averse from Hymen, and the Cyprian boy;
 O'er hills and valleys was her beauty famM,
 And fair'Caissa was the damsel nam'd.
 Mars saw the maid; with deep surprize he gaz'd,
 Admir'd her shape, and every gesture prais'd:
 His golden bow the child of Venus bent,
 And through his breast a piercing arrow sent:
 The reed was Hope; the feathers, keen Desire;
 The point, her eyes; the barbs, ethereal fire,

IMITATIONS.

* Qua: quondam sub aquis gaudent spectacle tueri
 Nereides, vastique omnis gens accola ponti;
 Siquando placidum mare, et humida regna quierunt.

Vida.

Soon to the nymph he pour'd his tender strain*.
 The haughty Dryad scorn'd his amorous pain:
 He told his woes, where'er the maid he found,
 And still he press'd, yet still CaVssa frown'd;
 But ev*n her frowns (ah, what might smiles have done!)
 Fir'd all his soul, and all his senses won*
 He left his car, by raging tigers drawn,
 And lonely wanderM o'er the dusky lawn;
 Then lay desponding near a murmuring stream,
 And fair CaVssa was his plaintive theme,
 A Naiad heard him from her mossy bed,
 And through the crystal rais'd her placid head;
 Then mildly spake: " O thou, whom love inspires
 " Thy tears will nourish, not allay thy fires,
 "The smiling blossoms drink the pearly dew;
 " And ripening fruit the feather'd race pursue;
 "The scaly shoals devour the silken weeds;
 " Love on our sighs, and on our sorrow feeds.
 " Then weep no more; but, ere thou canst obtain
 "Balm to thy wounds, and solace to thy pain,
 " With gentle art thy martial look beguile;
 " Be mild, and teach thy rugged brow to smile.
 " Canst thou no play, no soothing game devise,
 " To make thee lovely in the damsel's eyes ?
 " So may thy prayers assuage the scornful dame,
 " And ev'n CaVssa own a mutual flame/'
 " Kind nymph, said Mars, thy counsel I approve,
 " Art, only art, her ruthless breast can move*

** But when ? or how? Thy dark discourse explain:

" So may thy stream ne'er swell with gushing rain ;

" So may thy waves in one pure current flow,

" And flowers eternal on thy border Wow!"

To whom the maid replied with smiling mien:

" Above the palace of the Paphian queen

" Love's brother dwells, a boy of graceful port,

" By gods nam'd Euphron, and by mortals Sport:

" Seek him; to faithful ears unfold thy grief,

" And hope, ere morn return, a sweet relief.

" His temple hangs below the azure skies;

" Seest thou yon argent cloud? 'Tis there it lies.'*

This said, she sunk beneath the liquid plain,

And sought the mansion of her blue-hair'd train.

Meantime the god, elate with heart-felt joy,

Had reached the temple of the sportful boy;

He told Cafesa's charms, his kindled fire,

The Naiad's counsel, and his warm desire.

** Be swift, he added, give my passion aid;

" A god requests."—He spake, and Sport obey'd-

He framM a tablet of celestial moid,

Inlay'd with squares of silver and of gold;

Then of two metals form'd the warlike band,

That here compact in show of battle stand;

IMITATIONS.

* Ecco d' astuto ingegno, e pronta imno

Garzon, che sempre scherza, e vola ratto,

Gioco s'appella, ed e d' amor gertnano. Marino, Adone, 1,

He taught the rules that guide the pensive game,
And call'd it *Cassa* from *the* Dryad's name:
(Whence Albion's sons, who most its praise confess,
Approv'd the play, and nam'd it thoughtful *Chess*.)
The god delighted thank'd indulgent Sport;
Then grasp'd the board, and left his airy court.
With radiant feet he pierc'd the clouds; nor stayed,
Till in the woods he saw the beauteous maid:
Tir'd with the chase the damsel sat reclin'd,
Her girdle loose, her bosom unconfin'd.
He took the figure of a wanton Faun,
And stood before her *on* the flowery lawn;
Then show'd his tablet: pleas'd the nymph survey'd
The lifeless troops in glittering ranks displayed;
She ask'd the wily sylvan to explain
The various motions of the splendid train;
With eager heart she caught *the* winning lore,
And thought ev'n Mars less hateful than before:
" What spell, said she, deceived my careless mind?
" The god was fair, and I was most unkind."
She spoke, and saw the changing Faun assume
A milder aspect, and a fairer bloom;
His wreathing horns, that from his temples grew,
Flow'd down in curls of bright celestial hue;
The dappled hairs, that veil'd his loveless face,
Blaz'd into beams, and show'd a heavenly grace;
The shaggy hide, that mantled o'er his breast,
Was soften'd to a smooth transparent vest,

That through its foids his vigorous bosom show'd,
And nervous limbs, where youthful ardour glow'd:
(Had Venus viewed him in those blooming charms,
Not Vulcan's net had forc'd her from his arms.)
With goatlike feet no more he mark'd the ground,
But braided flowers his silken sandals bound.
The Dryad blush'd; and, as he pressed her, smil'd,
Whilst all his cares one tender glance beguil'd.

He ends; *To arms*, the maids and striplings cry;
To arms, the groves and sounding vales reply.
Sirena led to war the swarthy crew,
And Delia those that bore the lily's hue.
Who first, O muse, began the bold attack;
The white refulgent, or the mournful black?
Fair Delia first, as favouring lots ordain,
Moves her pale legions tow'rd the sable train;
From thought to thought her lively fancy flies,
Whilst o'er the board she darts her sparkling eyes.

At length the warrior moves with haughty strides;
Who from the plain the snowy king divides;
With equal haste his swarthy rival bounds;
His quiver rattles, and his buckler sounds; ,
Ah! hapless youths, with fatal warmth you burn;
Laws, ever iix'd, forbid you to return.
Then from the wing a short-liv'd spearman flies,
Unsafely bold, and see! he dies, he dies:
The dark-browed hero, with one vengeful blow
Of life and place deprives his ivory foe.

CAISSA.

Now rush both armies o' the burnish'd field,
Hurl the swift dart, and rend the bursting, shield,
Here furious knights on fiery coursers prance,
Here archers spring, and lofty towers advance.
But see! the white-rob'd Amazon beholds
Where the dark host its opening van unfolds:
Soon as her eye discerns the hostile maid,
By ebon shield, and ebon helm betray'd;
Seven squares she parses with majestick mien,
And stands triumphant o'er the failing queen.
Perplex'd, and sorrowing at his consort's fate,
The monarch burn'd with rage, despair, and hate:
Swift from his zone th' avenging blade he drew,
And, mad with ire, the proud virago slew.
Meanwhile sweet-smiling Delia's wary king
Retired from fight behind his circling wing.

Long time the war in equal balance hung;
Till, unforeseen, an ivory pourser sprung,
And, wildly prancing in an evil hour,
Attack'd at once the monarch and the tower:
Sirena blushMj for, as the rules required,
Her injur'd sovereign to his tent retir'd;
Whilst her lost castle leaves his threatening height]
And adds new glory to th' exulting knight.

At this, pale fear oppress'd the drooping maid,
And on her cheek the rose began to fade:
A crystal tear, that stood prepar'd to fall,
She wip'd in silence, and conceal'd from all;

From all but Daphnis; He remark'd her pain,
And saw the weakness of her ebon train;
Then gently spoke: " Let me your loss supply,
" And either nobly win or nobly die:
" Me oft has fortune crown'd with fair success,
" And led to triumph in the fields of Chess."
He said: the willing nymph her place resign'd,
And sat at distance on the bank reclin'd.
Thus when Minerva call'd her chief to arms,
And Troy's high turret shook with dire alarms,
The Cyprian goddess Wounded left the plain,
And Mars engag'd a mightier force in vain.

Straight Daphnis leads his squadron to the field;
(To Delia's arms 'tis ev'n a joy to yield.)
Each guileful snare, and subtle art he tries,
But finds his art less powerful than her eyes:
Wisdom and strength superiour charms obey;
And beauty, beauty, wins the long-fought day.
By this a hoary chief, on slaughter bent,
Approach'd the gloomy king's unguarded tent;
Where, late, his consort spread dismay around,
Now her dark corse lies bleeding on the ground.
Hai), happy youth! thy glories not unsung
Shall live eternal on the poet's tongue;
For thou shalt soon receive a splendid change.
And o'er the plain with nobler fury range.
The swarthy leaders saw the storm impend,
And strove in vain their sovereign to defend:

Th' invader wav'd his silver lance in air*
 And flew like lightning to the fatal square;
 His limbs dilated in a moment grew
 To stately height, and widen'd to the view:
 More fierce his look, more lion-like his mien,
 Sublime he mov'd, and seem'd a warrior queen.
 As when the sage on some unfolding plant
 Has caught a wandering fly, or frugal ant,
 His hand the microscopick frame applies,
 And lo! a bright-hair'd monster meets his eyes*
 He sees new plumes in slender cases roll'd;
 Here stain'd with azure, there bedropp'd with gold;
 Thus, on the alter'd chief both armies gaze,
 And both the kings are fix'd with deep amaze.
 The sword, which arm'd the snow-white maid, before,
 He now assumes, and hurls the spear no more;
 Then springs indignant on the dark-rob'd band,
 And knights and archers feel his deadly hand.
 Now flies the monarch of the sable shield,
 His legions vanquish'd, o'er the lonely field:
 * So when the morn, by rosy coursers drawn,
 With pearls and rubies sows the verdant lawn,

IMITATIONS.

Medio rex aeqnore inermis
 Gonstitit amissis sociis; velut aethere in alto
 Expulit ardentis flammis ubi lutea bigis

Whilst each pale star from heaven's blue vault mires,
Still Venus gleams, **and last** of all expires.

. He hears, where'er **he** moves, the dreadful sound;
Check i he deep vales, and *Check* the woods rebound.
No place remains : he sees the certain fate,
And yields his throne to ruin, and Checkmate.

A brighter blush o'erspreads the damsel's cheeks.
And mildly thus the conquer'd stripling speaks:
" A double triumph, Delia, hast thou won,
" By Mars protected, and by Venus' son;
" The first with conquest crowns thy matchless art,
" The second points those eyes at Daphnis' heart."
She smiFd, the nymphs and amorous youths arise,
And own, that beauty gain'd the nobler prize.

Low in their chest the mimick troops were lay'd,
* And peaceful slept the sable hero's shade.

IMITATIONS.

Luciferis Aurora, tuus pulcherrimus ignis
Lucet adhuc, Venus, et coelo mox ultimus exit.

Vida, ver. 604.

- **A parody** of the last line in Pope's translation of the Iliad,
" **And** peaceful slept the mighty Hector's shade."

CARMINUM LIBER.

I. ODE SINICA.

VIDES ut agros dulce gemmatos lavet
Argenteus rivi latex;
Virides ut aura stridulo modulamine
Arundines interstrepant:
Sic, sic, amoeno cincte virtutum choro
Princeps, amabiliter nites.
Ut maximo labore, & arte maxima
Effingit artifex ebur,
Sic ad benignitatem arnica civium
Blande figuras pectora.
Ut delicat a gemmulam exposita mamis
Fulgore lucentem aureo,
Sic civitatem mitium gaudes tuam
Ornare morum lumine.
O quam verenda micat in oculis lenitas!
Minantur & rident simul.
O quanta pulchro dignitas vultu patet,
Et quantus incessu decor!
Scilicet, amoeno cincte virtutum choro
Princeps, amabiliter nites.
Annon per omne, veris instar, seculum
Memoria florescet tui?

II. ODE PERSICA.

JAM rosa purpureum caput explicat. Adsit, amici,
Suavis voluptatum cohors:
Sic monaercent senes.

Nunc laeti sumus; at tithis beta avolat setas,

Quin sacra mutemus mero "

Stragula nectareo?

Dulce gemit zephyrus: ridentetn mitte puellatn,

Quam molli in amplexu tenens

Pocula Ixta bibam.

Tange chelyn. Saevit fortuna; at mitte querelas:

Cur non canoros barbiti

Elicimus modulos?

En! riorum regina nitet rosa. Fundite vini,

Quod amoris extinguat facem,

Nectareos latices.

Suaveloquens Philomela vocor: qui fiat ut umbra

Tectus rosarum nexili

(Veris avis) taceam?

III. ALTERA.

AFFER scyphos, & dulce ridentis meri

Purpureos latices

Effunde largius, puer.

Nam vinum amores lenit adolescentium,

Diificilesque senum

Emollit aegritudines.

Solem merum scmulatur, & lunam calix;

Ncctareis foveat

Die luna colem rmplexibas.

Flammas nitentes sparge: vini scilicet

Fervid his acjuam

Flammae nitentis aemulam.

ODE ARABICA*

Quod si rosarum fragilis avolat decor,
 Sparge, puer, Hquidas
 Vini rubescentis rosas.
Si devium Philomela deserit nemus,
 Pocula beta canant
 Non elaboratum melos*
Injurious sperne fortune minas;
 Lsetaque nicest itiam
 Depellat informe.n chelys,
Somnus beatos, somnus amplexus dabit:
 Da mihi *dulce* merum
 Somnum quod alliciat levem.
Dulce est madere vino. Da calices novos,
 Ut placida madidus
 Oblivione perfruar.
Scyphum after alterum, puer, deinde alterum:
 Seu vetitum fuerit,
 Amice, seu licitum, bibarn.

IV. ODE ARABICA.

AD FAPULLUM.

DULCI tristitiam vino lavere, aut, nitente luna,
 Muka reclines in rosa
 Urgere blandis osculis puellas;
Aut, dum prata levi pulsat pede delicata virgo
 Comam renodans auream,
 Molli cupidinis tepere flamma:
Aut, dum blanda aures recreat lyra, floreo sub fcfltro

Ad suave zephyrorum melos
Rore advocati spargier soporis:
Hacc ver purpureutn dat gaudia, comis & juventa*,
His, mite dum tempus favet,
Decet vacare, dumque rid et annus.
Quicunque aut rerum domini sumus, aut graves coacti
Curas egestatis pati,
Debemur asperse, Fabulle, morti.

V ADLÆ ELIUM,

VESTIMENTA tuis grata sororibus,
Et donem lapides, quos vel alit Tagi
Fluctus, vel celer unda
Ganges aurifera lavit,
Lseli, si mea sit dives opum domus:
Quid mittam addubito. Scilicet haud niea
Servo carmina blandis
Nympharum auribus insolens,
Quarum tu potior pectora candidis
Mulces alioquiis, te potiozem amat
Musa, utcunque puellae
Puhas Æoliae fides.
Quin illis acies mittere commodus
Tornatas meditor, qua: bicoloribus
Armis conspiciendae
Bella innoxia destinant;
Qualis propter aquas aut Lacedaemoni
JLurotse gelidas, aut Tiberis vada,

Comicum manus albis

Nigrans certat oioribus.

Cur non sub viridi ludimus ilicis

Umbra suppositi ? Die veniat genis

Ridens Lydia pulchris,

Et saltare decens Chloe:

Die reddant mihi me. Ludite, virginesg

Me testudineis aut Venerem modis

Dicente, aut juvenilis

Telum dulce Cupidinis.

VI. AD LUNAM.

CCELI dulce nitens decus,

Lenta lora manu, Cynthia, corripe;

Pulchrae tecta peto Chloes,

Et labrum roseo nectare suavius.

Non prsedator ut improbus,

Persylvas propero, te duce, devias;

Nee, dum lux radiat tua,

Ultricem meditor figere cuspidem.

Quem tu, mitis Amor, semel

Placatum tepida lenieris face,

Ilium deseruit furor,

Et telum facili decidit e manu.

Nee delicta per & nofas

Furtiva immeritus gaudia persequor;

Blanda victa Chloe prece

Peplum rejiciet purpureum libens.

VII, AD VENEREM.

ORO te teneri blanda Cupidinis
Mater, cceruleis edita fluctibus,
Quae grati fruticeta accolis Idali,
Herbosamque Amathunta, Sc viridem Cnidon,
Oro, Pyrrha, meis cedat amoribus,
Qua? nunc, Taenaria immitior sesculo,
Moerentis Licinl sollicitum melos
Ridet. Non liquidae carmine tibiae,
Non illam iEoliis illacrymabilem
Plectris dimoveat, lenis ut arduam
Cervicem tepidum flectat ad osculum.
(Quantum est & vacuis nectar in osculis!)
Quod si carminibus mitior applicet
Aures ilia meis, si (rigidum gelu
Te solvente) pari me tepeat face,
Te propter liqrtidum fonticuli vitrum,
Ponam conspicuo marmore lucidam,
Te cantans Paphiam, teque Amathusiam
Pellam gramineum ter pede cespitem,
Turn nigranti hedera & tempora laurea
Cingam, tunc hilares eliciam modos:
At nunc me juvenum pnetereuntium
Me ridet comitum ccetus amabilis;
Et ludens puerorum in plateis cohors
Ostendit digitis me, quia languet
Demissis oculis, me, quia somnia
Abrupta haud facili virgine saucium
Monstrant, & viola pallidior gena.

VOL AD EANDEM,

PERFIDO ridens Erycina vultu,
Sen Joci mater, tenerique Amoris,
Seu Pnphi regina potens, Cyprique
 Laetior audis,
Linque jucundam Cnidon, & coruscunn
Dirigens currum levis hue vocanti,
Hue veni, Sc tecum properet soluto
 Crine Thalia.

Jam venis ! nubes placid i serenas
Fasseres findunt; super albicantes
Dum volant sylvas, celeresque versant
 Leniter alas.

Rursus ad coelum fugiunt. Sed alma
Dulce subridens facie, loquelam
Melle conditam liquido jacentis
 Fundis in aurem.

" Qua tepes, inquis, Licini, puella,
" Lucidis venanti oculis amantes ?
" Cur doces moestas resonare lucrum,
 " Care, querelas?
" Dona si ridet tua, dona mittet;
" Sive te molli roseos per hortos
" Hinnulo vitat levior, sequetur
 " Ipsa fugacem."

Per tuos oro, dea mitis, ignes,
Pectus ingratae rigidum Corinnx
Lenias. Et te, Venus **alma, amorc**
 Forsit Adonis.

EX FERDUSII POETÆE PERSICI POEMATE
HEROICO.

SAMUSj ut aurato cinctum diademate regem
Vidit ovans, excelsa ferebat ad atria gressum;
Quem rex ad meritos facilis provexit honores,
Et secum in solio jussit considerare eburneo, .
Caelato rutilanti auro, insertisque pyropis.
Magnanimum affatus turn bland a heroa loquela,
Muka super sociis, super armis multa rogabat,
Jam, quantos aleret tellus Hyrcana gigantas,
Jam, qua parta manu nova sit victoria Persis:
Cui dux hsc memori parens est voce locus.
Venimus ad castra hostilis, rex maxime, gentis;
Gens est dura, ferox; non, aspera saevior errat
Per dumeta leo, non sylva tigris in atraj
Non equus in laetis Arabum it velocior agris.
Cum subito trepidam prevenit rumor in urbem
Adventare aciem, queruli per tecta, per arces,
Auditi gemitus, & non laetabile murmur:
Ilicet aerata fulgentes casside turmas
Eduxere viri; pars vastos fusa per agros,
Pars monte in rigido, aut depressa valle sedebat:
Horruit xre acies, tantaeque a pulvere nubes
Exortae, ut pukhrum tegeret jubar setherius sol.
Quale in afenoso nigrarum colle laborat
Formicarum agmen, congestaque farrareponit;
Aut qualis culicum leviter stridentibus alis
Turba volans, tenues ciet importuna susurros;
Tales prosiluire. Nepos ante agmina Salmi

Cercius emJcuit, quo non fuit ardua pinus
Altior, aut vernans excelso in monte cupressus.
At Persarum art(is gelida formidine solvi
Arguit & tremor, & laxato in corpore pallor:
Hoc vidi, & valido torquens hastile lacerto
Per medias jussi, duce me, penetrare phalangas;
Irruit alatus sonipes, ceu torvus in arvis
jEthiopum Iatis elephas, neque sensit habcnam:
Militibus vires rediere, & pristina virtus.
Ac velut, undantis cum surgant flumina Nili,
Et refluant, avidis haud injucunda colonis,
Pinguia frugiferis implentur fluctibus arva;
Sic terra innumeris agitata est ilia catervis:
Cum strepitum audierit nostrum, ingentemque firagorem
Find en t is galeas & ferrea scuta bipennis,
Cercius, horriiico complens loca vasta boatu,
tn me flexit equum, me crudeli ense petebat,
Captivumque arcto voluit constringere nodo:
Frustra; nam, lunansabilem nee segniter arcum*
Populeas misi duro mucrone sagittas,
Flammarum ritu, aut per nubila fulminis acti:
Iile tamen celeri ruit impete, nosque morantes
Increpitat, letum minitans, rigidasve catenas:
Ut vero accessit violenti turbinis instar,
Pulsus ut & clypeus clypeo est, & casside cassis
Ilium insurgentem, dirumque infligere vulnus
Conantem, arripui, qua discolor ilia cinxit
Balteus, & rutilus subnexa est fibula baccis.
Strenua turn valido raolimine brachia versaos

E stratis evulsi equitem, qui pronus, inermis,
 Decidit, & rabido frendens campum ore momordit;
 Pectora cui nivea, & ferrata cuspide costas
 Transfodi, madidam defluxit sanguis in herbam
 Piirpureus, tristisque elapsa est vita sub umbras.
 Haud mora, diffugiunt hostes, ductore perempto,
 Saxa per & colles; nostris victoria turmis
 Affulsit, csesosque doles, Hyrcania, natos.
 Sic pereant, quicumque tuo, rex optime, sceptro,
 Qui premis imperio Stellas, parere recusentl
 Dixit*, & heroas Persarum rector ovantes
 Laudibus in coelum tollit; jubet inde beatas
 Instaurari epulas, & pocula dulcia poni:
 Conventum est, textoque super discumbitur aura

ELEGIA ARABICA.

FULGUR an e densa vibratum nube coruscat?
 An roseas nudat Leila pudica genas ?
 Bacciferumne celcr fruticetum devorat ignis?
 Siderea an Solimae lumina duke micant?
 Nardus an Hageri, an spirant violaria Mecca;
 Candida odoriferis an venit Azza comis?
 Quam juvat ah! patrios memori tenuisse recessus
 Mente, per ignotos dum vagor exul agros ?
 Valle sub umbrosa, pallens ubi luget amator,
 Num colit assuetos mollis arnica lares?
 Jamne cient raucum prae fracta tonitrua murmur
 Montibus, effusae quosrigat imbrer aqux?

ELEGIA ARABIC*-

An tua, dum fandit primum lux alma ruborein,

Lympha, Azibe, meam pellet, ut ante, skim?

Quot mea felices vidistis gaudia, carnpi,

Gaudia vae! misero non renovanda milii?

Ecquis apud Nagedi lucos aut pascua Tudse

Pastor araatorum spesque metusque canit?

Ecquis ait, gelida Salae dum valle recumbit,

^{c<} Heu! quid Cademeo in monte sodalis agit?

Num graciles rident hyemalia frigora myrti?

Num viret in solitis lotos amata locis?

Num vernant humiles in aprico colle myricae?

Ne malus has oculus, ne mala laedat hyemsl

An mea Alegiades, dulcissima turba, puellae

Curant, an Zephyris irrita vota dabunt?

An viridem saliunt, nullo venante, per hortum

Hinnulcique citi, capreolique leves?

Visamne umbriferos, loca dilectissima, saltus,

Ducit ubi facilem lxta Noama chorum?

Num Daregi ripas patula tegit arbutus umbra,

Ah! quoties lacrymis humida facta meis?

Grata quis antra colit, nobis absentibus, Amri,

Antra puellarum quam bene nota gregi?

Forsan amatores Meccana in valle reductos

Absentis Solima: commeminisse juvat,

Tempus erit, levibus quo pervigilata cachinnis

Nox dabit unanimi gaudia plena choroj

Quo dulces juvenum spirabil coetus amorei,

Et laetos avida. combibet aure modos.

FABULA PERSICA.

RIGANTE molles imbre campos Persidi-,
E nube in xquor lapsa pulviae guttula est;
Quae, cum reluctans eloqui sineret pudor,
" Quid hoc loci? inquit, quid rei misella sum?
" Quo me repente, ah! quo redactam sentio?"
Cum se verecundantl animula sperneret,
Hiam recepit gemmeo concha in sinu;
Tandemque tenuis aquula facta est unio;
Nunc in corona laeta Regis emicat,
Sibi non placere quanta sit virtus, docens.

AD MUSAM.

VALE, Camena, blanda cultrix ingeni,
Virtutis altrix, mater eloquentise!
Linquenda alumno est laurus & chelys tuo:
At tu dearutn dulcium dulcissima,
Seu Suada mavis sive Pitho dicier,
A te receptus in tuavivam fide:
Mihi sit, oro, non inutilis toga,
Nee indiserta lingua, nee turpis raanus-

AN
E S S A Y
ON THE
POETRY OF THE EASTERN NATIONS.

A R A B I A , I mean that part of it, which we call the *Happy* and which the *Afiatics* know by the name of *Temen*, seems to be the only country in the world, in which we can properly lay the scene of pastoral poetry; because no nation at this day can vie with the *Arabians* in the delightfulness of their climate, and the simplicity of their manners. There is a valley, indeed, to the north of *Indoftan*, called *Cajhmtr*, which, according to an account written by a native of it, is a perfect garden, exceedingly fruitful, and watered by a thousand rivulets; but when its inhabitants were subdued by the stratagem of a *Megul* prince, they lost their happiness with their liberty, and *Arabia* retained its old title without any rival to dispute it. These are not the fancies of a poet: the beauties of *Yemen* are

proved by the concurrent teftimony of all travellers, by the defcriptions of it in all the writings of *Afia*, and by the nature and fituation of the country itfelf, which lies between the eleventh and fifteenth degrees of northern latitude, under a ferene Iky, and expofed to the moft favourable influence of the fun; it is enclosed on one fide by vaft rocks and deferts, and defended on the other-by a tempeftuous fea, fo that it feems to have been defigned by Providence for the moft fecure, as well as the moft beautiful, region of the Eaft *.

Its principal cities are *Sanaa*, ufually considered as its metropolis; *Zebid*, a commercial town, that lies in a large plain near the fea of *Omman*; and *Aden*, furrounded with pleafant gardens and woods, which is fituated eleven degrees from the *Equator*, and feventy-fix from the *Fvrtuwte I/lands*, or *Canaries*, where the geo-

* I am at a lofs to conceive, what induced the illuftrious Prince *Cantemir* to contend, that *Ytmen* is properly a part of *Indian* for, not to mention *Ptolemy*, and the other ancients, who confidered it as a province of *Arabia*, nor to infitt on the language of the country, which is pure *Arabick* it is defcribed by the *Afitatich* themfelves as a large divifion of that petrifula which they call *Jezeiratul Arab*; and there is no more reafon for annexing it to *India*, becaufe the fea, which wafhes one fide of it, is looked upon by fome writers as belonging to the great *Indian* ocean, than there would be for annexing it to *Perfta*, becaufe it is bounded on another fide by the *Perfeum* gulf.

graphers of *Afia* fix their firft meridian It is obfervable that *Aden*, in the Eaſtern dialects is precifely the fame word with *Eden*, which we apply to the garden of paradife: it has two fenfes, according to a flight difference in its pronunciation; its firft meaning is *a fettled abode*, its fecond, *delight, fffnefs, or tranquillity*: the word *Eden* had, probably, one of thefe fenfes in the facred text, though we ufe it as a proper name. We may alfo obferve in this place that *Temen* itfelf takes its name from a word, which fignifies *verdure, and felicity*; for in thofe fultry climates, the freſhnefs of the (hade, and the coolnefs of water, are ideas almoſt infeparable from that of happinefs; and this may be a; reaſon why moſt of the *Oriental* nations agree in a tradition concerning a delightful ſpot, where the firſt inhabitants of the earth were placed before their fall. The ancients, who gave the name of *Eudaimon*, or *Happy*, to this country, either meant to tranſlate the word *Temen*, or, more probably, only alluded to the valuable fpice-trees, and balfamick plants, that grow in it, and, without ſpeaking poetically, give a real perfume to the air *: now it is certain that all poetry

* The writer of an old hiftory of the *Turki/b Empire* feys, " *The air of Egypt ſome times in ſummer is like arty ſweet perfume, and almoſt fuffecates theſpirits, cattfed bf the wind that brings the odours of the Arabian ſphes*"

receives a very considerable ornament from the beauty of natural images; as the roses of *Shajnta*, the verdure of *Carmel*, the vines of *Engaddi*, and the dew of *Hermon*, are the sources of many pleasing metaphors and comparisons in the sacred poetry: thus the odours of *Yemen*, the musk of *Badramut*, and the pearls of *Omman*, {apply the *Arabian* poets with a great variety of allusions; and, if the remark of *Hermogenes* be just, that whatever is *delightful to the senses* produces the *Beautiful* when it is described, where can we find so much beauty as in the *Eaflern* poems which turn chiefly upon the loveliest object in nature?

To pursue this topic yet farther: it is an observation of *Demetrius* of *Phalera*, in his elegant treatise upon style, that it is not easy to write on agreeable subjects in a disagreeable manner, and that beautiful expressions naturally rise with beautiful images; for 'which reason, says he, nothing can be more pleasing than *Sappho's* poetry, which contains the description of gardens, and banquets, flowers and fruits, fountains and meadows, nightingale and turtle-doves, and graces: thus, when she speaks of a stream softly murmuring among the branches, and the Zephyrs playing through the leaves, with a sound, that brings on a quiet slumber, her lines flow without labour as smoothly as the rivulet

toe delcnbes. I may have altered the words of *Demetrius*, as I quote them by memory, but this is the general sense of his remark, which, if it be not rather specious than just, must induct us to think, that the poets of the *Eajl* may vie with those of *Europe* in the *graces of their diction*, as well as in the *liveliness of their images*: but we must not believe that the *Arabian* poetry can please only by its descriptions of *beauty*; since the gloomy and terrible objects, which produce the *sublime*, when they are aptly described, are no where more common than in the *Desert* and *Stony Arabia's**, and, indeed, we see nothing so frequently painted by the poet* of those countries, as wolves and lions, precipices and forests, rocks and wildernesses.

If we allow the natural objects, with which the *Arabs* are perpetually conversant, to be *sublime* and *beautiful*, our next step must be, to confess that their comparisons, metaphors, and allegories are so likewise; for an allegory is a string of metaphors, a metaphor is a short simile, and the finest similes are drawn from natural objects. It is true that many of the *Eajlern* figures are common to other nations, but some of them receive a propriety from the manners of the *Arabians*, who dwell in the plains and woods, which would be lost, if

they came from the inhabitants of cities: thus *the dew of liberality, and the odour of reputation* are metaphors used by modern people; but they are wonderfully proper in the mouths of those, who have so much need of being refreshed by *the dews*, and who gratify their sense of smelling with the *sweetest odours* in the world. Again; it is very usual in all countries, to make frequent allusions to the brightness of the celestial luminaries, which give their light to all; but the metaphors taken from them have an additional beauty, if we consider them as made by a nation, who pass most of their nights in the open air, or in tents, and consequently see the moon and stars in their greatest splendour. This way of considering their poetical figures will give many of them a grace, which they would not have in our languages: so, when they compare *the foreheads of their mistresses to the morning, their locks to the night, their faces to the sun, to the moon, or the blossoms of j of mine, their cheeks to roses or ripe fruit, their teeth to pearls, balflores, and snow-drops, their eyes to the flowers of the narcissus, their curled hair to black serpents, and to hyacinths, their lips to rubies or wine, the form of their breasts to pomegranates* **and** *the colour of them to snow, their shape to that of a pine-tree, and their stature to that of a cy-*

prefs, a palm-tree\ or a javelin, &c, these comparifons, many of which 'would seem forced in our idioms, have undoubtedly a great delicacy in theirs, and affect their minds in a peculiar manner; yet upon the whole their similies are very just and striking, as that of the blue eyes of a fine woman, bathed in tears, to violets dropping with dew\, and that of a warrior, advancing at the head of his army, to an eagle sailing through the air, and piercing the clouds with his wings.*

These are not the only advantages, which

فشبهوا الجبين بالصباح والشعور بالليالي
والوجه بالشمس والقمر وشبهوا الخدود بالورد
والفتاح وشبهوا الثغور بالاقحوان والعيون
بالنرجس واللمح بالعقارب &c.

قال ابن الرومي

رايت البنفسج في روضة

واحداته للندا شاهرة *

\ See tl

بحاكي بها الزهر زرق العيون

واجفانها بالبكا قاطره *

. 14J

natives of *Arabia* enjoy above the iaha*
 |n.taiats of moft other countries: they preferve te
 this day the manners and cuftoms of their an-
 ceftors, wha, by their own account, were fettled
 in the province of *Temen* above three thoufand
 years agoj they have never been wholly fub-
 4ued by any nation; and though the admirsd of
Selim the Firft made a defcent on their coaft,
 and exacted a tribute from the people of *Aden*,
 yet the *Arabians* only keep up a (how of alle-
 giance to the Sultan, and act, on every import-
 fit; occafion, in open defiance of his power,
 relying on the fwiftnefs of their horfes, and the
 vaft extent of their forefts, in which an invad-
 ing enemy muft foon perifli: but here I muft
 be underftood to fpeak of thofe *Arabians*, who,
 like the old *Nomades*, dwell constantly in their
 tents, and remove from place to place according
 to the feafons; for the inhabitants of the cities,
 who traffick with the merchants of Europe in
 Jfpices, perfumes, and coffee, muft have loft a
 great deal of their ancient fimplicity: the others
 have, certainly, retained it; and, except when
 their tribes are engaged in war, fpend their days
 in watching their flocks and camels, or in re-
 peating their native fongs, which they pour out
 almoft extempore, profeffing a contempt for the
 ftately pillars, and folemn buildings of the cities,
 tompared with the natural charms of the coun-

try, and the coolness of their tents: thus they pass their lives in the highest pleasure, of which they have any conception, in the contemplation of the most delightful objects, and in the enjoyment of perpetual spring: for we may apply to part of *Arabia* that elegant couplet of *Waller* in his poem of the *Summer~i/land*,

The gentle spring, that but salutes us here.

Inhabits there, and courts them all the year.

Yet the heat of the sun, which must be very intense in a climate so near the Line, is tempered by the shade of the trees, that overhang the valleys, and by a number of fresh streams, that flow down the mountains. Hence it is, that almost all their notions of *felicity* are taken from *freshness* and *verdure*: it is a maxim among them that the three most charming objects in nature are, * *a green meadow, a clear rivulet, mid a beautiful woman*, and that the view of these objects at the same time affords the greatest delight imaginable. *Mahonjed* was so well acquainted with the maxim of his countrymen, that he described the pleasures of heaven to them, under the allegory of *cool fountains, green bowers, and black-eyed girls*, as the word *Houri* literally signifies in *Arabick*: and in the chapter of the *Morning*, towards the end of his

* See the life of *Tamerlane*, published by *Golius*, page 299.

الماء والخضرة والوجه الحسن

Alc dran> he¹ mentions a garden, called *Iretri*, which is no less celebrated by the *AJtatkk* poets than that of the *Hesperides* by the *Greeks*: it was planted, as the commentators say, by a king, named *Shedad*, and was once seen by an *Arabian*, who wandered very far into the deserts in search of a lost camel: it was, probably, a name invented by the impostor, as a type of a future state of happiness. Now it is certain that the genius of every nation is not a little affected by their climate ; for, whether it be that the immoderate heat disposes the *Eajlern* people to a life of indolence, which gives them full leisure to cultivate their talents, or whether the sun has a real influence on the imagination (as one would suppose that the Ancients believed, by their making *Apollo* the god of poetry); whatever be the cause, it has always been remarked, that the *Asiatics* excel the inhabitants of our colder regions in the liveliness of their fancy, and the richness of their invention.

To carry this subject one step farther: as the *Arabians* are such admirers of *beauty*, and as they enjoy such ease and leisure, they must naturally be susceptible of *that passion*, which is the true spring and source of agreeable poetry; and we find, indeed, that *love* has a greater share in their poems than any other passion; it seems to be always uppermost in their minds*

and there is hardly an elegy, a panegyrick, or even a fatire, in their language, which does not begin with the complaints of an unfortunate, or the exultations of a fuccefsful, lover. It fometimes happens, that the young men of one tribe are in love with the damfels of another; and, as the tents are frequently removed on a fudden, the lovers are often feperated in the progrefs of the courtfhip: hence almoft all thft *Arabick* poems open in this manner; the author bewails the fudden departure of his miftrefs, Hinda, Maia, Zeineb, or Azza, and defcribes her beauty, comparing her to a wanton fawn, that plays among the aromattick fhrubs; his friends endeavour to comfort him, but he refufes confolation; he declares his refolution of vifiting his beloved, though the way to her tribe lie through a dreadful wilderneis, or even through a den of lions; here he commonly gives a defcription of the horfe or camel, upon which he defigns to go, and thence paffes, by an eafy tranfition, to the principal fubjeft of his poem, whether it be the praife of his own tribe, or a fatire on jhe timidity of his friends, who refufe to attend him in his expedition; though very frequently the piece turns wholly upon love. But it is not fufficient that a nation have a genius for poetry, unlefs they have the advantage pf a rich and beautiful language, that their tx-

preffions may be worthy of their fentiments; the *Arabians* have this advantage alfo in a high degree: their language is expreffive, ftrong, fonnorous, and the moft copious, perhaps, in the world; for, as almoft every tribe had many words appropriated to itfelf, the poets, for the convenience of their meafure, or fometimes for their fingular beauty, made ufe of them all, and, as the poems became popular, thefe words were by degrees incorporated with the whole language, like a number of little freams, which meet together in one channel, and, forming a moft plentiful river, flow rapidly into the fea.

If this way of arguing *a priori* be admitted in the prefent cafe (and no fingle man has a right to infer the merit of the *Eaftern* poetry from the poems themfelves, becaufe no fingle man has a privilege of judging for all the reft), if the foregoing argument have any weight, we muft conclude that the *Arabians*[^] being perpetually converfant with the moft beautiful objects, fpend a calm and agreeable life in a fine climate, being extremely addicted to the fofter paffions, and having the advantage of a language Angularly adapted to poetry, muft be naturally excellent poets, provided that their *manners* and *aiftoms* be favourable to the cultivation of that Art; and that they are highly fo, it will not be difficult to prove.

The fondness of the *Arabians* for poetry* and the respect which they show to poets, would be scarce believed, if we were not assured of it by writers of great authority: the principal occasions of rejoicing among them, were formerly, and, very probably, are to this day, the birth of a boy, the foaling of a mare, the arrival of a guest, and the rise of a poet in their tribe: when a young *Arabian* has composed a good poem, all the neighbours pay their compliments to his family, and congratulate them upon having a relation capable of recording their actions, and of recommending their virtues to posterity. At the beginning of the seventh century, the *Arabid* language was brought to a high degree of perfection by a sort of poetical Academy, that used to assemble at stated times, in a place called *Qadby* where every poet produced his best composition, and was sure to meet with the applause that it deserved: the most excellent of these poems were transcribed in characters of gold upon *Egyptian* paper, and hung up in the temple, whence they were named *Modhahebat*, or *Golden*[^] and *Moallakat*, or *Suspended*: the poems of this sort were called *CaJJ'eida's* or *eclogues*,* seven of which are preserved in our libraries, and are considered as the finest that

* These seven poem*, clearly transcribed with explanatory

were written before the time of *Mahomed*. The fourth of them* compofed by *Lebid** is purely paftoral, and extremely like the *Alexis* of *Virgil*, but far more beautiful, becaufe it is more agreeable to nature: the poet begins with praifing the charms of the fair *Novara* (a word, which in *Arabick* fignifies a *timorous fawn*) but inveighs againft her unkindnefs; he then interweaves a defcription of his young camel, which he compares for its fwiftnefs to a ftag purfued by the hounds; and takes occafion afterwards to mention his own riches, accomplifhments, liberality, and valour, his noble birth, and the glory of his tribe: the didion of this poem is eafy and fimple, yet elegant, the numbers flowing and mufical, and the fentiments wonderfully natural; as the learned reader will fee by the following paffage, which I fhall attempt to imitate in verfe, that the merit of the poet may not be wholly loft in a verbal tranflation;

*But ah! thou know'ft not in what youthful play
Our nights^ beguile dth pleafure, Jksam away;*

notes, are among *Poceck's* manucripts at *Oxford*, No. 164: the names of the feven poets are *Amralkcis*, *Tarafa*, *Zo'ieir*, *Lebid*, *Antara*, *Amru*, and *Hanth*. In the fame collection, No. 174, there is a manucript, containing above forty other poems, which had the honour of being fufpended in the terrace at *Mecca*: this volume is an inestimable treafure of ancient; *Arabick* literature.

*Gay fongs, and cheerful tales, decern'd the time,
 And circling goblets made a tuneful chime;
 Sweet was the draughty and fwcet the blooming
 maid,
 Who touch'd her lyre beneath the fragrant Jhade;
 Wejifd till mrrning purpled ev'ry plain;
 The damfels Jlumber V, but ivejip'd again :
 The waking birds, that fung on ev'ry tree
 Their early notes, were not fo blithe as we *.*

The *Ma home dan* writers tell a ftory of this poet, which deferves to be mentioned here: it was a cuftom, it feems, among the old *Ara- bians*, for the moft eminent verfifiers to hang up fome chofen couplets on the gate of the temple, as a publick challenge to their brethren, who ftrove to anfwer them before the next meeting

* In Arabicliy

بل انت لا تدريين كم من ليلة
 طلق لذيذ لهُوها وندامها
 قد بت سامرها وغاية تاجر
 وافيت ان رفعت وعزّ مدامها
 بصبح صافية وجذب كرينة
 بهواتر تاتا له معاً ابهامها
 باكرت حاجتها الدجاج بسكرة
 لاعل منها حين هبّ نيامها

at *Qcadh*, at which time die whde afsembly lifcd to determine the merit of them all, and gave fome mark of diftinction to the author of the fineft verfes. Now *Lebid*, who, we are told, had been a violent oppofer of *Mahomed*, fied a poem on the gate, beginning with the following diftich, in which he apparently meant to re-fledfc upon the new religion: *Are not all things vain, which come not from God? and will not all honours decay, but thofe, which He confers**? Thefe lines appeared fo fublime, that none of the poets ventured to anfwer them; till *Mabomed*, who was himfelf a poet, having compofed a new chapter of his *Alcoran* (the fecond, I think), placed the opening of it by the fide of *Lebid*'s poem, who no fooner read it, than he declared it to be fomethng divine, confeffed his own inferiority, tore his verfes from the gate, and embraced the religion of his rival; to whom he was afterwards extremely ufefui in replying to the fatires of *Amralkeis*, who was continually attacking the doctrine of *Mahomed*; the *Afiaticks* add, that their lawgiver acknowledged fome time after, that no heathen poet had ever pra-

* In Arabick,

الاكل شيء ما خلا الله باطل
وكل نعيم لا محالة زائل

duced a nobler distich than that of *Lebid* just quoted.

There are a few other collections of ancient *Arabick* poetry; but the most famous of them is called *Hamdſa*, and contains a number of *epigrams*, *odes*, and *elegies*, composed on various occasions: it was compiled by *Abu Teman*, who was an excellent poet himself, and used to say, that *fine Sentiments delivered in prose were like gems scattered at random, but that, when they were confined in a poetical measure, they resembled bracelets and firings of pearls* *. When the religion and language of *Mahomed* were spread over the greater part of *Asia*, and the maritime countries of *Africa*, it became a fashion for the poets of *Persia*, *Syria*, *Egypt*, *Mauritania*, and even of *Tartary*, to write in *Arabick**, and the most beautiful verses in that idiom, composed by the brightest genius's of those nations, are to be seen in a large miscellany, entitled *Tateima* though many of their works are transcribed separately: it will be needless to say much on the

إنّ القوافي والمسااعي لم تزل
 مثل النظم اذا اصاب فريدا
 هي جواهر نثر فان القته
 فالشعر صار قلايدا وعقودا

poetry of the *Syrians*, *Tartarians*, and *Africans*, since most of the arguments, before used in favour of the *Arabs*, have equal weight with respect to the other *Mahomedans*, who have done little more than imitate their style, and adopt their expressions; for which reason also I shall dwell the shorter time on the genius and manners of the *Per/ians*, *Turks*, and *Indians*.

The great empire, which we call PERSIA, is known to its natives by the name of *Iran*; since the word *Per/ia* belongs only to a particular province, the ancient *Perjis*, and is very improperly applied by us to the whole kingdom: but, in compliance with the custom of our geographers, I shall give the name of *Per/ia* to that celebrated country, which lies on one side between the *Caspian* and *Indian* seas, and extends on the other from the mountains of *Candabar*, or *Paropamisus*[^] to the confluence of the rivers *Cyrus* and *Araxes*, containing about twenty degrees from south to north, and rather more from east to west.

In so vast a tract of land there must needs be a great variety of climates: the southern provinces are no less unhealthy and sultry, than those of the north are rude and unpleasant; but in the interior parts of the empire the air is mild and temperate, and, from the beginning of May to September, there is scarce a cloud to be

feen in the fky: the remarkable calmnels of the fummer nights, and the wonderful fplendour of the moon and ftars in that country, often tempt the *Perfans* to fleep on the tops of their houfes, which are generally flat, where they cannot but obferve the figures of the conftellations, and the various appearances of the heavens; and this may in fome meafure account for the perpetual allufions of their poets, and rhetoricians, to the beauty of the heavenly bodies. We are apt to cenfure the oriental ftyle for being fo full of metaphors taken from the fun and moon: this is afcribed by fome to the bad tafte of the *sf/iaticks*; *the works of the Perjians, fays M. de Voltaire, are like the titles of their kings, in which the fun and ?noon are often introduced*: but they do not reflect, that every nation has a fet of images, and expreffions, peculiar to itfelf, which arife from the difference of its climate, manners, and hiftory. There feems to be another rcafon for the frequent allufions of the *Perjians* to the fun, which may, perhaps, be traced from the old language and popular religion of their country: thus *Mibriddd*, or *Mithridates*, fignifies *the gift of the fun*, and answers to the *'I hee dor us* and *Diodati* of other nations. As to the titles of the *Eajlem* monarchs, which feem, indeed, very extravagant to our ears, they are merely formal, and no lefs void of meaning than thofe of

European princes, In which *ferenity* and *highnefs* are often attributed to the mod *gloomy* and *low-minded* of men.

The midland provinces of *Per/ia* abound in fruits and flowers of almoft every kind, and, with proper culture, might be made the garden of *AJia*: they are not watered, indeed, by any confidetable river, fince the *Tigris* and *Euphrates*, the *Cyrus* and *Araxes*, the *Oxus*, and the five branches of the *Indus*, are at the far-theft limits of the kingdom; but the natives, who have a turn for agriculture, fupply that defed: by artificial canals, which fufficiently temper the drynefs of the foil; but in faying they *Jupply* that defcvt, I am falling into a common error, and representing the country, not as it is at prefent, but as it was a century ago ; for a long lories of civil wars and maflacres have now deftroyed the chief beauties of *Per/ia*, by dripping it of its moft induilrious inhabitants.

The fame difference of climate, that affedis the air and foil of this extenlive country, gives a variety alfb to the perfons and temper of its natives: in fome provinces they have dark complexions, and harfh features; in others they are exquisitely fair, and well made; in fome others, nervous and robull: but the general character of the nation is *that Jofi ne/s*, and *love of pleafure*, that *indolence*, and *effeminacy*, which have made

them an easy prey to all the western and northern swarms, that have from time to time invaded them. Yet they are not wholly void of martial spirit; and, if they are not naturally brave, they are at least extremely docile, and might, with proper discipline, be made excellent soldiers: but the greater part of them, in the short intervals of peace that they happen to enjoy, constantly sink into a state of inactivity, and pass their lives in a pleasurable, yet studious retirement; and this may be one reason, why *Perfa* has produced more writers of every kind, and chiefly *poets*, than all *Europe* together, since their way of life gives them leisure to pursue those arts, which cannot be cultivated to advantage, without the greatest calmness and serenity of mind. There is a manuscript at *Oxford**, containing *the lives of an hundred and thirty five of the finest Persian poets*, most of whom left very ample collections of their poems behind them: but the *satirists*, and *moderate poets*, if *Horace* will allow any such men to exist, are without number in *Perfia*.

This delicacy of their lives and sentiments has insensibly affected their language, and rendered it the softest, as it is one of the lightest, in

* In *Hyperoo Bodi*. 128. There is a prefatory discourse to this curious work, which comprises the lives of ten Arabian poet*

the world: it is not possible to convince the reader of this truth, by quoting a passage from a *Persian* poet in *European* characters; since the sweetness of sound cannot be determined by the sight, and many words, which are soft and musical in the mouth of a *Persian*, may appear harsh to our eyes, with a number of consonants and gutturals: it may not, however, be absurd to set down in this place, an Ode of the poet *Hafez*, which, if it be not sufficient to prove the delicacy of his language, will at least show the liveliness of his poetry.

*Ai bad nesimi yctrdari,
 Zan nefhe'i mushtcadr dari:
 Zinbar mecun diraz-dcfti!
 Ba turren o che car dari ?
 Ai gu I, to cujd wa ruyi zeibaah.
 O taza, wa to kharbdr dari.
 Nerkes, to cujd wa chejhmi mejiejh?
 Oferkxojh, wa to khumar dari.
 Aiferu, to ba kaddi bulendejh,
 Der bagh che iyteldr dari?
 Ai akl, to ba wujudi ijhkejh
 De deji che ikhtiydr diri ?
 Riban, to cujd wa kbatti febzejh ?
 O mujhc, wa to ghubdr dari.
 Buzi bures bewajli Hafiz,
 Gber takati yntizar daru*

That is, word for word, *O fweet gale, thou hear eft the fragrant fcent of my beloved; thence it is that thou hajl this mujky odour. Beware ! do not Jieal: what hajl thou to do with her trejfes? O roje, what art thou, to be compared with her bright face? She is frejh, and thou art rough with thorns. O narcijfus, what art thou in compar if on offer languijhing eye? Her eye is only jleepy, but thou art fck and faint. O pine, compared with her graceful jl at lire, what honour haft thou in the garden? O wifdom, what wouldjl thou choofe, if to choofe were in thy power, in preference to her love? O fweet bajil, what art thou, to be compared with her frejh cheeks? They are perjeSl tnijk, but thou art foon withered. Come, my beloved, and charm Hafez with thy prefence, if thou canji but jlay with him for a fingle day. This little fong is not unlike a fonnet afcribed to Shakefpeare, which deferves to be cited here, as a proof that the Eaftern imagery is not fo different from the European as we are apt to imagine.*

The forward violet thus did I chide:

*" Sweet thief! whence didjl thou Jleal thy fwett
that fmells,*

" If not from my loves breath? The purple pride',

" Which on thy foft cheek for complexion dwells,

" In my love's veins thou hajl too grofsly dyed."

*The lily I condemned for thy hand,
 And buds of marjoram had foi'n thy hair;
 The roses fearfully on thorns didjtand,
 One blujhing Jhame, another white defpair;
 A third, nor red nor white, had flol'n of both,
 And to his robb'ry had annex d thy breath;
 But fr his theft, in pride of all his growth,
 A vengeful canker eat him up to death.
 More flowers I noted, yet I, none could fee,
 But fcent or colour it had fioVn from thee.*

Shakefpeans Poems, p. 207,

The *Perfian* ftyle is faid to be ridiculoufly
 bombaft, and this fault is imputed to the flavifli
 fpirit of the nation, which is ever apt to mag-
 nify the obje&s that are placed above it: there
 are bad writers, to be fure, in every country,
 and as many in *AJia* as elfewhere; but if we
 take the pains to learn the *Perfian* language, we
 fhall find that thofe authors, who are generally
 efteemed in *Perjia*, are neither flavifli in their
 fentiments, nor ridiculous in their exprcfions:
 of which the follpwing paffage in a moral work
 of *Sadi*, entitled *Boftan*, or, *The Garden*, will be
 a fufficient proof. I have heard that king
Nujhirvan, juft before his death, fpoke thus to his
 fon *Hormuz*: Be a guardian, my fon, to the poor
 and helples; and be not confined in the chains of

thy own indolence. No one can be at ease in thy dominion, while thou feekeji only thy private rest, and fay eft) It is enough. A wife man will not approve the Jhepherd, who fleeps, while the wolf is in the fold, Go, myfbn, proteSl thy weak and indigent people; fnee through them is a king raifed to the diadem. The poeple are the root, and the king is the tree that grows from it; and the tree, O my Jon, derives its ftrength from the root *.

Are thefe mean fentiments, delivered in

* شنیدم که در وقت نزع روان
 بهرمز چنین گفت نوشیروان
 که خاطر نکهدار درویش باش
 نه در بند اسایش خویش باش
 نیاساید اندر دیار تو کس
 چو اسایش خویش خواهی وبس
 نیاید بنزدیک دانا پسند
 شبان خفته و کرک در کوسفند
 برو پاس درویش محتاج دار
 که شاه از رعیت بود تاجدار
 رعیت چو بیخست و سلطان درخت
 درخت ای پسر باشد از بیخ سخت

pompous language ? Are they not rather worthy of our most spirited writers ? And do they not convey a fine lesson for a young king ? Yet *Sadis* poems are highly esteemed at *Constantinople*, and at *Ijpahan*; though, a century or two ago, they would have been suppressed in *Europe*, for spreading with too strong a glare the light of liberty and reason.

As to the great Epic poem of *Ferdusi*, which was composed in the tenth century, it would require a very long treatise, to explain all its beauties with a minute exactness. The whole collection of that poet's works is called *Shahnameh*, and contains the history of *Peria*, from the earliest times to the invasion of the *Arabs*, in a series of very noble poems; the longest and most regular of which is an heroic poem of one great and interesting action, namely, *the delivery of Peria by Cyrus from the oppressions of Afrasiab*, king of the *Transoxan Tartary*, who being assisted by the emperors of *India* and *China*, together with all the demons, giants and enchanters of *Asia*, had carried his conquests very far, and become exceedingly formidable to the *Perians*. This poem is longer than the *Iliad*; the characters in it are various and striking; the figures bold and animated; and the diction every where sonorous, yet noble; polished; yet full of fire. A great profu-

don of learning has been thrown away by some criticks, in comparing *Homer* with the heroick poets, who have succeeded him; but it requires very little judgment to see, that no succeeding poet whatever can with any propriety be compared with *Homer*: that great father of the Grecian poetry and literature, had a genius too fruitful and comprehensive to let any of the striking parts of nature escape his observation; and the poets, who have followed him, have done little more than transcribe his images, and give a new dress to his thoughts. Whatever elegance and refinements, therefore, may have been introduced into the works of the moderns, the spirit and invention of *Homer* have ever continued without a rival: for which reasons I am far from pretending to assert that the poet of *Perſia* is equal to that of *Greece*; but there is certainly a very great resemblance between the works of those extraordinary men: both drew their images from nature herself, without catching them only by reflection, and painting, in the manner of the modern poets, *the likenſs of a likenef*; and both poſſeſſed, in an eminent degree, *that rich and creative invention, which is the very ſoul of poetry.*

As the *Perſians* borrowed their poetical measures, and the forms of their poems, from the *Arabians*, ſo the *TURKS*, when they had car-

ried their arms into *Mefopotamia* and AFFYRIA took their numbers and their tafte for poetry from the *Perfians*;

Gratia capta ferum victorem cepit, *et artes*
Intulit agrefti *Latio*.

In the fame manner as the *Greek* compofitions were the models of all the *Roman* writers, fo were thofe of *Perfia* imitated by the *Turks*, who coniiderably polifhed and enriched their language, naturally barren, by the number of Ample and compound words, which they adopted from the *Perjian* and *Arabick*. Lady Worthy Montague very juftly obferves, that we want *thofe compound words, which are very frequent and ftrong in the Turkifh language*; but her interpreters led her into a miftake in explaining one of them, which fhe tranflates flag-eyed, and thinks *a very lively image of the fire and indifference in the eyes of the royal bride*: now it never entered into the mind of an *Afiatick* to compare his miilrefs's eyes to thofe of a flag, or to give an image of their *fire and indifference*; the *Turks* mean to exprefs *that fullnefs*, and, at the fame time, that *foft and languifhing luftre*^ which is peculiar to the eyes of their beautiful women, and which by no means refembles the impleading wildnefs in thofe of a flag. The

original epithet, I suppose, was * *Ahu chejhm*, or, *with the eyes of a young fawn*: now I take the *Ahh* to be the same animal with the *Gazal* of the *Arabians*, and the *Zabi* of the *Hebrews*, to which their poets allude in almost every page. I have seen one of these animals; it is a kind of antelope, exquisitely beautiful, with eyes uncommonly black and large. This is the same sort of roe, to which *Solomon* alludes in this delicate simile: *Thy two breajis are like two young roes, that are twins, which play among the lilies.*

A very polite scholar, who has lately translated sixteen Odes of *Hafz*, with learned illustrations, blames the *Turkish* poets for copying the *Persons* too fervently: but, surely, they are not more blameable than *Horace*, who not only imitated the measures and expressions of the *Greeks*, but even translated, almost word for word, the brightest passages of *Alcerus*, *Anticreon*, and others; he took less from *Pindar* than from the rest, because the wildness of his numbers, and the obscurity of his allusions, were by

* This epithet seems to answer to the Greek *ifaxufair*, which our grammarians properly interpret *Zueatrigris oculis decora est et venujla*: if it were permitted to make any innovations in a dead language, we might express the *Turkish* adjective by the word *foptxiris*, which would, I dare say, have founded agreeably to the *Greeks* themselves.

no means iuitable fo the! gemusi of the *Latiti* language: and this may, perhaps, explain hig ode to *Julius Antonius*^ who might have advised him to use more of *Pindar's* manner in celebrating the victories of *Augujlus*. Whatever we may think of this objection, it is certain that the *turkijh* empire has produced a great number of poets; some of whom had no small merit in their way: the ingenious author just mentioned assured me, that the *Turkif* fatires of *Ruhi Bagdadi* were very forcible and striking, and he mentioned the opening of one of them, which seemed not unlike the manner of *Juvenal*. At the beginning of the last century, a work was published at *Qonstantinople*^ containing the finest verses of *Five hundred and forty-nine Turkijh poets*^ which proves at least that they are Angularly fond of this art, what^ ever may be our opinion of their success in it.

The defendants of *Tamerlane* carried into *India* the language and poetry of the *Persians* and the *Indian* poets to this day compose their verses in imitation of them. The best of their works, that have passed through my hands, are those of *Huzein*, who lived some years ago at *Benares*, with a great reputation for his parts and learning, and was known to the *English*, who resided there, by the name of *the Philosopher*. His poems are elegant and lively, and

one of them on the departure of his friends, would fait our language admirably well* but it is too long to be inferted in this eflajr. The *Indians* are foft and voluptuous, but artful and infincere, at leaft to the *Europeans*, whom, to lay the truth, they have had no great reafon of late years to admire for the oppofite virtues: but they are fond of poetry, which they learned from the *Perfians*, and may, perhaps, before the clofe of the century, be as fond of a more formidable art, which they will learn from the *Englijh*.

I muft requeft, that, in beftowing thefe praifes on the writings of *Afia*, I may not be thought to derogate from the merit of the *Greek* and *Latin* poems, which have juftly been admired in every age; yet I cannot but think that our *European* poetry has fubfifted too long on the perpetual repetition of the fame images, and inceffant allufions to the fame fables: and it has been my endeavour for feveral years to inculcate this truth, that, if the principal writings of the *AfiatickS*) which are repofited in our publick libraries, were printed with the ufual advantage of notes and illuftrations, and if the languages of the *Eajlern* nations were ftudied in our great feminaries of learning, where every other branch of ufeful knowledge is taught to perfe&ion, a new and ample field would be opened for fpecu-

lation; we should have a more extensive insight into the history of the human mind; we should be furnished with a new set of images and similitudes; and a number of excellent compositions would be brought to light, which future scholars might explain, and future poets might imitate.

ESSAY

ON

THE ARTS,

COMMONLY CALLED IMITATIVE.

IT is the fate of those maxims, which have been thrown out by very Eminent writers, to be received implicitly by most of their followers, and to be repeated a thousand times, for no other reason, than because they once dropped from the pen of a superior genius: one of these is the assertion of *Aristotle*, that *all poetry consists in imitation*^ which has been so frequently echoed from author to author, that it would seem a kind of arrogance to controvert it; for almost all the philosophers and critics, who have written upon the subjects of *poetry, music, and paintings* how little however they may agree in some points, seem of one mind in considering them as arts merely *imitative*: yet it must be clear to any one, who examines what passes in his own mind, that he is affected by the finest

poems, pieces of mujick, and piBures, upon si principle, which, whatever it be, is entirely dif-
 tinct from *imitation*. M. le Batteux has at-
 tempted to prove that all the fine arts have a
 relation to this common principle of *imitating*:
 but, whatever be faid of *painting*, it is probable,
 that *poetry* and *mujick* had a nobler origin; and,
 if the firft language of man was not both
poetical and *mufical*, it is certain, at leaft, that
 in countries, where no kind of *imitation* feems
 to be much admired, there are *poets* and *mufi-*
cians both by nature and by art: as in fome
Mahometan nations; where *fculpture* and *paint-*
ing are forbidden by the laws, where *dramatick*
poetry of every fort is wholly unknown, yet,
 where the pleafing arts, *of expr effing the paffons*
in verfe, and of enforcing that expreffion by me-
lody, are cultivated to a degree of enthufiafm. It
 fhall be my endeavour in this paper to prove,
 that, though *poetry* and *mujick* have, certainly,
 a power of *imitating* the manners of men, and
 feveral objets in nature, yet, that their greateft
 effeft is not produced by *imitation*, but by a
 very different principle; which muft be fought
 for in the deepeft recedes of the human mind.

To ftate the queftion properly, we muft have
 a clear notion of what we mean by *poetry* and
mufkfa, but we cannot give a precife definition
 of them* till we have fad a few nrevious^re-

marks on the origin, their relation to each other* and their difference.

It seems probable then that *poetry* was originally no more than a strong and animated expression of the human passions, of *joy* and *grief*, *love* and *hate*, *admiration* and *anger* sometimes pure and unmixed, sometimes variously modified and combined: for, if we observe the *voice* and *accents* of a person affected by any of the violent passions, we shall perceive something in them very nearly approaching to *cadence* and *measure* which is remarkably the case in the language of a vehement *Orator*, whose talent is chiefly conversant about *praise* or *censure*; and we may collect from several passages in *Tully*, that the fine speakers of old *Greece* and *Rome* had a sort of rhythm in their Sentences, less regular, but not less melodious, than that of the poets. .

If this idea be just, one would suppose that the most ancient sort of poetry consisted in *praising the Hetty*; for if we conceive a being, created with all his faculties and senses, endued with speech and reason, to open his eyes in a most delightful plain, to view for the first time the serenity of the sky, the splendour of the sun, the verdure of the fields and woods, the glowing colours of the flowers, we can hardly believe it possible, that he should refrain from

bursting into an extasy of joy, and pouring his praises to the creator of those wonders, and the author of his happiness. This *kind of poetry* is used in all nations; but as it is the sublimity of all* when it is applied to its true object, so it has often been perverted to impious purposes by pagans and idolaters: every one knows that the *dramatick poetry* of the *Europeans* took its rise from the same spring, and was no more at first than a song in praise of *Bacchus*; so that the only species of poetical composition (if we except the *Epick*) which can in any sense be called *imitative* was deduced from a natural emotion of the mind, in which *imitation* could not be at all concerned.

The next source of poetry was, probably, *love*, or the mutual inclination, which naturally subsists between the sexes, and is founded upon personal *beauty*: hence arose the most agreeable odes, and love-songs, which we admire in the works of the ancient lyric poets, not filled, like our *sonnets* and *madrigals*; with the insipid babble of *darts*, and *Cupids*, but simple, tender, natural; and consisting of such unaffected endearments, and mild complaints,

* *Teiwci sdegni, c placide e tranquille*
Repulse, e cari vezzi, e liete pad,

* *Tigro* lines of *Taffo*.

as we may suppose to have passed between the first lovers in a state of innocence, before the * refinements of society, and the restraints, which they introduced, had made the passion of love so fierce, and impetuous, as it is said to have been in *Dido*, and certainly was in *Sappho*, if we may take her own word for it *.

The *grief* which the first inhabitants of the earth must have felt at the death of their dearest friends, and relations, gave rise to another species of poetry, which originally, perhaps, consisted of short *dirges*, and was afterwards lengthened into *elegies*.

As soon as vice began to prevail in the world, it was natural for the wise and virtuous to express their *detestation* of it in the strongest manner, and to show their *repentment* against the corrupters of mankind: hence *moral poetry* was derived, which, at first, we find, was fervent and passionate; but was gradually melted down into cool precepts of morality, or exhortations to virtue: we may reasonably conjecture that *Epick poetry* had the same origin, and that the examples of heroes and kings were introduced, to illustrate some moral truth, by showing the loveliness and advantages of virtue, or the many misfortunes that, flow from vice.

* See the ode of *Sappho* quoted by *Longinus*, and translated by *Boitau*.

Where there is vice, which is *deteftable* in it-
 (elf, there guift be *bate*, fmce *theftrongeſi antu*
patby in nature, as Mr. Pope afferted in his
 writings, and proved by his whole life, *fubfjls*
between the good and the lad; now this paſſion
 was the ſpurce of that, poetry, which we call
Satire, very improperly, and corruptly, fmce the
Satire, ol the Romans was no more than a moral
 j>iece, .which they entituled *Satura* or *Satyra**,
 intimating, that the poem, like *a difh of fruit*
find corn offered to Ceres, contained a variety
 ^nd, plenty pf fancies and figures; whereas the
 true *inveBives* of the ancients were called *Iambi*,
 of which we have feveral examples in *Catullus*,
 \$md in the *Epodes* of *Horace*, who imitated the
 very meafures and manner of *Archilochus*.

Theſe are the principal foyrces oi poetry; and
oimufck ajfo, as it fhall be my emjeavpijr to
 ihow: but it is firſt neceſſary to fey a few
 words on *the nature of found*; a very copious
 ſubjed, which would require a long differtation
 jto be accurately difcuffed. Without entering
 into a difcourſe on the *vibrations of chords*, or
the undulations of tie air, it will be fufficient for
 our purpoſe to obſerve that there is a great dif-
 ference between *a cqmmon found*, and *a muſical*
found, which confiſts chiefly in this, that the

Some Latin wtwrds were fpdiled **cither with an u or a y.**
 as *Sulla* or *Sylta*.

former is fimple and entire in itfelf likaa a point while the latter is always accompanied with other founds, without, ceafing to be *mc* like a *circle*, which is an eatire figure, though it is generated by a multitude of points flowing,, at equal diftances, round a common centres Thefe acceflbry founds,, which are caufed by the aliquots of a fonorous body vibrating at once, are called *Harmonicks*, and the whole fyftem of modern *Harmony* depends upon them; though it were eafy to prove that the fyftem is rinna-tural, and only n^ade tolerable to the eir by habit; for whenever we ftrike the perfect accord on a harpfichord or an organ, the harmonicks of the third and fifth have, alfo their own harmonieksj, which are difflbnant from the principal note: thefe horrid difTonances are, indeed, almoft overpowered by the *mtural harmonicks* of the principal chord, but that does not prove them agreeable. Since nature has given us a delightful harmony of her own, why fhould we de-ftroy it by the additions of art? It is like think*
ing

— to paint ttle lily,
And add a perfume to the violet.

Now let us conceive that fome vehement paflion* is expref&d in ftrong words, exa\$ly meafhred, and pronounced, *in ammmm voice* in juft cadence, and wkh proper accents, fuch

aa expreffion of . *the paffion will be genuine poetry*; and the famous ode of *Sappho* is allowed to be fo in the ftricteft fenfe : but if the fame ode, with all its natural accents, were expreffed in a *mufical voice* (that is, in founds accompanied with their *Harmonicks*), if it were fmg in due time and meafure, in a fimple and pleafing tune, that added force to the words without ftilling them, it would then be *pure and original mufick* \ not merely foothing to the ear, but affecting to the heart; not an *imitation* of nature, but the voice of nature herfelf. But there is another point in which *mufick* muft referable *poetry*, or it will lofe a confiderable part of its effect: we all muft have obferved, that a fpeakcr, agitated with paffion, or an actor, who is, indeed, ftrictly an *imitator*, are perpetually changing the tone and pitch of their voice, as the fenfe of their words varies: it may be worth while to examine how this variation is expreffed in *mufick*. Every body knows that the mufical fcale confifts of feven notes, above which we find a fucceffion of fimilar founds repeated in the fame order, and above that* other fucceffions, as far as they can be continued by the human Voice, or diftinguifhed by the human ear; now each of thefe feven founds has no more naming, when it is heard feparately, than a Angle letter of the alphabet would have*

and If is only by their fucceffion, and their relation to one principal found, that they take any rank in the fcale; or differ from each other, except as they are *graver*, or more *acute*: but in the regular fcale each interval affumefc a proper chara&er, and every note ftands related to the firft or principal one by various proportions. Now a *feries of founds relating to One leading note* is called a *tnode*[^] or a *tone*, and, as there are twelve femitones in the fcale, each of which may be made in its turn the leader of a mode, it follows that there are twelve modes; and each of them has a peculiar character, anting from the polition of the *modal* note, and from fome minute difference in the ratio's, as of 81 to 80, or a comma; for there are fome intervals, which cannot eaiily be rendered on our inftruments, yet have a furprizing effect in *modulation*[^] or in the tranfit ions from one mode to another.

The *modes* of the ancients are faid tu have had a wonderful effe& over the mind} and *Plato*, who permits the *Dorian* in his imaginary republick, on account of its calmnefe and gravity, excludes the *Lydian*, becaufe of its languid, tender, and effeminate chara&er: not that any feries of mere founds has a power of railing or foothing the paffions, but each of thefe *modes* was appropriated to a particular kind of

and a particular instrument; and the chief of them, as the *Dorian*, *Phrygian*, *Lydian*, *Ionian*, *Eolian*, *Lydian*, belonging originally to the nations, from which they took their names: thus the *Phrygian mode*, which was ardent and impetuous, was usually accompanied with trumpets, and the *Mixolydian*, which, if we believe *Aristoxenus*, was invented by *Sappho*, was probably confined to the pathetic and tragick style: that these modes had a relation to poetry, as well as to music, appears from a fragment of *Lacus*, in which he says, *I sing of Ceres, and her daughter Meliboea, the consort of Pluto, in the Eolian mode, full of gravity; and Pindar calls one of his Odes an Eolian song.* If the *Greeks* surpassed us in the strength of their modulations, we have an advantage over them in our *minor scale*, which supplies us with twelve new modes, where the two semitones are removed from their natural position between the third and fourth, the seventh and eighth notes; and placed; between the second and third, the fifth and sixth; the change of the semitones* by giving a minor third, to the *modal* note, softens the general effect of the mode, and adapts it admirably to subjects of *grief and affliction*: the minor mode of D is tender, that of C with three flats, is plaintive, and that of F, is more pathetic and mournful to the highest

eft degree, for which reafon it was chofcn by
 the excellent *Pergolef* in his *Stabat Mater*.
 Now thefe twenty-four modes, artfully inter-
 woven, and changed as often as the foatiment
 changes, may, it is evident, exprefs all the va-
 riations in the voice of a fpeaker, and give an ad-
 ditional beauty to the accents of a poet. Con-
 liftently [\tith](#) the foregoing principles, we may
 define *original and native poetry* to be *the lan-
 guage of the violent paffions^exprefjed in exa£l
 meafure, mthjirong accents andfgnificant words;*
 and *true mufick* to be no more than *poetry, deli-
 vered'in afuccejjion of harmoniousfounds,fo difpofed
 as to pleafe the ear.* It is in this view onty that
 we muft confider the mufick of the ancient
Greeks, or attempt to account for its amazing
 leffe&s, which we find related by the graveft
 kiftorians, and philofophers; it was wholly
 paffionate or defcriptive, and fo cloiely united
 to poetry, that it never obftru&ed, but always
 increafed its influence; whereas ourboafed har-
 mony, with all its fine accords, and numerous
 parts, paints nothing, exprefles nothing, fays
 nothing to the heart, and confequently can otx\y
 give more or lefs pleafure to one of our fenfes;
 and no reafonable man will ferioufly prefer a
 tranfitory pleafure, which muft foon end in fa-
 tity, or even in difguft, to a delight of the,foul,
 fifing from fymp^thy, and funded on the na-

tural pafSons, always lively, always interefting, always tranfporting. The old divifions of mu-
fiefc into *€etejiial* and *earthly*; *divine* and *human*,
aSiive and *contemplative*, *intellective* and *oratorial*,
were founded rather upon metaphors, and chi-
merical analogies, than upon any real diftinc-
tions in nature; but the want of making a dif-
tin6lion between *mujick of mere founds*, and the
mujick of the piftons, has been the perpetual
fouree of confufion and contradi&ions both
among the ancients and the moderns: nothing
can be more oppofite in many points than the fyf-
terns of *Rameau* and *Tartini*, one of whom aferts
that melody fprings from harmony, and the
other deduces harmony from melody; and both
are in the right, if the firft fpeaks only of that
mufick, which took its rife from *the multiplicity
of founds heard at once in the fonorous body*, and
the fecond, of that, which rofe from *the accents
and inflexions of the human voice, animated by the
paffions*; to decide, as *Rotijfeau* fays, whether of
theſe two fchools ought to have the preference,
we need only afk a plain queftion, Was the
Voice made for the inftruments, or the inftru-
ments for the voice?

In defining what true poetry *ought to Se*, ac-
cording to our principles, we have defcribed
What it really was among the *Hebrews*, the
Greeks and *Romans*, the *Arabs* and *Perjians*.

The lamentation of *David*, and his sacred odes* or psalms, the foting of *Solomon*, the prophecies of *Ifaiah* *Jeremiah*^ and the other inspired writers, are truly and ftrictly* poetical j but what did *David* or *Solomon* imitate in their divine poems? A man, who is really joyful or afflicted, cannot be faid to imitate joy or affliction. The lyrick verfes of *Atcaur*, *Alcman*, and *Ibycus*, the hymns of *Vallimachus*, the elegy of *Mofchus* on the death of *Rien*, are all beautiful pieces of poetry; yet *Alcman* was no imitator of love, *CaUimachus* was no imitator of religious awe and admiration, *Mofchus* was no imitator of grief at the loss of an amiable friend. *Arijotle* himfelf wrote a very poetical elegy on the death of a man, whom he had loved; but it would be difficult to fay what he imitated in it:

44 O virtue, who propofeft many labours to the
 44 human race, and art ftill the alluring objeft of
 " our life; for thy charms, O beautiful goddefs,
 " it was always an envied happinefs in Greece
 " even to die, and to fuffer the moft painful, the
 " moft afflicting evils: fuch are the immortal
 " fruits, which thou raifeft in our minds; fruits;
 " more precious than gold, more fwet than the
 " love of parents, and foft repofe; for thee Her-
 " cules the fon of Jove, and the twins of Leda,
 * flaind many labours, and by their illuftrous
 " anions fought thy favour; fir love of thee,

* *Achilles and Ajax descended to the mansion of
 "Pluto; and, through a zeal for thy charms* the
 " prince of Atarnea also was deprived of thi
 1' fun's light: therefore shall the muses, daughters
 " of memory, render him immortal for his glorious
 " deeds, whenever they sing the god of hospitality,
 " and the honours due to a lasting friend/hip."*

In the preceding collection of poems, there are some *Ætial* fables, some odes, & panegyrick, and an *elegy*; yet it does not appear to me, that there is the least imitation in either of them: *Petrarch* was, certainly, too deeply affected with real *grief* and the *Peruvian* poet was too sincere a lover, to imitate the passions of others. As to the rest, a fable in verse is no more an imitation than a fable in prose; and if every poetical narrative, which describes the manners, and relates the adventures of men, be called *imitative*, every romance, and even every history, must be called so likewise; since many poems are only *romances*, or parts of *history* told in a regular measure.

What has been said of *poetry*, may with equal force be applied to *music*, which is *poetry*, dressed to advantage; and even to *painting*, many sorts of which are poems to the eye, as all poems, merely descriptive, are pictures to the ear: and this way of considering them will set the refinements of modern artists in their

true light ; i b r the *paffions*, which were given by nature, 'never fpoke in an unnatural form, and no man, truly affe&ed with *love* or *grief* ever expreffed the one in an *acrojlick*, or the other in a *fugue*: thefe remains, therefore, of the falfe tafte, which prevailed in the dark ages, 'fhould be banifhed from this, which is enlightened with a juft one.

It is true, that fome kinds of painting are ftrictly *imitative*, as that which is folety intended to repreſent the human figure and countenance; but it will be found, that thoſe pictures have always the greateſt effe&, which repreſent ſome *paffion*, as the martyrdom of *St+ Agnes* by *Domenichino*, and the various representations of the *crucifixion* by the fineſt maſters of *Italy*; and there can be no doubt, but that the famous *facrifice of Iphigenia* by *Umanthes* was affe&ing to the higheſt degree; which proves, not that painting cannot be ſaid to *imitate*, but that its moſt powerful influence over the mind ariſes, like that of the other arts, from *fympathy*.

It is aſſerted al ſo that *deſcriptive* poetry, and *deſcriptive* muſick, as they are called, are ftrict *imitations*; but, not to infer that mere *deſcription* is the meaneſt part of both arts, if indeed it belongs to them at all, it is clear, that words and ſounds have no kind of reſemblance to

vifible objects: and what is an imitation, but a refemblance of fome other thing? ,Befides, no unprejudiced hearer will fay that he finds the fmalleft traces of imitation in the numerous *fugues** *counterfugues*y and *divifions*, which rather difgrace than adorn the modern mufick: even founds themfelves are imperfectly imitated by harmony, and, if we fometimes hear *the murmuring of a brook*, or *the chirping of birds* in a concert, we are generally apprifed before-hand of the paffages, where we may expert them. Some eminent muficians, indeed, have been abfurd enough to think of imitating laughter and other noifes, but, if they had fucceeded* they could not have made amends for their want of tafte in attempting it; for fuch ridiculous imitations muft neceffarily deftroy the fpirit and dignity of the fineft poems, which they ought to illuftrate by a graceful and natural melody, It feems to me, that, as thofe parts of *poetry*, *mufick*, and *painting*, which relate to the paffions, affedl *hy fymathy*, fo thofe, which are merely defcriptive, act by a kind of *fubjiitution*, that is, by raifing in our minds, affedions, or feutiments, analogous to thofe, which arife in us, when the refpective objects in nature are prefented to our fenfes. Let us fuppofe that a poet, a mufician, and a painter, are driving to give their friend, or patron, a pleafure fimilar

to that, Which he feels at the sight of a beautiful prospect. The first will form an agreeable assemblage of lively images, which he will express in smooth and elegant verses of a Uprightly measure; he will describe the most delightful objects, and will add to the graces of his description a certain delicacy of sentiment, and a spirit of cheerfulness. The musician, who undertakes to set the words of the poet, will select some mode, which, on his violin, has the character of mirth and gaiety, as the Eolian, or *E flat*, which he will change as the sentiment is varied: he will express the words in a simple and agreeable melody, which will not disguise, but embellish them, without aiming at any fugue, or figured harmony: he will use the bass, to mark the modulation more strongly, especially in the changes; and he will place the *tenor* generally in unison with the bass, to prevent too great a distance between the parts: in the symphony he will, above all things, avoid a *double melody*, and will apply his variations only to some accessory ideas, which the principal part, that is, the voice, could not easily express: he will not make a number of useless repetitions, because the *passions* only repeat the same expressions, and dwell upon the same sentiments, while *description* can only represent a single object by a single sentence. The painter will describe all

vifible objects more exactly- than his rivals, but he will fall short of the other artists in a very material circumstance; namely, that his pencil, which may, indeed, express a simple passion, cannot paint a thought, or draw the shades of sentiment: he will, however, finish his landscape with grace and elegance; his colours will be rich, and glowing; his perspective striking and his figures will be disposed with an agreeable variety, but not with confusion: above all, he will diffuse over his whole piece such a spirit of liveliness and festivity, that the beholder shall be seized with a kind of rapturous delight, and, for a moment, mistake art for nature.

Thus will each artist gain his end, not by imitating the works of nature, but by assuming her power, and causing the same effect upon the imagination, which her charms produce to the senses: this must be the chief object of a poet, a musician, and a painter, who know that *great effects are not produced by minute details, but by the general spirit of the whole piece, and that a gaudy composition may strike the mind for a short time but that the beauties of simplicity are both more delightful and more permanent.*

As the passions are differently modified in different men, and as even the various objects in nature affect our minds in various degrees, it is

obvious, that there must be a great diversity in the pleasure, which we receive from the fine arts, whether that pleasure arises from *Sympathy* or *substitution* and that it were a wild notion in artists to think of pleasing every reader, hearer, or beholder; since every man has a particular set of objects, and a particular inclination, which direct him in the choice of his pleasures, and induce him to consider the productions, both of nature and of art, as more or less elegant, in proportion as they give him a greater or smaller degree of delight: this does not at all contradict the opinion of many able writers, that *there is one uniform standard of taste*; since the *passions*, and, consequently, *sympathy*, are generally the same in all men, till they are weakened by age, infirmity, or other causes.

If the arguments, used in this essay, have any weight, it will appear, that the finest parts of poetry, music, and painting, are expressive of the *passions* and operate on our minds by *Sympathy*; that the inferior parts of them are *descriptive* of natural objects, and affect us chiefly by *substitution*; that the expressions of *Love*, *pity*, *desire*, and the *tender* passions, as well as the *descriptions* of objects that delight the senses, produce in the arts what we call **the beautiful**; but that *hate*, *anger*, *fear*, and the *terrible* passions as well as objects, which are *unpleasant* to the

fenfes, are productive of fublime, when they are aptly expreffed, or defcribed.

Thefe fubjedh might be purfued to infinity; but, if they were amply difcuffed, it would be neceffary to write a ferief of differtations, inflead of an effay.

THE MUSE RECALLED,
AN ODE

ON THE NUPTIALS OF

LORD VISCOUNT ALTHORP

AND

MISS LAVINIA BINGHAM,

ELDEST DAUGHTER OF CHARLES LORD LUCAN»

MARCH T I, MDCCtXtXI.

THE MUSE RECALLED, *AN ODE.*

RETURN, celestial Muse,
By whose bright fingers o'er my infant head,
Luird with immortal symphony, were spread
Tresh bays and flow'rets of a thousand hues;
Return ! thy golden lyre,
Chorded with sunny rays of temper'd fire,
Which in Astrsea's fane I fondly hung,
Bold I reclaim: but ah, sweet maid,
Bereft of thy propitious aid
My voice is tuneless, and my harp unstrung.
In vain I call . . . What charm, what potent spell
Shall kindle into life the long-unwaken'd shell ?

Haste ! the well-wrought * basket bring,
Which two sister Graces wove, .
When the third, whose praise I sing*
Blushing sought the bridal grove,
Where the slow-descending sun
Gilt the bow'rs of WIMBIXDON.

• Miss Louisa Bingham, and Miss Frances Molcsworth her cousin,
decked a basket with ribband* and flowers to hold the nuptial proteins,

THE MUSE RECATILEil.

In the vase mysterious fling
Pinks and roses gemrn'd with dew,
Flow'rs of ev'ry varied hue,
Daughters fair of early spring,
Laughing sweet with sapphire eye-
Or with Iris* mingled dyes;
Then around the basket go,
Tripping light with silent pace,
While, with solemn voice and slow
Thrice pronouncing, thrice I trace
On the silken texture bright,
Character'd in beamy light,
Names of more than mortal pow'r,
Sweetest influence to diffuse;
Names, that from her shadiest bow'r
Draw the soft reluctant muse.

Erst, 1 with living gems enchase
The name of Her, whom for this festive day
With zone and mantle elegantly gay
The Graces have adorn'd, herself a Grace,
MOLESWORTH • .. hark! a swelling note
Seems on Zephyr's wing to float,
Or has vain hope my flatter'd sense beguil'd ?
Ne*t Her, who braided many a flow'r
To deck her sister's nuptial bow'r,
BINGHAM, with gentle heart and aspect mild;
The charm prevails •, . I hear, I hear
Strains nearer yet, and yet more near.

Still, ye nymphs and yduths, advance*
 Sprinkle still the balmy show***
 Mingle still the 01327 dance.
 Two names of unresisted powV,
 Behold, in radiant characters I write:
 O rise ! O leave thy secret shrine,
 For they, who all thy nymphal train outshine,
 DUNCANNON*, heav'nly Muse, and DsvQNSHiRef invite.

Saw ye not yon myrtle wave ?
 Heard ye not a warbled strain ?
 Yes! the harp, which Clío gave,
 Shall his ancient sound regain.
 One dearer name remains. Prepare, prepare!
 She comes .. * how swift th* impatient air
 Drinks the rising accent sweet!
 Soon the charm shall be complete.
 Return, and wake the silent string ;
 Return, sweet Muse, for AXTHORP bids me sing.
 'Tis she •.. and, as she smiles, the breathing lyre
 Leaps from his silken bands, and darts ethereal fire.

Bright son of ev'ning, lucid star,
 Auspicious rise thy soften'd beam,
 Admir'd ere Cynthia's pearly car
 O'er heav'n's pure azure spreads her gleam;
 Thou saw'st the blooming pair,
 Like thee serenely fair,

- Lady Henrietta Spencer, second daughter of John earl Spencer, and wife of the lord viscount Duncannon, eldestson of the carl of Besborough.
- t Lady Georgian*, eldest daughter of rait Spencer, and Wife of Wil-iam Cavendish, fifth duke of Devonshire.

By love united and the nuptial vow,
 Thou seest the mirthful train
 Dance to th' unlabour'd strain,
 Seest bound with myrtle ev'Vy youthful brow.
 Shine forth, ye sijver eyes of night,
 And gaze on virtues crownM with treasures of delight.

 And thou, the golden-tressed child of morn,
 Whene'er thy all-inspiring heat
 Bids bursting rose-buds hill and mead adorn,
 See them with ev'ry gift that Jove bestows,
 With ev'ry joy replete,
 Save, when they melt at sight of human woes*
 Flow smoothly, circling hours,
 And o'er their heads unblended pleasure pour;
 Nor let your fleeting round
 Their mortal transports bound,
 But £1£ their cup of bliss, eternal pow*rs,
 Till time himself shall cease, and suns shall blaze no more.

Each morn, reclin'd on many a rose,
 LAVINIA'S * pencil shall disclose
 New forms of dignity and grace,
 Th' expressive air, th' impassion'd face,
 The curled smile, the bubbling tear,
 The bloom of hope, the snow of fear,
 To some poetick tale fresh beauty give,
 And bid the starting tablet rise and live;

* Ltdy Althorp has. an extraordinary talent for drawing historic subjects, and expressing the passions in the most simple manner.

Or with *swift* fingers shaU she touch the strings,
And in the magick loom of harmony
Notes of such wond'rous texture weave,
As lifts the soul on seraph wings,
Which, as they soar above the jasper sky,
Below them suns unknown and worlds unnumberM leave.

While thou, by list'ning crowds approved,
Lov'd by the Muse and by the poet lov'd,
ALTHORP^ shouldst emulate the fame
Of Roman patriots and th' Athenian name ;
Shouldst charm with full persuasive eloquence*
With all thy *mother's grace, and all thy father's sense,
Th* applauding senate; whilst, above thy head,
Exulting Liberty should smile,
Then, bidding dragon-born Contention cease,
Should knit the dance with meek-ey'd Peace,
And by thy voice impell'd should spread
An universal joy around her cherish'd isle.
But ah ! thy publick virtues, youth, are vain
In this voluptuous, this abandon'd age*

When Albion's sons with frantick rage,
In crimes alone and recreant baseness bold,
Freedom and Concord, with their weeping train,
Repudiate -> slaves of vice, and slaves of gold !

They, on starry pinions sailing
Through the crystal fields of air,
Mourn their efforts unavailing,
Lost persuasions, fruitless care:

* Gorgiana Poyntt countess Spencer.

Truth, Justice, Reason, Valour, with them fly
To seek a purer soil, a more congenial sky.

Beyond the vast Atlantick deep
A dome by viewless genii shall be rais'd,
The walls of adamant compact and steep,
The portals with sky-tinctur'd gems emblaz'd:
There on a lofty throne shall Virtue stand j
To her the youth of Delaware shall kneel;
And, when her smiles rain plenty o'er the land,
Bow, tyrants, bow beneath th* avenging steel!

Commerce with fleets shall mock the waves,
And Arts, that flourish not with slaves,
Dancing with ev'ry Grace and ev'ry Muse,
Shall bid the valleys laugh and heavenly beams diffuse.
She ceases \$ and a strange delight

Still vibrates on my ravish'd ear *

What floods of glory drown my sight!

What scenes I view \ What sounds I hear!

This for my friend .» . but, gentle nymphs, no mors

Dare I with spejls divine the Muse recall:

Then, fatal harp, thy transient rapture o'er,
Calm I replace thee on the sacred wall.

Ah, see how lifeless hangs the lyre,

Not lightning now, but glitt'ring wire!

Me to the brawling bar and wrangles high

Bright-hair'd Sabrina calls and rosy-bosoni*d Wye*

AN
O D E
IN IMITATION OF
A L C ^ U S .

Οὐ λίσσῃ, ὅδῃ ξύλα, ὅδῃ
Τίχῃ τῶνδ' ὡς ἐπὶ πάλῃ· εἴσω,
'Αλλ' ὅπως ποῦτ' ἂν ὦσιν ἌΝΔΡΕΣ
Αὐτὸς σωζέμεν εἰδότες,
'Ελευθεῖ τίχῃ καὶ πόλει.

ALC. quoted by ALEXANDER.

W H A T constitutes a State ?
Not high-raised battlement or labour'd mound,
Thick wall or moated *gute*;
Not cities proud with spires and turrets crown'd^
Not bays and broad-arm'd ports,
Where, laughing at the storm, rich navies ride,
Not starr'd and spangled courts,
Where low-brow'd baseness wafts perfume to pride.
No:—MEN, high-minded MEN,
With pow'rs as far above dull brutes endued
In forest, brake, or den,
A* **beasts excel** cold rocks and brambles rude;

Men, who their *duties* know,
 But know their *rights*, and, knowing, dare maintain,
 Prevent the long-aim'd blow,
 And crush the tyrant while they rend the chain:
 These constitute a State,
 And sov'reign L A W , *that state's collected ill*,
 O'er thrones and globes elate
 Sits Empress, crowning good, repressing ill;
 Smit by her sacred frown
 The fiend *Discretion* like a vapour sinks,
 And e'en th* all~dazzling *Crow*/t
 Hides his faint rays, and at her bidding shrinks,
 Such was this heav'n-lov'd isle,
 Than *Lesbos* fairer and the *Cretan* shore !
 No more shall Freedom smile ?
 Shall *Britons* languish, and be M E N no more ?
 Since all must life resign.
 Those sweet rewards, which decorate the brave*
 'Tis folly to decline,
 And steal inglorious to the silent grave*

Abergraxenny,
 Mcwrch'si, ir'ttl.

A H

O D E

IN IMITATION OF

CALLISTRATUS.

Ἐν μύρῳ κλάδι τὸ ξίφος φερόσω,
Ὡσπερ Ἀρμόδιον κ' Ἀριστογείτωνε,
Ὅτι τὸν τύραννον κτανίτην
Ἰσυνόμην· τ' Ἀθήνας ἱπαισάτην.

κ. τ. λ.

jod si post *Idas illas Martias b Tyrannoctonis* quUpiam tale aliquod carmen plebi tradidisset, inque *Suburram* et fori circulos et in ora vulgi intulisset, actum profecto fuisset de partibus deque dominatione *Cursorum*; plus mehercuie valuisset unum *Ἀρμόδιον μίλες* quam *Ciceroni* Philippics* onirics.

Low TU De Sacra Pvesi, Prael. I.

VERDANT myrtle's branchy pride
Shall rny biting falchion wreathe :

Soon shall grace each manly side
Tubes that speak and points that breathe.

Thus, *Harmodrus*, shone thy blade !
Thus, *Aristogitoriy* thine !

Whose, when BRITAIN sighs for aid,
Whose shall now delay to shine ?

ANODE.

Dearest youths, in islands blest.
Not, like recreant idlers, dead,
You with fleet *Pelides* rest,
And with godlike *Diomed**
Verdant myrtle's branchy pride
Shall my thirsty blade intwine:
Such, *HarmodiitS*) deck'd thy side!
Such, *Aristoiton*, thine !
They the base *Hipparchus* slew
At the feast for *Pallas* crownM:
Gods! how swift their poniards flew !
How the monster ting'd the ground \
Then in *Athens* all was Peace,
Equal Laws and Liberty:
Nurse of Arts, and eye of *Greece* /
People valiant, firm, and free!
Not less glorious was thy deed,
Wentivorth% fix'd in Virtue's cause;
Not less brilliant be thy meed,
Lenox, friend to *Equal Laws* /
High in Freedom's temple rais'd*
See *Fitz Maurice* beaming stand,
For collected Virtues prais'd,
Wisdom's Voice, and Valour's hand!
Ne'er shall fate their eyelids close:
They, in blooming regions blest,
With *ILirimdius* shall repose,
With *Artstoglt:n* rest.

ANODE.

Noblest Chiefs, a Hero's crown
Let *tti Athenian* patriots claim:
You less fiercely won renown;
You assum'd a milder name.
They thro* blood for glory strove,
You more blissful tidings bring ;
They to death a *Tyrant* drove,
You to fame *restored* a KING.
Rise, BRITANNIA, dauntless rise!
Cheer'd with triple Harmony,
Monarch good, and *Nobles* wise,
People valiant, firm, and FREE I

May u , 1782.

AB

LIBERTATEM

*CARMEN**

VIRTUS f enascens quern jubet ad sonos

Spartanam avitos ducere tibiam ?

Quis fortium caetus in auras

Ætherias juvenum debit,

Quos, Marti amicos, aut hyacinthinis

Flava in palestra conspicuos comis;

Aut alma Libert as in undis

Egelidis agiles vedebat,

Caeleste ridens ? Quis modulabitur

Excelsa plectro carmina Lesbio;

Qux dims, Alcaeo sonante,

Audiit et tremuit dynastes ?

Quis myrtea ensem fronde reconditum

Cantabit ? Ilium, civibus Harmodi

Dilecte servatis, tenebas:

Tuque fidelis Aristogiton.

* It may be proper, though unnecessary, to inform the classical reader, that some stanzas of this Alcaick are little more than a liberal translation from CoUias'a Ode ta liberty.

AD LIBERTATEM CARMEN.

Vix se refrsenat fulmineus chalybs:

Mox igne divino emicat, **exilit;**

Et cor reluctantis **tyranni**

Perforat ictibus haud remissis:

O ter placemen! Palladi victimam !

Nee tu minorem **Roma dabas Jovi ;**

Ex ore cum Bruti sonaret,

Sanguine Caesareo rubentis,

Vox grata Divis,—grataque Tullio !

Ah ! lacrymarum ne scatebrse fluant,

AfHicta Libertas, tuarum :

(O pudor ! O miseri Quirites !)

Vafri tacebo carnificis dolos,

Cui nomen Augusto impia plebs dedit;

Fletura et infandas Neronum

Nequitias odiosiorum.

Nolo tyrannorum improbioribus

Sanctum inquinari nominibus melos,

Quos turpis aetas in Latinae

Dedecus exitiumque gentis

Produxit. His te, Diva, furentibus,

Ad templa casli et sidereas domos

Vidit jugatis subvolantem

Musa aquilis nitidoque curru.

At Roma, vasti molibus impert

Sublata, centum nubila brachiis

Differt, colosseoque **Olympi**

Venice verticibus minatun

Sed, fervidi instar diluvfi rtrefni,
Septem relictis turba trionibtrs
Formidosorum gigantum
Hesperios populatur agros.
Qui plurimo conamine, pfoirimis
Immane adorti monstrum ululatibus,
Vix diro anhelantesque frenden—
—tesque trahunt strepitu ruinam.
Gens, te remota, nulla diu potest
Florere. Mox tu purpureas, Dea,
Sedes reliquisti piorum,
Ausa novas habitare terras.
Turn vitibus Florentia vestiens
Colles apricos, et nemora aureo
Splendore malorum coronans,
Te coluit,—coluitque musas;
Casura amata, (vse miserae !) manu.
At tu petebas pratula mollium
Pisarum, olivetumque Lucx*
Et scopulos tenuis MarinL
Vix te vocabat, nee docilem sequi,
Dux gloriosse gemmifer Adria 5
Qui scandit, haud pauper maritus,
Caeruleum Thetidos cubile.
Post exulem te, nobilis insula,
Tutis^ecepit Corsica rupibus:
Qua Marte non uno subacta,
Sxve Ligur, nimium superbly

CARMfiN.

Nunc te nivasas, Diva, libentius
Quero per Alpes; durus ubi gdu
 Helvetius frangit ligone, ajut
 Remigiis agitat Lemenum:
Quero per urbes, dona maris, novas.
Et fida sacris tecta ciconiis :
 Quero paludosos per agros,
 Et validae saliceta gentis ;
Quae fulmen Albani haud timuit ducis.
Hinc pulsa migras ? quo, Dea, quo fugis ?
 Ah ! grata dilectis Britannis
 Nympha, tuos video recessus.
Olim, haec recluisit musa vetustior:
Inter feracis littora Galiiae
 Interque divisum Albionis
 Nulla solum resonabat unda :
At saepe ab Icci, non madido pede,
Saxis verendas ad Doroaverniae
 Sedes adornati ambulabant
 Glandifera Druidae coronas.
Tunc sestuantes ad mare Suevicum
Fluctus ruebant tramite dissiro,
 Quo belluosis horret Orcas,
 Montibus et glaciata Thuta
Sed mox resurgens oceanus manura
Effert minacem; et, dum croceum attbm
 Scindunt percussis procellae
 Fulguribus, valid© tridentale

Divellit agros dissociabiles:

Tunc enatabas, pulchra Britannia,

Silvisque, et arvis, et sonoris

Amnibus egregie triumphans.

Gemmata multa turn Thetis insula

Risk: sacratis Mona, parens mea,

Ornata quercetis refulsit y

Et zephyro recreata Vectis.

Haec facta nutu, Diva potens, tuo:

Nam lassa dulcis pomiferas Vagae

Ripas, et undantis Sabrinse,

Nobile perfugium, eligebas;

Remota Gallis:—Galli etenim truces,

(Psychen ut antehac barbari amabilem,)

Te reppulerunt exulantem;

Gens meritas luitura paenas*

Tunc, in recessu fertilis insula?

Lecto, sacratum nominibus tuis

Fanum smaragdis emicabat

Consitum et aetheriis pyropis,

Ventura jam turn fama Britannia:,

Mira arte, miris picta coloribus,

Postesque et excelsum lacunar,

Et variam irradiabat aulam,

Depictus ense protulit et stylum

Sidneius ; heros, quem neque iudicis

Vultus, nee infamis tyranni

Terruit ira diu reprobata.

CARMAN.

Effiilsit ardenti et gladio et lyra

Miltonus audens, cui nrtidam nimis

Te, nuda Libertas, videnti

Nox oculos tenebrosa clausit:

Nunc templo in ipso, (qua radiat vetor.

Ora, profani, dicere,) vatibus

Insertus ljfcroumque turmae

Verba canit recitanda Divis.

O nympha ! maestam grata Britanniam

Ni tu revisas, percita civium

Non mite nepenthes levabit

Corde, salutiferumve moly.

Altaribus te jam tredecim vocat,

Te thure templisque urget America :

Audis; Atlanteumque pennis

Ire paras levibus per aequor.

Ah ! ne roseta et flumina deseras

Dilecta nuper : nam piget,—heu piget

Martis nefasti fratricidae,

Imperiique male arrogati.

Iam, veris instar, prseniteas novo

Pacata vultu : Pax tibi sit comes;

Quae blanda civilis duelli

Sopiat ignivomos dracones.

Cum transmarinis juncta sororibus,

Nectat choream beta Britannia.

Neu mitis absit, jam solutis

Mercibus, haud violanda Kroe.

O (quie paratur copia fiilmirns,
Centum repostt navibos, improbos
Gallos et audaces Iberos,
Civibus haud nociturs, frcijgat.

Idibus Metritis,

LETTRE

A

MONSIEUR A* * * DU P * * *.

DANS LAQUELLE EST COMPRIS

LEXAMEN

DE SA TRADUCTION DES LIVRES

ATTRIBUES A^{*} \

ZO ROASTRE

.....•—• • Beatus Fannius *ultr*
D«Uatis capsis, et imagine.

Hort.

LETTRE

A

MONSIEUR A*** DU P***.

foyez point furpris, Monlieur, de recevoir cette lett e di'un ineonnu, qui aime les vrais talens et qui fait apprecier les votres.

Souffrez qu'on vous fclicite de vos heureufes d& ouvertes. V~>us avez fouvent prodigue votre precieufe vie; vous avez franchi des mers oragenfes, des montagnes rcm[lies de tigres; vous avez flctri votre teint, que vous nous dites, avec autant d^legance que de modeftie, avoir etc couipofe *de lis et Je rofes* ; vous avez efluyé des maux encore plus cruels; et tout cela uniquement pour le bien de la literature, et de ceux qui ont le rare bonheur de vous refflem-bler.

Vous avez appris deux langues anciennes, que l'Europe entire ignorait*; vous avez rap-

* Ce n'eft point par affectation qu'on fult ici Torthogriphe de M. de Voltaire. Ce grand Icrivatn qui a Tendu tant de fervice a fa langue, a certainement raifon, lorfqo'il dit *qu'on doit ecrire comme*

porte en France le fruit de vos travaux, les livres du celebre Zoroafte; vous avez charme le public par votre agreable traduction de cet ouvrage; et vous avez atteint le comble de votre ambition, ou plutot l'objet de vos ardens defirs; vous etes Membre de l'Academic des Infcriptions.

Nous refpe&ons, comme nous le devons, cette illustre et favante Academie: mais vous meritez, ce nous femble, un titre plus diftingue.

Chriftophe Colomb ne decouvrit qu'un nouveau monde, rempli de betes fcroces, d'hommes plus feroces qu'elles, et de quelques mines de ce metal jaune, que vous avez prudemment neglige: mais pour vous, Monileur, vous avez cherche une nouvelle religion, laiit aux hommes oififs le foin de cultiver la leur. Les faints peres de votre chert patrie n'ont jamais affronte tant de perils, pour avanccr le vrai culte, que vous en avez efLye pour decouvrir le faux.

Plus grand voyageur que Cadmus, vous avez rapporte, comme lui, de nouveaux caracteres, et de nouveaux dieux. Nous difons de *nouveaux dieux*, car vous n'avez pas oublie, Monfieur, celui que vous volates dans une pagode pres de Keneri.

*on parte, pawned quon ne choque pas trop Image, et qui tant tres-devot a St. Francois, il a voulu le diftinguer des Fraovais**

A parler franchement, on doit vous faire pour le moins rArchimage, ou grand pretre des Guebres, d'autant plus que, dans ce nouveau poſte, vous auriez Poccaſion de mettre un peu plus *de feu* dans vos ecrits.

Voyageur, Savant, Antiquaire, Heros, *Libellifſe*, quels titres ne meritez-vous pas? On ſe contente de vous offrir celui qu'Horace donnait a Fannius dans Pepigraphe de cette lettre, que vous avez lue, fans peut-etre vous douter de la juſteſſe de Papplication. Comme lui vous vous applandifiez fans meſure; vous voila *beatus*: vous avez depote vos manufcrits a la biblioth[^]que royale; voila *delatis cap/is*; fans y etre invite; voila *ultro*: et pour rendre la comparifon plus juſte, vous nous donnez fou vent votre portrait (*imagine in*) duquel vous paraiffez fort epris. Mais Fannius etait Poete, et par malheur il ſ'en faut de beaucoup, a la fiction prcs, que vous le foyez.

Vous avez certainement de plus hautes pre-tentions; facrifier au bien public les dons les plus brillans de la nature eſt toute autre choſe que de cueillir quelques launers ſur le Parnafie; et vous ne nous laiſſez point ignorer ces ſacrifices. Dans votre premier volume, a la ving-tieme page*, vous nous con ez ce que vous

* On ne citert plus les pages de ce livre, qui ne fera lu de per*
Tonne.

fouffrites pour " *Timpertinence cfune jeune homme*
 " *bien fait, et d'une tres-jolie figure, dont lair de-*
 " *daigneux avait indigni les pajfagers; ils enga-*
 " *gerent, dites-vous, deux matelots a le plonger*
 " *dans la mer, lorsqu'ils le porteraient a terre en*
 " *fortant de la chaloupe-, ce qui etoit tres-focial,*
 " *On extent a cette commiffion obligeante; mais,*
 " *par une erreur dont vous futes la viSlime, et*
 " dont vous n'etiez pas trop f&che, on vous prit
 " *pour le beau damoiseau, et on vous etendit fur le*
 " *fable, dans un endroit ou il y avait quatre pieds*
 " *d'eau. Vous futes le premier a rire de la me-*
 " *prife* et avec grande raifon, puifqu'elle de-
 vait vous fervir a confater les charmes que vous
 poffediez avant votre laborieux pelerinage.

Oh! vous avcz eu raifon de nous faire part
 de cette anecdote: il importe tres-fort, a ceux
 qui veulent s'infruire des lois de la Perfe, de
 favoir, qu'au mois de Juin 1755 vous ref-
 fembliez a un petit-maitre amoureux de foi-
 meme.

Nous citerons un autre paflage dans vos pro-
 pres paroles audi modeftes que bien chofies.
 " *Vobjet, dites-vous, qui mamenait dans l'Inde,*
 " *parut en lui-meme beau, mais peu important; et,*
 " *fi Pon me fit ta grdce de ne me pas regarder*
 " *comme un joli impofteur, qui sitait fervi de ce*
 " *pritexte pour venir dans cette contrie tenter*
 " *fortune, on crut d'un autre coti que le meme*

" *Coup de foleil, (pitiferait difparaitre les rofes de
" mon teint, dij/iperait mespremifres idees"*

On ignore, Monfieur, ce que Ton pouvait penfer a Pondicheri, fur la beaute, on fur l'importance de l'objet qui vous y ameaait, mais on peut vous affurer, qu'en Europe on ne vous prend pas au moins pour *un joli impofteur*.

Permettcz maintenant, Monfieur, qu'on vous dife ferieufement ce que des gens de lettres penfent de votre entreprife, de vos voyages, de vos trois gros volumes, et de votre favoir que vous vantez avec ii peu de referve. Dans le cours de cet examen, on ne pourra sVmpechcr de faire quelques reflexions fur la maniere dont vous en ufez a la fin de votre difcours preliminaire, avec ceux qui meritent votre refped: et votre reconnaiffance.

On doit aimer le vrai favoir: mais toutes chofes ne valent pas la peine d'etre fuees. Il eft inconcevable que dans un fiecle, ou tous les arts fe perfedionnent, et toutes les fcienccs s'epurent, ce qu'on appelle la litterature en general, foit, par faute de choix, prefquc barbare. On fait la profondeur des mers, on fait les lois et la marche de la nature, on fait ce qui fe pafle dans toutes les parties du monde habitable; et on ignore combien de chofes on ne doit pas favoir.

Socrate difait, en voyant l'etalage d'un bijou-

tier, " De combien de chores n'ai pas be-
 " foin P On peut de meme s'ecrier, en con-
 templant les -ouvrages de nos Audits, Combien
 de connaissances il m'importe peu d'acquérir!

Si vous vriez fait cette derniere reflexion,
 vous n'auriez pas affronte la mort pour nous
 procurer des lumieres inutiles.

La curiosite du public et des favans au fujet
 de Zoroastre cefla des qu'on eut vu quelques
 lambeaux de fes pretendus ouvrages dans le
 Saddar, et dans d'autres livres, ecrits en Perfan
 par des Mages qui etaient affurement plus a
 portee de les faire connaitre qu'un Europeen *au
 teint de rofe*.

On poffedait deja plufieurs traites attribues a
 Zerduftit ou Zeratuftit, traduits en Perfan mo-
 derne; de pretendues conferences de ce legisla-
 teur avec Ormuzd, des prieres, des dogmes, des
 lois religieufes. Quelques favans, qui ont lu
 ces traductions, nous ont affure que les originaux
 etaient de la plus haute antiquite, parce qu'ils
 renfermaient beaucoup de platitudes, de bevues,
 et de contradictions: mais nous avons conclu
 par les memes raifons, qu'ils etaient tres-mo-
 dernes, ou bien qu'ils n'etaient pas d'un homme
 d'efprit, et d'un philofophe, tel que Zoroastre
 eft peint par nos hiftoriens. Votre nouvelle
 tradudon, Monfieur, nous confirme dans ce
 jugement: tout le college des Guebres aurait

beau nous l'affurer; nous ne croirons jamas que le charlatan le moins habile ait pu ecire les fa-daïfes dont vos deux derniers volumes font remplis.

Mais fuppofons, pour un moment, que ce recueil de galimatias contienne reellement les lois et la religion des anciens Perfes; eait-ce la peine d'aller fi loin pour nous en inftruire ? Croyez-nous, Monfieur, vous auriez mieux fait de vous en tenir a vos belles lois feodales, et a votre religion Romaine, qu'apparemment vous cheriffez. Vous auriez pu etre un grand Avocat, fi vous parlez auffi bien que vous ecrivez; ou un excellent fcholaftique, avec tant foit peu plus d'orgueil.

Nous dirons meme, et nous le dirons hardiment, que, s'il etait poffible de recouvrer tous les livres de Lycurgue, de Zalcucus, de Charondas, et s'ils ne contenaient rien de nouveau et d'interetant, leur antiquite ne les ferait pas valoir; ils ne ferviraient qu'a fatisfaire la ridicule curiofite de quelques faineans, et n'inftueraient nullement au bonheur des hommes, lequel doit, fans contredit, etre le but de la veritable litterature.

Daignez-vous rappeler le paflage fuivant dans un des opufcules de M. de Voltaire; quoi qu'en general nous n'aimions pas les citations, nous faifons gloire d'adopter les penfees de cet illuftre

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ecriv||p, Thonneur de la France: *Enfin*, dit-il, dans ce recueil de cent portes ou preceptes tires du livre de Zende, et ou Von rapporte meme les propres paroles de Vancien Zoroajlre, quels devoirs prior aux fom-ils prefer its? Celui d'aimer, de fecourirson pere et fa mere, de faire l'aumone aux pauvres, de ne jamais manquer a fa parole, de sab-Jlenir quand on est dans le doute fi l'action quon va faire ejl jujle ou non. Malheur au pays qui se trouve oblige de faire chercher ces preceptes dans la Zone brulante! et d'ailleurs trouve-t-on rien d'auffi fenfe dans vos trois *in quarto*?

Si ces raifonnemens, Monfieur, ne portent pas abfolument a faux, il en refulte que votre objet n'etait ni *beau* ni *important*; que l'Europe eclairce n'avoit nul befoin de votre Zende Vafta; que vous Favez traduit a pure perte; et que vous avez prodigue inutilement pendant dix-huit ans un temps qui devait vous etre precieux.

Mais direz-vous, "j'ai voulu apprendre deux " langues anciennes, qu'aucunEuropeenr/afues " avant moi," Quelle petite gloire que de favoir ce que perfonne ne fait, et n'a que faire de favoir! on ne veut pas cependant vous priver de cette gloire: perfonne ne vous la difputera. On veut meme croire que vous avez dans la tete plus de mots Zendes, e'est-a-dire, plus de mots durs, tratnans, barbarcs, que tous les fa-

vans de l'Europe. Ne favez-vous pas que les langues n'ont aucune valeur intrinseque? et qu'un erudit pourrait favoir par coeur tous les di&ionnaires qui ont jamais ete sompiles, et pourrait bien n'etre a la fin du compte que le plus ignorant des mortels?

D'ailleurs, etes-vous bien fur que vous pofledez les anciennes langues de la Perse? Ignorez-* vous qu'une langue ne faurait etre comprise dans un ieul ouvrage? Que tel homme qui lirait aflez couramment les livres de Moïse en Hebreu, avec le fecours d'un Juif, ne comprendrait rien dans le Cantique des Cantiques fans ce fecours; et quand il le comprendrait, il n'en ferait pas plus avance pour l'intelligence des fables de Sandabar, ecrites dans le meme dialogic? On ne poflede une langue que lorfqu'on a lu un nombre infini de livres Merits dans cet idiome. C'est pourquoi on n'aurait jamais fu l'Hebreu fans la langue Arabe, ou prefque toutes les racines se font confervees. Par la meme raifon on ne fera jamais, ne vous en deplaife, les anciens dialectes de la Perse, tandis qu'ils n'existent que dans les pretendus livres de Zoroastre, qui d'ailleurs sont remplis de repetitions inutiles.

" Mais," direz-vous, " me foupconne-t-on " d'avoir voulu tromper le public?" Non, Monsieur, *on ne dit pas ce/a.* Vous vous etes trompe vous-meme. Il etait poffible d'appren-

dre les cara&eres Zendes fans fortir de l'Europe; il Etait facile de traduire en Franfais ce que le reverend Dodteur Darab vous difta en Perfan moderne, eimle comprenant, peut-etre, tres-peu lui-meme: mais vous copiez ce ridicule Phebus; vous apprenez quelques centaines de beaux mots Zendiques; et a votre retour en France TOUS vous donnez comme le premier qui ait fu la langue de Darius Hyftafpes, et le feul qui fe foit avife *d^crirc fur Ia Per/e, et fur PInde*.

On paîTera legerement fur vos voyages, on croit que vous avez aflez appuye vous-meme fur ce fujet. On obfervcra feulement, en pafant, qu'ils ne reflembent pas a ceux d'un homme de lettres; et on fe hate d'examiner la maniere dont vous les decrivez, qui n'eft pas celle dont M. Chardin et M. Bernier ont ecrit avant vous *fur Ia Perfe, et fur l'Inde*.

Vous paraiffez fentir vous-meme le merite de votre *difcours preliminaire** " C'eft un hors-fi d'oeuvrc, ditcs-vous, que je puis avoir tort de " rifquer." Eh! pourquoi done en importuner le public? Un autcur a beau s'excufer fur les dfifauts d'un ouvrage qu'il aurait du corriger ou jeter au feu: mais pour vous, Monfieur, fi vous avez manque a vous faire cette juftice, on doit vous pardonner; vous avez, peut-etre, craint de profaner l^lement facre dont vous vous declarez TApotre- On louerait meme votre pieté,

fi votre rhapsodie etait d'une longueur raisonnable; mais est-elle une reparation suffisante pour ceux qui ont entrepris la tache de lire plus de cinq cents pages de details puérils, de descriptions degoutantes, de mots barbares, et de fatrases aussi injustes que grossieres?

Vous direz, sans doute, que vous n'avez employe que dix-huit ans a nous compiler ce fatras, qui nous fait bâiller, et nous indigne a chaque page. Souffrez qu'a ce propos on vous repete un bon mot du Comte de Rochefort, que M. Dryden rapporte dans son *parallels entre la poesie et la peinture*: un poete, parlant a ce Seigneur de sa tragedie, dit qu'il lui avait mis que trois semaines a la composer; Comment diable, repondit-il, y avez-vous mis? *It long temps?*

Vous vous fouvenez, peut-etre, du proverbe cite par M. de Voltaire dans sa lettre au chapelain du roi de Suede, *Toutes verites ne font pas bonnes a dire** Permettez qu'on y ajoute cette maxime: Celui qui pretend amuser ou instruire le public, doit le respecter trop pour l'importuner de toutes ses petitesse, et ne doit lui presenter que des choses epurees et trices parmi toutes ses connoissances.

Il semble, a la verite, que cette maxime n'est pas generalement adoptee; car des qu'un ecolier a ramasse quelques lieux communs pitoyables, il l'acheve auflot les ecluses de son grand

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favoir fur le public, qui s'en4rouve a prefent inonde: et *a la honte du fiecle ces niaiferies trouvent quelquefois des le&eurs, Viola le bien qu'a produit le bel art de rimprimerie! Tout ceci ne vous regarde pas. Il importe beaucoup a la litterature de favoir combien de fois vous avez pris Tipekekuanha, et des apozemesj combien de fois vous avez eu la fievre, la colique, les dartres: il eft de la plus grande confequence de voir la lifte de tous les villages Indiens ou vous avez paffe et d'avoir le detail de toutes vos querelles.

Un le&eur eclaire fera fans dome charme de favoir que dans la pagode d'lloura " *a gauche et*
 " *continuant par la droite, on aperçoit Mafia Deo,*
 " *et au-dejjbus de ce Dieu, Raona et neuf defies*
 " *tetes autonr du Lin r'a;n, que le deuxieme has-*
 " *relief prejente Mah a Deo, Par hati, et au-dejhus*
 " *les Brahmes de Raona; le troifieme Maka Deo,*
 " *Parbati, Pendi (ou Pando) et au-dejjfous, un*
 " *bceuf; le quatriemc, les mernes figures.; le cin-*
 " *quieme, un Br-alune; lefixieme, Ma ha Deo, et*
 " *Parhati; le fieptihne, Banguira; le huitibne,*
 " *Maka Deo, et Par hati-, le neuviime, les memes*
 " *figures avec un hruf; le dixieme, la meme chofe*
 " *le onzieme, Rajah Bal; le douztime, Maha*
 " *Deo, Parbati, et un voleur; le treizieme, Ram*
 " *et fa femme Gangam; le quatorxtime, Schid-*
 " *dadji et fa femme; le quinzieme, Djakodji et fa*

"femme; lefeiqjjeme, Ma ba Dec, Parbati, et un
 " bceuf; le dix~septikme, Seadj; le dix-huitieme,"
 " Narchiotar dans un Kambour; le dix-neuvibme,
 " Toulladj; le vingtieme, Mankoudji; le vingt-
 " untme Satvadji; Je vingt-deuxihne, Latchi-
 " mana; le vingt-troifieme, Dondi; le vingt-
 " quatrieme, Mallari; le vingt-cinquieme, Banbi;
 " le vingtfixeme, Tchemenandji; le vingt-fep-
 " tieme, Makoundji; le vinguhuitieme, Moradji;
 " le vingt-neuvieme Nembadji, a quatre bras; le
 " trentiemcy Dondi, et fa femme a quatre bras; le
 " trentc-unieme Scbamdji, valeur, qui a quatre
 " bras, et a gauche fa femme; le trente~deuxieme,
 " Anandji, Bibi (femme); le trente-troifi}me,
 " Goupala; le trente-quatrieme, Manoukou a
 " quatre bras, attache a un pilier; le trente-cin-
 " quiemC) Anandji, avec un vi/age de tigre, divo-
 " rant Kepaidji, et auquel on tire les entrailles du
 " ventre; le trente-Jixieme, Ramfedj couche'; le
 " trente-feptieme, Gurigoorden, a quatre bras; le
 " trente-hiiitihne, Bafek Rajah a Jix bras; le
 " trente~neuvieme, Krefnedji (ou KeefchtnedjiJ a
 " quatre bras, couche fur Garour; le quarant-
 " ieme, Vifchnou qui avale une femme; le qua-
 '* rante-unieme, Tchendoupata a quatre bras,
 " mar chant fur Mate he le; le quarante-deuxieme,
 " Goindrds a quatre bras, appuyi fur une espece
 " de trdne; le quarante-troiffime, Anapourna,
 " Bibir

Voilà à peu près le langage & p votre agréable discours p&xiiminaire. Ce ne font* là, direz-vous, que des fables Indiennes; mais fled-il a un homme ne dans ce fiecle de s'infatuer des fables Indiennes? Ce n'est point ainfi que le Chevalier Chardin ecrivit le voyage de Perse, ni M. Bernier celui de Cachemir: ils ecrivirent tous deux avec autant de pureté que de gout. Un voyageur doit profiter de ces illustres exemples; la *beauté* de son *teint*, et *cet air de douceur* dont vous parlez, ne lui ferviront de rien, s'il ne met pas un peu de *graces* dans ses écrits.

Quelquefois, à la verité, il vous prend envie de plaifanter. On vous fit chanter le Credo en faux-bourdon, et vous infinuez, qu'étant Français, vous étiez pris pour musicien. Tranquillifez-vous, Monsieur; on ne fait pas au jufte ce qu'en penfent les pretres Indiens, mais on vous aflure que, fi vous revenez en Angleterre, on ne vous fera pas chanter. Les Anglais connaiffent trop bien la melodie de votre nation musicale.

Jufqu'ici, Monsieur, nous n'avons d'autre plainte envers vous, que celle de nous avoir endormis; ce qui n'est pas certainement un crime en foi-meme: quant à ceux qui craignent ces vapeurs foporifiques, il kur est facile on de ne pas lire un livre qui les donne, ou de l'oublier; le remede est auffi naturel que la precaution est bonne.

On ne dira ijen ici de votre ftyle dur, bas, inelegant, fouvcnt ampoule, rarement conform* au fujet* et jamais agreable. Il eft permis, peut-etre, a un voyageur d'ecrire un peu a la Perfane; mais apres le ficcle de Bofluet et de Fenelon, et dans celui de M. de Voltaire et de M. d'Alembert, un Francais doit au moins ecire avec purete dans fa langue natureile; et furement un membre de l'Academic des Belles-lettres doit avoir honte qu'un etranger lui reproche les defauts de fon ftyle. On voit bien que vous n'etes pas de l'Academie Francjaife.

Nous aurons plus a dire fur la fin de votre difcours. Vous rccourutes, Monfieur, aux Anglais; ils vous protegerent contre votrc nation; vous revintes en Europe dans un de leurs vaiffeaux; vous abordates en Angleterre dans un temps de guerre; les hommes les plus diftingues du royaume s'emprefserent de vous rendre fervice; vous allates a Oxford; on vous y re^ut avec la meme politcfTe: d'ou vient done que vous regardates d'un ceil fi malin une nation que TEurope entiere refpede, et qu'elle refpe&era? Quelle punition votre Zoroafte ordonne-t-il pour les ingrats? Com bien (*Purine de boeuf* font-ils obliges d'avalcr? On vous confeilie, Monlieur, de prendre une dofe de cette fainte et purifiante liqueur.

Pour epargner le lecteur, on ne relevera point

l'indignite avec laquelle vous, parlez d'un respectable Aftronomc qui vous fit l'honneur de vous viiiter a St. Helene. Votre baffe et degoutante plaifanterie a fon fujet eft-elle d'un ton a s'allicr avec celui du tradudteur du Pazend? Vous ajoutez " *voila les Francais*" C'eft infulter, Moniicur, a votre illuftre nation que de leur^mputer des moeurs, qui ne feraient pas dignes des fauvages du Cap de Bonne Efpérance. Nous connaiffons des Franfaix de diftindtion, avec lcſquels vous notes pas, ce nous femble, tres-bien, qui feraient indignes d'un pareil procede a regard du plus vil de leurs vaflaux.

Non, Monſieur, vous ne nous perfuaderez jamais que c'eft votre climat que vous donne la petitefle d'eſprit, et la baffefle du cocur. Ni par votre belle exclamation fur vos compatriotes, ni par vos inveſives contre les autres, vous ne parviendrez au but de la Satire, qui eft d'etre, cruel, et de porter coup. La ſociete des Francais bien nes, bien eleves fera fure et agreable quoique la votre ſoit infipide et dangcreuſe ; et nos gens de merite ne ceſſeraient pas d'etre eſtimables, quand meme tous les fo to preſomptueux de la terre compteraient les verres de vin qu'ils boivent.

En effet, comment traiter un foi-difant litterateur que s'efforce de tourner en ridicule des

perfonries, dont il n'a requ que des marques de bienveillance ? Quel titre faut-il donner a celui qui re^oit des rafraichiflemens chez des favans illuftres, ne fut-ce que du the, et qui les calomnie fans provocation, des qu'il les a quittes, qui viole les lois de l'hofpitalite, lois fi religieufement obfervees parmi les Orientaux, qui deihonore, nous ne difons pas le titre de favant, mais celui d'homme ?

Nous avons, Monfieur, Thonneur de connaitre le Docteur Hunt, et nous faifons gloire de le refpecter. Il oil incapable de tromper qui que ce foit. // *ne vous a jamais dit*, il n'a pu vous dire, qu'il cntendait les langucs anciennes de la Perle. Il cit perfuade, auffi bien que nous, que perfonne ne les fait, et ne les fera jamais, a moins qu'on ne recouvre toutes les hiftoircs, les poemes, et les ouvrages de religion, que le Calife Omar, et fes generaux chercherent a detruire avec tant d'acharnement; ce qui rend inutile la peine de courir le monde aux depens de l'eclat d'un *lifagc fleuri*. Il ne regrette pas a la verite fou ignorance de ces langues: il en eft aflez dedommagc par fa rare connoiffance du Perfan moderne, la langue des Sadi, des Cachefi, des Nezami, dans les livres defquels on ne trouve ni le Barfom, ni le Lingam, ni des obfervances ridicules, ni des idees fantaftiques,

mais beaucoup de reflexions piquantes contre Tingratitude et la fauffete.

Vous n'avez qu'a vous louer de la politeffe de cet homme eftimable, ainfi que de celle du celebre Antiquaire, auquel vous vous etes adrefle, et avec lequel vous en ufez fi poliment Ses recberches fur Thiftoire, et fur l'antiquite ont re<ju une approbation generate. Vous fied-il apres cela de prodiguer vos pretendues faillies Fran\$aises au fujet de fa figure ? Mais on peut tout attendre (*Pun teint de rofes*: il eft pour le moins auffi dangereux que le petit nez retroufle dans le conte de M. Marmontel. Le nombre des hommes que Ton *plonge dans la mer* a caufe de *kur beaute* n'eft pas bien confiderable en Europe; comment pouvez-vous, Monficur, fupporter toutes les chetives phyiionomics qui vous entoufent ?

Vous faites Teloge de M. Stanley: c'eft le moins que vous lui deviez; il vous a rendu des fervices plus cflentiels que ne le font vos louanges. Vous en parlez comme d'un homme de gout, et vous avez raifon. Ne perdrait-t-il pas dans votre opinion, comme furement vous perdriez dans la fienne, s'il avait lu votre traduction ? Nous fouhaitons pour Tamour de lui qu'il ne la life jamais.

On ne prendra pas la peine de relever toutes

ks erreurs dont votre recit fourmille ; mais on se croit obligé de vous reprendre sur quelques-unes, auxquelles ceux qui n'ont pas encore lu votre Zende Vafte pourraient ajouter foi trop légèrement.

En Angleterre, dites-vous, le titre de DoBeur^ donne à tous les favants, en fait un corps à part, qui a tout le pédantisme de l'école. La plupart résident à Oxford et à Cambridge, villes, dont l'air, à un mille à la ronde, semble imprégner de Grec, de Latin, et d'Hebreu.

Pouvez-vous croire sérieusement, Monsieur, qu'on ne faudrait être savant en Angleterre sans être doBeur, et que ce titre est donné à tous les hommes de lettres ? comme si Ton prenait des degrés en littérature ; comme si un ministre, un officier, un membre du parlement, un juriconsulte, qui doit tout savoir, étaient obligés de rester dans l'ignorance à moins qu'ils ne prirent le bonnet ! Pouvez-vous ignorer que les nobles, les hommes d'état, les généraux, les interprètes des lois de cette nation, se glorifient d'avoir été élevés dans l'une ou l'autre de ces Universités ? qu'on y étudie les sciences, les beaux arts, les lois civiles et municipales, qui valent pour le moins celles des Grecs ? et si l'on n'a pas honte d'y lire les beaux ouvrages des anciens, c'est avec un esprit bien différent de celui dont

vous avez lu les pretendues lois d'un pretendu tegiflateur.

Eft-il permis, apres avoir publie trois volumes d'inepties, d'appliquer le beau nom de pedans a ceux qui fe font donne tant de peine a fimpfier, a epurer la litteratnre ?

Eft-il permis a un homme, dont le feul merite, felon fon propre aveu, e(t de favoir par coeur quelques milliers de mots Zendiques et Pehlevaniques, de parler avec mepris des langues Grecque et Romaine, que les Defpreaux, les Racines, les Boffuets fe glorifiaient de favoir, et dont ils tiraient le fond de leurs immortels ouvrages ?

Cet homme extraordinaire, qui a continue pendant foixante annees a cultiver les lettres, et a les enrichir, ne fait pas fcrupule de dire dans fa lettre ecrite, il y a quatre ans, a M. d'Olivet, que *le Grec et le Latin font a toutes les autres langues du monde ce que le jeu d'echecs eft aujeu de dames, et ce qu'une belle dan/e ejl a ime demarche ordinaire.* Michel Cervantes, auffi grand ^crivain qu'homme d'efprif, en dit a peu pres la meme chofe, et les appelle *les reines des langues*. Ce n'eft pas a caufe de leur beaute, de leur melodie, de leur energie, que ces auteurs ont lone les anciens idiomes de Grece et d'Italie; c'eft qu'ils Etaient ceux de Pindare, et d'Horace, de

Sapho, et de Catulle, de Demofthene, et de Cic[^]ron. On fent b[^]en, pour toutes ces raifons, que ces langues ne font pas les votres. Mais fouvenez-vous de cet axiome: decrier ce qu'on ignore, et parce qu'on Tignore, c'eft le partage des fots.

Daignez auffi vous reflbuvenir, quand vous parlez de la litterature *des* Anglais, que, il les mots *college* et *ecolier*[^] font equivoques dans votre langue, ils prefentent un fens tres-different dans la leur de celui que vous leur donnez. Dans ce fens leurs Univedites ne font pas compofes de *colleges* et *d'ecoliers*, comme vous le dites; mais la noblefie Anglaife, aprcs avoir appris les langues et les elemens des fciences aux *colleges*, paflent a *PUnkerfite* trois ou quatre de leurs plus beaux ans pour approfondir ce qu'ils ont deja effleure, avant que de vifiter les pays etrangers, ou de briller dans la cour pleniere de la nation.

Sachez, Moniieur, que TUniveriite que vous decrivcz, ct dont vous n'avez pas la moindre idee, jouit d'un privilege que n'ont pas vos Academies. Ceil celui qui dillingue l'homme libre, de rhomme qui ne Teftpas; celui de faire fes propres lois dans la grande affemblee du royaume. Elle choifit fes reprefentans parmi ceux qui ont le plus de talent et de vertt*. Elle

n'est pas, comme on fait, le seul corps politique de TAngleterre qui jouisse de ce beau privilege; mais elle fait plus: elle n'en abuse point. La moindre recommandation de la part du ministere; la moindre cabale de la part du candidat suffirait pour le faire rejeter*. A-t-il des talents, de la vertu? Il peut esperer d'atteindre a cette haute dignite*. N'en a-t-il point? Il ne l'atteindra jamais. Tandis que l'Universite d'Oxford preservera ce droit precieux, elle fera la plus respectable Academie qui ait jamais existe.

On se hate de finir l'examen de votre premier volume*

Vous triomphez, Monsieur, de ce que le Docteur Hyde ne savait pas les langues anciennes de la Perse; et vous ne dites rien de nouveau. Tous les etudiants de la litterature Orientales avaient deja que les miserables poemes appeles *Saddar* et *Ardivlraf Nama* etaient ecrits en langue Persane moderne, et seulement en caracteres anciens. Un jeune homme, qui s'est amuse pendant quelque temps de ces bagatelles, et qui s'occupe a present a etudier des lois, qui ne sont pas celles de Zoroastre, nous avait explique plusieurs annees avant la publication de votre livre, ce couplet* dont le sens est

17/ *etendirent de beaux tapis tifs de perles,*
Ils ripandirent de Uus cfoh des par/urns et des
odeurs.*

Il nous a dit que les mots *befit tapis*, *bekhor* parfum, et *atar* odeur, étaient Arabes, et que par confequent ces vers avaient etc faits apres le milieu du feptieme {iecle. Ce meme homme nous a fait remarquer que dans la premiere edition de Touvrage de Hyde, p. 102, on a repet^ le mot *afkendend*, *ils etendirent*, deux fois, que la meprise ne confistait que dans une feule lettre, et que l'on doit mettre dans le fecond vers *afjhandend*, *ils ripandirent*; de maniere que le diftique s'ecrive,

Be/ati naghzi goherbaft afkendend

Bekhor u atar ez her fou afjhdndend^.

car en lifant *parakendend* il y a une fyllabe de

* En Perfan motlerne.

بِسَاطِ نَغْزِي كُھَرِیَافَتِ افكَنْدَنْد
 بخور و عطر از ہر سو افشاندند

بِسَاطِ نَغْزِي كُھَرِیَافَتِ افكَنْدَنْد
 بخور و عطر از ہر سو افشاندند

trop dans le vers, k moms qu'on ne life *bafteh* au lieu de *baft* dans le premier membre du couplet, ce qui parait plus grammatical; et alors le diftique fe fcandera,

*Bejatt nagh \ zigoherbaf\ teh afkendend *
*Bekhar uat J ar ez ber sou \ pdrakendend *

Mais il eft inutile de vous parler de vers; ils ne font pas de votre competence.

Vous reprenez le Dodteur Hyde de ce qu'il ignorait que les cinq *ga/is* fignifiaflent les cinq parties du jour •, de ce qu'il dit *ton* au lieu de *ton*; et de ce qu'il ne favait pas qu' *Aherman*, le nom de votre diable Perfan, etait une abreviation du mot melodieux *Enghri meniofch*; car vous favez qu'en changeant *Enghri* en *Aher* et *tmeniafeb* en *man* on fait *Aherman*. De la meme maniere on peut faire le mot *diable* en changeant *Enghri* en *di*, et *meniofch* en *able*.

Vous nous apprenez mille autres chofes egale-ment curieufes et intereflantes, lcfquelles valaient bien la peine d'etre cherchces entre les Tropiques*

On ne fent point ici Tapologie du Do&eur Hyde. C'eft le fort de ceux qui fe font appliques a &udier les lois des Guebres, d'avoir beaucoup de vaine erudition* tres-peu de jugement, et point de gout Mais fouvenez-vous que cet

homme aitaable et induftrieux ne vivait pas dans le dix-huiti tre itecle, ou n'en vit que le commencement, et qu'il n'a^ait ni les fccours, que vous avez eus fans en profiter, ni les exemples que vous avez connus fans les fuivre. Vous citez de temps en temps la *Bibliothtque Orientate* \ ce livre auffi profond qu'agreable aurait pu vous ferver de modele. Mais vous etiez refolu d'etre un *original*.

De plus, favez-vous que le Do6leur Hyde compofa une etegie Perfane fur la mort du roi Guillaume III. ? Ce petit poeme de treize distiques eft imprime en caracteres anciens, dont il avait fait fondre des types. Vous n'aurez garde, Monfieur, de nous montrer vos elegies.

Revenons-en aux Guebres. Vous avez rapporte de l'Inde des manufcripts orientaux que l'Europe pofledait deja: mais vous n'avez pas cherche ceux dont elle avait befoin. Vous n'avez point rapporte Toriginal du *Calila va Demna*, livre charmant, ecrit en Indien, et traduit dans toutes les langues connues fous le nom de *Fables de Pilpai*; ni la traduction du meme ouvrage en Pehlevi, faite dans le iixieme fiecle par l'ordre du roi Nouchirvan. Nous avons une tradu&ion Arabe, faite a la lettre fur cette derniere, avec le fecours de laquelle* (fi Ton avait les deux autres manufcrits) on pourrait apprendre quelque qartie des langues Sanfs^ite,

ct Pehlevanique, ft quelqu'un etait affez oifif pour entreprendre cette tache.

Vous n'etes pas trop exad meme dans les litres de vos manufcrits; i. Celui nomme *Toh-fat el Irakein*, ou *Le Don des deux Iraques*, n'est pas, comme vous l'annoncez, l'hiftoire de deux rois Irakiens, mais une defcription poetique des rivieres, montagnes, prairies, &c. dans les deux provinces nommees Iraques, c'est-a-dire Pancienne Babylonie, et la Parthie : 2. Le poete Hafez n'e'tait point le coufin germain, ni meme le contemporain de Sadi, atcendu qu'il mourut dans Tan de notre ere 1394, et que Sadi etait ne en 1175, et par malheur pour votre calcul, avait vecu feulement fix-vingts ans: 3. *Les Coittes du Perroquet* etaient compofes par un natif de Nakhfhcb, ville de la Tranfoxane, qui par coniequent eft furnomme *Nakhfocbi*^ et non *Nak/foi*, comme vous l'appellez.

Voila reellement des minuties ; mais a l'exemple du traducteur du *Zende Vajla*, on fe refcrve le droit d'etre quelquefois ennuyeux.

PaiTons a votre fecond volume, dans lequel vous annoncez la vie d'un grand legiflateur, et vous debutez par des contes, que le fage dervif, auteur des *Mille et un Jour*, aurait rougi d'inferer parmi les fiens. Ciel! que de rempliffages ! On voit d'abord des *notices* affommantes de vos manufcrits, dont vous avez deja parle mille fois;

puis cent pages *fefommaires* de tout Pouvraage, que perfonne ne lira, et dont nous ne on feillons la lecture a perfonne.

La feule chofe curieufe qu'on trouve dan\$ vos *notices*, y eft a votre inf9u, et par hazard. Vous abrez a votre £39011 un conte Perfan, dans lequel un magicien puiflant menace de tuer un philofophe, s'il ne repond pas a toutes fes queftions. 11 lui demande *ce que c'ejl que le heau fexe defire le plus*: l'autre repond que c'eft *la tendre (fe d'un amant*. Le magicien appelle fa femme pour decider de la verite de cette reponfe :• elle veut fauver la vie au philofophe, et lui revele le fecret du magicien en lui avouant que le fouverein bonheur de fon fexe confifte *a etre obci^ et a cxercer le pouvoir*. Or, comme on voit d'abord que cette idee oricntale a fourni le fujet d'un agreable conte a notre Chaucer, on peut fuppofer qu'il Pavait prife des Provenfaux dans un temps, oil les livres Afiatiques commenfaient a etre connus en Europe.

Vous etalez le merite de vos rccueiis Perfans, qu'il vous plait d'appeler *RavMt*, mot Arabe, et par confequent tres-moderne en Perfe, qui fignifie *traditions*. Ces rccueiis ne font pas rares. M. Frafer en avait rapporte \m de l'Inde, qui eft plus etendu que le votre, quoique vous affectiez d'en parler avec mepris. Cet Ecoflais, Monlieur, qui favait le Perfan moderne pour

le moins auffi bien que vous, annonce fon ma-
Ijufcrit dans ia lifte imprimee, comme un recueil
de toutes les traditions authentiques touchant
les lois de Zoroaftre. *Lucius ait; Fannius ne-
gat: utri creditis, Quirites ?*

On n'aura garde de mentionner ici toutes vos
bevuës: mais on en relevera quelques-unes,
peu importantes, a Ia verite, mais telles qu'un
favant aurait du eviter. Le Docteur Darab au-
rait pu you? dire, Monfieur, que *Zohori* n'eft
pas le nom de Jupiter, ni *Mofchteri* celui de
Venus. Vous avez tranfpofe les noms de ces
deux planetes : *Zohora*, qui fignifie *lumineufe* en
Arabe, eft celle que nous nojnmons Venus, a
laquelle les poetes orientaux donnent un des at-
tributs de TApollon des Grecs, celui de porter
une harpe, et de Ia pincer delicieufement. Venus
eft done felon eux Ia deefle de Ia mufique j et
dans ce fens les Fran9ais ne font pas nes fous
cette pianete.

Vous confondez les mots *Iran*, et *Arran*^ qui
n'ont pas Ia meme orthographe en Perfan *.
Vous parlez de *Vlran propremwt dit*. Sachez
qu'il n'y a point *tflran improprement dit*. Le pays
d'*Arran* faifait partie de Tanciennc Medie ; les
gecgraphes Afiatiques le joignent fouvent avec
l'*Azarbigian*. L'*Iran*, ou l'*Airan* ecrit avec
un A et un I, eft le nom general de Fempire

des Perfans, oppofe a celui des Tartares, ou le Toucan.

Nous "obfervons que dans vos citations des pretendus livres Zendes, vous faites ufage du mot *Din* pour fignifier la loi et la religion- Or ce mot eft purement Arabe, et par confequent ne pouvait pas fe trouver dans un livre Zende. Nous foupçonnons que vos Guebres reflcmblent a ces Bohemes vagabonds, qui pretendent favoir la langue ancienne de TEgypte, en tirent une horofcope pour deux fous*

On peut ajouter que la plus grande partie de votre vie de Zoroafte eft tiree ou des livres Perfans, que nous avons deja, ou de la traduction de quelques Jivres Grecs, que nous ferions bien aifes de n'avoir jamais eus; et que ce legiflateur, fi votre narr^ eft vrai, etait le plus deteftable de tous les hommes.

Nous venons, Monfieur, a votre fameufe traduction fur laquelle vous fondez toute votre gloire.

Le premier ouvrage que vous nous offrez n'eft qu'une liturgie ennuyeufe, avec le detail de quelques ceremonies abfurdes. Voici le ftyl de ce livre unintelligible. " *Je prie le* " *Zour, et je lui Jais iefcht. Je prie le Barfom ^* " *et je lui fats iefcbt. Je prie le Zour^ et je lui* " *fats iefcht. Je prie le Zmr avec le Barfom et* " *je lui Jais iefcht. Je prie le Barfom avec le*

" Zour, etJe hi fats iefobt. Je prie le Zour fur
 " le Barfom, etje lui fais iefcht. Je prie le Bar-
 "fomfur ce, Zour, etje lui fais iefcht. Je prie le
 "Zour fur ce Bamrfom, etje lui fais iefcht, &c.
 " &c." Il eft bon d'avertir ici que le Zour
 j'i'eft queide l'eau, et que le Barfom n'eft qu'un
 faifceau de branches d'arbres. Zoroaftre ne
 pouvait pas ecrire des fottifes pareilles, C'eft,
 fans doute, la rapfodie de quelque Guebre
 moderne.

Ce qui nous confirme dans cette idee, e'eft
 que vous mettez a la marge les mots *pargard*
awel pour fignifier *premiere JeSlion*. Or ce mot
awel eft Arabe, et Zoroaftre ne favoit pas la lan-
 gue Arabe. Vous citez fouvent les mots de
 cette langue, pour de l'ancien Zende; comme
neidbj manage, *tavhid*[^] *declaration de Vunite de*
Dieu, et *taviJj*, un *prefervatif* qui ne font que
 de fimples gerondifs Arabes. Dans votre tra-
 duction des *Iefchts Sades*, manufcript Zende,
 vous avez TefFronterie de faire mention de *Nouf*
cbirvan Adel, qui regnoit a la fin du fixieme
 fiecle, et dont le titre *d'AJel* ou *Lejufte* lui fut
 donne par Mahomet, Voila votre ancienne
 langue de Perfe.

On fera grace au lecteur du refte de votre
 traduction, qui ne dit rien ni au coeur ni a l'ef-
 prit. Tout votre Zende *Vafta* n'eft qu'un tiflii
 d'exclamation³ pueriles, fi nous en exceptions le

Vendidadj ou *Pazend*, qui feul a quelque air d'authenticité: encore n'est-ce, selon vous, que la vingtième partie de l'ancien livre de Zoroastre. Nous demandons, Où sont les autres parties ?

Il faut vous demander encore pourquoi les Persans eux-mêmes disent unanimement que Zoroastre publia trois ouvrages, le *Zende*, ou le livre de vie, le *Pazend*, ou la confirmation de ce livre, et le *Vajla*, ou *Avesta*, qui en était la glose ? * Les Persans étaient, sans doute, à portée de favoriser la vérité de ce qu'ils avançaient. Il faut ajouter foi à leur témoignage.

Nous dirons en passant que vous n'êtes pas le premier qui nous ait enseigné que les livres de Zoroastre étaient écrits dans un ancien dialecte de la Perse, différent* du Pchlevanique. M. d'Herbclot le dit dans l'article *Ufa* de sa *Bibliothèque Orientale*, livre, qui fait beaucoup d'honneur à votre nation, et que vous citez très-souvent sans en faire votre profit.

Les vingt-deux chapitres de votre *Pazend*, quoique, peut-être, plus anciens que le reste de l'ouvrage, sont de si peu au dessus de l'écriture et de *Vifpered*, que ce n'était certainement pas la peine de les publier. Ils ne contiennent rien qui réponde au caractère de philosophie et de le-

* En Persan, *زند , پازند , وایستا*.

4*4 LETTRE A MONSIEUR A*** OU P***

giffleur. Ndus en citerons feulement Ia de-
Icription du chien; et fi, apres cette abfurde
rapfodie, Ia plug intelligible, et Ia plus impor-
tante partie du livre, le lecteur veut le lire en
entier, il a du courage. Voici done Zoroafte*
qui parl#par fon *bel* interprete.

Le chien a huit qualitis: il eft comme l'Athorrih
(le pretre j, il eft comme le militaire, il eft comme
le laboureur principe de bifns, Heft comme l'oifeau,
il eft comme le vokur, il eft comme Ia bete feroce,
il eft comme lafemme de mauvaife vie, Heft comme
Ia jeune perfonne. N'eft-ce pas Ia un beau
groupe ! mais il nous faut des details: oh ! nous
en aurons de vraiment fublimes. Ecoutons.

Comme l'Athorne, le chien mange ce quil trouve;
comme VAthorne il eft bienfaifant et heureux;
comme P At horn}, il fe contente de tout; comme
VAthorne, il iloigne ceux qui s'approchent de
lui: il eft comme l'Athorne. Voila ce qui s'ap-
pelle une precifion geometrique dans les formes.
Il y a feulement quelque petit manque de fens
commun dans Ia demonftration; mais celaeft bien
rachete par Ia maniere fine et elegante dont Zoro-
afte fatirife les preres: et ces paroles, il mange ce
qu'il trouve, font fort energiques. Au refte on
voit que le ton poli a ete long-temps avant nous
de donner le titre de chien tres-lib^ralement.

Le chien mar che en avant comme le militaire;
il frappe les troupeaux purs en les conduifant

fomme le militaire; il ride devant, derriere les lieux comme le militaire: il eft comme le militaire. Il y a bien des guerriers qui ne trouveraient pas la comparaifon flatteufe. Monfieur le traducteur, en connaiflez-vous, qui s'en accommoderaient ?

Le chien eft aSlif, vigilant, pendant le temps du fommeil, comme le laboureur principe de biens; il rSde devant, derriere les lieux, comme le laboureur principe de biens; il r6de derriere\ devant les lieux, comme le laboureur principe de biens : il eft comme le laboureur. Devant, derriere, derriere, devant——Repetition gracieufe et emphatique!

Comme Voifeau le chien eftgai; il s'approche de rhomme comme fotfeau; il fe nourrit de ct quil peut prendre comme loifeau: il eft comme foifeau.

De le meme maniere on peut prouver que le chien reflembles a tous les animaux de l'hiftoire naturelle de M. BuiFon. Le finge fe nourrit de ce qu'il peut prendre, le chat de meme, l'ecureuil de meme, et tous les animaux de meme. Ergo, le chien reflembles a tous les animaux. Ah, la belle chofe que la logique Perfane! Si celui qui nous la rend fi eloquemment voulait en tenir ^cole, et en imprigner fair h la ran de, quel ton leger ne ferait pas fubftitue a la pedanterie Latine et Grecque ?

Le chien agit dans l'bfcuriti comme le voleur; il eji expofi a ne rien, thungvr vamme le vokur ; fouvent il recoit, que/que. ehofpde mauvais comme le voleur eft comme le vokur. Le pauvre chien commence a, perdre dans les paralleles ! mais malgre Ia bonne intention de Zoroaftre en fa faveur, y avait-il beaucoup gagne ?

Le chien aime a agir dans les tenebres comme Ia bete feroce; fa force eft pendant Ia nuit, comme Ia bete feroce: quelquefois il na rien a manger comme Ia le te feroce; fouvent il regoit quelque cbofe de mauvais comme Ia bete feroce -, il eft comme Ia bete feroce. Tournures a chaque infant nouvelles et agreables ! Ne riez pas, lecteur; refpe&ez Tantiquite; admirez tout dans Zoroaftre.

Le chien eft content com?ne Ia femme de mauvaife vie ; il fe ticnt dans les chemins ecartes comme Ia femme de mauvaife vie; il fe nourrit de ce qu il peut trouver comme lajemme de mauvaife vie: il e/t comme Ia femme de mauvaife vie. Le philofophe voulait prouver qu'il connailfait parfoitement tous les etats! Qu'importe que ce fut aux depens du chien et de Ia raifon ? mais patience! Voici fa derniere comparaifon pour le moins audi jufte que toutes les autres.

Le chien dort beaucoup comme Ia jeuneperfonnej it eft brulant et en action comme Ia jeune perfonne; il a Ia langue longue comme Ia jeune perfonne;

il court en avarit comme la jeune perfinne Tels font les deux chefs que je fais marcher dans les lieux, favoir, le chien Pefofchoroun et le chien Fefcboroun, &c.*

Ormuzd, grand Ormuzd, principc Ac tous biens parmi les Guebrcs, fi tu as *dicte* cette *chienne* de defcription a Zoroaftrc, je ne te fais pas *iefcht*; tu n'es qu'un fot Genie; peut-etre, *au teint de lis et de rofes*, mais lurement fans cervelle!

Vous voyez, Monficur, que le mal fe gngne; nous donnons a notre tour dans les exclamations : aimericz-vous mieux ce dilemme ? Ou ZoroalTre n'avait pas le fens commun, ou il n'ecrivit pas le livre que vous lui attribuez: s'il n'avait pas le fens commun, il fallait le laiffer dans la foule, et dans Tobfcurite; s'il nVcrivit pas ce livre, il etait impudent de le publier fous fon nom. Ainfi, ou vous avez infulte le gout du public en lui prefentant des fottifes, ou vous l'avez trompe en lui debitant des fauftetes: et de chaque cote vous meritez fon mepris.

Nous croirons plutot Irs Guebres eux-memes, lorfqu'ils nous *affurent* que les livres de leur legiilateur furent brules par Alexandre. Nous favons d'ailleurs que les Rois de la famille Safianienne ramafserent tous les anciens livres qu'ils pouvaient trouver, et que les generaux d'Omar les firent prefque tous detruire, felon les ordrcs

que ce Calife avait regui de Mahomet. Les Mahometans, tolerans pour toutes les iutres religions, font intolerans pour les idolatres, et les adoratears du feu; et il quelques familles de ces mdmeurcux trduverent le moyen de fe retirer dans l'Inde, ils ne pufent conferver que quelques traditions imparfaites au fujet de leurs anciennes lois.

Tels font les livres que vous allAtes chercher a Surate. Ils font aflez barbares en eux*m6mes, et ils n'ont pas gagne dans votre barbare traduction. Tout votre livre eft fi bigarre de mots etrangers qu'il eft neceffaire de favoir un peu le Perfan pour comprendre votre Francais. Votre ouvrage a Tair d'un grimoire, mais on y voit bien que vous n'etes *pas jorcier*.

On ne dira rien des obfeenites qui font prodiges dans quelques pafiages de vos pretendues lois, lefquelles vous rendez plus degoutantes, s'il eft poffible, par vos notes. On aurait cru que le precepte *vitanda eft rerum et ver forum obfeanitas* regardait fur-tout les ouvrages de morale, et de religion. Mais vous faites dire au bon principe des Guebres *des faletes* qu'une fage-femme rougirait de repeer parmi fes comeres* *Vous nefavez, dites-vous, comment les exprimer bonne tement*. Eh ! pourquoi les exprimer du tout ? C'eait pour faire voir combien vous poffediez votre Perfan,

Quand amx vocabularies que vous ave« tra-*
duits, il faut avouer que le r^hvÆrend *DoOtcwt*
Darab a du favoir les langues facrees de ia na-
tion : mais lorfque nous voyons fes mots Arabes
corrompus *Dunia* et *Akhri* les deux iiondes,
Malke un roi, *Ztman* le temps, *Ganm* animal de
betail, *Damme* fang, *Sanat* annee, *Ab* pere, -Am
mfcre, *Awela* d'abord, *Shemfia* le foleil, *La* non,
et quelucs autres, donnez pour des mots Zendes
et Pehlevis, ainii que *Baki* le refte, *Tamdm* ac-
compli, &c. pour du Parii, nous difons hardi-
ment que ce charlatan vous a trompe, et que
vous avez taché de tromper vos leceurs.

Nous croyons ici entrevoir la verite Vous
g'avez appris qu'un peu de Perfan moderne, et
encore moins de Tancien; et vous avez traduit
ces malheureux livres Zendes, avec le fecours
de ce Guebre, qui ne les entendait probablement
lui-meme que tres-imparfaitement. Vous avez
fait en cela comme un homme que nous con-
naiffons, qui traduifait les poemes Arabes les
plus difficiles fous les yeux d'un natif d'Alep,
tandis qu'il ne pouvait pas lire le premier cha-
pitre de TALcoran fans le fecours; et vous etes
femblable a un enfant qui flotte fur des veffies
enflees, et fe perfuade qu'il nage a merveille*

Mais fouvenez-vous qu'un ecolier qui apprend
le Latin ne s'avife pas de faire impriraer ia no-

menciature? Souvenez-vous auffi qu'un vocabulaire n'est pas plus une Jangue, qu'une pierre est un chateau. Il n'y a rien de si facile que d'etaler une vaine erudition. Nous connaiffons des auteurs qui citent l'original des livres Chinois sans pouvoir lire trois caracteres de cette langue. M. Fourmont, qui compila une grammaire de la langue Chinoise a l'aide d'un natif de Peking, n'etait pas capable, peut-etre, de traduire les Chi-king ou trois cents Odes, dont une, qui est tres-belle, est citee par Confucius. Il ferait a souhaiter que M. de Guignes voulut employer ses loifirs a traduire ces anciens poemes, qui sont a la Bibliotheque du Roi de France, au lieu de s'occuper a publier les traductions du P. Gaubil, qui d'ailleurs sont tres-curieuses, et tres-authentiques.

Le reste de votre ouvrage contient quelques traites absurdes, un *prologis raisonne* ou Ton ne trouve ni precision ni raison, avec une table pretendue des matieres, que peu de personnes s'aviseront de consulter.

Nous avons expose la quintessence de vos trois enormes volumes, desquels un homme de gout, qui aurait possede la langue, aurait pu faire un *in-douze* assez amusant.

Il resulte, Monsieur, de tout ceci, ou que vous n'avez pas les connaissances que vous vous van-

tez d'avoir, ou que ces connoiffances font vaines frivoles, et indignes d'occuper l'esprit d'un homme de quarante ans.

Vous infinuez que vous **avez** quelque **defsein** de retourner a l'Inde pour y traduire les Hvres facres des Brahmanes. Oh! pour Tamour de vous-meme, et pour celui du public, ne fongez plus a ce projet. Votre description des *Linganjles* ne nous donne pas une idee trop avantageufe des philofophes Indiens. D'ailleurs n'eft-ce pas aflez d'avoir traduit le Zende Vafta ?

Croyez-nous, Monfieur, employez mieux votre temps: ceflez de medire, et de calomnier des hommes qui vous ont rendu fervice: ceflez de vous infatuer des extravagances d'une mifcrable fedte d'enthoufiaftes: mettez dans la bibliotheque de votre roi tout ce qu'il vous plaira; mais ne prefentez au public que l'extrait le plus pur de vos ecrits. Souvenez-vous fur tout de ce couplet du poëte Sadi,

اگر صد سال شبر آتش فروزد
اگر یکدم در او افتد بسوزد

Quand meme le Guebre aurait entretenufon feu pendant cent annJes, des qu'il y tombe il s'y brule.

Vous nous pardonnerez de n'avoir pas lu les memoires que vous avez inferes dans le *Journal*

des Savans, et ailleurs. En y enar nous n'en avons pas eu le courage.

Au^este, Monfieur, ne croyez pas que celui qui vous ecrit cette lettre, ait l'intention de vous nuire en la publiant. Il s'est cru obligé de répondre a vos fatires, comme on chasse un frelon ip'on voit bourdonnant autour d'un ami, fans pourtant aimer ni hair le pauvre infedte, qui est hors d'etat d'etre reellement nuisible a perfonne.

Il est, cependant, fache de favpir que *vous rfetes pas plus opulent*. Le fameux Antiquaire, au fujet duquel vous vous fervez de ces memes mots, n'a pas tant de raifon que vous, Monfieur, de se confoler des rigueurs de la fortune: il n'est riche ni en manuscrits Zendiques, ni en mots barbares, ni en orgueil.

Mais comme vous avez votre vanite, qu'on vous paffe fans peine, souffrez, Monfieur, que l'inconnu qui veut bien accorder l'honneur d'une critique a votre livre, ait aufli la fienne, et ne mette dans le frontifpice de cette brochure que les lettres initiales de votre nom. Il ignore ce que le public en penfera, et s'il ne condamnera pas cet examen au moins comme inutile. Mais quoi qu'il en foit, il n'a pas juge a propos de chercher un abri pour la foudre fous vos lauriers.

Pour la meme raifon, permettez qu'il vous cache fon nom j d'autant plus qu'il n'aspire pas a former une correfoondance avec vous; et aue*

fi vous repondez: a ia lettre, il est resolu de **lit** point faire de r[^]plique. Tout ce que vous en faurez est ceci: il n'est, graces au ciel et a Ja nature, ni Guebre ni Francais, quoiqu'il respecte la memoire du veritable Zoroastre, et qu'il con- naiffe bien des Francais dignes d'estime. Il n'est d'aucun pays, quand il s'agit des sciences et des arts, qui ne font d'aucun pays. Mais quand il est question de la gloire de sa patrie, il est prct ou a la defendre ou a la venger. Enfin, Mon- sieur, vous devez lui favoir bon gre de vous avoir ecrit dans une langue qui ne lui est pas naturelle, uniquement parce que vous la favez un peu.

Printed by T. Datibon, White-friars-

