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100

THE

POETICAL WORKS

OF

LORD BYRON.

Painted by G. Sanders. Engraved by E. Finden.

LORD BYRON.

At the Age of 19.

From an Original Picture in the possession of

THE POETICAL WORKS

of

LORD BYRON.

Painted by T. Crundall. Engraved by E. Finden.

NEWSTEAD ABBEY.

LONDON.
JOHN MURRAY, ALBEMARLE STREET.
1833.

THE

POETICAL WORKS

OF

LORD BYRON.

COLLECTED AND ARRANGED WITH NOTES

BY

SIR WALTER SCOTT
LORD JEFFREY
PROFESSOR WILSON
THOMAS MOORE
WILLIAM GIFFORD
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J. G. LOCKHART
LORD BROUGHTON
THOMAS CAMPBELL.

New and Complete Edition.

WITH PORTRAIT AND ILLUSTRATIONS.

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Contents.

Chronology of Lord Byron's Life and Works.

1788.

Jan. 22. Born, in Holles Street, London.

1790 — (ætat. 2).

Taken by his mother to Aberdeen.

1798 — (10).

May 19. Succeeds to the family title.
Made a ward of chancery.
Removed from Aberdeen to Newstead Abbey.
Placed under the care of an empiric at Nottingham for the cure of his lameness.

1799 — (11).

Removed to London, and placed under the care of Dr. Baillie.
Becomes the pupil of Dr. Glennie at Dulwich.

1800 — (12.)

Is sent to Harrow School.

1803 — (15).

Passes the vacation at Nottingham and Annesley. — And forms an attachment to Miss Chaworth.

1805 — (17).

Oct. Leaves Harrow for Trinity College, Cambridge.

1806 — (18).

Jan. Prepares a collection of his Poems for the press.
Nov. Prints a volume of his Poems; but, at the entreaty of a friend, destroys the edition.

1807 — (19).

March Publishes 'Hours of Idleness.' See *Fac Similes*, No. I.
Oct. Begins an epic, to be entitled 'Bosworth Field.' — And writes part of a novel.

1808 — (20).

Jan. } Passes his time between the dissipations of Cam-
Aug. } bridge and London.
Sep. Takes up his residence at Newstead. — Forms the design of visiting India. — Engages in preparing 'English Bards and Scotch Reviewers' for the press.

1809 — (21).

Jan. 22. His coming of age celebrated at Newstead.
March 13. Takes his seat in the House of Lords.
16. Publishes 'English Bards and Scotch Reviewers.'
May Engages in preparing a second edition of 'English Bards' for the press.
June 11. Leaves London on his travels, accompanied by Mr. Hobhouse.
30. Writes, on board the Lisbon packet, 'Huzza! Hodgson, we are going!'
July 2. Sails from Falmouth.
7. Lands at Lisbon. — 17. Leaves Lisbon for Seville and Cadiz.
Aug. 6. Arrives at Gibraltar. — 19. Takes his departure for Malta.
Sep. 1. Lands at Malta. — 14. Writes 'As o'er the cold sepulchral stone.' — 'Oh, Lady! when I left the shore.' — 21. Leaves Malta. — 29. Lands at Prevesa.
Oct. 1. Proceeds to Solara, Arta, and Joannini. — 9. Leaves Joannini for Zitza. — Composes, during a thunder-storm, 'Chill and mirk is the nightly blast.' — 11. Reaches Tepaleen. — 12. Is introduced to Ali Pacha. — 26. Returns to Joannini. — 31. Begins the first canto of 'Childe Harold.'
Nov. 3. Proceeds by sea to Prevesa. — 10. Driven on the coast of Suli. — 12. Writes, in passing the Ambracian gulf, 'Through cloudless skies, in silvery sheen.' — 13. Sails down the gulf of Arta. — 14. Reaches Utraikey. — 15. Traverses Acarnania. — 21. Reaches Missolonghi. — And, 25. Patras.
Dec. 4. Leaves Patras. — 14. Passes across the gulf of Lepanto. — 18. Visits Mount Parnassus, Castri, and Delphi. — 22. Thebes. — 25. Arrives at Athens.

1810 — (ætat. 22).

Jan. } Spends ten weeks in visiting the monuments of
Feb. } Athens; making occasional excursions to several parts of Attica. — Writes, 'The spell is broke, the charm is flown!' — 'Lines in the Travellers' Book at Orchomenus.' — And 'Maid of Athens, ere we part.'
March 5. Leaves Athens for Smyrna. — 7. Visits the ruins of Ephesus. — 28. Concludes, at Smyrna, the second canto of 'Childe Harold.'
April 11. Leaves Smyrna for Constantinople. — Visits the Troad.
May 9. Writes 'Lines after swimming from Sestos to Abydos.' — 14. Arrives at Constantinople.
June Makes an excursion through the Bosphorus to the Black Sea and Cyanean Symplegades.
July 14. Departs from Constantinople. — 19. Reaches Athens. — Visits Corinth.
Aug. } Makes a tour of the Morea, and visits Velay Pacha.
Sep. } — Returns to Athens.
Oct. }

1811 — (23).

Jan. Takes up his residence at the Franciscan Convent, Athens. — Writes 'Dear object of defeated care!'
Feb. Writes 'Sons of the Greeks, arise!' — 'I enter thy garden of roses.' — And 'Remarks on the Romaic or Modern Greek Language.'
March 12. Writes 'Hints from Horace.' — 17. 'The Curse of Minerva.' — And 'Lines on Parting.'
May Leaves Athens for Malta. — 16. Writes 'Epitaph for Joseph Blackett.' — And, 26. 'Farewell to Malta.'
July Returns to England.
Aug. 1. Death of his Mother.
Oct. 11. Writes Epistle to a Friend, 'Oh! banish care — such ever be.' — And Stanzas to Thyrza, 'Without a stone to mark the spot.'
Dec. 6. Writes 'Away, away, ye notes of woe!'

1812 — (24).

Jan. Writes 'One struggle more and I am free.' — 'When time, or soon or late, shall bring.' — 'And thou art dead, as young as fair.'
Feb. 27. Makes his first speech in the House of Lords. — 29. Publishes the two first cantos of 'Childe Harold.'
March. Commits a new edition of 'English Bards,' &c. to the flames. — Writes, 'If sometimes in the haunts of men.' — 'On a Cornelian Heart which was broken.' — 'Lines to a Lady weeping.' — And, 'The Chain I gave!'
April 19. Writes 'Lines on a blank leaf of The Pleasures of Memory.'
Sep. Writes 'Address on the Opening of Drury Lane Theatre.'
Oct. Writes 'The Waltz; an Apostrophic Hymn.' — And 'A Parenthetical Address by Dr. Plagiary.'
Nov. Writes 'Address to Time.' — And, 'Thou art not false, but thou art fickle.'

1813 — (ætat. 25).

Jan. Writes 'Remember him whom passion's power.'
March. Publishes 'The Waltz' anonymously.
May. Publishes 'The Giaour.' See *Fac Similes*, No. II.
July. Projects a journey to Abyssinia.
Sep. Writes 'When from the Heart where Sorrow sits.'
Nov. Is an unsuccessful suitor for the hand of Miss Milbanke.
Dec. 2. Publishes 'The Bride of Abydos.'—13. Writes 'The Devil's Drive.'—17. And 'Two Sonnets to Genevra.'—18. Begins 'The Corsair.'—31. Finishes 'The Corsair.'

1814 — (26).

Feb. Writes 'Windsor Poetics.'
Apr. 10. Writes 'Ode to Napoleon Buonaparte.'—Resolves to write no more poetry, and to suppress all he had ever written.
May. Begins 'Lara.'—Writes 'I speak not, I trace not.'—And 'Address to be recited at the Caledonian Meeting.'
Aug. Publishes 'Lara.'—Writes 'Condolatory Verses to Lady Jersey.'
Sep. Makes a second proposal for the hand of Miss Milbanke, and is accepted.
Oct. Writes 'Elegy on the Death of Sir Peter Parker.'—And 'Lines to Belshazzar.'
Dec. Writes 'Hebrew Melodies.'

1815 — (27).

Jan. 2. Marries Miss Milbanke. See *Fac Similes*, No. III.
Feb. Writes 'There be none of Beauty's Daughters.'
March. Writes 'Lines on Napoleon Buonaparte's Escape from Elba.'
July. Begins 'The Siege of Corinth.'—And writes 'There 's not a Joy the World can give.'—And 'We do not curse thee, Waterloo.'
Aug. Writes 'Must thou go, my glorious Chief?'—'Star of the Brave.'—And 'Napoleon's Farewell.'
Dec. 10. Birth of his daughter, Augusta Ada.

1816 — (28).

Jan. Publishes 'The Siege of Corinth.'
Feb. Publishes 'Parisina.'—Lady Byron adopts the resolution of separating from him.
March 17. Writes 'Fare thee well! and if for ever.'—And, 29. A Sketch, 'Born in the garret.'
April 16. Writes 'When all around grew drear and dark.'
25. Takes a last leave of his native country.—Proceeds, through Flanders and by the Rhine, to Switzerland.
May. Begins the third canto of 'Childe Harold.'
June. Writes 'The Prisoner of Chillon' at Ouchy, near Lausanne.—Takes up his abode at the Campagne Diodati, near Geneva.
July. Finishes the third canto of 'Childe Harold.'—Writes 'Monody on the Death of Sheridan.'—Stanzas to Augusta, 'Though the Day of my Destiny.'—'The Dream.'—'Darkness.'—'Churchill's Grave.'—'Prometheus.'—'Could I remount.'—Epistle to Augusta, 'My Sister, my sweet Sister.'—And, 'Sonnet to Lake Leman.'
Sep. Makes a tour of the Bernese Alps.—Writes 'Lines on hearing that Lady Byron was ill.'—And begins 'Manfred.'
Oct. Leaves Switzerland for Italy.
Nov. Takes up his residence at Venice.—Translates 'Romance Muy Doloroso,' &c.; and 'Sonetto di Vittorelli.'—Writes 'Lines on the Bust of Helen by Canova.'—'Bright be the Place of thy Soul.'—And 'They say that Home is Happiness.'—Studies the Armenian language.

1817 — (ætat. 29).

Feb. Finishes 'Manfred.'
March. Translates, from the Armenian, a Correspondence between St. Paul and the Corinthians.
April. Visits Ferrara for a day.—20. Writes 'The Lament of Tasso.'
May. Visits Rome for a few days.—5. Writes there a new third act to 'Manfred.'
June. Begins, at Venice, the fourth canto of 'Childe Harold.'
Oct. Writes 'Beppo.'

1818 — (30).

July. Writes 'Ode to Venice.'
Sep. Finishes the first canto of 'Don Juan.'
Oct. Finishes 'Mazeppa.'
Dec. 13. Begins the second canto of 'Don Juan.'

1819 — (31).

Jan. 20. Finishes the second canto of 'Don Juan.'
April. Commences an acquaintance with the Countess Guiccioli.—Writes 'Stanzas to the Po.'
Aug. Writes "Letter to the Editor of My Grandmother's Review.'—And 'Sonnet to George the Fourth.'
Nov. Finishes the third and fourth cantos of 'Don Juan.'
Dec. Removes to Ravenna.

1820 — (32.)

Jan. Is domesticated with the Countess Guiccioli.
Feb. Translates the first canto of 'Morgante Maggiore.'
March. Writes 'The Prophecy of Dante.'—Translates 'Francesca of Rimini.'—And writes 'Observations upon an Article in Blackwood's Magazine.'
April. 4. Begins 'Marino Faliero.'
July 16. Finishes 'Marino Faliero.'
Oct. 16. Begins the fifth canto of 'Don Juan.'
Nov. 20. Finishes the fifth canto of 'Don Juan.'—And writes 'The Blues; a Literary Eclogue.'

1821 — (33).

Jan. 13. Begins 'Sardanapalus.'
Feb. 7. Writes 'Letter to John Murray, Esq., on Bowles's Strictures upon Pope.'
Mar. 25. Writes 'Second Letter to John Murray, Esq.,' &c.
May 17. Finishes 'Sardanapalus.'
June 11. Begins 'The Two Foscari.'
July 10. Finishes 'The Two Foscari.'—16. Begins 'Cain; a Mystery.'
Sep. 9. Finishes 'Cain.'—Writes 'Vision of Judgment.'
Oct. Writes 'Heaven and Earth; a Mystery.'
Nov. Removes to Pisa.—18. Begins 'Werner.'—And 'The Deformed Transformed.'

1822 — (34).

Jan. 20. Finishes 'Werner.'
Feb. Writes the sixth, seventh, and eighth cantos of 'Don Juan.'
Aug. Finishes 'The Deformed Transformed.'—Writes the ninth, tenth, and eleventh cantos of 'Don Juan.'
Sep. Removes to Genoa.

1823 — (35).

Jan. Writes 'The Age of Bronze.'
Feb. Writes 'The Island.'—And more cantos of 'Don Juan.'
April. Turns his views towards Greece.
May. Receives a communication from the Greek Committee sitting in London.
July 14. Sails for Greece.
Aug. } Dec. } Reaches Argostoli.—Makes an excursion to Ithaca—Waits at Cephalonia the arrival of the Greek fleet.

1824 — (36).

Jan. 5. Arrives at Missolonghi.—22. Writes 'Lines on completing my Thirty-sixth Year.'—30. Is appointed commander-in-chief of an expedition against Lepanto.
Feb. 15. Is seized with a convulsive fit. See *Fac Similes*, No. IV.
April 9. His last Illness.
April 19. HIS DEATH.

LIST OF ILLUSTRATIONS.

I. At Harrow in 1803 II. From the Giaour 1813, first draft

In Thee I fondly hoped to clasp
A Friend whom Death alone could sever
But Envy with malignant Grasp
Has torn thee from my Breast forever

He who hath bent him o'er the dead—
Ere the first day of death is fled
The first dark day of Nothingness—
The last of doom & of distress
Before Corruption's canker'ing fingers
Hath traced the line where Beauty lingers
And marked the soft & settled air
That dwells with all but Spirit there—
The fixed yet fixed under
Of Peace along the blanch'd cheek

I have never heard any one who fulfilled my
Ideal of an Orator—Holland is impressive
from sense and sincerity—Ld. Lansdowne
good—but still a debater only—Grenville
I like vastly—if he would prune his spee=
=ches down to an hour's delivery——
Burdett ~~is~~ is sweet and silvery as Belial
himself—— —— Peel—my School and
form=fellow—(we sate within two of each
other) strange to say I have never heard—though
I often wished to do so—but from what
I remember of him at Harrow—he is
or should be—among the best of them.

IV. From Lord Byrons Diary 1821.

And – but for that sad shrouded eye
That fires not – pleads not – weeps not – now –
And – but for that cold chilling brow
Whose touch tells of Mortality
And curdles to the Gazer's heart
As if to him it could impart
The doom he only looks upon –
Yes – but for these & these alone –
A moment – yet – a little hour
We still might doubt the tyrant's power
So fair – so calm – so softly sealed
The first – last look – by Death revealed!

From the Giaour 1813 first draft.

III. Marriage Signatures of Lord and Lady Byron January 2nd 1815

Byron
Anne Isabella Milbanke

I have heard from Mr Douglas Kd that you
state "a report of a satire on Mr Gifford
having arrived from Italy — said to be
written by me! — but that you do not be-
-lieve it." — I dare say you do not
nor any body else I should think — whoever
asserts that I am the author or abettor
of anything of the kind on Gifford — lies
in his throat — I always regarded him
as my literary father — and myself as his
prodigal son; if any such composition
exists it is none of mine — you know
as well as any body upon whom I have
or have not written — and you also know
whether they do or did not deserve that same

V. From Lord Byron's last Letter to Mr Murray,
Dated Missolonghi, February 25th 1824

THE

POETICAL WORKS

OF

LORD BYRON.

Childe Harold's Pilgrimage:

A ROMAUNT.

L'univers est une espèce de livre, dont on n'a lu que la première page quand on n'a vu que son pays. J'en ai feuilleté un assez grand nombre, que j'ai trouvé également mauvaises. Cet examen ne m'a point été infructueux. Je haïssais ma patrie. Toutes les impertinences des peuples divers, parmi lesquels j'ai vécu, m'ont réconcilié avec elle. Quand je n'aurais tiré d'autre bénéfice de mes voyages que celui-là, je n'en regretterais ni les frais ni les fatigues.

LE COSMOPOLITE.[1]

PREFACE

[TO THE FIRST AND SECOND CANTOS].

THE following poem was written, for the most part, amidst the scenes which it attempts to describe. It was begun in Albania; and the parts relative to Spain and Portugal were composed from the author's observations in those countries.[2] Thus much it may be necessary to state for the correctness of the descriptions. The scenes attempted to be sketched are in Spain, Portugal, Epirus, Acarnania, and Greece. There, for the present, the poem stops: its reception will determine whether the author may venture to conduct his readers to the capital of the East, through Ionia and Phrygia: these two Cantos are merely experimental.

A fictitious character is introduced for the sake of giving some connection to the piece; which, however, makes no pretensions to regularity. It has been suggested to me by friends, on whose opinions I set a high value, that in this fictitious character, "Childe Harold," I may incur the suspicion of having intended some real personage: this I beg leave, once for all, to disclaim — Harold is the child of imagination, for the purpose I have stated. In some very trivial particulars, and those merely local, there might be grounds for such a notion; but in the main points, I should hope, none whatever.

It is almost superfluous to mention that the appellation "Childe," as "Childe Waters," "Childe Childers," &c., is used as more consonant with the old structure of versification which I have adopted. The "Good Night," in the beginning of the first canto, was suggested by "Lord Maxwell's Good Night," in the Border Minstrelsy, edited by Mr. Scott.

With the different poems which have been published on Spanish subjects, there may be found some slight coincidence in the first part, which treats of the Peninsula, but it can only be casual; as, with the exception of a few concluding stanzas, the whole of this poem was written in the Levant.

The stanza of Spenser, according to one of our most successful poets, admits of every variety. Dr. Beattie makes the following observation: — "Not long ago, I began a poem in the style and stanza of Spenser, in which I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as the humour strikes me; for, if I mistake not, the measure which I have adopted admits equally of all these kinds of composition."[3] — Strengthened in my opinion by such authority, and by the example of some in the highest order of Italian poets, I shall make no apology for attempts at similar variations in the following composition; satisfied that, if they are unsuccessful, their failure must be in the execution, rather than in the design, sanctioned by the practice of Ariosto, Thomson, and Beattie.

London, February, 1812.

[1] [Par M. de Montbron, Paris, 1798. Lord Byron somewhere calls it "an amusing little volume, full of French flippancy."]

[2] ["Byron, Joannini in Albania. Begun Oct. 31st, 1809. Concluded Canto 2d, Smyrna, March 28th, 1810. Byron."—MS.]

[3] Beattie's Letters.

ADDITION TO THE PREFACE.

I HAVE now waited till almost all our periodical journals have distributed their usual portion of criticism. To the justice of the generality of their criticisms I have nothing to object: it would ill become me to quarrel with their very slight degree of censure, when, perhaps, if they had been less kind they had been more candid. Returning, therefore, to all and each my best thanks for their liberality, on one point alone shall I venture an observation. Amongst the many objections justly urged to the very indifferent character of the "vagrant Childe" (whom, notwithstanding many hints to the contrary, I still maintain to be a fictitious personage), it has been stated, that, besides the anachronism, he is very *unknightly*, as the times of the Knights were times of Love, Honour, and so forth. Now, it so happens that the good old times, when "l'amour du bon vieux tems, l'amour antique" flourished, were the most profligate of all possible centuries. Those who have any doubts on this subject may consult Sainte-Palaye, *passim*, and more particularly vol. ii. p. 69.[1] The vows of chivalry were no better kept than any other vows whatsoever; and the songs of the Troubadours were not more decent, and certainly were much less refined, than those of Ovid. The "Cours d'amour, parlemens d'amour, ou de courtésie et de gentillesse" had much more of love than of courtesy or gentleness. See Roland on the same subject with Sainte-Palaye. Whatever other objection may be urged to that most unamiable personage Childe Harold, he was so far perfectly knightly in his attributes — "No waiter, but a knight templar."[2] By the by, I fear that Sir Tristrem and Sir Lancelot were no better than they should be, although very poetical personages and true knights "sans peur," though not "sans reproche." If the story of the institution of the "Garter" be not a fable, the knights of that order have for several centuries borne the badge of a Countess of Salisbury, of indifferent memory. So much for chivalry. Burke need not have regretted that its days are over, though Marie-Antoinette was quite as chaste as most of those in whose honour lances were shivered, and knights unhorsed.

Before the days of Bayard, and down to those of Sir Joseph Banks (the most chaste and celebrated of ancient and modern times), few exceptions will be found to this statement; and I fear a little investigation will teach us not to regret these monstrous mummeries of the middle ages.

I now leave "Childe Harold" to live his day, such as he is; it had been more agreeable, and certainly more easy, to have drawn an amiable character. It had been easy to varnish over his faults, to make him do more and express less; but he never was intended as an example, further than to show, that early perversion of mind and morals leads to satiety of past pleasures and disappointment in new ones, and that even the beauties of nature, and the stimulus of travel (except ambition, the most powerful of all excitements), are lost on a soul so constituted, or rather misdirected. Had I proceeded with the poem, this character would have deepened as he drew to the close; for the outline which I once meant to fill up for him was, with some exceptions, the sketch of a modern Timon[3], perhaps a poetical Zeluco.[4]

London, 1813.

TO IANTHE.[5]

Not in those climes where I have late been straying,
Though Beauty long hath there been matchless deem'd;
Not in those visions to the heart displaying
Forms which it sighs but to have only dream'd,
Hath aught like thee in truth or fancy seem'd:
Nor, having seen thee, shall I vainly seek
To paint those charms which varied as they beam'd—
To such as see thee not my words were weak;
To those who gaze on thee what language could they speak?

Ah! may'st thou ever be what now thou art,
Nor unbeseem the promise of thy spring,
As fair in form, as warm yet pure in heart,
Love's image upon earth without his wing,
And guileless beyond Hope's imagining!
And surely she who now so fondly fears
Thy youth, in thee, thus hourly brightening,
Beholds the rainbow of her future years,
Before whose heavenly hues all sorrow disappears.

Young Peri[6] of the West! — 'tis well for me
My years already doubly number thine;
My loveless eye unmoved may gaze on thee,
And safely view thy ripening beauties shine;
Happy, I ne'er shall see them in decline;
Happier, that while all younger hearts shall bleed,
Mine shall escape the doom thine Eyes assign
To those whose admiration shall succeed,
But mix'd with pangs to Love's even loveliest hours [decreed.

[1] ["Qu'on lise dans l'Auteur du roman de Gérard de Roussillon en Provençal, les détails très-circonstanciés dans lesquels il entre sur la réception faite par le Comte Gérard à l'ambassadeur du roi Charles; on y verra des particularités singulières, qui donnent une étrange idée des mœurs et de la politesse de ces siècles aussi corrompus qu'ignorans."— *Mémoires sur l'Ancienne Chevalerie*, par M. de la Curne de Sainte-Palaye, Paris, 1781, *loc. cit.*]

[2] The Rovers, or the Double Arrangement — [By Canning and Frere; first published in the Anti-jacobin, or Weekly Examiner.]

[3] [In one of his early poems — "Childish Recollections," Lord Byron compares himself to the Athenian misanthrope, of whose bitter apophthegms many are upon record, though no authentic particulars of his life have come down to us; —

"Weary of love, of life, devoured with spleen,
I rest a perfect Timon, not nineteen," &c.]

[4] [It was Dr. Moore's object, in this powerful romance (now unjustly neglected), to trace the fatal effects resulting from a fond mother's unconditional compliance with the humours and passions of an only child. With high advantages of person, birth, fortune, and ability, Zeluco is represented as miserable, through every scene of life, owing to the spirit of unbridled self-indulgence thus pampered in infancy.]

[5] [The Lady Charlotte Harley, second daughter of Edward fifth Earl of Oxford (now Lady Charlotte Bacon), in the autumn of 1812, when these lines were addressed to her, had not completed her eleventh year. Mr. Westall's portrait of the juvenile beauty, painted at Lord Byron's request, is engraved in "Finden's Illustrations of the Life and Works of Lord Byron."]

[6] [*Peri*, the Persian term for a beautiful intermediate order of beings, is generally supposed to be another form of our own word *Fairy*.]

Oh! let that eye, which, wild as the Gazelle's,[1]
Now brightly bold or beautifully shy,
Wins as it wanders, dazzles where it dwells,
Glance o'er this page, nor to my verse deny
That smile for which my breast might vainly sigh,
Could I to thee be ever more than friend:
This much, dear maid, accord; nor question why
To one so young my strain I would commend,
But bid me with my wreath one matchless lily blend.

Such is thy name with this my verse entwined;
And long as kinder eyes a look shall cast
On Harold's page, Ianthe's here enshrined
Shall thus be first beheld, forgotten last:
My days once number'd, should this homage past
Attract thy fairy fingers near the lyre
Of him who hail'd thee, loveliest as thou wast,
Such is the most my memory may desire;
Though more than Hope can claim, could Friendship less require?

Childe Harold's Pilgrimage.

CANTO THE FIRST.

I.

Oh, thou! in Hellas deem'd of heavenly birth,
Muse! form'd or fabled at the minstrel's will!
Since shamed full oft by later lyres on earth,
Mine dares not call thee from thy sacred hill:
Yet there I've wander'd by thy vaunted rill;
Yes! sigh'd o'er Delphi's long deserted shrine,[2]
Where, save that feeble fountain, all is still;
Nor mote my shell awake the weary Nine
To grace so plain a tale — this lowly lay of mine.[3]

II.

Whilome in Albion's isle there dwelt a youth,
Who ne in virtue's ways did take delight;
But spent his days in riot most uncouth,
And vex'd with mirth the drowsy ear of Night.
Ah me! in sooth he was a shameless wight,
Sore given to revel and ungodly glee;
Few earthly things found favour in his sight
Save concubines and carnal companie,
And flaunting wassailers of high and low degree.

III.

Childe Harold[4] was he hight: — but whence his name
And lineage long, it suits me not to say;
Suffice it, that perchance they were of fame,
And had been glorious in another day:
But one sad losel soils a name for aye,
However mighty in the olden time;
Nor all that heralds rake from coffin'd clay,
Nor florid prose, nor honeyed lies of rhyme,
Can blazon evil deeds, or consecrate a crime.

IV.

Childe Harold bask'd him in the noontide sun,
Disporting there like any other fly;
Nor deem'd before his little day was done
One blast might chill him into misery.
But long ere scarce a third of his pass'd by,
Worse than adversity the Childe befell;
He felt the fulness of satiety:
Then loathed he in his native land to dwell,
Which seem'd to him more lone than Eremite's sad cell.

V.

For he through Sin's long labyrinth had run,
Nor made atonement when he did amiss,
Had sigh'd to many though he loved but one
And that loved one, alas! could ne'er be his.
Ah, happy she! to 'scape from him whose kiss
Had been pollution unto aught so chaste;
Who soon had left her charms for vulgar bliss,
And spoil'd her goodly lands to gild his waste,
Nor calm domestic peace had ever deign'd to taste.

VI.

And now Childe Harold was sore sick at heart,
And from his fellow bacchanals would flee;
'Tis said, at times the sullen tear would start,
But Pride congeal'd the drop within his ee:
Apart he stalk'd in joyless reverie,
And from his native land resolved to go,
And visit scorching climes beyond the sea;
With pleasure drugg'd, he almost long'd for woe,
And e'en for change of scene would seek the shades below.[5]

VII.

The Childe departed from his father's hall:
It was a vast and venerable pile;
So old, it seemed only not to fall,
Yet strength was pillar'd in each massy aisle.
Monastic dome! condemn'd to uses vile!
Where Superstition once had made her den
Now Paphian girls were known to sing and smile;
And monks might deem their time was come agen,
If ancient tales say true, nor wrong these holy men.

[1] [A species of the antelope. "You have the eyes of a gazelle," is considered all over the East as the greatest compliment that can be paid to a woman.]

[2] The little village of Castri stands partly on the site of Delphi. Along the path of the mountain, from Chrysso, are the remains of sepulchres hewn in and from the rock. "One," said the guide, "of a king who broke his neck hunting." His majesty had certainly chosen the fittest spot for such an achievement. A little above Castri is a cave, supposed the Plychiap, of immense depth; the upper part of it is paved, and now a cowhouse. On the other side of Castri stands a Greek monastery; some way above which is the cleft in the rock, with a range of caverns difficult of ascent, and apparently leading to the interior of the mountain; probably to the Corycian Cavern mentioned by Pausanias. From this part descend the fountain and the "Dews of Castalie." — ["We were sprinkled," says Mr. Hobhouse, "with the spray of the immortal rill, and here, if any where, should have felt the poetic inspiration · we drank deep, too, of the spring; but — (I can answer for myself) — without feeling sensible of any extraordinary effect."]

[3] [This stanza is not in the original MS.]

[4] ["Childe Buron." — MS.]

[5] [In these stanzas, and indeed throughout his works, we must not accept too literally Lord Byron's testimony against himself — he took a morbid pleasure in darkening every shadow of his self-portraiture. His interior at Newstead had, no doubt, been, in some points, loose and irregular enough; but it certainly never exhibited any thing of the profuse and Satanic luxury which the language in the text might seem to indicate. In fact, the narrowness of his means at the time the verses refer to would alone have precluded this. His household economy, while he remained at the abbey, is known to have been conducted on a very moderate scale; and, besides, his usual companions, though far from being averse to convivial indulgences, were not only, as Mr. Moore says, "of habits and tastes too intellectual for mere vulgar debauchery," but assuredly, quite incapable of playing the parts of flatterers and parasites.]

VIII.

Yet oft-times in his maddest mirthful mood
Strange pangs would flash along Childe Harold's brow,
As if the memory of some deadly feud
Or disappointed passion lurk'd below:
But this none knew, nor haply cared to know;
For his was not that open, artless soul
That feels relief by bidding sorrow flow,
Nor sought he friend to counsel or condole,
Whate'er this grief mote be, which he could not control.

IX.

And none did love him — though to hall and bower
He gather'd revellers from far and near,
He knew them flatt'rers of the festal hour;
The heartless parasites of present cheer.
Yea! none did love him — not his lemans dear —
But pomp and power alone are woman's care,
And where these are light Eros finds a feere;
Maidens, like moths, are ever caught by glare,
And Mammon wins his way where Seraphs might despair.

X.

Childe Harold had a mother — not forgot,
Though parting from that mother he did shun;
A sister whom he loved, but saw her not
Before his weary pilgrimage begun:
If friends he had, he bade adieu to none.
Yet deem not thence his breast a breast of steel: [1]
Ye, who have known what 'tis to dote upon
A few dear objects, will in sadness feel
Such partings break the heart they fondly hope to heal.

XI.

His house, his home, his heritage, his lands,
The laughing dames in whom he did delight, [2]
Whose large blue eyes, fair locks, and snowy hands,
Might shake the saintship of an anchorite,
And long had fed his youthful appetite;
His goblets brimm'd with every costly wine,
And all that mote to luxury invite,
Without a sigh he left to cross the brine, [line. [3]
And traverse Paynim shores, and pass Earth's central

XII.

The sails were fill'd, and fair the light winds blew,
As glad to waft him from his native home;
And fast the white rocks faded from his view,
And soon were lost in circumambient foam:
And then, it may be, of his wish to roam
Repented he, but in his bosom slept
The silent thought, nor from his lips did come
One word of wail, whilst others sate and wept,
And to the reckless gales unmanly moaning kept.

[1] ["Yet deem him not from this with breast of steel."—MS.]

[2] ["His house, his home, his vassals, and his lands,
The Dalilahs," &c. — MS.]

[3] [Lord Byron originally intended to visit India.]

[4] [See "Lord Maxwell's Good Night," in Scott's Minstrelsy of the Scottish Border. Poetical Works, vol. ii. p. 141. ed. 1834. — "Adieu, madam, my mother dear," &c. — MS.]

[5] [This "little page" was Robert Rushton, the son of one of Lord Byron's tenants. "Robert I take with me," says the poet, in a letter to his mother; "I like him, because, like myself, he seems a friendless animal: tell his father he is well, and doing well."]

[6] ["Our best goss-hawk can hardly fly
So merrily along." — MS.]

[7] ["Oh, master dear! I do not cry
From fear of waves or wind." — MS.]

[8] [Seeing that the boy was "sorrowful" at the separation from his parents, Lord Byron, on reaching Gibraltar, sent him back to England under the care of his old servant Joe Murray. "Pray," he says to his mother, "shew the lad every kindness, as he is my great favourite." He also wrote a letter to the father of the boy, which leaves a most favourable impression of his thoughtfulness and kindliness. "I have," he says, "sent Robert home, because the country which I am about to travel through is in a state which renders it unsafe, particularly for one so young. I allow you to deduct from your rent five and twenty pounds a year for his education, for three years, provided I do not return before that time, and I desire he may be considered as in my service. He has behaved extremely well."]

XIII.

But when the sun was sinking in the sea
He seized his harp, which he at times could string,
And strike, albeit with untaught melody,
When deem'd he no strange ear was listening:
And now his fingers o'er it he did fling,
And tuned his farewell in the dim twilight.
While flew the vessel on her snowy wing,
And fleeting shores receded from his sight,
Thus to the elements he pour'd his last "Good Night." [4]

"Adieu, adieu! my native shore
Fades o'er the waters blue;
The Night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon Sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native Land — Good Night!

"A few short hours and he will rise
To give the morrow birth;
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.

"Come hither, hither, my little page! [5]
Why dost thou weep and wail?
Or dost thou dread the billow's rage,
Or tremble at the gale?
But dash the tear-drop from thine eye;
Our ship is swift and strong:
Our fleetest falcon scarce can fly
More merrily along." [6]

"Let winds be shrill, let waves roll high,
I fear not wave nor wind: [7]
Yet marvel not, Sir Childe, that I
Am sorrowful in mind; [8]
For I have from my father gone,
A mother whom I love,
And have no friend, save these alone,
But thee — and one above.

"My father bless'd me fervently,
Yet did not much complain;
But sorely will my mother sigh
Till I come back again."—
"Enough, enough, my little lad!
Such tears become thine eye;
If I thy guileless bosom had,
Mine own would not be dry." [9]

[9] [Here follows in the MS.: —
"My Mother is a high-born dame,
And much misliketh me;
She saith my riot bringeth shame
On all my ancestry:
I had a sister once I ween,
Whose tears perhaps will flow;
But her fair face I have not seen
For three long years and moe."]

"Come hither, hither, my staunch yeoman,[1]
Why dost thou look so pale?
Or dost thou dread a French foeman?
Or shiver at the gale?"—
"Deem'st thou I tremble for my life?
Sir Childe, I 'm not so weak;
But thinking on an absent wife
Will blanch a faithful cheek.

"My spouse and boys dwell near thy hall,
Along the bordering lake,
And when they on their father call,
What answer shall she make?"—
"Enough, enough, my yeoman good,
Thy grief let none gainsay;
But I, who am of lighter mood,
Will laugh to flee away.[2]

"For who would trust the seeming sighs
Of wife or paramour?
Fresh feeres will dry the bright blue eyes
We late saw streaming o'er.[3]
For pleasures past I do not grieve,
Nor perils gathering near;
My greatest grief is that I leave
No thing that claims a tear.[4]

"And now I'm in the world alone,
Upon the wide, wide sea:
But why should I for others groan,
When none will sigh for me?
Perchance my dog[5] will whine in vain,
Till fed by stranger hands;
But long ere I come back again
He'd tear me where he stands.[6]

"With thee, my bark, I 'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you fail my sight,
Welcome, ye deserts, and ye caves!
My native Land—Good Night!"[7]

XIV.

On, on the vessel flies, the land is gone,
And winds are rude, in Biscay's sleepless bay.
Four days are sped, but with the fifth, anon,
New shores descried make every bosom gay;
And Cintra's mountain greets them on their way,
And Tagus dashing onward to the deep,
His fabled golden tribute bent to pay;
And soon on board the Lusian pilots leap, [reap.
And steer 'twixt fertile shores where yet few rustics

XV.

Oh, Christ! it is a goodly sight to see
What Heaven hath done for this delicious land:
What fruits of fragrance blush on every tree!
What goodly prospects o'er the hills expand!
But man would mar them with an impious hand:
And when the Almighty lifts his fiercest scourge
'Gainst those who most transgress his high command,
With treble vengeance will his hot shafts urge
Gaul's locust host, and earth from fellest foemen purge.[8]

XVI.

What beauties doth Lisboa[9] first unfold!
Her image floating on that noble tide,
Which poets vainly pave with sands of gold,[10]
But now whereon a thousand keels did ride
Of mighty strength, since Albion was allied,

[1] [William Fletcher, the faithful valet;—who, after a service of twenty years, ("during which," he says, "his Lord was more to him than a father,") received the *Pilgrim*'s last words at Missolonghi, and did not quit his remains, until he had seen them deposited in the family vault at Hucknall. This unsophisticated "yeoman" was a constant source of pleasantry to his master:—e. g. "Fletcher," he says, in a letter to his mother, "is not valiant; he requires comforts that I can dispense with, and sighs for beer, and beef, and tea, and his wife, and the devil knows what besides. We were one night lost in a thunder-storm, and since, nearly wrecked. In both cases he was sorely bewildered; from apprehensions of famine and banditti in the first, and drowning in the second instance. His eyes were a little hurt by the lightning, or crying, I don't know which. I did what I could to console him, but found him incorrigible. He sends six sighs to Sally. I shall settle him in a farm; for he has served me faithfully, and Sally is a good woman." After all his adventures by flood and field, short commons included, this humble Achates of the poet has now established himself as the keeper of an Italian warehouse, in Charles Street, Berkeley Square, where, if he does not thrive, every one who knows any thing of his character will say he deserves to do so.]

[2] ["Enough, enough, my yeoman good,
All this is well to say;
But if I in thy sandals stood,
I'd laugh to get away."—MS.]

[3] ["For who would trust a paramour,
Or e'en a wedded freere,
Though her blue eyes were streaming o'er,
And torn her yellow hair?"—MS.]

[4] ["I leave England without regret—I shall return to it without pleasure. I am like Adam, the first convict sentenced to transportation; but I have no Eve, and have eaten no apple but what was sour as a crab."—*Lord B. to Mr. Hodgson.*]

[5] [From the following passage in a letter to Mr. Dallas, it would appear that that gentleman had recommended the suppression or alteration of this stanza:—"I do not mean to exchange the ninth verse of the 'Good Night.' I have no reason to suppose my dog better than his brother brutes, mankind; and Argus, we know to be a fable."]

[6] Here follows, in the original MS.:—

" Methinks it would my bosom glad,
To change my proud estate,
And be again a laughing lad
With one beloved playmate.
Since youth I scarce have pass'd an hour
Without disgust or pain,
Except sometimes in Lady's bower,
Or when the bowl I drain."]

[7] [Originally, the "little page" and the "yeoman" were introduced in the following stanzas:—

"And of his train there was a henchman page,
A peasant boy, who served his master well;
And often would his pranksome prate engage
Childe Harold's ear, when his proud heart did swell
With sable thoughts that he disdain'd to tell.
Then would he smile on him, and Alwin smiled,
When aught that from his young lips archly fell
The gloomy film from Harold's eye beguiled;
And pleased for a glimpse appear'd the woeful Childe.

Him and one yeoman only did he take
To travel eastward to a far countrie;
And, though the boy was grieved to leave the lake
On whose fair banks he grew from infancy,
Eftsoons his little heart beat merrily
With hope of foreign nations to behold,
And many things right marvellous to see,
Of which our vaunting voyagers oft have told,
In many a tome as true as Mandeville's of old."]

[8] ["These Lusian brutes, and earth from worst of wretches purge."—MS.]

[9] ["A friend advises *Ulissipont;* but *Lisboa* is the Portuguese word, consequently the best. Ulissipont is pedantic; and as I had lugged in *Hellas* and *Eros* not long before, there would have been something like an affectation of Greek terms, which I wished to avoid. On the submission of *Lusitania* to the Moors, they changed the name of the capital, which till then had been Ulisipo, or Lispo; because, in the Arabic alphabet, the letter *p* is not used. Hence, I believe, Lisbon, whence again, the French Lisbonne, and our Lisbon,—God knows which the earlier corruption!"—*Byron*, MS.]

[10] ["Which poets, prone to lie, have paved with gold."—MS.]

And to the Lusians did her aid afford:
A nation swoln with ignorance and pride,
Who lick yet loathe the hand that waves the sword
To save them from the wrath of Gaul's unsparing lord. [1]

XVII.

But whoso entereth within this town,
That, sheening far, celestial seems to be,
Disconsolate will wander up and down,
'Mid many things unsightly to strange ee; [2]
For hut and palace show like filthily:
The dingy denizens are rear'd in dirt;
Ne personage of high or mean degree
Doth care for cleanness of surtout or shirt;
Though shent with Egypt's plague, unkempt, unwash'd, unhurt.

XVIII.

Poor, paltry slaves! yet born 'midst noblest scenes—
Why, Nature, waste thy wonders on such men?
Lo! Cintra's [3] glorious Eden intervenes
In variegated maze of mount and glen.
Ah me! what hand can pencil guide, or pen,
To follow half on which the eye dilates
Through views more dazzling unto mortal ken
Than those whereof such things the bard relates,
Who to the awe-struck world unlock'd Elysium's gates?

XIX.

The horrid crags, by toppling convent crown'd,
The cork-trees hoar that clothe the shaggy steep,
The mountain-moss by scorching skies imbrown'd,
The sunken glen, whose sunless shrubs must weep,
The tender azure of the unruffled deep,
The orange tints that gild the greenest bough,
The torrents that from cliff to valley leap,
The vine on high, the willow branch below,
Mix'd in one mighty scene, with varied beauty glow.

XX.

Then slowly climb the many-winding way,
And frequent turn to linger as you go,
From loftier rocks new loveliness survey,
And rest ye at "Our Lady's house of woe;" [4]
Where frugal monks their little relics show,
And sundry legends to the stranger tell:
Here impious men have punish'd been, and lo!
Deep in yon cave Honorius long did dwell,
In hope to merit Heaven by making earth a Hell.

XXI.

And here and there, as up the crags you spring,
Mark many rude-carved crosses near the path:
Yet deem not these devotion's offering —
These are memorials frail of murderous wrath:
For wheresoe'er the shrieking victim hath
Pour'd forth his blood beneath the assassin's nife,
Some hand erects a cross of mouldering lath;
And grove and glen with thousand such are rife
Throughout this purple land, where law secures not life. [5]

XXII.

On sloping mounds, or in the vale beneath,
Are domes where whilome kings did make repair;
But now the wild flowers round them only breathe;
Yet ruin'd splendour still is lingering there.
And yonder towers the Prince's palace fair:
There thou too, Vathek! [6] England's wealthiest son,
Once form'd thy Paradise, as not aware
When wanton Wealth her mightiest deeds hath done,
Meek Peace voluptuous lures was ever wont to shun. [7]

XXIII.

Here didst thou dwell, here schemes of pleasure plan,
Beneath yon mountain's ever beauteous brow:
But now, as if a thing unblest by Man,
Thy fairy dwelling is as lone as thou!

[1] [By comparing this and the thirteen following stanzas with the account of his progress which Lord Byron sent home to his mother, the reader will see that they are the exact echoes of the thoughts which occurred to his mind as he went over the spots described. — MOORE.]

[2] ['' 'Mid many things that grieve both nose and ee."—MS.]

[3] ["To make amends for the filthiness of Lisbon, and its still filthier inhabitants, the village of Cintra, about fifteen miles from the capital, is, perhaps, in every respect the most delightful in Europe. It contains beauties of every description, natural and artificial: palaces and gardens rising in the midst of rocks, cataracts, and precipices; convents on stupendous heights; a distant view of the sea and the Tagus; and, besides (though that is a secondary consideration), is remarkable as the scene of Sir Hew Dalrymple's convention. It unites in itself all the wildness of the western Highlands with the verdure of the south of France."— *B. to Mrs. Byron*, 1809.]

[4] The convent of "Our Lady of Punishment," *Nossa Señora de Pena*, on the summit of the rock. Below, at some distance, is the Cork Convent, where St. Honorius dug his den, over which is his epitaph. From the hills, the sea adds to the beauty of the view. — *Note to 1st Edition.* — Since the publication of this poem, I have been informed of the misapprehension of the term *Nossa Senora de Pena*. It was owing to the want of the *tilde* or mark over the *n*, which alters the signification of the word: with it, *Pena* signifies a rock; without it, *Pena* has the sense I adopted. I do not think it necessary to alter the passage; as, though the common acceptation affixed to it is "Our Lady of the Rock," I may well assume the other sense from the severities practised there. — *Note to 2d Edition.*

[5] It is a well known fact, that in the year 1809, the assassinations in the streets of Lisbon and its vicinity were not confined by the Portuguese to their countrymen; but that Englishmen were daily butchered: and so far from redress being obtained, we were requested not to interfere if we perceived any compatriot defending himself against his allies. I was once stopped in the way to the theatre at eight o'clock in the evening, when the streets were not more empty than they generally are at that hour, opposite to an open shop, and in a carriage with a friend: had we not fortunately been armed, I have not the least doubt that we should have "adorned a tale" instead of telling one. The crime of assassination is not confined to Portugal: in Sicily and Malta we are knocked on the head at a handsome average nightly, and not a Sicilian or Maltese is ever punished!

[6] ["Vathek" (says Lord Byron, in one of his diaries,) "was one of the tales I had a very early admiration of. For correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations; and bears such marks of originality, that those who have visited the East will find some difficulty in believing it to be more than a translation. As an eastern tale, even Rasselas must bow before it; his 'happy valley' will not bear a comparison with the 'Hall of Eblis.'"—[William Beckford, Esq., son of the once celebrated alderman, and heir to his enormous wealth, published, at the early age of eighteen, "Memoirs of extraordinary Painters;" and in the year after, the romance thus eulogised. After sitting for Hindon in several parliaments, this gifted person was induced to fix, for a time, his residence in Portugal, where the memory of his magnificence was fresh at the period of Lord Byron's pilgrimage. Returning to England, he realised all the outward shows of Gothic grandeur in his unsubstantial pageant of Fonthill Abbey; and has more recently been indulging his fancy with another, probably not more lasting, monument of architectural caprice, in the vicinity of Bath. It is much to be regretted, that, after a lapse of fifty years, Mr. Beckford's literary reputation should continue to rest entirely on his juvenile, however remarkable, performances. It is said, however, that he has prepared several works for posthumous publication.]

[7] ["When Wealth and Taste their worst and best have done,
Meek Peace pollution's lure voluptuous still must shun." — MS.]

Here giant weeds a passage scarce allow
To halls deserted, portals gaping wide:
Fresh lessons to the thinking bosom, how
Vain are the pleasaunces on earth supplied;
Swept into wrecks anon by Time's ungentle tide!

XXIV.

Behold the hall where chiefs were late convened![1]
Oh! dome displeasing unto British eye!
With diadem hight foolscap, lo! a fiend,
A little fiend that scoffs incessantly,
There sits in parchment robe array'd, and by
His side is hung a seal and sable scroll,
Where blazon'd glare names known to chivalry,
And sundry signatures adorn the roll, [soul.[2]
Whereat the Urchin points and laughs with all his

XXV.

Convention is the dwarfish demon styled
That foil'd the knights in Marialva's dome:
Of brains (if brains they had) he them beguiled,
And turn'd a nation's shallow joy to gloom.
Here Folly dash'd to earth the victor's plume,
And Policy regain'd what arms had lost:
For chiefs like ours in vain may laurels bloom;
Woe to the conqu'ring, not the conquer'd host,
Since baffled Triumph droops on Lusitania's coast!

XXVI.

And ever since that martial synod met,
Britannia sickens, Cintra! at thy name;
And folks in office at the mention fret, [shame.
And fain would blush, if blush they could, for
How will posterity the deed proclaim!
Will not our own and fellow-nations sneer,
To view these champions cheated of their fame,
By foes in fight o'erthrown, yet victors here, [y?ar?
Where Scorn her finger points through many a coming

[1] The Convention of Cintra was signed in the palace of the Marchese Marialva. — ["The armistice, the negotiations, the convention itself, and the execution of its provisions, were all commenced, conducted, and concluded, at the distance of thirty miles from Cintra, with which place they had not the slightest connection, political, military, or local; yet Lord Byron has gravely asserted, in prose and verse, that the convention was signed at the Marquis of Marialva's house at Cintra; and the author of 'The Diary of an Invalid,' improving upon the poet's discovery, detected the stains of the ink spilt by Junot upon the occasion." — *Napier's History of the Peninsular War.*]

[2] The passage stood differently in the original MS. Some verses which the poet omitted at the entreaty of his friends can now offend no one, and may perhaps amuse many: —

In golden characters right well design'd,
First on the list appeareth one "Junot:"
Then certain other glorious names we find,
Which rhyme compelleth me to place below:
Dull victors! baffled by a vanquish'd foe,
Wheedled by conynge tongues of laurels due,
Stand, worthy of each other, in a row —
Sir Arthur, Harry, and the dizzard Hew
Dalrymple, seely wight, sore dupe of t'other tew.

Convention is the dwarfish demon styled
That foil'd the knights in Marialva's dome:
Of brains (if brains they had) he them beguiled,
And turn'd a nation's shallow joy to gloom.
For well I wot, when first the news did come,
That Vimiera's field by Gaul was lost,
For paragraph ne paper scarce had room,
Such Pæans teemed for our triumphant host,
In Courier, Chronicle, and eke in Morning Post:

But when Convention sent his handy-work,
Pens, tongues, feet, hands, combined in wild uproar;
Mayor, aldermen, laid down the uplifted fork;
The Bench of Bishops half forgot to snore;
Stern Cobbett, who for one whole week forbore

XXVII.

So deem'd the Childe, as o'er the mountains he
Did take his way in solitary guise:
Sweet was the scene, yet soon he thought to flee,
More restless than the swallow in the skies:
Though here awhile he learn'd to moralize,
For Meditation fix'd at times on him;
And conscious Reason whisper'd to despise
His early youth, misspent in maddest whim;
But as he gazed on truth his aching eyes grew dim.

XXVIII.

To horse! to horse![3] he quits, for ever quits
A scene of peace, though soothing to his soul:
Again he rouses from his moping fits,
But seeks not now the harlot and the bowl.
Onward he flies, nor fix'd as yet the goal
Where he shall rest him on his pilgrimage;
And o'er him many changing scenes must roll
Ere toil his thirst for travel can assuage,
Or he shall calm his breast, or learn experience sage.

XXIX.

Yet Mafra shall one moment claim delay,
Where dwelt of yore the Lusians' luckless queen;[4]
And church and court did mingle their array,
And mass and revel were alternate seen;
Lordlings and freres — ill-sorted fry I ween!
But here the Babylonian whore hath built[5]
A dome, where flaunts she in such glorious sheen,
That men forget the blood which she hath spilt,
And bow the knee to Pomp that loves to varnish guilt.

XXX.

O'er vales that teem with fruits, romantic hills,
(Oh, that such hills upheld a freeborn race!)
Whereon to gaze the eye with joyaunce fills,
Childe Harold wends through many a pleasant place.

To question aught, once more with transport leapt,
And bit his devilish quill agen, and swore
With foe such treaty never should be kept, [— slept!
Then burst the blatant* beast, and roar'd, and raged, and

Thus unto Heaven appeal'd the people: Heaven,
Which loves the lieges of our gracious King,
Decreed, that, ere our generals were forgiven,
Inquiry should be held about the thing.
But Mercy cloak'd the babes beneath her wing;
And as they spared our foes, so spared we them;
(Where was the pity of our sires for Byng?†)
Yet knaves, not idiots, should the law condemn;
Then live, ye gallant knights! and bless your Judges' phlegm!

[3] ["After remaining ten days in Lisbon, we sent our baggage and part of our servants by sea to Gibraltar, and travelled on horseback to Seville; a distance of nearly four hundred miles. The horses are excellent: we rode seventy miles a-day. Eggs and wine, and hard beds, are all the accommodation we found, and, in such torrid weather, quite enough." *B. Letters*, 1809.]

[4] "Her luckless Majesty went subsequently mad; and Dr. Willis, who so dexterously cudgelled kingly pericraniums, could make nothing of hers." — *Byron MS.* [The queen laboured under a melancholy kind of derangement, from which she never recovered. She died at the Brazils, in 1816.]

[5] The extent of Mafra is prodigious: it contains a palace,

* "Blatant beast" — a figure for the mob, I think first used by Smollett in his "Adventures of an Atom." Horace has the "bellua multorum capitum:" in England, fortunately enough, the illustrious mobility have not even *one*.

† By this query it is not meant that our foolish generals should have been shot, but that Byng might have been spared, though the one suffered and the others escaped, probably for Candide's reason, "pour encourager les autres." [See Croker's "Boswell," vol. i. p. 298.; and the Quarterly Review, vol. xxvii. p. 207., where the question, whether the admiral was or was not a political martyr, is treated at large.]

Though sluggards deem it but a foolish chase,
And marvel men should quit their easy chair,
The toilsome way, and long, long league to trace,
Oh! there is sweetness in the mountain air,
And life, that bloated Ease can never hope to share.

XXXI.

More bleak to view the hills at length recede,
And, less luxuriant, smoother vales extend;
Immense horizon-bounded plains succeed!
Far as the eye discerns, withouten end,
Spain's realms appear whereon her shepherds tend
Flocks, whose rich fleece right well the trader knows —
Now must the pastor's arm his lambs defend:
For Spain is compass'd by unyielding foes,
And all must shield their all, or share Subjection's woes.

XXXII.

Where Lusitania and her Sister meet,
Deem ye what bounds the rival realms divide?
Or ere the jealous queens of nations greet,
Doth Tayo interpose his mighty tide?
Or dark Sierras rise in craggy pride?
Or fence of art, like China's vasty wall? —
Ne barrier wall, ne river deep and wide,
Ne horrid crags, nor mountains dark and tall,
Rise like the rocks that part Hispania's land from Gaul:

XXXIII.

But these between a silver streamlet glides,
And scarce a name distinguisheth the brook,
Though rival kingdoms press its verdant sides.
Here leans the idle shepherd on his crook,
And vacant on the rippling waves doth look,
That peaceful still 'twixt bitterest foemen flow;
For proud each peasant as the noblest duke:
Well doth the Spanish hind the difference know
'Twixt him and Lusian slave, the lowest of the low. [1]

XXXIV.

But ere the mingling bounds have far been pass'd,
Dark Guadiana rolls his power along [2]
In sullen billows, murmuring and vast,
So noted ancient roundelays among. [3]
Whilome upon his banks did legions throng
Of Moor and Knight, in mailed splendour drest:
Here ceased the swift their race, here sunk the strong;
The Paynim turban and the Christian crest
Mix'd on the bleeding stream, by floating hosts oppress'd.

XXXV.

Oh, lovely Spain! renown'd, romantic land!
Where is that standard which Pelagio bore,
When Cava's traitor-sire first call'd the band
That dyed thy mountain streams with Gothic gore? [4]
Where are those bloody banners which of yore
Waved o'er thy sons, victorious to the gale,
And drove at last the spoilers to their shore?
Red gleam'd the cross, and waned the crescent pale,
While Afric's echoes thrill'd with Moorish matrons' wail.

XXXVI.

Teems not each ditty with the glorious tale?
Ah! such, alas! the hero's amplest fate!
When granite moulders and when records fail,
A peasant's plaint prolongs his dubious date.
Pride! bend thine eye from heaven to thine estate,
See how the Mighty shrink into a song!
Can Volume, Pillar, Pile, preserve thee great?
Or must thou trust Tradition's simple tongue,
When Flattery sleeps with thee, and History does thee wrong?

XXXVII.

Awake, ye sons of Spain! awake! advance!
Lo! Chivalry, your ancient goddess, cries,
But wields not, as of old, her thirsty lance,
Nor shakes her crimson plumage in the skies:
Now on the smoke of blazing bolts she flies,
And speaks in thunder through yon engine's roar:
In every peal she calls — "Awake! arise!"
Say, is her voice more feeble than of yore,
When her war-song was heard on Andalusia's shore?

XXXVIII.

Hark! heard you not those hoofs of dreadful note?
Sounds not the clang of conflict on the heath?
Saw ye not whom the reeking sabre smote,
Nor saved your brethren ere they sank beneath
Tyrants and tyrants' slaves? — the fires of death,
The Bale-fires flash on high: — from rock to rock
Each volley tells that thousands cease to breathe;
Death rides upon the sulphury Siroc, [5]
Red Battle stamps his foot, and nations feel the shock.

convent, and most superb church. The six organs are the most beautiful I ever beheld, in point of decoration: we did not hear them, but were told that their tones were correspondent to their splendour. Mafra is termed the Escurial of Portugal. ["About ten miles to the right of Cintra," says Lord Byron, in a letter to his mother, "is the palace of Mafra, the boast of Portugal, as it might be of any country, in point of magnificence, without elegance. There is a convent annexed: the monks, who possess large revenues, are courteous enough, and understand Latin; so that we had a long conversation. They have a large library, and asked me if the English had *any books* in their country." — Mafra was erected by John V., in pursuance of a vow, made in a dangerous fit of illness, to found a convent for the use of the poorest friary in the kingdom. Upon inquiry, this poorest was found at Mafra; where twelve Franciscans lived together in a hut. There is a magnificent view of the existing edifice in "Finden's Illustrations."]

[1] As I found the Portuguese, so I have characterised them. That they are since improved, at least in courage, is evident. The late exploits of Lord Wellington have effaced the follies of Cintra. He has, indeed, done wonders: he has, perhaps, changed the character of a nation, reconciled rival superstitions, and baffled an enemy who never retreated before his predecessors. — 1812.

[2] ["But ere the bounds of Spain have far been pass'd,
For ever famed in many a noted song." — MS.]

[3] [Lord Byron seems to have thus early acquired enough of Spanish to understand and appreciate the grand body of ancient popular poetry, — unequalled in Europe, — which must ever form the pride of that magnificent language. See his beautiful version of one of the best of the ballads of the Granada war — the "Romance muy doloroso del sitio y toma de Alhama."]

[4] Count Julian's daughter, the Helen of Spain. Pelagius preserved his independence in the fastnesses of the Asturias, and the descendants of his followers, after some centuries, completed their struggle by the conquest of Grenada. — ["Almost all the Spanish historians, as well as the voice of tradition, ascribe the invasion of the Moors to the forcible violation by Roderick upon Florinda, called by the Moors Caba, or Cava. She was the daughter of Count Julian, one of the Gothic monarch's principal lieutenants, who, when the crime was perpetrated, was engaged in the defence of Ceuta against the Moors. In his indignation at the ingratitude of his sovereign, and the dishonour of his daughter, Count Julian forgot the duties of a Christian and a patriot, and, forming an alliance with Musa, then the Caliph's lieutenant in Africa, he countenanced the invasion of Spain by a body of Saracens and Africans, commanded by the celebrated Tarik; the issue of which was the defeat and death of Roderick, and the occupation of almost the whole peninsula by the Moors. The Spaniards, in detestation of Florinda's memory, are said, by Cervantes, never to bestow that name upon any human female, reserving it for their dogs." — SIR WALTER SCOTT.]

[5] [——— "from rock to rock
Blue columns soar aloft in sulphurous wreath,
Fragments on fragments in confusion knock." — MS.]

XXXIX.

Lo! where the Giant on the mountain stands,
His blood-red tresses deep'ning in the sun,
With death-shot glowing in his fiery hands,
And eye that scorcheth all it glares upon;
Restless it rolls, now fix'd, and now anon
Flashing afar,—and at his iron feet
Destruction cowers, to mark what deeds are done;
For on this morn three potent nations meet,
To shed before his shrine the blood he deems most sweet.

XL.

By Heaven! it is a splendid sight to see
(For one who hath no friend, no brother there)
Their rival scarfs of mix'd embroidery,
Their various arms that glitter in the air!
What gallant war-hounds rouse them from their lair,
And gnash their fangs, loud yelling for the prey!
All join the chase, but few the triumph share;
The Grave shall bear the chiefest prize away,
And Havoc scarce for joy can number their array.

XLI.

Three hosts combine to offer sacrifice;
Three tongues prefer strange orisons on high;
Three gaudy standards flout the pale blue skies;
The shouts are France, Spain, Albion, Victory!
The foe, the victim, and the fond ally
That fights for all, but ever fights in vain,
Are met—as if at home they could not die—
To feed the crow on Talavera's plain,
And fertilize the field that each pretends to gain. [1]

XLII.

There shall they rot—Ambition's honour'd fools! [2]
Yes, Honour decks the turf that wraps their clay!
Vain Sophistry! in these behold the tools,
The broken tools, that tyrants cast away
By myriads, when they dare to pave their way
With human hearts—to what?—a dream alone.
Can despots compass aught that hails their sway?
Or call with truth one span of earth their own,
Save that wherein at last they crumble bone by bone?

XLIII.

Oh, Albuera! glorious field of grief!
As o'er thy plain the Pilgrim prick'd his steed,
Who could foresee thee, in a space so brief,
A scene where mingling foes should boast and bleed!
Peace to the perish'd! may the warrior's meed
And tears of triumph their reward prolong!
Till others fall where other chieftains lead
Thy name shall circle round the gaping throng,
And shine in worthless lays the theme of transient song. [3]

[1] See APPENDIX, Note A.

[2] ["There let them rot—while rhymers tell the fools
How honour decks the turf that wraps their clay!
Liars avaunt!"—MS.]

[3] [This stanza is not in the original MS. It was written at Newstead, in August, 1811, shortly after the battle of Albuera.]

XLIV.

Enough of Battle's minions! let them play
Their game of lives, and barter breath for fame:
Fame that will scarce re-animate their clay,
Though thousands fall to deck some single name.
In sooth 'twere sad to thwart their noble aim
Who strike, blest hirelings! for their country's good,
And die, that living might have proved her shame;
Perish'd, perchance, in some domestic feud,
Or in a narrower sphere wild Rapine's path pursued.

XLV.

Full swiftly Harold wends his lonely way
Where proud Sevilla [4] triumphs unsubdued:
Yet is she free—the spoiler's wish'd-for prey!
Soon, soon shall Conquest's fiery foot intrude,
Blackening her lovely domes with traces rude.
Inevitable hour! 'Gainst fate to strive
Where Desolation plants her famish'd brood
Is vain, or Ilion, Tyre might yet survive,
And Virtue vanquish all, and Murder cease to thrive.

XLVI.

But all unconscious of the coming doom,
The feast, the song, the revel here abounds;
Strange modes of merriment the hours consume,
Nor bleed these patriots with their country's wounds;
Nor here War's clarion, but Love's rebeck [5] sounds;
Here Folly still his votaries inthralls; [rounds;
And young-eyed Lewdness walks her midnight
Girt with the silent crimes of Capitals,
Still to the last kind Vice clings to the tott'ring walls.

XLVII.

Not so the rustic—with his trembling mate
He lurks, nor casts his heavy eye afar,
Lest he should view his vineyard desolate,
Blasted below the dun hot breath of war.
No more beneath soft Eve's consenting star
Fandango twirls his jocund castanet:
Ah, monarchs! could ye taste the mirth ye mar,
Not in the toils of Glory would ye fret;
The hoarse dull drum would sleep, and Man be happy yet!

XLVIII.

How carols now the lusty muleteer?
Of love, romance, devotion is his lay,
As whilome he was wont the leagues to cheer,
His quick bells wildly jingling on the way?
No! as he speeds, he chants "Vivã el Rey!" [6]
And checks his song to execrate Godoy,
The royal wittol Charles, and curse the day
When first Spain's queen beheld the black-eyed boy,
And gore-faced Treason sprung from her adulterate joy.

[4] ["At Seville, we lodged in the house of two Spanish unmarried ladies, women of character, the eldest a fine woman, the youngest pretty. The freedom of manner, which is general here, astonished me not a little; and, in the course of further observation, I find that reserve is not the characteristic of Spanish belles. The eldest honoured your unworthy son with very particular attention, embracing him with great tenderness at parting (I was there but three days), after cutting off a lock of his hair, and presenting him with one of her own, about three feet in length, which I send, and beg you will retain till my return. Her last words were, 'Adios, tu hermoso! me gusto mucho.' 'Adieu, you pretty fellow! you please me much.'"—*Lord B. to his Mother*, Aug. 1809.]

[5] [A kind of fiddle, with only two strings, played on by a bow, said to have been brought by the Moors into Spain.]

[6] "Vivã el Rey Fernando!" Long live King Ferdinand! is the chorus of most of the Spanish patriotic songs. They are chiefly in dispraise of the old king Charles, the Queen, and the Prince of Peace. I have heard many of them: some of the airs are beautiful. Don Manuel Godoy, the *Principe de la Paz*, of an ancient but decayed family, was born at Badajoz, on the frontiers of Portugal, and was originally in the ranks of the Spanish guards; till his person attracted the queen's eyes, and raised him to the dukedom of Alcudia, &c. &c. It is to this man that the Spaniards universally impute the ruin of their country.

XLIX.

On yon long, level plain, at distance crown'd
With crags, whereon those Moorish turrets rest,
Wide scatter'd hoof-marks dint the wounded ground;
And, scathed by fire, the greensward's darken'd vest
Tells that the foe was Andalusia's guest:
Here was the camp, the watch-flame, and the host,
Here the bold peasant storm'd the dragon's nest;
Still does he mark it with triumphant boast;
And points to yonder cliffs, which oft were won and lost.

L.

And whomsoe'er along the path you meet
Bears in his cap the badge of crimson hue,
Which tells you whom to shun and whom to greet:[1]
Woe to the man that walks in public view
Without of loyalty this token true:
Sharp is the knife, and sudden is the stroke;
And sorely would the Gallic foeman rue,
If subtle poniards, wrapt beneath the cloke,
Could blunt the sabre's edge, or clear the cannon's smoke.

LI.

At every turn Morena's dusky height
Sustains aloft the battery's iron load;
And, far as mortal eye can compass sight,
The mountain-howitzer, the broken road,
The bristling palisade, the fosse o'erflow'd,
The station'd bands, the never-vacant watch,
The magazine in rocky durance stow'd,
The holster'd steed beneath the shed of thatch,
The ball-piled pyramid[2], the ever-blazing match,

LII.

Portend the deeds to come: — but he whose nod
Has tumbled feebler despots from their sway,
A moment pauseth ere he lifts the rod;
A little moment deigneth to delay:
Soon will his legions sweep through these their way;
The West must own the Scourger of the world.
Ah! Spain! how sad will be thy reckoning-day,
When soars Gaul's Vulture, with his wings unfurl'd,
And thou shalt view thy sons in crowds to Hades hurl'd!

LIII.

And must they fall? the young, the proud, the brave,
To swell one bloated Chief's unwholesome reign?
No step between submission and a grave?
The rise of rapine and the fall of Spain?
And doth the Power that man adores ordain
Their doom, nor heed the suppliant's appeal?
Is all that desperate Valour acts in vain?
And Counsel sage, and patriotic Zeal,
The Veteran's skill, Youth's fire, and Manhood's heart of steel?

LIV.

Is it for this the Spanish maid, aroused,
Hangs on the willow her unstrung guitar,
And, all unsex'd, the anlace hath espoused,
Sung the loud song, and dared the deed of war?
And she, whom once the semblance of a scar
Appall'd, an owlet's larum chill'd with dread,
Now views the column-scattering bay'net jar,
The falchion flash, and o'er the yet warm dead
Stalks with Minerva's step where Mars might quake to tread.

LV.

Ye who shall marvel when you hear her tale,
Oh! had you known her in her softer hour,
Mark'd her black eye that mocks her coal-black veil,
Heard her light, lively tones in Lady's bower,
Seen her long locks that foil the painter's power,
Her fairy form, with more than female grace,
Scarce would you deem that Saragoza's tower
Beheld her smile in Danger's Gorgon face,
Thin the closed ranks, and lead in Glory's fearful chase.

LVI.

Her lover sinks — she sheds no ill-timed tear;
Her chief is slain — she fills his fatal post;
Her fellows flee — she checks their base career;
The foe retires — she heads the sallying host:
Who can appease like her a lover's ghost?
Who can avenge so well a leader's fall?
What maid retrieve when man's flush'd hope is lost?
Who hang so fiercely on the flying Gaul,
Foil'd by a woman's hand, before a batter'd wall?[3]

LVII.

Yet are Spain's maids no race of Amazons,
But form'd for all the witching arts of love:
Though thus in arms they emulate her sons,
And in the horrid phalanx dare to move,
'Tis but the tender fierceness of the dove,
Pecking the hand that hovers o'er her mate:
In softness as in firmness far above
Remoter females, famed for sickening prate;
Her mind is nobler sure, her charms perchance as great.

LVIII.

The seal Love's dimpling finger hath impress'd
Denotes how soft that chin which bears his touch:[4]
Her lips, whose kisses pout to leave their nest,
Bid man be valiant ere he merit such:
Her glance how wildly beautiful! how much
Hath Phœbus woo'd in vain to spoil her cheek,
Which glows yet smoother from his amorous clutch!
Who round the North for paler dames would seek?
How poor their forms appear! how languid, wan, and weak!

[1] The red cockade, with "Fernando VII.," in the centre.

[2] All who have seen a battery will recollect the pyramidal form in which shot and shells are piled. The Sierra Morena was fortified in every defile through which I passed in my way to Seville.

[3] Such were the exploits of the Maid of Saragoza, who by her valour elevated herself to the highest rank of heroines. When the author was at Seville, she walked daily on the Prado, decorated with medals and orders, by command of the Junta. — [The exploits of Augustina, the famous heroine of both the sieges of Saragoza, are recorded at length in Southey's History of the Peninsular War. At the time when she first attracted notice, by mounting a battery where her lover had fallen, and working a gun in his room, she was in her twenty-second year, exceedingly pretty, and in a soft feminine style of beauty. She has further had the honour to be painted by Wilkie, and alluded to in Wordsworth's Dissertation on the Convention (misnamed) of Cintra; where a noble passage concludes in these words: — "Saragoza has exemplified a melancholy, yea, a dismal truth, — yet consolatory and full of joy, — that when a people are called suddenly to fight for their liberty, and are sorely pressed upon, their best field of battle is the floors upon which their children have played; the chambers where the family of each man has slept; upon or under the roofs by which they have been sheltered; in the gardens of their recreation; in the street, or in the market-place; before the altars of their temples, and among their congregated dwellings, blazing or uprooted."]

[4] "Sigilla in mento impressa Amoris digitulo
Vestigio demonstrant mollitudinem." AUL. GEL.

LIX.

Match me, ye climes! which poets love to laud;
Match me, ye harems of the land! where now [1]
I strike my strain, far distant, to applaud
Beauties that ev'n a cynic must avow;[2]
Match me those Houries, whom ye scarce allow
To taste the gale lest Love should ride the wind,
With Spain's dark-glancing daughters [3] — deign to know,
There your wise Prophet's paradise we find,
His black-eyed maids of Heaven, angelically kind.

LX.

Oh, thou Parnassus [4]! whom I now survey,
Not in the phrensy of a dreamer's eye,
Not in the fabled landscape of a lay,
But soaring snow-clad through thy native sky,
In the wild pomp of mountain majesty!
What marvel if I thus essay to sing?
The humblest of thy pilgrims passing by
Would gladly woo thine Echoes with his string,
Though from thy heights no more one Muse will wave her wing.

LXI.

Oft have I dream'd of Thee! whose glorious name
Who knows not, knows not man's divinest lore:
And now I view thee, 'tis, alas! with shame
That I in feeblest accents must adore.
When I recount thy worshippers of yore
I tremble, and can only bend the knee;
Nor raise my voice, nor vainly dare to soar,
But gaze beneath thy cloudy canopy
In silent joy to think at last I look on Thee! [5]

LXII.

Happier in this than mightiest bards have been,
Whose fate to distant homes confined their lot,
Shall I unmoved behold the hallow'd scene,
Which others rave of, though they know it not?
Though here no more Apollo haunts his grot,
And thou, the Muses' seat, art now their grave, [6]
Some gentle spirit still pervades the spot,
Sighs in the gale, keeps silence in the cave,
And glides with glassy foot o'er yon melodious wave. [7]

LXIII.

Of thee hereafter. — Ev'n amidst my strain
I turn'd aside to pay my homage here;
Forgot the land, the sons, the maids of Spain;
Her fate, to every freeborn bosom dear;
And hail'd thee, not perchance without a tear.
Now to my theme — but from thy holy haunt
Let me some remnant, some memorial bear;
Yield me one leaf of Daphne's deathless plant, [8]
Nor let thy votary's hope be deem'd an idle vaunt.

LXIV.

But ne'er didst thou, fair Mount! when Greece was young,
See round thy giant base a brighter choir,
Nor e'er did Delphi, when her priestess sung
The Pythian hymn with more than mortal fire,
Behold a train more fitting to inspire
The song of love than Andalusia's maids,
Nurst in the glowing lap of soft desire:
Ah! that to these were given such peaceful shades
As Greece can still bestow, though Glory fly her glades.

LXV.

Fair is proud Seville; let her country boast
Her strength, her wealth, her site of ancient days; [9]
But Cadiz, rising on the distant coast,
Calls forth a sweeter, though ignoble praise.
Ah, Vice! how soft are thy voluptuous ways!
While boyish blood is mantling, who can 'scape
The fascination of thy magic gaze? [10]
A Cherub-hydra round us dost thou gape,
And mould to every taste thy dear delusive shape.

LXVI.

When Paphos fell by Time — accursed Time!
The Queen who conquers all must yield to thee —
The Pleasures fled, but sought as warm a clime;
And Venus, constant to her native sea,
To nought else constant, hither deign'd to flee,
And fix'd her shrine within these walls of white;
Though not to one dome circumscribeth she
Her worship, but, devoted to her rite,
A thousand altars rise, for ever blazing bright. [11]

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1 This stanza was written in Turkey.

2 ["Beauties that need not fear a broken vow." — MS.]

3 ["Long black hair, dark languishing eyes, clear olive complexions, and forms more graceful in motion than can be conceived by an Englishman, used to the drowsy, listless air of his countrywomen, added to the most becoming dress, and, at the same time, the most decent in the world, render a Spanish beauty irresistible." — *B. to his Mother*, Aug. 1809.]

4 These stanzas were written in Castri (Delphos), at the foot of Parnassus, now called Λιακυρα (Liakura), Dec. 1809.

5 ["Upon Parnassus, going to the fountain of Delphi (Castri), in 1809, I saw a flight of twelve eagles (Hobhouse says they were vultures — at least in conversation), and I seized the omen. On the day before, I composed the lines to Parnassus (in Childe Harold), and on beholding the birds, had a hope that Apollo had accepted my homage. I have at least had the name and fame of a poet, during the poetical period of life (from twenty to thirty); — whether it will last is another matter: but I have been a votary of the deity and the place, and am grateful for what he has done in my behalf, leaving the future in his hands, as I left the past." — *B. Diary*, 1821.]

6 ["Casting the eye over the site of ancient Delphi, one cannot possibly imagine what has become of the walls of the numerous buildings which are mentioned in the history of its former magnificence, — buildings which covered two miles of ground. With the exception of the few terraces or supporting walls, nothing now appears. The various robberies by Sylla, Nero, and Constantine, are inconsiderable; for the removal of the statues of bronze, and marble, and ivory, could not greatly affect the general appearance of the city. The acclivity of the hill, and the foundations being placed on rock, without cement, would no doubt render them comparatively easy to be removed or hurled down into the vale below; but the vale exhibits no appearance of accumulation of hewn stones; and the modern village could have consumed but few. In the course of so many centuries, the débris from the mountain must have covered up a great deal, and even the rubbish itself may have acquired a soil sufficient to conceal many noble remains from the light of day. Yet we see no swellings or risings in the ground, indicating the graves of the temples. All therefore is mystery, and the Greeks may truly say, 'Where stood the walls of our fathers? scarce the mossy tombs remain!'" — *H. W. Williams's Travels in Greece*, vol. ii. p. 254.]

7 ["And walks with glassy steps o'er Aganippe's wave." — MS.]

8 ["Some glorious thought to my petition grant." — MS.]

9 Seville was the Hispalis of the Romans.

10 ["The lurking lures of thy enchanting gaze." — MS.]

11 ["Cadiz, sweet Cadiz!—it is the first spot in the creation. The beauty of its streets and mansions is only excelled by the liveliness of its inhabitants. It is a complete Cythera, full of the finest women in Spain; the Cadiz belles being the Lancashire witches of their land." — *Lord B. to his Mother*, 1809.]

5.

It is that settled, ceaseless gloom
The fabled Hebrew wanderer bore;
That will not look beyond the tomb,
But cannot hope for rest before.

6.

What Exile from himself can flee?[1]
To zones though more and more remote,
Still, still pursues, where'er I be,
The blight of life — the demon Thought.[2]

7.

Yet others rapt in pleasure seem,
And taste of all that I forsake;
Oh! may they still of transport dream,
And ne'er, at least like me, awake!

8.

Through many a clime 'tis mine to go,
With many a retrospection curst;
And all my solace is to know,
Whate'er betides, I've known the worst.

9.

What is that worst? Nay, do not ask —
In pity from the search forbear:
Smile on — nor venture to unmask
Man's heart, and view the Hell that 's there.[3]

LXXXV.

Adieu, fair Cadiz! yea, a long adieu!
Who may forget how well thy walls have stood?

[1] ["What Exile from himself can flee?
To other zones, howe'er remote,
Still, still pursuing clings to me
The blight of life — the demon Thought." — MS.]

[2] ["Written January 25, 1810." — MS.]

[3] In place of this song, which was written at Athens, January 25, 1810, and which contains, as Moore says, "some of the dreariest touches of sadness that ever Byron's pen let fall," we find, in the first draught of the Canto, the following: —

1.

Oh never talk again to me
Of northern climes and British ladies,
It has not been your lot to see,
Like me, the lovely girl of Cadiz.
Although her eye be not of blue,
Nor fair her locks, like English lasses,
How far its own expressive hue
The languid azure eye surpasses!

2.

Prometheus-like, from heaven she stole
The fire, that through those silken lashes
In darkest glances seems to roll,
From eyes that cannot hide their flashes:
And as along her bosom steal
In lengthen'd flow her raven tresses,
You'd swear each clustering lock could feel,
And curl'd to give her neck caresses.

3.

Our English maids are long to woo,
And frigid even in possession;
And if their charms be fair to view,
Their lips are slow at Love's confession.
But, born beneath a brighter sun,
For love ordain'd the Spanish maid is,
And who, — when fondly, fairly won, —
Enchants you like the Girl of Cadiz?

4.

The Spanish maid is no coquette,
Nor joys to see a lover tremble,
And if she love, or if she hate,
Alike she knows not to dissemble.
Her heart can ne'er be bought or sold —
Howe'er it beats, it beats sincerely;
And, though it will not bend to gold,
'Twill love you long and love you dearly.

5.

The Spanish girl that meets your love
Ne'er taunts you with a mock denial,
For every thought is bent to prove
Her passion in the hour of trial.
When thronging foemen menace Spain,
She dares the deed and shares the danger;
When all were changing thou alone wert true,
First to be free, and last to be subdued:
And if amidst a scene, a shock so rude,
Some native blood was seen thy streets to dye,
A traitor only fell beneath the feud:[4]
Here all were noble, save Nobility!
None hugg'd a conqueror's chain, save fallen Chivalry!

LXXXVI.

Such be the sons of Spain, and strange her fate!
They fight for freedom who were never free,
A Kingless people for a nerveless state;
Her vassals combat when their chieftains flee,
True to the veriest slaves of Treachery:
Fond of a land which gave them nought but life,
Pride points the path that leads to Liberty;
Back to the struggle, baffled in the strife,
War, war is still the cry, "War even to the knife!"[5]

LXXXVII.

Ye, who would more of Spain and Spaniards know,
Go, read whate'er is writ of bloodiest strife:
Whate'er keen Vengeance urged on foreign foe
Can act, is acting there against man's life:
From flashing scimitar to secret knife,
War mouldeth there each weapon to his need —
So may he guard the sister and the wife,
So may he make each curst oppressor bleed,
So may such foes deserve the most remorseless deed![6]

And should her lover press the plain,
She hurls the spear, her love's avenger.

6.

And when, beneath the evening star,
She mingles in the gay Bolero,
Or sings to her attuned guitar
Of Christian knight or Moorish hero,
Or counts her beads with fairy hand
Beneath the twinkling rays of Hesper,
Or joins devotion's choral band,
To chaunt the sweet and hallow'd vesper; —

7.

In each her charms the heart must move
Of all who venture to behold her;
Then let not maids less fair reprove
Because her bosom is not colder:
Through many a clime 'tis mine to roam
Where many a soft and melting maid is,
But none abroad, and few at home,
May match the dark-eyed Girl of Cadiz.

[4] Alluding to the conduct and death of Solano, the governor of Cadiz, in May, 1809.

[5] "War to the knife." Palafox's answer to the French general at the siege of Saragoza. [In his proclamation, also, he stated, that, should the French commit any robberies, devastations, and murders, no quarter should be given them. The dogs by whom he was beset, he said, scarcely left him time to clean his sword from their blood, but they still found their grave at Saragoza. All his addresses were in the same spirit. "His language," says Mr. Southey, "had the high tone, and something of the inflation of Spanish romance, suiting the character of those to whom it was directed." See History of the Peninsular War, vol. iii. p. 152.]

[6] The Canto, in the original MS., closes with the following stanzas: —

Ye, who would more of Spain and Spaniards know,
Sights, Saints, Antiques, Arts, Anecdotes, and War,
Go! hie ye hence to Paternoster Row —
Are they not written in the Book of Carr,*
Green Erin's Knight and Europe's wandering star!
Then listen, Readers, to the Man of Ink,
Hear what he did, and sought, and wrote afar;
All these are coop'd within one Quarto's brink,
This borrow, steal, — don't buy, — and tell us what you think.

* Porphyry said, that the prophecies of Daniel were written after their completion, and such may be my fate here; but it requires no second sight to foretell a tome: the first glimpse of the knight was enough. [In a letter written from Gibraltar, August 6, 1809, to his friend Hodson, Lord Byron says — "I have seen Sir John Carr at Seville and Cadiz; and, like Swift's barber, have been down on my knees to beg he would not put me into black and white."]

LXXXVIII.

Flows there a tear of pity for the dead ?
Look o'er the ravage of the reeking plain ;
Look on the hands with female slaughter red ;
Then to the dogs resign the unburied slain,
Then to the vulture let each corse remain,
Albeit unworthy of the prey-bird's maw; [stain,
Let their bleach'd bones, and blood's unbleaching
Long mark the battle-field with hideous awe :
Thus only may our sons conceive the scenes we saw !

LXXXIX.

Nor yet, alas ! the dreadful work is done ;
Fresh legions pour adown the Pyrenees :
It deepens still, the work is scarce begun,
Nor mortal eye the distant end foresees.
Fall'n nations gaze on Spain ; if freed, she frees
More than her fell Pizarros once enchain'd :
Strange retribution ! now Columbia's ease
Repairs the wrongs that Quito's sons sustain'd,
While o'er the parent clime prowls Murder unrestrain'd.

XC.

Not all the blood at Talavera shed,
Not all the marvels of Barossa's fight,
Not Albuera lavish of the dead,
Have won for Spain her well-asserted right.
When shall her Olive-Branch be free from blight ?
When shall she breathe her from the blushing toil ?
How many a doubtful day shall sink in night,
Ere the Frank robber turn him from his spoil,
And Freedom's stranger-tree grow native of the soil !

There may you read, with spectacles on eyes,
How many Wellesleys did embark for Spain,
As if therein they meant to colonize,
How many troops y-cross'd the laughing main
That ne'er beheld the said return again :
How many buildings are in such a place,
How many leagues from this to yonder plain,
How many relics each cathedral grace,
And where Giralda stands on her gigantic base.

There may you read (Oh, Phœbus, save Sir John !
That these my words prophetic may not err)
All that was said, or sung, or lost, or won,
By vaunting Wellesley or by blundering Frere,
He that wrote half the "Needy Knife-Grinder." *
Thus poesy the way to grandeur paves —
Who would not such diplomatists prefer ?
But cease, my Muse, thy speed some respite craves,
Leave Legates to their house, and armies to their graves.

Yet here of Vulpes mention may be made,
Who for the Junta modell'd sapient laws,
Taught them to govern ere they were obey'd :
Certes, fit teacher to command, because
His soul Socratic now Xantippe awes ;
Blest with a dame in Virtue's bosom nurst, —
With her let silent admiration pause ! —
True to her second husband and her first :
On such unshaken fame let Satire do its worst.

XCI.

And thou, my friend ! [1] — since unavailing woe
Bursts from my heart, and mingles with the strain—
Had the sword laid thee with the mighty low,
Pride might forbid e'en Friendship to complain :
But thus unlaurel'd to descend in vain,
By all forgotten, save the lonely breast,
And mix unbleeding with the boasted slain,
While Glory crowns so many a meaner crest !
What hadst thou done to sink so peacefully to rest ?

XCII.

Oh, known the earliest, and esteem'd the most ! [2]
Dear to a heart where nought was left so dear !
Though to my hopeless days for ever lost,
In dreams deny me not to see thee here !
And Morn in secret shall renew the tear
Of Consciousness awaking to her woes,
And Fancy hover o'er thy bloodless bier,
Till my frail frame return to whence it rose,
And mourn'd and mourner lie united in repose.

XCIII.

Here is one fytte of Harold's pilgrimage :
Ye who of him may further seek to know,
Shall find some tidings in a future page,
If he that rhymeth now may scribble moe.
Is this too much ? stern Critic ! say not so :
Patience ! and ye shall hear what he beheld
In other lands, where he was doom'd to go :
Lands that contain the monuments of Eld,
Ere Greece and Grecian arts by barbarous hands were quell'd. [3]

[1] [The Honourable John Wingfield, of the Guards, who died of a fever at Coimbra (May 14. 1811). I had known him ten years, the better half of his life, and the happiest part of mine. In the short space of one month, I have lost *her* who gave me being, and most of those who had made that being tolerable. To me the lines of Young are no fiction : —

"Insatiate archer ! could not one suffice ?
Thy shaft flew thrice, and thrice my peace was slain,
And thrice ere thrice yon moon had fill'd her horn."

I should have ventured a verse to the memory of the late Charles Skinner Matthews, Fellow of Downing College, Cambridge, were he not too much above all praise of mine. His powers of mind, shown in the attainment of greater honours, against the ablest candidates, than those of any graduate on record at Cambridge, have sufficiently established his fame on the spot where it was acquired ; while his softer qualities live in the recollection of friends who loved him too well to envy his superiority. — [This and the following stanza were added in August, 1811. In one of his school-boy poems, entitled "Childish Recollections," Lord Byron has thus drawn the portrait of young Wingfield : —

"Alonzo ! best and dearest of my friends,
Thy name ennobles him who thus commends :
From this fond tribute thou canst gain no praise ;
The praise is his who now that tribute pays.
Oh ! in the promise of thy early youth,
If hope anticipates the words of truth,
Some loftier bard shall sing thy glorious name,
To build his own upon thy deathless fame.
Friend of my heart, and foremost of the list
Of those with whom I lived supremely blest,
Oft have we drained the fount of ancient lore,
Though drinking deeply, thirsting still for more ;
Yet when confinement's lingering hour was done,
Our sports, our studies, and our souls were one.
In every element, unchanged, the same,
All, all that brothers should be, but the name."

Matthews, the idol of Lord Byron at college, was drowned, while bathing in the Cam, on the 2d of August. The following passage of a letter from Newstead to his friend Scrope Davies, written immediately after the event, bears the impress of strong and even agonised feelings : — "My dearest Davies ; some curse hangs over me and mine. My mother lies a corpse in the house ; one of my best friends is drowned in a ditch. What can I say, or think, or do ? I received a letter from him the day before yesterday. My dear Scrope, if you can spare a moment, do come down to me — I want a friend. Matthews's last letter was written on Friday, — on Saturday he was not. In ability, who was like Matthews ? How did we all shrink before him. You do me but justice in saying I would have risked my paltry existence to have preserved his. This very evening did I mean to write, inviting him, as I invite you, my very dear friend, to visit me. What will our poor Hobhouse feel ? His letters breathe but of Matthews. Come to me, Scrope, I am almost desolate — left almost alone in the world !"—Matthews was the son of John Matthews, Esq. (the representative of Herefordshire, in the parliament of 1802—6), and brother of the author of "The Diary of an Invalid," also untimely snatched away.]

* [The "Needy Knife-grinder," in the Anti-jacobin, was a joint production of Messrs. Frere and Canning.]

[2] ["Beloved the most." — MS.]

[3] ["Dec. 30th, 1809." — MS.]

Childe Harold's Pilgrimage.

CANTO THE SECOND.

I.

Come, blue-eyed maid of heaven! — but thou, alas!
Didst never yet one mortal song inspire —
Goddess of Wisdom! here thy temple was,
And is, despite of war and wasting fire, [1]
And years, that bade thy worship to expire:
But worse than steel, and flame, and ages slow,
Is the dread sceptre and dominion dire
Of men who never felt the sacred glow
That thoughts of thee and thine on polish'd breasts bestow.

II.

Ancient of days! august Athena [2]! where,
Where are thy men of might? thy grand in soul?
Gone — glimmering through the dream of things that were:
First in the race that led to Glory's goal,
They won, and pass'd away — is this the whole?
A schoolboy's tale, the wonder of an hour!
The warrior's weapon and the sophist's stole
Are sought in vain, and o'er each mouldering tower,
Dim with the mist of years, gray flits the shade of power.

III.

Son of the morning, rise! approach you here!
Come — but molest not yon defenceless urn:
Look on this spot — a nation's sepulchre!
Abode of gods, whose shrines no longer burn.
Even gods must yield — religions take their turn:
'Twas Jove's — 'tis Mahomet's — and other creeds
Will rise with other years, till man shall learn
Vainly his incense soars, his victim bleeds;
Poor child of Doubt and Death, whose hope is built on reeds. [3]

IV.

Bound to the earth, he lifts his eye to heaven —
Is't not enough, unhappy thing! to know
Thou art? Is this a boon so kindly given,
That being, thou would'st be again, and go,
Thou know'st not, reck'st not, to what region, so
On earth no more, but mingled with the skies?
Still wilt thou dream [4] on future joy and woe?
Regard and weigh yon dust before it flies:
That little urn saith more than thousand homilies.

V.

Or burst the vanish'd Hero's lofty mound;
Far on the solitary shore he sleeps: [5]
He fell, and falling nations mourn'd around;
But now not one of saddening thousands weeps,
Nor warrior nor worshipper his vigil keeps
Where demi-gods appear'd, as records tell.
Remove yon skull from out the scatter'd heaps:
Is that a temple where a God may dwell?
Why ev'n the worm at last disdains her shatter'd cell!

[1] Part of the Acropolis was destroyed by the explosion of a magazine during the Venetian siege.—[On the highest part of Lycabettus, as Chandler was informed by an eye-witness, the Venetians, in 1687, placed four mortars and six pieces of cannon, when they battered the Acropolis. One of the bombs was fatal to some of the sculpture on the west front of the Parthenon. "In 1667," says Mr. Hobhouse, "every antiquity of which there is now any trace in the Acropolis, was in a tolerable state of preservation. This great temple might, at that period, be called entire;—having been previously a Christian church, it was then a mosque, the most beautiful in the world. At present, only twenty-nine of the Doric columns, some of which no longer support their entablatures, and part of the left wall of the cell, remain standing. Those of the north side, the angular ones excepted, have all fallen. The portion yet standing cannot fail to fill the mind of the indifferent spectator with sentiments of astonishment and awe; and the same reflections arise upon the sight even of the enormous masses of marble ruins which are spread upon the area of the temple. Such scattered fragments will soon constitute the sole remains of the Temple of Minerva."]

[2] We can all feel, or imagine, the regret with which the ruins of cities, once the capitals of empires, are beheld: the reflections suggested by such objects are too trite to require recapitulation. But never did the littleness of man, and the vanity of his very best virtues, of patriotism to exalt, and of valour to defend his country, appear more conspicuous than in the record of what Athens was, and the certainty of what she now is. This theatre of contention between mighty factions, of the struggles of orators, the exaltation and deposition of tyrants, the triumph and punishment of generals, is now become a scene of petty intrigue and perpetual disturbance, between the bickering agents of certain British nobility and gentry. "The wild foxes, the owls and serpents in the ruins of Babylon," were surely less degrading than such inhabitants. The Turks have the plea of conquest for their tyranny, and the Greeks have only suffered the fortune of war, incidental to the bravest; but how are the mighty fallen, when two painters contest the privilege of plundering the Parthenon, and triumph in turn, according to the tenor of each succeeding firman! Sylla could but punish, Philip subdue, and Xerxes burn Athens; but it remained for the paltry antiquarian, and his despicable agents, to render her contemptible as himself and his pursuits. The Parthenon, before its destruction in part, by fire during the Venetian siege, had been a temple, a church, and a mosque. In each point of view it is an object of regard: it changed its worshippers; but still it was a place of worship thrice sacred to devotion: its violation is a triple sacrifice. But —

"Man, proud man,
Drest in a little brief authority,
Plays such fantastic tricks before high heaven
As make the angels weep."

[3] [In the original MS. we find the following note to this and the five following stanzas, which had been prepared for publication, but was afterwards withdrawn, "from a fear," says the poet, "that it might be considered rather as an attack, than a defence of religion:"—"In this age of bigotry, when the puritan and priest have changed places, and the wretched Catholic is visited with the 'sins of his fathers,' even unto generations far beyond the pale of the commandment, the cast of opinion in these stanzas will, doubtless, meet with many a contemptuous anathema. But let it be remembered, that the spirit they breathe is desponding, not sneering, scepticism; that he who has seen the Greek and Moslem superstitions contending for mastery over the former shrines of Polytheism —who has left in his own, 'Pharisees, thanking God that they are not like publicans and sinners,' and Spaniards in theirs, abhorring the heretics, who have holpen them in their need,—will be not a little bewildered, and begin to think, that as only one of them can be right, they may, most of them, be wrong. With regard to morals, and the effect of religion on mankind, it appears, from all historical testimony, to have had less effect in making them love their neighbours, than inducing that cordial Christian abhorrence between sectaries and schismatics. The Turks and Quakers are the most tolerant: if an Infidel pays his heratch to the former, he may pray how, when, and where he pleases; and the mild tenets, and devout demeanour of the latter, make their lives the truest commentary on the Sermon on the Mount."]

[4 ["Still wilt thou harp."—MS.]

[5] It was not always the custom of the Greeks to burn their dead; the greater Ajax, in particular, was interred entire. Almost all the chiefs became gods after their decease; and he was indeed neglected, who had not annual games near his tomb, or festivals in honour of his memory by his countrymen, as Achilles, Brasidas, &c., and at last even Antinous, whose death was as heroic as his life was infamous.

VI.

Look on its broken arch, its ruin'd wall,
Its chambers desolate, and portals foul:
Yes, this was once Ambition's airy hall,
The dome of Thought, the palace of the Soul:
Behold through each lack-lustre, eyeless hole,
The gay recess of Wisdom and of Wit,
And Passion's host, that never brook'd control:
Can all saint, sage, or sophist ever writ,
People this lonely tower, this tenement refit?

VII.

Well didst thou speak, Athena's wisest son!
"All that we know is, nothing can be known."
Why should we shrink from what we cannot shun?
Each hath his pang, but feeble sufferers groan
With brain-born dreams of evil all their own.
Pursue what Chance or Fate proclaimeth best;
Peace waits us on the shores of Acheron:
There no forced banquet claims the sated guest,
But Silence spreads the couch of ever welcome rest.

VIII.

Yet if, as holiest men have deem'd, there be
A land of souls beyond that sable shore,
To shame the doctrine of the Sadducee
And sophists, madly vain of dubious lore;
How sweet it were in concert to adore
With those who made our mortal labours light!
To hear each voice we fear'd to hear no more!
Behold each mighty shade reveal'd to sight,
The Bactrian, Samian sage, and all who taught the right![1]

IX.

There, thou! — whose love and life together fled,
Have left me here to love and live in vain —
Twined with my heart, and can I deem thee dead
When busy Memory flashes on my brain?
Well — I will dream that we may meet again,
And woo the vision to my vacant breast:
If aught of young Remembrance then remain,
Be as it may Futurity's behest,
For me 'twere bliss enough to know thy spirit blest![2]

X.

Here let me sit upon this massy stone,[3]
The marble column's yet unshaken base;
Here, son of Saturn! was thy fav'rite throne:[4]
Mightiest of many such! Hence let me trace
The latent grandeur of thy dwelling-place.
It may not be: nor ev'n can Fancy's eye
Restore what Time hath labour'd to deface.
Yet these proud pillars claim no passing sigh;
Unmoved the Moslem sits, the light Greek carols by.

XI.

But who, of all the plunderers of yon fane
On high, where Pallas linger'd, loth to flee
The latest relic of her ancient reign;
The last, the worst, dull spoiler, who was he?
Blush, Caledonia! such thy son could be!
England! I joy no child he was of thine:
Thy free-born men should spare what once was free;
Yet they could violate each saddening shrine,
And bear these altars o'er the long-reluctant brine.[5]

XII.

But most the modern Pict's ignoble boast,
To rive what Goth, and Turk, and Time hath spared:
Cold as the crags upon his native coast,[6]
His mind as barren and his heart as hard,
Is he whose head conceived, whose hand prepared,
Aught to displace Athena's poor remains:
Her sons, too weak the sacred shrine to guard,
Yet felt some portion of their mother's pains,[7]
And never knew, till then, the weight of Despot's chains.

XIII.

What! shall it e'er be said by British tongue,
Albion was happy in Athena's tears?
Though in thy name the slaves her bosom wrung,
Tell not the deed to blushing Europe's ears;
The ocean queen, the free Britannia, bears
The last poor plunder from a bleeding land:
Yes, she, whose gen'rous aid her name endears,
Bore down those remnants with a harpy's hand,
Which envious Eld forbore, and tyrants left to stand.[8]

[1] [In the original MS., for this magnificent stanza, we find what follows: —

"Frown not upon me, churlish Priest! that I
Look not for life, where life may never be;
I am no sneerer at thy phantasy;
Thou pitiest me, — alas! I envy thee,
Thou bold discoverer in an unknown sea,
Of happy isles and happier tenants there;
I ask thee not to prove a Sadducee;
Still dream of Paradise, thou know'st not where,
But lov'st too well to bid thine erring brother share."]

[2] [Lord Byron wrote this stanza at Newstead, in October, 1811, on hearing of the death of his Cambridge friend, young Eddlestone; "making," he says, "the sixth, within four months, of friends and relations that I have lost between May and the end of August." See *post*, Hours of Idleness, "The Cornelian."]

[3] ["The thought and the expression," says Professor Clarke, in a letter to Lord Byron, "are here so truly Petrarch's, that I would ask you whether you ever read, —

'Poi quando 'l vero sgombra
Quel dolce error pur li medesmo assido,
Me freddo, pietra morta in pietra viva;
In guisa d' uom chè pensi e piange e scriva;'

"Thus rendered by Wilmot, —

'But when rude truth destroys
The loved illusion of the dreamed sweets,
I sit me down on the cold rugged stone,
Less cold, less dead than I, and think and weep alone.'"]

[4] The temple of Jupiter Olympius, of which sixteen columns, entirely of marble, yet survive: originally there were one hundred and fifty. These columns, however, are by many supposed to have belonged to the Pantheon.

[5] See Appendix to this Canto [A], for a note too long to be placed here. The ship was wrecked in the Archipelago.

[6] ["Cold and accursed as his native coast."— MS.]

[7] I cannot resist availing myself of the permission of my friend Dr. Clarke, whose name requires no comment with the public, but whose sanction will add tenfold weight to my testimony, to insert the following extract from a very obliging letter of his to me, as a note to the above lines: — "When the last of the metopes was taken from the Parthenon, and, in moving of it, great part of the superstructure with one of the triglyphs was thrown down by the workmen whom Lord Elgin employed, the Disdar, who beheld the mischief done to the building, took his pipe from his mouth, dropped a tear, and, in a supplicating tone of voice, said to Lusieri, Τέλος! — I was present." The Disdar alluded to was the father of the present Disdar.

[8] [After stanza xiii. the original MS. has the following: —

"Come, then, ye classic Thanes of each degree,
Dark Hamilton and sullen Aberdeen,
Come pilfer all the Pilgrim loves to see,
All that yet consecrates the fading scene:
Oh! better were it ye had never been,
Nor ye, nor Elgin, nor that lesser wight,
The victim sad of vase-collecting spleen,
House-furnisher withal, one Thomas hight,
Than ye should bear one stone from wrong'd Athena's site.

XIV.

Where was thine Ægis, Pallas! that appall'd
Stern Alaric and Havoc on their way? [1]
Where Peleus' son? whom Hell in vain inthrall'd,
His shade from Hades upon that dread day
Bursting to light in terrible array!
What! could not Pluto spare the chief once more,
To scare a second robber from his prey?
Idly he wander'd on the Stygian shore,
Nor now preserved the walls he loved to shield before.

XV.

Cold is the heart, fair Greece! that looks on thee,
Nor feels as lovers o'er the dust they loved;
Dull is the eye that will not weep to see
Thy walls defaced, thy mouldering shrines removed
By British hands, which it had best behoved
To guard those relics ne'er to be restored.
Curst be the hour when from their isle they roved,
And once again thy hapless bosom gored,
And snatch'd thy shrinking Gods to northern climes abhorr'd!

XVI.

But where is Harold? shall I then forget
To urge the gloomy wanderer o'er the wave?
Little reck'd he of all that men regret;
No loved-one now in feign'd lament could rave;
No friend the parting hand extended gave,
Ere the cold stranger pass'd to other climes:
Hard is his heart whom charms may not enslave;
But Harold felt not as in other times,
And left without a sigh the land of war and crimes.

XVII.

He that has sail'd upon the dark blue sea
Has view'd at times, I ween, a full fair sight;
When the fresh breeze is fair as breeze may be,
The white sail set, the gallant frigate tight;
Masts, spires, and strand retiring to the right,
The glorious main expanding o'er the bow,
The convoy spread like wild swans in their flight,
The dullest sailer wearing bravely now,
So gaily curl the waves before each dashing prow.

XVIII.

And oh, the little warlike world within!
The well-reeved guns, the netted canopy, [2]
The hoarse command, the busy humming din,
When, at a word, the tops are mann'd on high:
Hark, to the Boatswain's call, the cheering cry!
While through the seaman's hand the tackle glides;
Or schoolboy Midshipman that, standing by,
Strains his shrill pipe as good or ill betides,
And well the docile crew that skilful urchin guides.

XIX.

White is the glassy deck, without a stain,
Where on the watch the staid Lieutenant walks:
Look on that part which sacred doth remain
For the lone chieftain, who majestic stalks,
Silent and fear'd by all — not oft he talks
With aught beneath him, if he would preserve
That strict restraint, which broken, ever balks
Conquest and Fame: but Britons rarely swerve
From law, however stern, which tends their strength to nerve. [3]

XX.

Blow! swiftly blow, thou keel-compelling gale!
Till the broad sun withdraws his lessening ray;
Then must the pennant-bearer slacken sail,
That lagging barks may make their lazy way.
Ah! grievance sore, and listless dull delay,
To waste on sluggish hulks the sweetest breeze!
What leagues are lost, before the dawn of day,
Thus loitering pensive on the willing seas,
The flapping sail haul'd down to halt for logs like these!

XXI.

The moon is up; by Heaven, a lovely eve!
Long streams of light o'er dancing waves expand;
Now lads on shore may sigh, and maids believe:
Such be our fate when we return to land!
Meantime some rude Arion's restless hand
Wakes the brisk harmony that sailors love; [4]
A circle there of merry listeners stand,
Or to some well-known measure featly move,
Thoughtless, as if on shore they still were free to rove.

XXII.

Through Calpe's straits survey the steepy shore;
Europe and Afric on each other gaze!
Lands of the dark-eyed Maid and dusky Moor
Alike beheld beneath pale Hecate's blaze:
How softly on the Spanish shore she plays,
Disclosing rock, and slope, and forest brown,
Distinct, though darkening with her waning phase;
But Mauritania's giant-shadows frown,
From mountain-cliff to coast descending sombre down.

XXIII.

'Tis night, when Meditation bids us feel
We once have loved, though love is at an end:
The heart, lone mourner of its wasted zeal,
Though friendless now, will dream it had a friend. [5]
Who with the weight of years would wish to bend,
When Youth itself survives young Love and Joy?
Alas! when mingling souls forget to blend,
Death hath but little left him to destroy! [boy? [6]
Ah! happy years! once more who would not be a

Or will the gentle Dilettanti crew
Now delegate the task to digging Gell,
That mighty limner of a birds'-eye view,
How like to Nature let his volumes tell:
Who can with him the folio's limits swell
With all the Author saw, or said he saw?
Who can topographize or delve so well?
No boaster he, nor impudent and raw,
His pencil, pen, and shade, alike without a flaw."]

[1] According to Zosimus, Minerva and Achilles frightened Alaric from the Acropolis: but others relate that the Gothic king was nearly as mischievous as the Scottish peer. — See Chandler.

[2] To prevent blocks or splinters from falling on deck during action.

[3] [" From Discipline's stern law," &c. — MS.]

[4] [" Plies the brisk instrument that sailors love." — MS.]

[5] [" Bleeds the lone heart, once boundless in its zeal,
And friendless now, yet dreams it had a friend." — MS.]

[6] [" Ah! happy years! I would I were once more a boy." — MS.]

XXIV.

Thus bending o'er the vessel's laving side,
To gaze on Dian's wave-reflected sphere,
The soul forgets her schemes of hope and pride,
And flies unconscious o'er each backward year.
None are so desolate but something dear,
Dearer than self, possesses or possess'd
A thought, and claims the homage of a tear;
A flashing pang! of which the weary breast
Would still, albeit in vain, the heavy heart divest.

XXV.

To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold;
Alone o'er steeps and foaming falls to lean;
This is not solitude; 'tis but to hold [unroll'd.
Converse with Nature's charms, and view her stores

XXVI.

But 'midst the crowd, the hum, the shock of men,
To hear, to see, to feel, and to possess,
And roam along, the world's tired denizen,
With none who bless us, none whom we can bless;
Minions of splendour shrinking from distress!
None that, with kindred consciousness endued,
If we were not, would seem to smile the less,
Of all that flatter'd, follow'd, sought, and sued;
This is to be alone; this, this is solitude!

XXVII.

More blest the life of godly eremite,
Such as on lonely Athos may be seen,[1]
Watching at eve upon the giant height,
Which looks o'er waves so blue, skies so serene,
That he who there at such an hour hath been
Will wistful linger on that hallow'd spot;
Then slowly tear him from the 'witching scene,
Sigh forth one wish that such had been his lot,
Then turn to hate a world he had almost forgot.

XXVIII.

Pass we the long, unvarying course, the track
Oft trod, that never leaves a trace behind;
Pass we the calm, the gale, the change, the tack,
And each well-known caprice of wave and wind;
Pass we the joys and sorrows sailors find,
Coop'd in their winged sea-girt citadel;
The foul, the fair, the contrary, the kind,
As breezes rise and fall and billows swell,
Till on some jocund morn — lo, land! and all is well.

XXIX.

But not in silence pass Calypso's isles,[2]
The sister tenants of the middle deep;
There for the weary still a haven smiles,
Though the fair goddess long hath ceased to weep,
And o'er her cliffs a fruitless watch to keep
For him who dared prefer a mortal bride:
Here, too, his boy essay'd the dreadful leap
Stern Mentor urged from high to yonder tide;
While thus of both bereft, the nymph-queen doubly sighed.

XXX.

Her reign is past, her gentle glories gone:
But trust not this: too easy youth, beware!
A mortal sovereign holds her dangerous throne,
And thou may'st find a new Calypso there.
Sweet Florence! could another ever share
This wayward, loveless heart, it would be thine:
But check'd by every tie, I may not dare
To cast a worthless offering at thy shrine,
Nor ask so dear a breast to feel one pang for mine.

XXXI.

Thus Harold deem'd, as on that lady's eye
He look'd, and met its beam without a thought
Save Admiration glancing harmless by:
Love kept aloof, albeit not far remote,
Who knew his votary often lost and caught,
But knew him as his worshipper no more,
And ne'er again the boy his bosom sought:
Since now he vainly urged him to adore,
Well deem'd the little God his ancient sway was o'er.

XXXII.

Fair Florence[3] found, in sooth with some amaze,
One who, 't was said, still sigh'd to all he saw,
Withstand, unmoved, the lustre of her gaze,
Which others hail'd with real or mimic awe, [law;
Their hope, their doom, their punishment, their
All that gay Beauty from her bondsmen claims:
And much she marvell'd that a youth so raw
Nor felt, nor feign'd at least, the oft-told flames,
Which, though sometimes they frown, yet rarely anger dames.

XXXIII.

Little knew she that seeming marble heart,
Now mask'd in silence or withheld by pride,
Was not unskilful in the spoiler's art,[4]
And spread its snares licentious far and wide;[5]
Nor from the base pursuit had turn'd aside,
As long as aught was worthy to pursue:
But Harold on such arts no more relied;
And had he doted on those eyes so blue,
Yet never would he join the lover's whining crew.

[1] [One of Lord Byron's chief delights was, as he himself states in one of his journals, after bathing in some retired spot, to seat himself on a high rock above the sea, and there remain for hours, gazing upon the sky and the waters. "He led the life," says Sir Egerton Brydges, "as he wrote the strains, of a true poet. He could sleep, and very frequently did sleep, wrapped up in his rough great coat, on the hard boards of a deck, while the winds and the waves were roaring round him on every side, and could subsist on a crust and a glass of water. It would be difficult to persuade me, that he who is a coxcomb in his manners, and artificial in his habits of life, could write good poetry."]

[2] Goza is said to have been the island of Calypso. — ["The identity of the habitation assigned by poets to the nymph Calypso, has occasioned much discussion and variety of opinion. Some place it at Malta, and some at Goza." — Hoare's Classical Tour.]

[3] [For an account of this accomplished but eccentric lady, whose acquaintance the poet formed at Malta, see Miscellaneous Poems, September, 1809, "To Florence." "In one so imaginative as Lord Byron, who, while he infused so much of his life into his poetry, mingled also not a little of poetry with his life, it is difficult," says Moore, "in unravelling the texture of his feelings, to distinguish at all times between the fanciful and the real. His description *here*, for instance, of the unmoved and 'loveless heart,' with which he contemplated even the charms of this attractive person, is wholly at variance with the statements in many of his letters; and, above all, with one of the most graceful of his lesser poems, addressed to this same lady, during a thunder-storm on his road to Zitza."]

[4] [Against this line it is sufficient to set the poet's own declaration, in 1821: — "I am not a Joseph, nor a Scipio, but I can safely affirm, that I never in my life seduced any woman."]

[5] ["We have here another instance of his propensity to

XXXIV.

Not much he kens, I ween, of woman's breast,
Who thinks that wanton thing is won by sighs;
What careth she for hearts when once possess'd?
Do proper homage to thine idol's eyes;
But not too humbly, or she will despise
Thee and thy suit, though told in moving tropes:
Disguise ev'n tenderness, if thou art wise;
Brisk Confidence [1] still best with woman copes:
Pique her and soothe in turn, soon Passion crowns thy hopes.

XXXV.

'T is an old lesson; Time approves it true,
And those who know it best, deplore it most;
When all is won that all desire to woo,
The paltry prize is hardly worth the cost:
Youth wasted, minds degraded, honour lost,
These are thy fruits, successful Passion! these!
If, kindly cruel, early hope is crost,
Still to the last it rankles, a disease,
Not to be cured when love itself forgets to please.

XXXVI.

Away! nor let me loiter in my song,
For we have many a mountain-path to tread,
And many a varied shore to sail along,
By pensive Sadness, not by Fiction, led —
Climes, fair withal as ever mortal head
Imagined in its little schemes of thought;
Or e'er in new Utopias were ared,
To teach man what he might be, or he ought;
If that corrupted thing could ever such be taught.

XXXVII.

Dear Nature is the kindest mother still,
Though always changing in her aspect mild;
From her bare bosom let me take my fill,
Her never-wean'd, though not her favour'd child
Oh! she is fairest in her features wild,
Where nothing polish'd dares pollute her path.
To me by day or night she ever smiled,
Though I have mark'd her when none other hath,
And sought her more and more, and loved her best in wrath.

XXXVIII.

Land of Albania! where Iskander rose,
Theme of the young, and beacon of the wise,
And he his namesake, whose oft-baffled foes
Shrunk from his deeds of chivalrous emprize:
Land of Albania [2]! let me bend mine eyes
On thee, thou rugged nurse of savage men!
The cross descends, thy minarets arise,
And the pale crescent sparkles in the glen,
Through many a cypress grove within each city's ken.

XXXIX.

Childe Harold sail'd, and pass'd the barren spot
Where sad Penelope o'erlook'd the wave; [3]
And onward view'd the mount, not yet forgot,
The lover's refuge, and the Lesbian's grave.
Dark Sappho! could not verse immortal save
That breast imbued with such immortal fire?
Could she not live who life eternal gave?
If life eternal may await the lyre,
That only Heaven to which Earth's children may aspire.

XL.

'T was on a Grecian autumn's gentle eve
Childe Harold hail'd Leucadia's cape afar; [4]
A spot he long'd to see, nor cared to leave:
Oft did he mark the scenes of vanish'd war,
Actium, Lepanto, fatal Trafalgar; [5]
Mark them unmoved, for he would not delight
(Born beneath some remote inglorious star)
In themes of bloody fray, or gallant fight,
But loathed the bravo's trade, and laughed at martial wight.

XLI.

But when he saw the evening star above
Leucadia's far-projecting rock of woe,
And hail'd the last resort of fruitless love,
He felt, or deem'd he felt, no common glow:
And as the stately vessel glided slow
Beneath the shadow of that ancient mount,
He watch'd the billows' melancholy flow,
And, sunk albeit in thought as he was wont,
More placid seem'd his eye, and smooth his pallid front. [6]

XLII.

Morn dawns: and with it stern Albania's hills,
Dark Suli's rocks, and Pindus' inland peak,
Robed half in mist, bedew'd with snowy rills,
Array'd in many a dun and purple streak,
Arise; and, as the clouds along them break,
Disclose the dwelling of the mountaineer;
Here roams the wolf, the eagle whets his beak,
Birds, beasts of prey, and wilder men appear,
And gathering storms around convulse the closing year.

XLIII.

Now Harold felt himself at length alone,
And bade to Christian tongues a long adieu;
Now he adventured on a shore unknown,
Which all admire, but many dread to view:
His breast was arm'd 'gainst fate, his wants were few,
Peril he sought not, but ne'er shrank to meet:
The scene was savage, but the scene was new;
This made the ceaseless toil of travel sweet,
Beat back keen winter's blast, and welcomed summer's heat.

self-misrepresentation. However great might have been the irregularities of his college life, such phrases as 'the spoiler's art,' and 'spreading snares,' were in no wise applicable to them." — MOORE.]

[1] ["Brisk Impudence," &c. — MS.]

[2] See Appendix to this Canto, Note [B].

[3] Ithaca. — ["Sept. 24th," says Mr. Hobhouse, "we were in the channel, with Ithaca, then in the hands of the French, to the west of us. We were close to it, and saw a few shrubs on a brown heathy land, two little towns in the hills, scattered amongst trees, and a windmill or two, with a tower on the heights. That Ithaca was not very strongly garrisoned, you will easily believe, when I tell, that a month afterwards, when the Ionian Islands were invested by a British squadron, it was surrendered into the hands of a sergeant and seven men." For a very curious account of the state of the kingdom of Ulysses in 1816, see Williams's Travels, vol. ii. p. 427.]

[4] Leucadia, now Santa Maura. From the promontory (the Lover's Leap) Sappho is said to have thrown herself. — ["Sept. 28th, we doubled the promontory of Santa Maura, and saw the precipice which the fate of Sappho, the poetry of Ovid, and the rocks so formidable to the ancient mariners, have made for ever memorable." — HOBHOUSE.]

[5] Actium and Trafalgar need no further mention. The battle of Lepanto, equally bloody and considerable, but less known, was fought in the Gulf of Patras. Here the author of Don Quixote lost his left hand.

[6] ["And roused him more from thought than he was wont,
While Pleasure almost seemed to smooth his placid front." — MS.]

XLIV.

Here the red cross, for still the cross is here,
Though sadly scoff'd at by the circumcised,
Forgets that pride to pamper'd priesthood dear;
Churchman and votary alike despised.
Foul Superstition! howsoe'er disguised,
Idol, saint, virgin, prophet, crescent, cross,
For whatsoever symbol thou art prized,
Thou sacerdotal gain, but general loss!
Who from true worship's gold can separate thy dross?

XLV.

Ambracia's gulf behold, where once was lost
A world for woman, lovely, harmless thing!
In yonder rippling bay, their naval host
Did many a Roman chief and Asian king[1]
To doubtful conflict, certain slaughter bring:
Look where the second Cæsar's trophies rose:[2]
Now, like the hands that rear'd them, withering:
Imperial anarchs, doubling human woes!
GOD! was thy globe ordain'd for such to win and lose?

XLVI.

From the dark barriers of that rugged clime,
Ev'n to the centre of Illyria's vales,
Childe Harold pass'd o'er many a mount sublime,
Through lands scarce noticed in historic tales;
Yet in famed Attica such lovely dales
Are rarely seen; nor can fair Tempe boast
A charm they know not; loved Parnassus fails,
Though classic ground and consecrated most,
To match some spots that lurk within this lowering coast.

XLVII.

He pass'd bleak Pindus, Acherusia's lake,[3]
And left the primal city of the land,
And onwards did his further journey take
To greet Albania's chief[4], whose dread command
Is lawless law; for with a bloody hand
He sways a nation, turbulent and bold;
Yet here and there some daring mountain-band
Disdain his power, and from their rocky hold
Hurl their defiance far, nor yield, unless to gold.[5]

XLVIII.

Monastic Zitza[6]! from thy shady brow,
Thou small but favour'd spot of holy ground!
Where'er we gaze, around, above, below,
What rainbow tints, what magic charms are found!
Rock, river, forest, mountain, all abound,
And bluest skies that harmonise the whole:
Beneath, the distant torrent's rushing sound
Tells where the volumed cataract doth roll
Between those hanging rocks, that shock yet please the soul.

XLIX.

Amidst the grove that crowns yon tufted hill,
Which, were it not for many a mountain nigh
Rising in lofty ranks, and loftier still,
Might well itself be deem'd of dignity,
The convent's white walls glisten fair on high:
Here dwells the caloyer[7], nor rude is he,
Nor niggard of his cheer; the passer by
Is welcome still; nor heedless will he flee
From hence, if he delight kind Nature's sheen to see.

L.

Here in the sultriest season let him rest,
Fresh is the green beneath those aged trees;
Here winds of gentlest wing will fan his breast,
From heaven itself he may inhale the breeze:
The plain is far beneath — oh! let him seize
Pure pleasure while he can; the scorching ray
Here pierceth not, impregnate with disease:
Then let his length the loitering pilgrim lay,
And gaze, untired, the morn, the noon, the eve away.

LI.

Dusky and huge, enlarging on the sight,
Nature's volcanic amphitheatre,[8]
Chimæra's alps extend from left to right:
Beneath, a living valley seems to stir;
Flocks play, trees wave, streams flow, the mountain-fir
Nodding above; behold black Acheron![9]
Once consecrated to the sepulchre.
Pluto! if this be hell I look upon,
Close shamed Elysium's gates, my shade shall seek for none.[10]

[1] It is said, that, on the day previous to the battle of Actium, Antony had thirteen kings at his levee. — ["To-day" (Nov. 12.), "I saw the remains of the town of Actium, near which Antony lost the world, in a small bay, where two frigates could hardly manœuvre: a broken wall is the sole remnant. On another part of the gulf stand the ruins of Nicopolis, built by Augustus, in honour of his victory." — *Lord Byron to his Mother*, 1809.]

[2] Nicopolis, whose ruins are most extensive, is at some distance from Actium, where the wall of the Hippodrome survives in a few fragments. These ruins are large masses of brickwork, the bricks of which are joined by interstices of mortar, as large as the bricks themselves, and equally durable.

[3] According to Pouqueville, the lake of Yanina: but Pouqueville is always out.

[4] The celebrated Ali Pacha. Of this extraordinary man there is an incorrect account in Pouqueville's Travels. — ["I left Malta in the Spider brig-of-war, on the 21st of September, and arrived in eight days at Prevesa. I thence have traversed the interior of the province of Albania, on a visit to the Pacha, as far as Tepaleen, his highness's country palace, where I stayed three days. The name of the Pacha is Ali, and he is considered a man of the first abilities: he governs the whole of Albania (the ancient Illyricum), Epirus, and part of Macedonia." — *B. to his Mother.*]

[5] Five thousand Suliotes, among the rocks and in the castle of Suli, withstood thirty thousand Albanians for eighteen years; the castle at last was taken by bribery. In this contest there were several acts performed not unworthy of the better days of Greece.

[6] The convent and village of Zitza are four hours' journey from Joannina, or Yanina, the capital of the Pachalick. In the valley the river Kalamas (once the Acheron) flows, and, not far from Zitza, forms a fine cataract. The situation is perhaps the finest in Greece, though the approach to Delvinachi and parts of Acarnania and Ætolia may contest the palm. Delphi, Parnassus, and, in Attica, even Cape Colonna and Port Raphti, are very inferior; as also every scene in Ionia, or the Troad: I am almost inclined to add the approach to Constantinople; but, from the different features of the last, a comparison can hardly be made. ["Zitza," says the poet's companion, "is a village inhabited by Greek peasants. Perhaps there is not in the world a more romantic prospect than that which is viewed from the summit of the hill. The foreground is a gentle declivity, terminating on every side in an extensive landscape of green hills and dale, enriched with vineyards, and dotted with frequent flocks."]

[7] The Greek monks are so called. — ["We went into the monastery," says Mr. Hobhouse, "after some parley with one of the monks, through a small door plated with iron, on which the marks of violence were very apparent, and which, before the country had been tranquillised under the powerful government of Ali, had been battered in vain by the troops of robbers then, by turns, infesting every district. The prior, a humble, meek-mannered man, entertained us in a warm chamber with grapes, and a pleasant white wine, not trodden out, as he told us, by the feet, but pressed from the grape by the hand; and we were so well pleased with every thing about us, that we agreed to lodge with him on our return from the Vizier."]

[8] The Chimariot mountains appear to have been volcanic.

[9] Now called Kalamas.

[10] ["Keep heaven for better souls, my shade," &c. — MS.]

LII.

Ne city's towers pollute the lovely view;
Unseen is Yanina, though not remote,
Veil'd by the screen of hills: here men are few,
Scanty the hamlet, rare the lonely cot:
But, peering down each precipice, the goat
Browseth; and, pensive o'er his scatter'd flock,
The little shepherd in his white capote [1]
Doth lean his boyish form along the rock,
Or in his cave awaits the tempest's short-lived shock.

LIII.

Oh! where, Dodona! is thine aged grove,
Prophetic fount, and oracle divine?
What valley echoed the response of Jove?
What trace remaineth of the Thunderer's shrine?
All, all forgotten — and shall man repine
That his frail bonds to fleeting life are broke?
Cease, fool! the fate of gods may well be thine:
Wouldst thou survive the marble or the oak?
When nations, tongues, and worlds must sink beneath the stroke!

LIV.

Epirus' bounds recede, and mountains fail;
Tired of up-gazing still, the wearied eye
Reposes gladly on as smooth a vale
As ever Spring yclad in grassy dye:
Ev'n on a plain no humble beauties lie,
Where some bold river breaks the long expanse,
And woods along the banks are waving high,
Whose shadows in the glassy waters dance,
Or with the moonbeam sleep in midnight's solemn trance.

LV.

The sun had sunk behind vast Tomerit, [2]
And Laos wide and fierce came roaring by; [3]
The shades of wonted night were gathering yet,
When, down the steep banks winding warily,
Childe Harold saw, like meteors in the sky,
The glittering minarets of Tepalen,
Whose walls o'erlook the stream; and drawing nigh,
He heard the busy hum of warrior-men [glen. [4]
Swelling the breeze that sigh'd along the lengthening

LVI.

He pass'd the sacred Haram's silent tower,
And underneath the wide o'erarching gate
Survey'd the dwelling of this chief of power,
Where all around proclaim'd his high estate.
Amidst no common pomp the despot sate,
While busy preparation shook the court,
Slaves, eunuchs, soldiers, guests, and santons wait;
Within, a palace, and without, a fort:
Here men of every clime appear to make resort.

LVII.

Richly caparison'd, a ready row
Of armed horse, and many a warlike store,
Circled the wide-extending court below;
Above, strange groups adorn'd the corridore;
And oft-times through the area's echoing door,
Some high-capp'd Tartar spurr'd his steed away:
The Turk, the Greek, the Albanian, and the Moor,
Here mingled in their many-hued array, [of day.
While the deep war-drum's sound announced the close

LVIII.

The wild Albanian kirtled to his knee,
With shawl-girt head and ornamented gun,
And gold-embroider'd garments, fair to see;
The crimson-scarfed men of Macedon;
The Delhi with his cap of terror on,
And crooked glaive; the lively, supple Greek;
And swarthy Nubia's mutilated son;
The bearded Turk, that rarely deigns to speak,
Master of all around, too potent to be meek,

LIX.

Are mix'd conspicuous: some recline in groups,
Scanning the motley scene that varies round;
There some grave Moslem to devotion stoops,
And some that smoke, and some that play, are found;
Here the Albanian proudly treads the ground;
Half-whispering there the Greek is heard to prate;
Hark! from the mosque the nightly solemn sound,
The Muezzin's call doth shake the minaret,
"There is no god but God! — to prayer — lo! God is great!" [5]

LX.

Just at this season Ramazani's fast [6]
Through the long day its penance did maintain:
But when the lingering twilight hour was past,
Revel and feast assumed the rule again:
Now all was bustle, and the menial train
Prepared and spread the plenteous board within;
The vacant gallery now seem'd made in vain,
But from the chambers came the mingling din,
As page and slave anon were passing out and in.

[1] Albanese cloak.

[2] Anciently Mount Tomarus.

[3] The river Laos was full at the time the author passed it; and, immediately above Tepaleen, was to the eye as wide as the Thames at Westminster; at least in the opinion of the author and his fellow-traveller. In the summer it must be much narrower. It certainly is the finest river in the Levant; neither Achelous, Alpheus, Acheron, Scamander, nor Cayster, approached it in breadth or beauty.

[4] ["Ali Pacha, hearing that an Englishman of rank was in his dominions, left orders, in Yanina, with the commandant, to provide a house, and supply me with every kind of necessary *gratis*. I rode out on the vizier's horses, and saw the palaces of himself and grandsons. I shall never forget the singular scene on entering Tepaleen, at five in the afternoon (Oct. 11.), as the sun was going down. It brought to my mind (with some change of *dress*, however,) Scott's description of Branksome Castle in his Lay, and the feudal system. The Albanians in their dresses (the most magnificent in the world, consisting of a long white kilt, gold-worked cloak, crimson velvet gold-laced jacket and waistcoat, silver-mounted pistols and daggers); the Tartars, with their high caps; the Turks in their vast pelisses and turbans; the soldiers and black slaves with the horses, the former in groups, in an immense large open gallery in front of the palace, the latter placed in a kind of cloister below it; two hundred steeds ready caparisoned to move in a moment; couriers entering or passing out with despatches; the kettle-drums beating; boys calling the hour from the minaret of the mosque; — altogether, with the singular appearance of the building itself, formed a new and delightful spectacle to a stranger. I was conducted to a very handsome apartment, and my health inquired after by the vizier's secretary, 'à la mode Turque.'" — *B. Letters.*]

[5] ["On our arrival at Tepaleen, we were lodged in the palace. During the night, we were disturbed by the perpetual carousal which seemed to be kept up in the gallery, and by the drum, and the voice of the 'Muezzin,' or chanter, calling the Turks to prayers from the minaret or the mosck attached to the palace. The chanter was a boy, and he sang out his hymn in a sort of loud melancholy recitative. He was a long time repeating the purport of these few words: 'God most high! I bear witness, that there is no god but God, and Mahomet is his prophet: come to prayer; come to the asylum of salvation; great God! there is no god but God!'" — HOBHOUSE.]

[6] ["We were a little unfortunate in the time we chose for travelling, for it was during the Ramazan, or Turkish Lent, which fell this year in October, and was hailed at the rising

W. Westall del.

CHILDE HAROLD.

CANTO II., STANZA 68.

LXI.

Here woman's voice is never heard: apart,
And scarce permitted, guarded, veil'd, to move,
She yields to one her person and her heart,
Tamed to her cage, nor feels a wish to rove:
For, not unhappy in her master's love,
And joyful in a mother's gentlest cares,
Blest cares! all other feelings far above!
Herself more sweetly rears the babe she bears,
Who never quits the breast, no meaner passion shares.

LXII.

In marble-paved pavilion, where a spring
Of living water from the centre rose,
Whose bubbling did a genial freshness fling,
And soft voluptuous couches breathed repose,
Ali reclined, a man of war and woes: [1]
Yet in his lineaments ye cannot trace,
While Gentleness her milder radiance throws
Along that aged venerable face,
The deeds that lurk beneath, and stain him with disgrace.

LXIII.

It is not that yon hoary lengthening beard
Ill suits the passions which belong to youth; [2]
Love conquers age — so Hafiz hath averr'd,
So sings the Teian, and he sings in sooth —
But crimes that scorn the tender voice of ruth,
Beseeming all men ill, but most the man
In years, have mark'd him with a tiger's tooth;
Blood follows blood, and, through their mortal span,
In bloodier acts conclude those who with blood began. [3]

LXIV.

'Mid many things most new to ear and eye
The pilgrim rested here his weary feet,
And gazed around on Moslem luxury, [4]
Till quickly wearied with that spacious seat
Of Wealth and Wantonness, the choice retreat
Of sated Grandeur from the city's noise:
And were it humbler, it in sooth were sweet;
But Peace abhorreth artificial joys,
And Pleasure, leagued with Pomp, the zest of both destroys.

LXV.

Fierce are Albania's children, yet they lack
Not virtues, were those virtues more mature.
Where is the foe that ever saw their back?
Who can so well the toil of war endure?
Their native fastnesses not more secure
Than they in doubtful time of troublous need:
Their wrath how deadly! but their friendship sure,
When Gratitude or Valour bids them bleed,
Unshaken rushing on where'er their chief may lead.

LXVI.

Childe Harold saw them in their chieftain's tower
Thronging to war in splendour and success;
And after view'd them, when, within their power,
Himself awhile the victim of distress;
That saddening hour when bad men hotlier press:
But these did shelter him beneath their roof,
When less barbarians would have cheer'd him less,
And fellow-countrymen have stood aloof [5] —
In aught that tries the heart how few withstand the proof!

LXVII.

It chanced that adverse winds once drove his bark
Full on the coast of Suli's shaggy shore,
When all around was desolate and dark;
To land was perilous, to sojourn more;
Yet for awhile the mariners forbore,
Dubious to trust where treachery might lurk:
At length they ventured forth, though doubting sore
That those who loathe alike the Frank and Turk
Might once again renew their ancient butcher-work.

LXVIII.

Vain fear! the Suliotes stretch'd the welcome hand,
Led them o'er rocks and past the dangerous swamp,
Kinder than polish'd slaves, though not so bland,
And piled the hearth, and wrung their garments damp,
And fill'd the bowl, and trimm'd the cheerful lamp,
And spread their fare; though homely, all they had:
Such conduct bears Philanthropy's rare stamp:
To rest the weary and to soothe the sad,
Doth lesson happier men, and shames at least the bad.

of the new moon, on the evening of the 8th, by every demonstration of joy: but although, during this month, the strictest abstinence is observed in the daytime, yet with the setting of the sun the feasting commences: then is the time for paying and receiving visits, and for the amusements of Turkey, puppet-shows, jugglers, dancers, and story-tellers." — Hobhouse.]

[1] ["On the 11th I was introduced to Ali Pacha. I was dressed in a full suit of staff uniform, with a very magnificent sabre, &c. The vizier received me in a large room paved with marble; a fountain was playing in the centre; the apartment was surrounded by scarlet ottomans. He received me standing, a wonderful compliment from a Mussulman, and made me sit down on his right hand. His first question was, why, at so early an age, I left my country? He then said, the English minister, Captain Leake, had told him I was of a great family, and desired his respects to my mother; which I now, in the name of Ali Pacha, present to you. He said he was certain I was a man of birth, because I had small ears, curling hair, and little white hands. He told me to consider him as a father whilst I was in Turkey, and said he looked on me as his own son. Indeed, he treated me like a child, sending me almonds and sugared sherbet, fruit, and sweetmeats, twenty times a day. I then after coffee and pipes retired." — *B. to his Mother.*]

[2] ["Delights to mingle with the lip of youth." — MS.]

[Mr. Hobhouse describes the vizier as "a short man, about five feet five inches in height, and very fat; possessing a very pleasing face, fair and round with blue quick eyes, not at all settled into a Turkish gravity." Dr. Holland happily compares the spirit which lurked under Ali's usual exterior, to "the fire of a stove, burning fiercely under a smooth and polished surface." When the doctor returned from Albania, in 1813, he brought a letter from the Pacha to Lord Byron. "It is," says the poet, "in Latin, and begins 'Excellentissime, *necnon* Carissime,' and ends about a gun he wants made for him. He tells me that, last spring, he took a town, a hostile town, where, forty-two years ago, his mother and sisters were treated as Miss Cunegunde was by the Bulgarian cavalry. He takes the town, selects all the survivors of the exploit — children, grand-children, &c., to the tune of six hundred, and has them shot before his face. So much for 'dearest friend.'"]

[3] [The fate of Ali was precisely such as the poet anticipated. For a circumstantial account of his assassination, in February, 1822, see Walsh's Journey. His head was sent to Constantinople, and exhibited at the gates of the seraglio. As the name of Ali had made a considerable noise in England, in consequence of his negotiations with Sir Thomas Maitland, and still more, perhaps, these stanzas of Lord Byron, a merchant of Constantinople thought it would be no bad speculation to purchase the head and consign it to a London showman; but this scheme was defeated by the piety of an old servant of the Pacha, who bribed the executioner with a higher price, and bestowed decent sepulture on the relic.]

[4] ["Childe Harold with the chief held colloquy.
Yet what they spake it boots not to repeat:
Converse may little charm strange ear or eye;
Albeit he rested on that spacious seat
Of Moslem luxury," &c. — MS.]

[5] Alluding to the wreckers of Cornwall.

LXIX.

It came to pass, that when he did address
Himself to quit at length this mountain-land,
Combined marauders half-way barr'd egress,
And wasted far and near with glaive and brand;
And therefore did he take a trusty band
To traverse Acarnania's forest wide,
In war well season'd, and with labours tann'd,
Till he did greet white Achelous' tide,
And from his further bank Ætolia's wolds espied.

LXX.

Where lone Utraikey forms its circling cove,
And weary waves retire to gleam at rest,
How brown the foliage of the green hill's grove,
Nodding at midnight o'er the calm bay's breast,
As winds come whispering lightly from the west,
Kissing, not ruffling, the blue deep's serene: —
Here Harold was received a welcome guest;
Nor did he pass unmoved the gentle scene, [glean.
For many a joy could he from Night's soft presence

LXXI.

On the smooth shore the night-fires brightly blazed,
The feast was done, the red wine circling fast, [1]
And he that unawares had there ygazed
With gaping wonderment had stared aghast;
For ere night's midmost, stillest hour was past,
The native revels of the troop began;
Each Palikar[2] his sabre from him cast,
And bounding hand in hand, man link'd to man,
Yelling their uncouth dirge, long daunced the kirtled clan. [3]

LXXII.

Childe Harold at a little distance stood
And view'd, but not displeased, the revelrie,
Nor hated harmless mirth, however rude:
In sooth, it was no vulgar sight to see
Their barbarous, yet their not indecent, glee,
And, as the flames along their faces gleam'd,
Their gestures nimble, dark eyes flashing free,
The long wild locks that to their girdles stream'd,
While thus in concert they this lay half sang, half scream'd: [4] —

1.

Tambourgi! Tambourgi [5]! thy 'larum afar
Gives hope to the valiant, and promise of war
All the sons of the mountains arise at the note
Chimariot, Illyrian, and dark Suliote! [6]

2.

Oh! who is more brave than a dark Suliote,
In his snowy camese and his shaggy capote?
To the wolf and the vulture he leaves his wild flock,
And descends to the plain like the stream from the rock.

3.

Shall the sons of Chimari, who never forgive
The fault of a friend, bid an enemy live?
Let those guns so unerring such vengeance forego?
What mark is so fair as the breast of a foe?

4.

Macedonia sends forth her invincible race;
For a time they abandon the cave and the chase;
But those scarfs of blood-red shall be redder, before
The sabre is sheathed and the battle is o'er.

5.

Then the pirates of Parga that dwell by the waves,
And teach the pale Franks what it is to be slaves,
Shall leave on the beach the long galley and oar,
And track to his covert the captive on shore.

6.

I ask not the pleasures that riches supply,
My sabre shall win what the feeble must buy;
Shall win the young bride with her long flowing hair,
And many a maid from her mother shall tear.

7.

I love the fair face of the maid in her youth,
Her caresses shall lull me, her music shall soothe;
Let her bring from her chamber the many-toned lyre,
And sing us a song on the fall of her sire.

8.

Remember the moment when Previsa fell, [7]
The shrieks of the conquer'd, the conquerors' yell;
The roofs that we fired, and the plunder we shared,
The wealthy we slaughter'd, the lovely we spared.

9.

I talk not of mercy, I talk not of fear,
He neither must know who would serve the Vizier:
Since the days of our prophet the Crescent ne'er saw
A chief ever glorious like Ali Pashaw.

10.

Dark Muchtar his son to the Danube is sped,
Let the yellow-hair'd [8] Giaours [9] view his horse-tail [10] with dread; [banks,
When his Delhis [11] come dashing in blood o'er the
How few shall escape from the Muscovite ranks!

[1] The Albanian Mussumans do not abstain from wine, and, indeed, very few of the others.

[2] Palikar, shortened when addressed to a single person, from Παλικαρι, a general name for a soldier amongst the Greeks and Albanese who speak Romaic: it means, properly, "a lad."

[3] [The following is Mr. Hobhouse's animated description of this scene: — "In the evening the gates were secured, and preparations were made for feeding our Albanians. A goat was killed and roasted whole, and four fires were kindled in the yard, round which the soldiers seated themselves in parties. After eating and drinking, the greatest part of them assembled round the largest of the fires, and, whilst ourselves and the elders of the party were seated on the ground, danced round the blaze, to their own songs, with astonishing energy. All their songs were relations of some robbing exploits. One of them, which detained them more than an hour, began thus: — 'When we set out from Parga, there were sixty of us:' then came the burden of the verse, —

'Robbers all at Parga!
Robbers all at Parga!'

'Κλεφτις ποτε Παεγα!
Κλεφτις ποτε Παεγα!'

and as they roared out this stave, they whirled round the fire, dropped, and rebounded from their knees, and again whirled round, as the chorus was again repeated. The rippling of the waves upon the pebbly margin where we were seated, filled up the pauses of the song with a milder, and not more monotonous music. The night was very dark; but, by the flashes of the fires, we caught a glimpse of the woods, the rocks, and the lake, which, together with the wild appearance of the dancers, presented us with a scene that would have made a fine picture in the hands of such an artist as the author of the Mysteries of Udolpho. As we were acquainted with the character of the Albanians, it did not at all diminish our pleasure to know, that every one of our guard had been robbers, and some of them a very short time before. It was eleven o'clock before we had retired to our room, at which time the Albanians, wrapping themselves up in their capotes, went to sleep round the fires."]

[4] [For a specimen of the Albanian or Arnaout dialect of the Illyric, see Appendix to this Canto, Note [C].]

[5] Drummer.

[6] These stanzas are partly taken from different Albanese songs, as far as I was able to make them out by the exposition of the Albanese in Romaic and Italian.

[7] It was taken by storm from the French.

[8] Yellow is the epithet given to the Russians.

[9] Infidel.

[10] The insignia of a Pacha.

[11] Horsemen, answering to our forlorn hope.

II.

Selictar [1]! unsheathe then our chief's scimitar.
Tambourgi! thy 'larum gives promise of war.
Ye mountains, that see us descend to the shore,
Shall view us as victors, or view us no more!

LXXIII.

Fair Greece! sad relic of departed worth! [2]
Immortal, though no more; though fallen, great!
Who now shall lead thy scatter'd children forth,
And long accustom'd bondage uncreate?
Not such thy sons who whilome did await,
The hopeless warriors of a willing doom,
In bleak Thermopylæ's sepulchral strait—
Oh! who that gallant spirit shall resume,
Leap from Eurotas' banks, and call thee from the tomb?

LXXIV.

Spirit of Freedom! when on Phyle's brow [3]
Thou sat'st with Thrasybulus and his train,
Couldst thou forebode the dismal hour which now
Dims the green beauties of thine Attic plain?
Not thirty tyrants now enforce the chain,
But every carle can lord it o'er thy land;
Nor rise thy sons, but idly rail in vain,
Trembling beneath the scourge of Turkish hand;
From birth till death enslaved; in word, in deed,
unmann'd.

LXXV.

In all save form alone, how changed! and who
That marks the fire still sparkling in each eye,
Who but would deem their bosoms burn'd anew
With thy unquenched beam, lost Liberty!
And many dream withal the hour is nigh
That gives them back their fathers' heritage:
For foreign arms and aid they fondly sigh,
Nor solely dare encounter hostile rage, [page.
Or tear their name defiled from Slavery's mournful

LXXVI.

Hereditary bondsmen! know ye not
Who would be free themselves must strike the blow?
By their right arms the conquest must be wrought?
Will Gaul or Muscovite redress ye? no!
True, they may lay your proud despoilers low,
But not for you will Freedom's altars flame.
Shades of the Helots! triumph o'er your foe!
Greece! change thy lords, thy state is still the same;
Thy glorious day is o'er, but not thy years of shame.

LXXVII.

The city won for Allah from the Giaour,
The Giaour from Othman's race again may wrest;
And the Serai's impenetrable tower
Receive the fiery Frank, her former guest; [4]
Or Wahab's rebel brood, who dared divest
The prophet's [5] tomb of all its pious spoil,
May wind their path of blood along the West;
But ne'er will freedom seek this fated soil,
But slave succeed to slave through years of endless toil.

LXXVIII.

Yet mark their mirth — ere lenten days begin,
That penance which their holy rites prepare
To shrive from man his weight of mortal sin,
By daily abstinence and nightly prayer:
But ere his sackcloth garb Repentance wear,
Some days of joyaunce are decreed to all,
To take of pleasaunce each his secret share,
In motley robe to dance at masking ball,
And join the mimic train of merry Carnival.

LXXIX.

And whose more rife with merriment than thine,
Oh Stamboul [6]! once the empress of their reign?
Though turbans now pollute Sophia's shrine,
And Greece her very altars eyes in vain:
(Alas! her woes will still pervade my strain!)
Gay were her minstrels once, for free her throng,
All felt the common joy they now must feign,
Nor oft I've seen such sight, nor heard such song,
As woo'd the eye, and thrill'd the Bosphorus along. [7]

LXXX.

Loud was the lightsome tumult on the shore,
Oft Music changed, but never ceased her tone,
And timely echo'd back the measured oar,
And rippling waters made a pleasant moan:
The Queen of tides on high consenting shone,
And when a transient breeze swept o'er the wave,
'T was, as if darting from her heavenly throne,
A brighter glance her form reflected gave, [lave.
Till sparkling billows seem'd to light the banks they

LXXXI.

Glanced many a light caique along the foam,
Danced on the shore the daughters of the land,
Ne thought had man or maid of rest or home,
While many a languid eye and thrilling hand
Exchanged the look few bosoms may withstand,
Or gently prest, return'd the pressure still:
Oh Love! young Love! bound in thy rosy band,
Let sage or cynic prattle as he will,
These hours, and only these, redeem Life's years of ill!

[1] Sword-bearer.

[2] See some Thoughts on the present State of Greece and Turkey in the Appendix to this Canto. Notes [D] and [E].

[3] Phyle, which commands a beautiful view of Athens, has still considerable remains: it was seized by Thrasybulus, previous to the expulsion of the Thirty.

[4] When taken by the Latins, and retained for several years.

[5] Mecca and Medina were taken some time ago by the Wahabees, a sect yearly increasing.

[6] [Of Constantinople Lord Byron says,—"I have seen the ruins of Athens, of Ephesus, and Delphi; I have traversed great part of Turkey, and many other parts of Europe, and some of Asia; but I never beheld a work of nature or art which yielded an impression like the prospect on each side, from the Seven Towers to the end of the Golden Horn."]

[7] ["The view of Constantinople," says Mr. Rose, "which appeared intersected by groves of cypress (for such is the effect of its great burial-grounds planted with these trees), its gilded domes and minarets reflecting the first rays of the sun; the deep blue sea 'in which it glassed itself,' and that sea covered with beautiful boats and barges darting in every direction in perfect silence, amid sea-fowl, who sat at rest upon the waters, altogether conveyed such an impression as I had never received, and probably never shall again receive, from the view of any other place." The following sonnet, by the same author, has been so often quoted, that, but for its exquisite beauty, we should not have ventured to reprint it here:—

"A glorious form thy shining city wore,
'Mid cypress thickets of perennial green,
With minaret and golden dome between,
While thy sea softly kiss'd its grassy shore:
Darting across whose blue expanse was seen
Of sculptured barques and galleys many a score;
Whence noise was none save that of plashing oar;
Nor word was spoke, to break the calm serene.
Unheard is whisker'd boatman's hail or joke;
Who, mute as Sinbad's man of copper, rows,
And only intermits the sturdy stroke,
When fearless gull too nigh his pinnace goes.
I, hardly conscious if I dream'd or woke,
Mark'd that strange piece of action and repose."]

LXXXII.

But, midst the throng in merry masquerade,
Lurk there no hearts that throb with secret pain,
Even through the closest searment half betray'd?
To such the gentle murmurs of the main
Seem to re-echo all they mourn in vain;
To such the gladness of the gamesome crowd
Is source of wayward thought and stern disdain:
How do they loathe the laughter idly loud,
And long to change the robe of revel for the shroud!

LXXXIII.

This must he feel, the true-born son of Greece,
If Greece one true-born patriot still can boast:
Not such as prate of war, but skulk in peace,
The bondsman's peace, who sighs for all he lost,
Yet with smooth smile his tyrant can accost,
And wield the slavish sickle, not the sword:
Ah! Greece! they love thee least who owe thee most—
Their birth, their blood, and that sublime record
Of hero sires, who shame thy now degenerate horde!

LXXXIV.

When riseth Lacedemon's hardihood,
When Thebes Epaminondas rears again,
When Athens' children are with hearts endued,
When Grecian mothers shall give birth to men,
Then may'st thou be restored; but not till then.
A thousand years scarce serve to form a state;
An hour may lay it in the dust: and when
Can man its shatter'd splendour renovate,
Recall its virtues back, and vanquish Time and Fate?

LXXXV.

And yet how lovely in thine age of woe,
Land of lost gods and godlike men, art thou!
Thy vales of evergreen, thy hills of snow,[1]
Proclaim thee Nature's varied favourite now:
Thy fanes, thy temples to thy surface bow,
Commin[illegible] in slowly with heroic earth,
Broke by [illegible]eam'd [illegible]re of every rustic plough:
So perish [illegible] of mortal birth,
So perish all in [illegible] save well-recorded Worth;

LXXXVI.

Save where some solitary column mourns
Above its prostrate brethren of the cave;[2]
Save where Tritonia's airy shrine adorns
Colonna's cliff[3], and gleams along the wave;
Save o'er some warrior's half-forgotten grave,
Where the gray stones and unmolested grass
Ages, but not oblivion, feebly brave,
While strangers only not regardless pass,
Lingering like me, perchance, to gaze, and sigh "Alas!"

LXXXVII.

Yet are thy skies as blue, thy crags as wild;
Sweet are thy groves, and verdant are thy fields,
Thine olive ripe as when Minerva smiled,
And still his honey'd wealth Hymettus yields;
There the blithe bee his fragrant fortress builds,
The freeborn wanderer of thy mountain-air;
Apollo still thy long, long summer gilds,
Still in his beam Mendeli's marbles glare;
Art, Glory, Freedom fail, but Nature still is fair.[4]

LXXXVIII.

Where'er we tread 't is haunted, holy ground;
No earth of thine is lost in vulgar mould,
But one vast realm of wonder spreads around,
And all the Muse's tales seem truly told,
Till the sense aches with gazing to behold
The scenes our earliest dreams have dwelt upon:
Each hill and dale, each deepening glen and wold
Defies the power which crush'd thy temples gone:
Age shakes Athena's tower, but spares gray Marathon.

LXXXIX.

The sun, the soil, but not the slave, the same;
Unchanged in all except its foreign lord;
Preserves alike its bounds and boundless fame
The Battle-field, where Persia's victim horde
First bow'd beneath the brunt of Hellas' sword,
As on the morn to distant Glory dear,
When Marathon became a magic word;[5]
Which utter'd, to the hearer's eye appear
The camp, the host, the fight, the conqueror's career,

[1] On many of the mountains, particularly [illegible] the snow never is entirely melted, notwithstandi[illegible]nse heat of the summer; but I never saw it lie[illegible]y, or pain,[illegible]s, even in winter.

[2] Of Mount Pentelicus, from whence the ma[illegible]vain [illegible]ug that constructed the public edifices of Athens. A[illegible]dern name is Mount Mendeli. An immense cave, formed by the quarries, still remains, and will till the end of time.

[3] In all Attica, if we except Athens itself and Marathon, there is no scene more interesting than Cape Colonna. To the antiquary and artist, sixteen columns are an inexhaustible source of observation and design; to the philosopher, the supposed scene of some of Plato's conversations will not be unwelcome; and the traveller will be struck with the beauty of the prospect over "Isles that crown the Ægean deep:" but, for an Englishman, Colonna has yet an additional interest, as the actual spot of Falconer's Shipwreck. Pallas and Plato are forgotten, in the recollection of Falconer and Campbell:—

"Here in the dead of night by Lonna's steep,
The seaman's cry was heard along the deep."

This temple of Minerva may be seen at sea from a great distance. In two journeys which I made, and one voyage to Cape Colonna, the view from either side, by land, was less striking than the approach from the isles. In our second land excursion, we had a narrow escape from a party of Mainotes, concealed in the caverns beneath. We were told afterwards, by one of their prisoners, subsequently ransomed, that they were deterred from attacking us by the appearance of my two Albanians: conjecturing very sagaciously, but falsely, that we had a complete guard of these Arnaouts at hand, they remained stationary, and thus saved our party, which was too small to have opposed any effectual resistance. Colonna is no less a resort of painters than of pirates; there

"The hireling artist plants his paltry desk,
And makes degraded nature picturesque."
(See Hodgson's L[illegible]dy Jane Grey, &c.)

But there Natu[illegible]e, with the aid of Art, has done that for herself. I was fortunate enough to engage a very superior German artist; and hope to renew my acquaintance with this and many other Levantine scenes, by the arrival of his performances.

[4] [The following passage in Harris's Philosophical Inquiries, contains the pith of this stanza:—"Notwithstanding the various fortunes of Athens as a city, Attica is still famous for olives, and Mount Hymettus for honey. Human institutions perish, but Nature is permanent." I recollect having once pointed out this coincidence to Lord Byron, but he assured me that he had never even seen this work of Harris's. —MOORE.]

[5] "Siste Viator—heroa calcas!" was the epitaph on the famous Count Merci;—what then must be our feelings when standing on the tumulus of the two hundred (Greeks) who fell on Marathon? The principal barrow has recently been opened by Fauvel: few or no relics, as vases, &c. were found by the excavator. The plain of Marathon was offered to me for sale at the sum of sixteen thousand piastres, about nine hundred pounds! Alas!—"Expende—quot *libras* in duce summo—invenies!"—was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by *weight*.

XC.

The flying Mede, his shaftless broken bow;
The fiery Greek, his red pursuing spear;
Mountains above, Earth's, Ocean's plain below;
Death in the front, Destruction in the rear!
Such was the scene — what now remaineth here?
What sacred trophy marks the hallow'd ground,
Recording Freedom's smile and Asia's tear?
The rifled urn, the violated mound,
The dust thy courser's hoof, rude stranger! spurns around.

XCI.

Yet to the remnants of thy splendour past
Shall pilgrims, pensive, but unwearied, throng;
Long shall the voyager, with th' Ionian blast,
Hail the bright clime of battle and of song;
Long shall thine annals and immortal tongue
Fill with thy fame the youth of many a shore;
Boast of the aged! lesson of the young!
Which sages venerate and bards adore,
As Pallas and the Muse unveil their awful lore.

XCII.

The parted bosom clings to wonted home,
If aught that's kindred cheer the welcome hearth;
He that is lonely, hither let him roam,
And gaze complacent on congenial earth.
Greece is no lightsome land of social mirth:
But he whom Sadness sootheth may abide,
And scarce regret the region of his birth,
When wandering slow by Delphi's sacred side,
Or gazing o'er the plains where Greek and Persian died.[1]

XCIII.

Let such approach this consecrated land,
And pass in peace along the magic waste;
But spare its relics — let no busy hand
Deface the scenes, already how defaced!
Not for such purpose were these altars placed:
Revere the remnants nations once revered:
So may our country's name be undisgraced,
So may'st thou prosper where thy youth was rear'd,
By every honest joy of love and life endear'd!

XCIV.

For thee, who thus in too protracted song
Hast soothed thine idlesse with inglorious lays,
Soon shall thy voice be lost amid the throng
Of louder minstrels in these later days:
To such resign the strife for fading bays —
Ill may such contest now the spirit move
Which heeds nor keen reproach nor partial praise,
Since cold each kinder heart that might approve,
And none are left to please when none are left to love.

XCV.

Thou too art gone, thou loved and lovely one!
Whom youth and youth's affections bound to me;
Who did for me what none beside have done,
Nor shrank from one albeit unworthy thee.
What is my being? thou hast ceased to be!
Nor staid to welcome here thy wanderer home,
Who mourns o'er hours which we no more shall see —
Would they had never been, or were to come!
Would he had ne'er return'd to find fresh cause to roam!

XCVI.

Oh! ever loving, lovely, and beloved!
How selfish Sorrow ponders on the past,
And clings to thoughts now better far removed!
But Time shall tear thy shadow from me last.
All thou couldst have of mine, stern Death! thou hast;
The parent, friend, and now the more than friend;
Ne'er yet for one thine arrows flew so fast,
And grief with grief continuing still to blend,
Hath snatch'd the little joy that life had yet to lend.

XCVII.

Then must I plunge again into the crowd,
And follow all that Peace disdains to seek?
Where Revel calls, and Laughter, vainly loud,
False to the heart, distorts the hollow cheek,
To leave the flagging spirit doubly weak;
Still o'er the features, which perforce they cheer,
To feign the pleasure or conceal the pique?
Smiles form the channel of a future tear,
Or raise the writhing lip with ill-dissembled sneer.

XCVIII.

What is the worst of woes th[illegible] age?
What stamps the wrinkle deep[illegible] the brow?
To view each loved one blotted from life's page,
A[illegible]ne on earth, as I am now.[2]
[illegible]Chastener humbly let me bow,
[illegible] divided and o'er hopes destroy'd:
[illegible]ain days! full reckless may ye flow,
Si[illegible]ime hath reft whate'er my soul enjoy'd,
And with the ills of Eld mine earlier years alloy'd.

[1] [The original MS. closes with this stanza. The rest was added while the canto was passing through the press.]

[2] [This stanza was written October 11. 1811; upon which day the poet, in a letter to a friend, says, — "I have been again shocked with a death, and have lost one very dear to me in happier times; but 'I have almost forgot the taste of grief,' and 'supped full of horrors,' till I have become callous; nor have I a tear left for an event which, five years ago, would have bowed down my head to the earth. It seems as though I were to experience in my youth the greatest misery of age. My friends fall around me, and I shall be left a lonely tree before I am withered. Other men can always take refuge in their families: I have no resource but my own reflections, and they present no prospect here or hereafter, except the selfish satisfaction of surviving my friends. I am indeed very wretched, and you will excuse my saying so, as you know I am not apt to cant of sensibility." In reference to this stanza, "Surely," said Professor Clarke to the author of the Pursuits of Literature, "Lord Byron cannot have experienced such keen anguish as these exquisite allusions to what older men may have felt seem to denote." — "I fear he has," answered Matthias; — "he could not otherwise have written such a poem."]

Childe Harold's Pilgrimage.

"Afin que cette application vous forçât de penser à autre chose; il n'y a en vérité de remède que celui-là et le temps." — *Lettre du Roi de Prusse à D'Alembert, Sept.* 7. 1776.

CANTO THE THIRD.

I.

Is thy face like thy mother's, my fair child!
ADA[1]! sole daughter of my house and heart?
When last I saw thy young blue eyes they smiled,
And then we parted, — not as now we part,
But with a hope. —
Awaking with a start,
The waters heave around me; and on high
The winds lift up their voices: I depart,
Whither I know not[2]; but the hour's gone by,
When Albion's lessening shores could grieve or glad mine eye.[3]

II.

Once more upon the waters! yet once more!
And the waves bound beneath me as a steed
That knows his rider.[4] Welcome to their roar!
Swift be their guidance, wheresoe'er it lead!
Though the strained mast should quiver as a reed,
And the rent canvass fluttering strew the gale,[5]
Still must I on; for I am as a weed,
Flung from the rock, on Ocean's foam, to sail
Where'er the surge may sweep, the tempest's breath prevail.

III.

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

IV.

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

V.

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

VI.

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

VII.

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

VIII.

Something too much of this: — but now 'tis past,
And the spell closes with its silent seal.
Long absent HAROLD re-appears at last;
He of the breast which fain no more would feel,
Wrung with the wounds which kill not, but ne'er heal;
Yet Time, who changes all, had alter'd him
In soul and aspect as in age[6]: years steal
Fire from the mind as vigour from the limb;
And life's enchanted cup but sparkles near the brim.

[1] [In a hitherto unpublished letter, dated Verona, November 6. 1816, Lord Byron says — "By the way, *Ada*'s name (which I found in our pedigree, under king John's reign), is the same with that of the sister of Charlemagne, as I redde, the other day, in a book treating of the Rhine."]

[2] [Lord Byron quitted England, for the second and last time, on the 25th of April, 1816, attended by William Fletcher and Robert Rushton, the "yeoman" and "page" of Canto I.; his physician, Dr. Polidori; and a Swiss valet.]

[3] [—— "could grieve or glad my gazing eye." — MS.]

[4] [In the "Two Noble Kinsmen" of Beaumont and Fletcher, we find the following passage: —

"Oh, never
Shall we two exercise, like twins of Honour,
Our arms again, and *feel our fiery horses*
Like proud seas under us."

Out of this somewhat forced simile, by a judicious transposition of the comparison, and by the substitution of the more definite word "waves" for "seas," Lord Byron's clear and noble thought has been produced. — MOORE.]

[5] ["And the rent canvass tattering." — MS.]

[6] [The first and second cantos of "Childe Harold's Pilgrimage" produced, on their appearance in 1812, an effect upon the public, at least equal to any work which has appeared within this or the last century, and placed at once upon Lord Byron's head the garland for which other men of genius have toiled long, and which they have gained late. He was placed pre-eminent among the literary men of his country by general acclamation. It was amidst such feelings of admiration that he entered the public stage. Every thing in his manner, person, and conversation, tended to maintain the charm which his genius had flung around him; and those admitted to his conversation, far from finding that the inspired poet sunk into ordinary mortality, felt themselves attached to him, not only by many noble qualities, but by the interest of a mysterious, undefined, and almost painful curiosity. A countenance exquisitely modelled to the expression of feeling and passion, and exhibiting the remarkable contrast of very dark hair and eyebrows with light and expressive eyes, presented to the physiognomist the most interesting subject for the exercise of his art. The predominating expression was that of deep and habitual thought, which gave way to the most rapid play of features when he engaged in interesting discussion; so that a brother poet compared them to the

IX.

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

X.

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

XI.

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

XII.

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

XIII.

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

XIV.

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

XV.

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

XVI.

Self-exiled Harold[1] wanders forth again,
With naught of hope left, but with less of gloom;
The very knowledge that he lived in vain,
That all was over on this side the tomb,
Had made Despair a smilingness assume, [wreck
Which, though 't were wild,—as on the plunder'd
When mariners would madly meet their doom
With draughts intemperate on the sinking deck,—
Did yet inspire a cheer, which he forbore to check.[2]

XVII.

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

sculpture of a beautiful alabaster vase, only seen to perfection when lighted up from within. The flashes of mirth, gaiety, indignation, or satirical dislike, which frequently animated Lord Byron's countenance, might, during an evening's conversation, be mistaken, by a stranger, for the habitual expression, so easily and so happily was it formed for them all; but those who had an opportunity of studying his features for a length of time, and upon various occasions, both of rest and emotion, will agree that their proper language was that of melancholy. Sometimes shades of this gloom interrupted even his gayest and most happy moments.—SIR WALTER SCOTT.]

[1] [In the third canto of Childe Harold there is much inequality. The thoughts and images are sometimes laboured; but still they are a very great improvement upon the first two cantos. Lord Byron here speaks in his own language and character, not in the tone of others;—he is describing, not inventing; therefore he has not, and cannot have, the freedom with which fiction is composed. Sometimes he has a conciseness which is very powerful, but almost abrupt. From trusting himself alone, and working out his own deep-buried thoughts, he now, perhaps, fell into a habit of labouring, even where there was no occasion to labour. In the first sixteen stanzas there is yet a mighty but groaning burst of dark and appalling strength. It was unquestionably the unexaggerated picture of a most tempestuous and sombre, but magnificent soul!—BRYDGES.]

[2] [These stanzas,—in which the author, adopting more distinctly the character of Childe Harold than in the original poem, assigns the cause why he has resumed his Pilgrim's staff, when it was hoped he had sat down for life a denizen of his native country,—abound with much moral interest and poetical beauty. The commentary through which the meaning of this melancholy tale is rendered obvious, is still in vivid remembrance; for the errors of those who excel their fellows in gifts and accomplishments are not soon forgotten. Those scenes, ever most painful to the bosom, were rendered yet more so by public discussion; and it is at least possible that amongst those who exclaimed most loudly on this unhappy occasion, were some in whose eyes literary superiority exaggerated Lord Byron's offence. The scene may be described in a few words:—the wise condemned—the good regretted—the multitude, idly or maliciously inquisitive, rushed from place to place, gathering gossip, which they mangled and exaggerated while they repeated it; and impudence, ever ready to hitch itself into notoriety, *hooked on*, as Falstaff enjoins Bardolph, blustered, bullied, and talked of "pleading a cause," and "taking a side."—SIR WALTER SCOTT.]

XVIII.

And Harold stands upon this place of skulls,
The grave of France, the deadly Waterloo!
How in an hour the power which gave annuls
Its gifts, transferring fame as fleeting too!
In "pride of place"[1] here last the eagle flew,
Then tore with bloody talon the rent plain,[2]
Pierced by the shaft of banded nations through;
Ambition's life and labours all were vain; [chain.
He wears the shatter'd links of the world's broken

XIX.

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

XX.

If not, o'er one fallen despot boast no more!
In vain fair cheeks were furrow'd with hot tears
For Europe's flowers long rooted up before
The trampler of her vineyards; in vain years
Of death, depopulation, bondage, fears,
Have all been borne, and broken by the accord
Of roused-up millions; all that most endears
Glory, is when the myrtle wreathes a sword
Such as Harmodius[3] drew on Athens' tyrant lord.

XXI.

There was a sound of revelry by night,[4]
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage-bell; [5] [knell!
But hush! hark! a deep sound strikes like a rising

XXII.

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

XXIII.

Within a window'd niche of that high hall
Sate Brunswick's fated chieftain; he did hear
That sound the first amidst the festival,
And caught its tone with Death's prophetic ear;
And when they smiled because he deem'd it near,
His heart more truly knew that peal too well
Which stretch'd his father on a bloody bier,[6]
And roused the vengeance blood alone could quell;
He rush'd into the field, and, foremost fighting, fell.[7]

XXIV.

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

XXV.

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

[1] "Pride of place" is a term of falconry, and means the highest pitch of flight. See Macbeth, &c.

"An eagle towering in his pride of place," &c.

[2] [In the original draught of this stanza (which, as well as the preceding one, was written after a visit to the field of Waterloo), the lines stood —

"Here his last flight the haughty eagle flew,
Then tore with bloody beak the fatal plain."

On seeing these lines, Mr. Reinagle sketched a spirited chained eagle, grasping the earth with his *talons*. The circumstance being mentioned to Lord Byron, he wrote thus to a friend at Brussels, — "Reinagle is a better poet and a better ornithologist than I am: eagles, and all birds of prey, attack with their talons, and not with their beaks; and I have altered the line thus: —

'Then tore with bloody talon the rent plain.'

This is, I think, a better line, besides its poetical justice."]

[3] See the famous song on Harmodius and Aristogiton. The best English translation is in Bland's Anthology, by Mr. (now Lord Chief Justice) Denman, —

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

[4] [There can be no more remarkable proof of the greatness of Lord Byron's genius, than the spirit and interest he has contrived to communicate to his picture of the often-drawn and difficult scene of the breaking up from Brussels before the great Battle. It is a trite remark, that poets generally fail in the representation of great events, where the interest is recent, and the particulars are consequently clearly and commonly known. It required some courage to venture on a theme beset with so many dangers, and deformed with the wrecks of so many former adventures. See, however, with what easy strength he enters upon it, and with how much grace he gradually finds his way back to his own peculiar vein of sentiment and diction! — JEFFREY.]

[5] On the night previous to the action, it is said that a ball was given at Brussels. — [The popular error of the Duke of Wellington having been *surprised*, on the eve of the battle of Waterloo, at a ball given by the Duchess of Richmond at Brussels, was first corrected on authority, in the History of Napoleon Buonaparte, which forms a portion of the "Family Library." The Duke had received intelligence of Napoleon's decisive operations, and it was intended to put off the ball; but, on reflection, it seemed highly important that the people of Brussels should be kept in ignorance as to the course of events, and the Duke not only desired that the ball should proceed, but the general officers received his commands to appear at it — each taking care to quit the apartment as quietly as possible at ten o'clock, and proceed to join his respective division *en route*.]

[6] [The father of the Duke of Brunswick, who fell at Quatre Bras, received his death-wound at Jena.]

[7] [This stanza is very grand, even from its total unadornment. It is only a versification of the common narratives: but here may well be applied a position of Johnson, that "where truth is sufficient to fill the mind, fiction is worse than useless." — BRYDGES.]

XXVI.

And wild and high the "Cameron's gathering" rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes:—
How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years, [ears!
And Evan's, Donald's[1] fame rings in each clansman's

XXVII.

And Ardennes[2] waves above them her green leaves,
Dewy with nature's tear-drops, as they pass,
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave,—alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valour, rolling on the foe [low.
And burning with high hope, shall moulder cold and

XXVIII.

Last noon beheld them full of lusty life,
Last eve in Beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshalling in arms,—the day
Battle's magnificently-stern array!
The thunder-clouds close o'er it, which when rent
The earth is cover'd thick with other clay,
Which her own clay shall cover, heap'd and pent,
Rider and horse,—friend, foe,—in one red burial blent![3]

XXIX.

Their praise is hymn'd by loftier harps than mine:
Yet one I would select from that proud throng,
Partly because they blend me with his line,
And partly that I did his sire some wrong,[4]
And partly that bright names will hallow song;
And his was of the bravest, and when shower'd
The death-bolts deadliest the thinn'd files along,
Even where the thickest of war's tempest lower'd,
They reach'd no nobler breast than thine, young gallant Howard![5]

XXX.

There have been tears and breaking hearts for thee,
And mine were nothing had I such to give;
But when I stood beneath the fresh green tree,
Which living waves where thou didst cease to live,
And saw around me the wide field revive
With fruits and fertile promise, and the Spring
Came forth her work of gladness to contrive,
With all her reckless birds upon the wing,
I turn'd from all she brought to those she could not bring.[6]

XXXI.

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

XXXII.

They mourn, but smile at length; and, smiling, mourn:
The tree will wither long before it fall;
The hull drives on, though mast and sail be torn;
The roof-tree sinks, but moulders on the hall
In massy hoariness; the ruin'd wall
Stands when its wind-worn battlements are gone;
The bars survive the captive they enthral; [sun;
The day drags through, though storms keep out the
And thus the heart will break, yet brokenly live on:

XXXIII.

Even as a broken mirror, which the glass
In every fragment multiplies; and makes
A thousand images of one that was,
The same, and still the more, the more it breaks;
And thus the heart will do which not forsakes,
Living in shatter'd guise; and still, and cold,
And bloodless, with its sleepless sorrow aches,
Yet withers on till all without is old,
Showing no visible sign, for such things are untold.[7]

[1] Sir Ewan Cameron, and his descendant Donald, the "gentle Lochiel," of the "forty-five."

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

[3] [Childe Harold, though he shuns to celebrate the victory of Waterloo, gives us here a most beautiful description of the evening which preceded the battle of Quatre Bras, the alarm which called out the troops, and the hurry and confusion which preceded their march. I am not sure that any verses in our language surpass, in vigour and in feeling, this most beautiful description. — SIR WALTER SCOTT.]

[4] [See *post*, note to English Bards and Scotch Reviewers.]

[5] ["In the late battles, like all the world, I have lost a connection — poor Frederick Howard, the best of his race. I had little intercourse of late years with his family; but I never saw or heard but good of him." — *Lord B. to Mr. Moore.*]

[6] My guide from Mont St. Jean over the field seemed intelligent and accurate. The place where Major Howard fell was not far from two tall and solitary trees (there was a third, cut down, or shivered in the battle), which stand a few yards from each other at a pathway's side. Beneath these he died and was buried. The body has since been removed to England. A small hollow for the present marks where it lay, but will probably soon be effaced: the plough has been upon it, and the grain is. After pointing out the different spots where Picton and other gallant men had perished, the guide said, "Here Major Howard lay: I was near him when wounded." I told him my relationship, and he seemed then still more anxious to point out the particular spot and circumstances. The place is one of the most marked in the field, from the peculiarity of the two trees above mentioned. I went on horseback twice over the field, comparing it with my recollection of similar scenes. As a plain, Waterloo seems marked out for the scene of some great action, though this may be mere imagination: I have viewed with attention those of Platea, Troy, Mantinea, Leuctra, Chæronea, and Marathon; and the field around Mont St. Jean and Hougoumont appears to want little but a better cause, and that undefinable but impressive halo which the lapse of ages throws around a celebrated spot, to vie in interest with any or all of these, except, perhaps, the last mentioned.

[7] [There is a richness and energy in this passage, which is peculiar to Lord Byron, among all modern poets, — a throng of glowing images, poured forth at once, with a facility and profusion, which must appear mere wastefulness to more economical writers, and a certain negligence and harshness of diction, which can belong only to an author who is oppressed with the exuberance and rapidity of his conceptions. — JEFFREY.]

XXXIV.

There is a very life in our despair,
Vitality of poison, — a quick root
Which feeds these deadly branches; for it were
As nothing did we die; but Life will suit
Itself to Sorrow's most detested fruit,
Like to the apples [1] on the Dead Sea's shore,
All ashes to the taste: Did man compute
Existence by enjoyment, and count o'er
Such hours 'gainst years of life, — say, would he name threescore?

XXXV.

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

XXXVI.

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

XXXVII.

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

XXXVIII.

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

XXXIX.

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

XL.

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

XLI.

If, like a tower upon a headlong rock,
Thou hadst been made to stand or fall alone,
Such scorn of man had help'd to brave the shock;
But men's thoughts were the steps which paved thy throne,
Their admiration thy best weapon shone;
The part of Philip's son was thine, not then
(Unless aside thy purple had been thrown)
Like stern Diogenes to mock at men;
For sceptred cynics earth were far too wide a den. [2]

XLII.

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

XLIII.

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

XLIV.

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

[1] The (fabled) apples on the brink of the lake Asphaltes were said to be fair without, and, within, ashes. Vide Tacitus, Histor. lib. v. 7.

[2] The great error of Napoleon, "if we have writ our annals true," was a continued obtrusion on mankind of his want of all community of feeling for or with them; perhaps more offensive to human vanity than the active cruelty of more trembling and suspicious tyranny. Such were his speeches to public assemblies as well as individuals; and the single expression which he is said to have used on returning to Paris after the Russian winter had destroyed his army, rubbing his hands over a fire, "This is pleasanter than Moscow," would probably alienate more favour from his cause than the destruction and reverses which led to the remark.

XLV.

He who ascends to mountain-tops, shall find
The loftiest peaks most wrapt in clouds and snow;
He who surpasses or subdues mankind,
Must look down on the hate of those below.
Though high *above* the sun of glory glow,
And far *beneath* the earth and ocean spread,
Round him are icy rocks, and loudly blow
Contending tempests on his naked head,
And thus reward the toils which to those summits led.[1]

XLVI.

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

XLVII.

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

XLVIII.

Beneath these battlements, within those walls,
Power dwelt amidst her passions; in proud state
Each robber chief upheld his armed halls,
Doing his evil will, nor less elate
Than mightier heroes of a longer date.
What want these outlaws[2] conquerors should have
But History's purchased page to call them great?
A wider space, an ornamented grave? [brave.
Their hopes were not less warm, their souls were full as

XLIX.

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

L.

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

LI.

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

LII.

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

LIII.

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

LIV.

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

LV.

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

[1] [This is certainly splendidly written, but we trust it is not true. From Macedonia's madman to the Swede—from Nimrod to Buonaparte,—the hunters of men have pursued their sport with as much gaiety, and as little remorse, as the hunters of other animals; and have lived as cheerily in their days of action, and as comfortably in their repose, as the followers of better pursuits. It would be strange, therefore, if the other active but more innocent spirits, whom Lord Byron has here placed in the same predicament, and who share all their sources of enjoyment, without the guilt and the hardness which they cannot fail of contracting, should be more miserable or more unfriended than those splendid curses of their kind; and it would be passing strange, and pitiful, if the most precious gifts of Providence should produce only unhappiness, and mankind regard with hostility their greatest benefactors.—JEFFREY.]

[2] "What wants that knave that a king should have?" was King James's question on meeting Johnny Armstrong and his followers in full accoutrements.—See the Ballad.

1.

The castled crag of Drachenfels [1]
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine,
And hills all rich with blossom'd trees,
And fields which promise corn and wine,
And scatter'd cities crowning these,
Whose far white walls along them shine,
Have strew'd a scene, which I should see
With double joy wert *thou* with me.

2.

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

3.

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

4.

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

LVI.

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

LVII.

Brief, brave, and glorious was his young career,—
His mourners were two hosts, his friends and foes;
And fitly may the stranger lingering here
Pray for his gallant spirit's bright repose;
For he was Freedom's champion, one of those,
The few in number, who had not o'erstept
The charter to chastise which she bestows
On such as wield her weapons; he had kept
The whiteness of his soul, and thus men o'er him wept. [2]

LVIII.

Here Ehrenbreitstein [3], with her shatter'd wall
Black with the miner's blast, upon her height
Yet shows of what she was, when shell and ball
Rebounding idly on her strength did light:
A tower of victory! from whence the flight
Of baffled foes was watch'd along the plain:
But Peace destroy'd what War could never blight,
And laid those proud roofs bare to Summer's rain—
On which the iron shower for years had pour'd in vain.

LIX.

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

LX.

Adieu to thee again! a vain adieu!
There can be no farewell to scene like thine;
The mind is colour'd by thy every hue;
And if reluctantly the eyes resign
Their cherish'd gaze upon thee, lovely Rhine! [4]
'Tis with the thankful glance of parting praise;
More mighty spots may rise—more glaring shine,
But none unite in one attaching maze
The brilliant, fair, and soft,—the glories of old days,

[1] The castle of Drachenfels stands on the highest summit of "the Seven Mountains," over the Rhine banks; it is in ruins, and connected with some singular traditions: it is the first in view on the road from Bonn, but on the opposite side of the river; on this bank, nearly facing it, are the remains of another, called the Jew's Castle, and a large cross commemorative of the murder of a chief by his brother. The number of castles and cities along the course of the Rhine on both sides is very great, and their situations remarkably beautiful. [These verses were written on the banks of the Rhine, in May. The original pencilling is before us. It is needless to observe that they were addressed to his Sister.]

[2] The monument of the young and lamented General Marceau (killed by a rifle-ball at Alterkirchen, on the last day of the fourth year of the French republic) still remains as described. The inscriptions on his monument are rather too long, and not required: his name was enough; France adored, and her enemies admired; both wept over him. His funeral was attended by the generals and detachments from both armies. In the same grave General Hoche is interred, a gallant man also in every sense of the word; but though he distinguished himself greatly in battle, *he* had not the good fortune to die there: his death was attended by suspicions of poison. A separate monument (not over his body, which is buried by Marceau's) is raised for him near Andernach, opposite to which one of his most memorable exploits was performed, in throwing a bridge to an island on the Rhine. The shape and style are different from that of Marceau's, and the inscription more simple and pleasing:—"The Army of the Sambre and Meuse to its Commander-in-Chief Hoche." This is all, and as it should be. Hoche was esteemed among the first of France's earlier generals, before Buonaparte monopolised her triumphs. He was the destined commander of the invading army of Ireland.

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

[4] [On taking Hockheim, the Austrians, in one part of the

LXI.

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

LXII.

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

LXIII.

But ere these matchless heights I dare to scan,
There is a spot should not be pass'd in vain,—
Morat! the proud, the patriot field! where man
May gaze on ghastly trophies of the slain,
Nor blush for those who conquer'd on that plain;
Here Burgundy bequeath'd his tombless host,
A bony heap, through ages to remain,
Themselves their monument;—the Stygian coast
Unsepulchred they roam'd, and shriek'd each wandering ghost.[1]

LXIV.

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

LXV.

By a lone wall a lonelier column rears
A gray and grief-worn aspect of old days;
'T is the last remnant of the wreck of years,
And looks as with the wild-bewilder'd gaze
Of one to stone converted by amaze,
Yet still with consciousness; and there it stands
Making a marvel that it not decays,
When the coeval pride of human hands,
Levell'd Aventicum[2], hath strew'd her subject lands.

LXVI.

And there—oh! sweet and sacred be the name!—
Julia—the daughter, the devoted—gave
Her youth to Heaven; her heart, beneath a claim
Nearest to Heaven's, broke o'er a father's grave.
Justice is sworn 'gainst tears, and hers would crave
The life she lived in; but the judge was just,
And then she died on him she could not save.
Their tomb was simple, and without a bust,
And held within their urn one mind, one heart, one dust.[3]

LXVII.

But these are deeds which should not pass away,
And names that must not wither, though the earth
Forgets her empires with a just decay, [birth;
The enslavers and the enslaved, their death and
The high, the mountain-majesty of worth
Should be, and shall, survivor of its woe,
And from its immortality look forth
In the sun's face, like yonder Alpine snow,[4]
Imperishably pure beyond all things below.

LXVIII.

Lake Leman woos me with its crystal face,[5]
The mirror where the stars and mountains view
The stillness of their aspect in each trace
Its clear depth yields of their far height and hue:
There is too much of man here, to look through
With a fit mind the might which I behold;
But soon in me shall Loneliness renew
Thoughts hid, but not less cherish'd than of old,
Ere mingling with the herd had penn'd me in their fold.

engagement, got to the brow of the hill, whence they had their first view of the Rhine. They instantly halted—not a gun was fired,—not a voice heard: but they stood gazing on the river with those feelings which the events of the last fifteen years at once called up. Prince Schwartzenberg rode up to know the cause of this sudden stop; then they gave three cheers, rushed after the enemy, and drove them into the water.]

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

[2] Aventicum, near Morat, was the Roman capital of Helvetia, where Avenches now stands.

[3] Julia Alpinula, a young Aventian priestess, died soon after a vain endeavour to save her father, condemned to death as a traitor by Aulus Cæcina. Her epitaph was discovered many years ago;—it is thus:—"Julia Alpinula: Hic jaceo. Infelicis patris infelix proles. Deæ Aventiæ Sacerdos. Exorare patris necem non potui: Male mori in fatis ille erat. Vixi annos XXIII."—I know of no human composition so affecting as this, nor a history of deeper interest. These are the names and actions which ought not to perish, and to which we turn with a true and healthy tenderness, from the wretched and glittering detail of a confused mass of conquests and battles, with which the mind is roused for a time to a false and feverish sympathy, from whence it recurs at length with all the nausea consequent on such intoxication.

[4] This is written in the eye of Mont Blanc (June 3d, 1816), which even at this distance dazzles mine.—(July 20th.) I this day observed for some time the distinct reflection of Mont Blanc and Mont Argentière in the calm of the lake, which I was crossing in my boat; the distance of these mountains from their mirror is sixty miles.

[5] In the exquisite lines which the poet, at this time, addressed to his sister, there is the following touching stanza:—

"I did remind thee of our own dear lake,
By the old hall which may be mine no more.
Leman's is fair; but think not I forsake
The sweet remembrance of a dearer shore:
Sad havoc Time must with my memory make
Ere *that* or *thou* can fade these eyes before;
Though, like all things which I have loved, they are
Resign'd for ever, or divided far."

LXXXVIII.

Ye stars! which are the poetry of heaven!
If in your bright leaves we would read the fate
Of men and empires,—'t is to be forgiven,
That in our aspirations to be great,
Our destinies o'erleap their mortal state,
And claim a kindred with you; for ye are
A beauty and a mystery, and create
In us such love and reverence from afar,
That fortune, fame, power, life, have named themselves a star.

LXXXIX.

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

XC.

Then stirs the feeling infinite, so felt
In solitude, where we are *least* alone;
A truth, which through our being then doth melt,
And purifies from self: it is a tone,
The soul and source of music, which makes known
Eternal harmony, and sheds a charm,
Like to the fabled Cytherea's zone,
Binding all things with beauty;—'t would disarm
The spectre Death, had he substantial power to harm.

XCI.

Not vainly did the early Persian make
His altar the high places and the peak
Of earth-o'ergazing mountains [1], and thus take
A fit and unwall'd temple, there to seek
The Spirit, in whose honour shrines are weak,
Uprear'd of human hands. Come, and compare
Columns and idol-dwellings, Goth or Greek,
With Nature's realms of worship, earth and air,
Nor fix on fond abodes to circumscribe thy pray'r!

XCII.

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

XCIII.

And this is in the night:—Most glorious night!
Thou wert not sent for slumber! let me be
A sharer in thy fierce and far delight,—
A portion of the tempest and of thee! [2]
How the lit lake shines, a phosphoric sea,
And the big rain comes dancing to the earth!
And now again 't is black,—and now, the glee
Of the loud hills shakes with its mountain-mirth,
As if they did rejoice o'er a young earthquake's birth. [3]

XCIV.

Now, where the swift Rhone cleaves his way between
Heights which appear as lovers who have parted
In hate, whose mining depths so intervene,
That they can meet no more, though broken-hearted;
Though in their souls, which thus each other thwarted,
Love was the very root of the fond rage [parted:—
Which blighted their life's bloom, and then de-
Itself expired, but leaving them an age
Of years all winters,—war within themselves to wage.

XCV.

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

XCVI.

Sky, mountains, river, winds, lake, lightnings! ye!
With night, and clouds, and thunder, and a soul
To make these felt and feeling, well may be
Things that have made me watchful; the far roll
Of your departing voices, is the knoll
Of what in me is sleepless,—if I rest. [4]
But where of ye, O tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?

Coligny. It stands at the top of a rapidly descending vineyard; the windows commanding, one way, a noble view of the lake and of Geneva; the other, up the lake. Every evening, the poet embarked on the lake; and to the feelings created by these excursions we owe these delightful stanzas. Of his mode of passing a day, the following, from his Journal, is a pleasant specimen:—

"September 18. Called. Got up at five. Stopped at Vevay two hours. View from the churchyard superb; within it Ludlow (the regicide's) monument—black marble—long inscription; Latin, but simple. Near him Broughton (who read King Charles's sentence to Charles Stuart) is buried, with a queer and rather canting inscription. Ludlow's house shown. Walked down to the lake side; servants, carriages, saddle-horses,—all set off, and left us *planés là*, by some mistake. Hobhouse ran on before, and overtook them. Arrived at Clarens. Went to Chillon through scenery worthy of I know not whom; went over the castle again. Met an English party in a carriage; a lady in it fast asleep—fast asleep in the most anti-narcotic spot in the world,—excellent! After a slight and short dinner, visited the Château de Clarens. Saw all worth seeing, and then descended to the 'Bosquet de Julie,' &c. &c.: our guide full of Rousseau, whom he is eternally confounding with St. Preux, and mixing the man and the book. Went again as far as Chillon, to revisit the little torrent from the hill behind it. The corporal who showed the wonders of Chillon was as drunk as Blucher, and (to my mind) as great a man: he was deaf also, and, thinking every one else so, roared out the legends of the castle so fearfully, that Hobhouse got out of humour. However, we saw things, from the gallows to the dungeons. Sunset reflected in the lake. Nine o'clock—going to bed. Have to get up at five to-morrow."]

[1] See Appendix, Note [F].

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

[3] ["This is one of the most beautiful passages of the poem. The 'fierce and far delight' of a thunder-storm is here described in verse almost as vivid as its lightnings. The live thunder 'leaping among the rattling crags'—the voice of mountains, as if shouting to each other—the plashing of the big rain—the gleaming of the wide lake, lighted like a phosphoric sea—present a picture of sublime terror, yet of enjoyment, often attempted, but never so well, certainly never better, brought out in poetry."—SIR WALTER SCOTT.]

[4] ["The Journal of his Swiss tour which Lord Byron kept

XCVII.

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

XCVIII.

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

XCIX.

Clarens! sweet Clarens[1], birthplace of deep Love!
Thine air is the young breath of passionate thought;
Thy trees take root in Love; the snows above
The very Glaciers have his colours caught,
And sun-set into rose-hues sees them wrought
By rays which sleep there lovingly: the rocks,
The permanent crags, tell here of Love, who sought
In them a refuge from the worldly shocks,
Which stir and sting the soul with hope that woos, then mocks.

C.

Clarens! by heavenly feet thy paths are trod,—
Undying Love's, who here ascends a throne
To which the steps are mountains; where the god
Is a pervading life and light,—so shown
Not on those summits solely, nor alone
In the still cave and forest; o'er the flower
His eye is sparkling, and his breath hath blown,
His soft and summer breath, whose tender power
Passes the strength of storms in their most desolate hour.[2]

CI.

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

CII.

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

CIII.

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

CIV.

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

CV.

Lausanne! and Ferney! ye have been the abodes
Of names which unto you bequeath'd a name;[3]
Mortals, who sought and found, by dangerous roads,
A path to perpetuity of fame:
They were gigantic minds, and their steep aim
Was, Titan-like, on daring doubts to pile
Thoughts which should call down thunder, and the flame
Of Heaven, again assail'd, if Heaven the while
On man and man's research could deign do more than smile.

for his sister, closes with the following mournful passage:—"In the weather, for this tour, of thirteen days, I have been very fortunate—fortunate in a companion" (Mr. Hobhouse)—"fortunate in our prospects, and exempt from even the little petty accidents and delays which often render journeys in a less wild country disappointing. I was disposed to be pleased. I am a lover of nature, and an admirer of beauty. I can bear fatigue, and welcome privation, and have seen some of the noblest views in the world. But in all this,—the recollection of bitterness, and more especially of recent and more home desolation, which must accompany me through life, has preyed upon me here; and neither the music of the shepherd, the crashing of the avalanche, nor the torrent, the mountain, the glacier, the forest, nor the cloud, have for one moment lightened the weight upon my heart, nor enabled me to lose my own wretched identity, in the majesty, and the power, and the glory, around, above, and beneath, me."]

[Stanzas XCIX. to CXV. are exquisite. They have every thing which makes a poetical picture of local and particular scenery perfect. They exhibit a miraculous brilliancy and force of fancy; but the very fidelity causes a little constraint and labour of language. The poet seems to have been so engrossed by the attention to give vigour and fire to the imagery, that he both neglected and disdained to render himself more harmonious by diffuser words, which, while they might have improved the effect upon the ear, might have weakened the impression upon the mind. This mastery over new matter—this supply of powers equal not only to an untouched subject, but that subject one of peculiar and unequalled grandeur and beauty—was sufficient to occupy the strongest poetical faculties, young as the author was, without adding to it all the practical skill of the artist. The stanzas, too, on Voltaire and Gibbon are discriminative, sagacious, and just. They are among the proofs of that very great variety of talent which this Canto of Lord Byron exhibits.—SIR E. BRYDGES.

[2] See Appendix, Note [G].

[3] Voltaire and Gibbon.

CVI.

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

CVII.

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

CVIII.

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

CIX.

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

CX.

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

CXI.

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

CXII.

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

CXIII.

I have not loved the world, nor the world me;
I have not flatter'd its rank breath, nor bow'd
To its idolatries a patient knee,—
Nor coin'd my cheek to smiles,—nor cried aloud
In worship of an echo; in the crowd
They could not deem me one of such; I stood
Among them, but not of them; in a shroud [could,
Of thoughts which were not their thoughts, and still
Had I not filed[1] my mind, which thus itself subdued.

CXIV.

I have not loved the world, nor the world me,—
But let us part fair foes; I do believe,
Though I have found them not, that there may be
Words which are things,—hopes which will not deceive,
And virtues which are merciful, nor weave
Snares for the failing; I would also deem
O'er others' griefs that some sincerely grieve;[2]
That two, or one, are almost what they seem,—
That goodness is no name, and happiness no dream.[3]

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

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

[3] ["It is not the temper and talents of the poet, but the use to which he puts them, on which his happiness or misery is grounded. A powerful and unbridled imagination is the author and architect of its own disappointments. Its fascinations, its exaggerated pictures of good and evil, and the mental distress to which they give rise, are the natural and necessary evils attending on that quick susceptibility of feeling and fancy incident to the poetical temperament. But the Giver of all talents, while he has qualified them each with its separate and peculiar alloy, has endowed the owner with the power of purifying and refining them. But, as if to moderate the arrogance of genius, it is justly and wisely made requisite, that he must regulate and tame the fire of his fancy, and descend from the heights to which she exalts him, in order to obtain ease of mind and tranquillity. The materials of happiness, that is, of such degree of happiness as is consistent with our present state, lie around us in profusion. But the man of talents must stoop to gather them, otherwise they would be beyond the reach of the mass of society, for whose benefit, as well as for his, Providence has created them. There is no royal and no poetical path to contentment and heart's-ease: that by which they are attained is open to all classes of mankind, and lies within the most limited range of intellect. To narrow our wishes and desires within the scope of our powers of attainment; to consider our misfortunes, however peculiar in their character, as our inevitable share in the patrimony of Adam; to bridle those irritable feelings, which ungoverned are sure to become governors; to shun that intensity of galling and self-wounding reflection which our poet has so forcibly described in his own burning language:—

——'I have thought
Too long and darkly, till my brain became,
In its own eddy, boiling and o'erwrought,
A whirling gulf of phantasy and flame'——

—to stoop, in short, to the realities of life; repent if we have offended, and pardon if we have been trespassed against; to look on the world less as our foe than as a doubtful and capricious friend, whose applause we ought as far as possible to deserve, but neither to court nor contemn—such seem the most obvious and certain means of keeping or regaining mental tranquillity.

'——'Semita certe
Tranquillæ per virtutem patet unica vitæ.'"—
SIR WALTER SCOTT.]

CXV.

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

CXVI.

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

CXVII.

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

CXVIII.

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

Childe Harold's Pilgrimage.

CANTO THE FOURTH.

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

TO JOHN HOBHOUSE, ESQ. A.M. F.R.S. &c.

Venice, January 2. 1818.

MY DEAR HOBHOUSE,

AFTER an interval of eight years between the composition of the first and last cantos of Childe Harold, the conclusion of the poem is about to be submitted to the public. In parting with so old a friend, it is not extraordinary that I should recur to one still older and better,—to one who has beheld the birth and death of the other, and to whom I am far more indebted for the social advantages of an enlightened friendship, than—though not ungrateful—I can, or could be, to Childe Harold, for any public favour reflected through the poem on the poet,—to one, whom I have known long and accompanied far, whom I have found wakeful over my sickness and kind in my sorrow, glad in my prosperity and firm in my adversity, true in counsel and trusty in peril,—to a friend often tried and never found wanting;—to yourself.

In so doing, I recur from fiction to truth; and in dedicating to you, in its complete or at least concluded state, a poetical work which is the longest, the most thoughtful and comprehensive of my compositions, I wish to do honour to myself by the record of many years' intimacy with a man of learning, of talent, of steadiness, and of honour. It is not for minds like ours to give or to receive flattery; yet the praises of sincerity have ever been permitted to the voice of friendship; and it is not for you, nor even for others, but to relieve a heart which has not elsewhere, or lately, been so much accustomed to the encounter of good-will as to withstand the shock firmly, that I thus attempt to commemorate your good qualities, or rather the advantages which I have derived from their exertion. Even the recurrence of the date of this letter, the anniversary of the most unfortunate day of my past existence,[2] but which cannot poison my future while I retain the resource of your friendship, and of my own faculties, will henceforth have a more agreeable recollection for both, inasmuch as it will remind us of this my attempt to thank you for an indefatigable regard, such as few men have experienced, and no one could experience without thinking better of his species and of himself.

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

With regard to the conduct of the last canto, there will be found less of the pilgrim than in any of the preceding, and that little slightly, if at all, separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive: like the Chinese in Goldsmith's "Citizen of the World," whom nobody would believe to be a Chinese, it was in vain that I asserted, and imagined that I had drawn, a distinction between the author and the

[1] ["Byron, July 4. 1816. Diodati."—MS.]

[2] His marriage.

pilgrim; and the very anxiety to preserve this difference, and disappointment at finding it unavailing, so far crushed my efforts in the composition, that I determined to abandon it altogether — and have done so. The opinions which have been, or may be, formed on that subject are *now* a matter of indifference; the work is to depend on itself, and not on the writer; and the author who has no resources in his own mind beyond the reputation, transient or permanent, which is to arise from his literary efforts, deserves the fate of authors.

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

It is also a delicate, and no very grateful task, to dissert upon the literature and manners of a nation so dissimilar; and requires an attention and impartiality which would induce us — though perhaps no inattentive observers, nor ignorant of the language or customs of the people amongst whom we have recently abode — to distrust, or at least defer our judgment, and more narrowly examine our information. The state of literary, as well as political party, appears to run, or to *have* run, so high, that for a stranger to steer impartially between them is next to impossible. It may be enough, then, at least for my purpose, to quote from their own beautiful language — "Mi pare che in un paese tutto poetico, che vanta la lingua la più nobile ed insieme la più dolce, tutte tutte le vie diverse si possono tentare, e che sinche la patria di Alfieri e di Monti non ha perduto l' antico valore, in tutte essa dovrebbe essere la prima." Italy has great names still — Canova, Monti, Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albrizzi, Mezzophanti, Mai, Mustoxidi, Aglietti, and Vacca, will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres; and in some the very highest — Europe — the World — has but one Canova.

It has been somewhere said by Alfieri, that "La pianta uomo nasce più robusta in Italia che in qualunque altra terra — e che gli stessi atroci delitti che vi si commettono ne sono una prova." Without subscribing to the latter part of his proposition, a dangerous doctrine, the truth of which may be disputed on better grounds, namely, that the Italians are in no respect more ferocious than their neighbours, that man must be wilfully blind, or ignorantly heedless, who is not struck with the extraordinary capacity of this people, or, if such a word be admissible, their *capabilities*, the facility of their acquisitions, the rapidity of their conceptions, the fire of their genius, their sense of beauty, and, amidst all the disadvantages of repeated revolutions, the desolation of battles, and the despair of ages, their still unquenched "longing after immortality," — the immortality of independence. And when we ourselves, in riding round the walls of Rome, heard the simple lament of the labourers' chorus, "Roma! Roma! Roma! Roma non è più come era prima," it was difficult not to contrast this melancholy dirge with the bacchanal roar of the songs of exultation still yelled from the London taverns, over the carnage of Mont St. Jean, and the betrayal of Genoa, of Italy, of France, and of the world, by men whose conduct you yourself have exposed in a work worthy of the better days of our history. For me, —

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

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

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

Your obliged
And affectionate friend,
BYRON.

I.

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

II.

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

III.

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

[1] See Appendix, "Historical Notes," No. I.

[2] Sabellicus, describing the appearance of Venice, has made use of the above image, which would not be poetical were it not true. — "Quo fit ut qui superne urbem contempletur, turritam telluris imaginem medio Oceano figuratam se putet inspicere."

[3] See Appendix, "Historical Notes," No. II.

IV.

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

V.

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

VI.

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

VII.

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

VIII.

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

IX.

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

X.

My name from out the temple where the dead
Are honour'd by the nations — let it be —
And light the laurels on a loftier head!
And be the Spartan's epitaph on me —
"Sparta hath many a worthier son than he."[1]
Meantime I seek no sympathies, nor need;
The thorns which I have reap'd are of the tree
I planted, — they have torn me, — and I bleed:
I should have known what fruit would spring from such a seed.

XI.

The spouseless Adriatic mourns her lord;
And, annual marriage now no more renew'd,
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood!
St. Mark yet sees his lion where he stood[2]
Stand, but in mockery of his wither'd power,
Over the proud Place where an Emperor sued,
And monarchs gazed and envied in the hour
When Venice was a queen with an unequall'd dower.

XII.

The Suabian sued, and now the Austrian reigns —[3]
An Emperor tramples where an Emperor knelt;
Kingdoms are shrunk to provinces, and chains
Clank over sceptred cities; nations melt
From power's high pinnacle, when they have felt
The sunshine for a while, and downward go
Like lauwine loosen'd from the mountain's belt;
Oh for one hour of blind old Dandolo![4]
Th' octogenarian chief, Byzantium's conquering foe.

XIII.

Before St. Mark still glow his steeds of brass,
Their gilded collars glittering in the sun;
But is not Doria's menace come to pass?[5]
Are they not *bridled?* — Venice, lost and won,
Her thirteen hundred years of freedom done,
Sinks, like a sea-weed, into whence she rose!
Better be whelm'd beneath the waves, and shun,
Even in destruction's depth, her foreign foes,
From whom submission wrings an infamous repose.

XIV.

In youth she was all glory, — a new Tyre;
Her very by-word sprung from victory,
The "Planter of the Lion[6]," which through fire
And blood she bore o'er subject earth and sea;
Though making many slaves, herself still free,
And Europe's bulwark 'gainst the Ottomite;
Witness Troy's rival, Candia! Vouch it, ye
Immortal waves that saw Lepanto's fight!
For ye are names no time nor tyranny can blight.

XV.

Statues of glass — all shiver'd — the long file
Of her dead Doges are declined to dust;
But where they dwelt, the vast and sumptuous pile
Bespeaks the pageant of their splendid trust;
Their sceptre broken, and their sword in rust,
Have yielded to the stranger: empty halls,
Thin streets, and foreign aspects, such as must
Too oft remind her who and what inthrals,[7]
Have flung a desolate cloud o'er Venice' lovely walls.

[1] The answer of the mother of Brasidas, the Lacedæmonian general, to the strangers who praised the memory of her son.

[2], [3], [4], [5] See Appendix, "Historical Notes," Nos. III. IV. V. VI.

[6] That is, the Lion of St. Mark, the standard of the republic, which is the origin of the word Pantaloon — Piantaleone, Pantaleon, Pantaloon.

[7] See Appendix, "Historical Notes," No. VII.

XVI.

When Athens' armies fell at Syracuse,
And fetter'd thousands bore the yoke of war,
Redemption rose up in the Attic Muse,[1]
Her voice their only ransom from afar:
See! as they chant the tragic hymn, the car
Of the o'ermaster'd victor stops, the reins
Fall from his hands — his idle scimitar
Starts from its belt — he rends his captive's chains,
And bids him thank the bard for freedom and his strains.

XVII.

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

XVIII.

I loved her from my boyhood; she to me
Was as a fairy city of the heart,
Rising like water-columns from the sea,
Of joy the sojourn, and of wealth the mart;
And Otway, Radcliffe, Schiller, Shakspeare's art,[2]
Had stamp'd her image in me, and even so,
Although I found her thus, we did not part,
Perchance even dearer in her day of woe,
Than when she was a boast, a marvel, and a show.

XIX.

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

XX.

But from their nature will the tannen grow[3]
Loftiest on loftiest and least shelter'd rocks,
Rooted in barrenness, where nought below
Of soil supports them 'gainst the Alpine shocks
Of eddying storms; yet springs the trunk, and mocks
The howling tempest, till its height and frame
Are worthy of the mountains from whose blocks
Of bleak, gray granite into life it came,
And grew a giant tree; — the mind may grow the same.

XXI.

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

XXII.

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

XXIII.

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

XXIV.

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

XXV.

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

XXVI.

The commonwealth of kings, the men of Rome!
And even since, and now, fair Italy!
Thou art the garden of the world, the home
Of all Art yields, and Nature[4] can decree;
Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility;
Thy wreck a glory, and thy ruin graced
With an immaculate charm which can not be defaced.

[1] The story is told in Plutarch's Life of Nicias.

[2] Venice Preserved; Mysteries of Udolpho; the Ghost-Seer, or Armenian; the Merchant of Venice; Othello.

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

[4] [The whole of this canto is rich in description of Nature. The love of Nature now appears as a distinct passion in Lord Byron's mind. It is a love that does not rest in beholding, nor is satisfied with describing, what is before him. It has a power and being, blending itself with the poet's very life. Though Lord Byron had, with his real eyes, perhaps, seen more of Nature than ever was before permitted to any great poet, yet he never before seemed to open his whole heart to

XXVII.

The moon is up, and yet it is not night—
Sunset divides the sky with her—a sea
Of glory streams along the Alpine height
Of blue Friuli's mountains; Heaven is free
From clouds, but of all colours seems to be,—
Melted to one vast Iris of the West,—
Where the Day joins the past Eternity;
While, on the other hand, meek Dian's crest
Floats through the azure air—an island of the blest![1]

XXVIII.

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

XXIX.

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

XXX.

There is a tomb in Arqua;—rear'd in air,
Pillar'd in their sarcophagus, repose
The bones of Laura's lover: here repair
Many familiar with his well-sung woes,
The pilgrims of his genius. He arose
To raise a language, and his land reclaim
From the dull yoke of her barbaric foes:
Watering the tree which bears his lady's name[2]
With his melodious tears, he gave himself to fame.

XXXI.

They keep his dust in Arqua, where he died;[3]
The mountain-village where his latter days
Went down the vale of years; and 'tis their pride—
An honest pride—and let it be their praise,
To offer to the passing stranger's gaze
His mansion and his sepulchre; both plain
And venerably simple, such as raise
A feeling more accordant with his strain
Than if a pyramid form'd his monumental fane.

XXXII.

And the soft quiet hamlet where he dwelt[4]
Is one of that complexion which seems made
For those who their mortality have felt,
And sought a refuge from their hopes decay'd
In the deep umbrage of a green hill's shade,
Which shows a distant prospect far away
Of busy cities, now in vain display'd,
For they can lure no further; and the ray
Of a bright sun can make sufficient holiday,

XXXIII.

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

XXXIV.

Or, it may be, with demons, who impair[5]
The strength of better thoughts, and seek their prey
In melancholy bosoms, such as were
Of moody texture from their earliest day,
And loved to dwell in darkness and dismay,
Deeming themselves predestined to a doom
Which is not of the pangs that pass away;
Making the sun like blood, the earth a tomb,
The tomb a hell, and hell itself a murkier gloom.

XXXV.

Ferrara[6]! in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of yore
Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had worn before.

XXXVI.

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

her genial impulses. But in this he is changed; and in this Canto of Childe Harold, he will stand a comparison with the best descriptive poets, in this age of descriptive poetry.—WILSON.]

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

[2, 3] See Appendix, "Historical Notes," Nos. VIII. and IX.

[4] ["Half way up
He built his house, whence as by stealth he caught,
Among the hills, a glimpse of busy life
That soothed, not stirred."—ROGERS.]

[5] The struggle is to the full as likely to be with demons as with our better thoughts. Satan chose the wilderness for the temptation of our Saviour. And our unsullied John Locke preferred the presence of a child to complete solitude.

[6] [In April, 1817, Lord Byron visited Ferrara, went over the castle, cell, &c., and wrote, a few days after, the Lament of Tasso.—"One of the Ferrarese asked me," he says, in a letter to a friend, "if I knew 'Lord Byron,' an acquaintance of his, *now* at Naples. I told him 'No!' which was true both ways, for I knew not the impostor; and, in the other, no one knows himself. He stared, when told that I was the real Simon Pure. Another asked me, if I had not translated Tasso. You see what Fame is! how accurate! how boundless! I don't know how others feel, but I am always the lighter and the better looked on when I have got rid of mine. It sits on me like armour on the Lord Mayor's champion; and I got rid of all the husk of literature, and the attendant babble, by answering that I had not translated Tasso, but a namesake had; and, by the blessing of Heaven, I looked so little like a poet, that every body believed me."]

XXXVII.

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

XXXVIII.

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

XXXIX.

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

XL.

Great as thou art, yet parallel'd by those,
Thy countrymen, before thee born to shine,
The Bards of Hell and Chivalry: first rose
The Tuscan father's comedy divine;
Then, not unequal to the Florentine,
The southern Scott[2], the minstrel who call'd forth
A new creation with his magic line,
And, like the Ariosto of the North,[3]
Sang ladye-love and war, romance and knightly worth.

XLI.

The lightning rent from Ariosto's bust[4]
The iron crown of laurel's mimic'd leaves;
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves,[5]
And the false semblance but disgraced his brow;
Yet still, if fondly Superstition grieves,
Know, that the lightning sanctifies below[6]
Whate'er it strikes; — yon head is doubly sacred now.

XLII.

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

XLIII.

Then might'st thou more appal; or, less desired,
Be homely and be peaceful, undeplored
For thy destructive charms; then, still untired,
Would not be seen the armed torrents pour'd
Down the deep Alps; nor would the hostile horde
Of many-nation'd spoilers from the Po
Quaff blood and water; nor the stranger's sword
Be thy sad weapon of defence, and so,
Victor or vanquish'd, thou the slave of friend or foe.[7]

XLIV.

Wandering in youth, I traced the path of him,[8]
The Roman friend of Rome's least-mortal mind,
The friend of Tully: as my bark did skim
The bright blue waters with a fanning wind,
Came Megara before me, and behind
Ægina lay, Piræus on the right,
And Corinth on the left; I lay reclined
Along the prow, and saw all these unite
In ruin, even as he had seen the desolate sight;

XLV.

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

[1] See Appendix, "Historical Notes," No. X.

[2] ["Scott," says Lord Byron, in his MS. Diary, for 1821, "is certainly the most wonderful writer of the day. His novels are a new literature in themselves, and his poetry as good as any — if not better (only on an erroneous system), — and only ceased to be so popular, because the vulgar were tired of hearing 'Aristides called the Just,' and Scott the Best, and ostracised him. I know no reading to which I fall with such alacrity as a work of his. I love him, too, for his manliness of character, for the extreme pleasantness of his conversation, and his good-nature towards myself personally. May he prosper! for he deserves it." In a letter, written to Sir Walter, from Pisa, in 1822, he says — "I owe to you far more than the usual obligation for the courtesies of literature and common friendship; for you went out of your way, in 1817, to do me a service, when it required not merely kindness, but courage, to do so; to have been recorded by you in such a manner, would have been a proud memorial at any time; but at such a time, when 'All the world and his wife,' as the proverb goes, were trying to trample upon me, was something still higher to my self-esteem. Had it been a common criticism, however eloquent or panegyrical, I should have felt pleased and grateful, but not to the extent which, the extraordinary good-heartedness of the whole proceeding must induce in any mind capable of such sensations."]

[3] ["I do not know whether Scott will like it, but I have called him 'the Ariosto of the North' in my text. If he should not, say so in time."— *Lord Byron to Mr. Murray*, Aug. 1817.]

[4], [5], [6] See Appendix, "Historical Notes," Nos. XI. XII. XIII.

[7] The two stanzas xlii. and xliii. are, with the exception of a line or two, a translation of the famous sonnet of Filicaja: — "Italia, Italia, O tu cui feo la sorte!"

[8] The celebrated letter of Servius Sulpicius to Cicero, on the death of his daughter, describes as it then was, and now is, a path which I often traced in Greece, both by sea and land, in different journeys and voyages. "On my return from Asia, as I was sailing from Ægina towards Megara, I began to contemplate the prospect of the countries around me: Ægina was behind, Megara before me; Piræus on the right, Corinth on the left: all which towns, once famous and flourishing, now lie overturned and buried in their ruins. Upon this sight, I could not but think presently within myself, Alas! how do we poor mortals fret and vex ourselves if any of our friends happen to die or be killed, whose life is yet so short, when the carcasses of so many noble cities lie here exposed before me in one view." — See *Middleton's Cicero*, vol. ii. p. 371.

XLVI.

That page is now before me, and on mine
His country's ruin added to the mass
Of perish'd states he mourn'd in their decline,
And I in desolation: all that *was*
Of then destruction *is*; and now, alas!
Rome — Rome imperial, bows her to the storm,
In the same dust and blackness, and we pass
The skeleton of her Titanic form,[1]
Wrecks of another world, whose ashes still are warm.

XLVII.

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

XLVIII.

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

XLIX.

There, too, the Goddess loves in stone, and fills[2]
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality; the veil
Of heaven is half undrawn; within the pale
We stand, and in that form and face behold [fail;
What Mind can make, when Nature's self would
And to the fond idolaters of old
Envy the innate flash which such a soul could mould:

L.

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart[3]
Reels with its fulness; there — for ever there —
Chain'd to the chariot of triumphal Art,
We stand as captives, and would not depart.
Away! — there need no words, nor terms precise,
The paltry jargon of the marble mart,
Where Pedantry gulls Folly — we have eyes:
Blood — pulse — and breast, confirm the Dardan Shepherd's prize.

LI.

Appear'dst thou not to Paris in this guise?
Or to more deeply blest Anchises? or,
In all thy perfect goddess-ship, when lies
Before thee thy own vanquish'd Lord of War?
And gazing in thy face as toward a star,
Laid on thy lap, his eyes to thee upturn,
Feeding on thy sweet cheek![4] while thy lips are
With lava kisses melting while they burn,
Shower'd on his eyelids, brow, and mouth, as from an urn?[5]

LII.

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

[1] It is Poggio, who, looking from the Capitoline hill upon ruined Rome, breaks forth in the exclamation, "Ut nunc omni decore nudata, prostrata jacet, instar gigantei cadaveris corrupti atque undique exesi."

[2] See Appendix, "Historical Notes," No. XIV.

[3] In 1817, Lord Byron visited Florence, on his way to Rome. "I remained," he says, "*but a day*: however, I went to the two galleries, from which one returns *drunk with beauty*. The Venus is more for admiration than love; but there are sculpture and painting, which, for the first time, at all gave me an idea of what people mean by their cant about those two most artificial of the arts. What struck me most were, the mistress of Raphael, a portrait; the mistress of Titian, a portrait; a Venus of Titian in the Medici Gallery; *the* Venus; Canova's Venus, also, in the other gallery: Titian's mistress is also in the other gallery (that is, in the Pitti Palace gallery); the Parcæ of Michael Angelo, a picture; and the Antinous, the Alexander, and one or two not very decent groups in marble; the Genius of Death, a sleeping figure, &c. &c. I also went to the Medici chapel. Fine frippery in great slabs of various expensive stones, to commemorate fifty rotten and forgotten carcasses. It is unfinished, and will remain so." We find the following note of a second visit to the galleries in 1821, accompanied by the author of "The Pleasures of Memory:" — "My former impressions were confirmed; but there were too many visitors to allow me to *feel* any thing properly. When we were (about thirty or forty) all stuffed into the cabinet of gems and knick-knackeries, in a corner of one of the galleries, I told Rogers that 'it felt like being in the watch-house.' I heard one bold Briton declare to the woman on his arm, looking at the Venus of Titian, 'Well, now, that is really very fine indeed!' — an observation which, like that of the landlord in Joseph Andrews, on 'the certainty of death,' was (as the landlord's wife observed) 'extremely true.' In the Pitti Palace, I did not omit Goldsmith's prescription for a connoisseur, viz. 'that the pictures would have been better if the painter had taken more pains, and to praise the works of Peter Perugino.'"]

[4] Ὀφθαλμοὺς ἐστιᾶν.
"Atque oculos pascat uterque suos." — OVID. *Amor.* lib. ii.

[5] [The delight with which the pilgrim contemplates the ancient Greek statues at Florence, and afterwards at Rome, is such as might have been expected from any great poet, whose youthful mind had, like his, been imbued with those classical ideas and associations which afford so many sources of pleasure, through every period of life. He has gazed upon these masterpieces of art with a more susceptible, and, in spite of his disavowal, with a more learned eye, than can be traced in the effusions of any poet who had previously expressed, in any formal manner, his admiration of their beauty. It may appear fanciful to say so; — but we think the genius of Byron is, more than that of any other modern poet, akin to that peculiar genius which seems to have been diffused among all the poets and artists of ancient Greece; and in whose spirit, above all its other wonders, the great specimens of sculpture seem to have been conceived and executed. His creations, whether of beauty or of strength, are all single creations. He requires no grouping to give effect to his favourites, or to tell his story. His heroines are solitary symbols of loveliness, which require no foil; his heroes stand alone as upon marble pedestals, displaying the naked power of passion, or the wrapped up and reposing energy of grief. The artist who would illustrate, as it is called, the works of any of our other poets, must borrow the mimic splendours of the pencil. He who would transfer into another vehicle the spirit of Byron, must pour the liquid metal, or hew the stubborn rock. What he loses in ease, he will gain in power. He might draw from Medora, Gulnare, Lara, or Manfred, subjects for relievos, worthy of enthusiasm almost as great as Harold has himself displayed on the contemplation of the loveliest and the sternest relics of the inimitable genius of the Greeks. — WILSON.]

LIII.

I leave to learned fingers and wise hands,
The artist and his ape,[1] to teach and tell
How well his connoisseurship understands
The graceful bend, and the voluptuous swell:
Let these describe the undescribable: [stream
I would not their vile breath should crisp the
Wherein that image shall for ever dwell;
The unruffled mirror of the loveliest dream
That ever left the sky on the deep soul to beam.

LIV.

In Santa Croce's holy precincts lie[2]
Ashes which make it holier, dust which is
Even in itself an immortality, [this,
Though there were nothing save the past, and
The particle of those sublimities
Which have relapsed to chaos: — here repose
Angelo's, Alfieri's bones, and his,[3]
The starry Galileo, with his woes;
Here Machiavelli's earth return'd to whence it rose.[4]

LV.

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

LVI.

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

LVII.

Ungrateful Florence! Dante sleeps afar,[5]
Like Scipio, buried by the upbraiding shore:[6]
Thy factions, in their worse than civil war,
Proscribed the bard whose name for evermore
Their children's children would in vain adore
With the remorse of ages; and the crown[7]
Which Petrarch's laureate brow supremely wore,
Upon a far and foreign soil had grown, [own.
His life, his fame, his grave, though rifled — not thine

LVIII.

Boccaccio to his parent earth bequeath'd[8]
His dust, — and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who form'd the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No; — even his tomb
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for *whom!*

LIX.

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

LX.

What is her pyramid of precious stones?[9]
Of porphyry, jasper, agate, and all hues
Of gem and marble, to encrust the bones
Of merchant-dukes? the momentary dews
Which, sparkling to the twilight stars, infuse
Freshness in the green turf that wraps the dead,
Whose names are mausoleums of the Muse,
Are gently prest with far more reverent tread
Than ever paced the slab which paves the princely head.

LXI.

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

LXII.

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

LXIII.

Like to a forest fell'd by mountain winds;
And such the storm of battle on this day,
And such the frenzy, whose convulsion blinds
To all save carnage, that, beneath the fray,
An earthquake reel'd unheededly away![10]
None felt stern Nature rocking at his feet,
And yawning forth a grave for those who lay
Upon their bucklers for a winding sheet; [meet!
Such is the absorbing hate when warring nations

[1] [Only a week before the poet visited the Florence gallery, he wrote thus to a friend: — "I know nothing of painting. Depend upon it, of all the arts, it is the most artificial and unnatural, and that by which the nonsense of mankind is most imposed upon. I never yet saw the picture or the statue which came a league within my conception or expectation; but I have seen many mountains, and seas, and rivers, and views, and two or three women, who went as far beyond it." — *Byron Letters.*]

[2], [3], [4] See Appendix, "Historical Notes," Nos. XV. XVI. XVII. — ["The church of Santa Croce contains much illustrious nothing. The tombs of Machiavelli, Michael Angelo, Galileo, and Alfieri, make it the Westminster Abbey of Italy. I did not admire any of these tombs — beyond their contents. That of Alfieri is heavy; and all of them seem to be overloaded. What is necessary but a bust and name? and perhaps a date? the last for the unchronological, of whom I am one. But all your allegory and eulogy is infernal, and worse than the long wigs of English numskulls upon Roman bodies, in the statuary of the reigns of Charles the Second, William, and Anne." — *Byron Letters*, 1817.]

[5], [6], [7], [8] See Appendix, "Historical Notes," Nos. XVIII. XIX. XX. and XXI.

[9] See Appendix, "Historical Notes," No. XXII.

[10] See Appendix, "Historical Notes," No. XXIII. — [An earthquake which shook all Italy occurred during the battle, and was unfelt by any of the combatants.]

LXIV.

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

LXV.

Far other scene is Thrasimene now:
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en —
A little rill of scanty stream and bed —
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead [red.[1]
Made the earth wet, and turn'd the unwilling waters

LXVI.

But thou, Clitumnus! in thy sweetest wave[2]
Of the most living crystal that was e'er
The haunt of river nymph, to gaze and lave
Her limbs where nothing hid them, thou dost rear
Thy grassy banks whereon the milk-white steer
Grazes; the purest god of gentle waters!
And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters —
A mirror and a bath for Beauty's youngest daughters!

LXVII.

And on thy happy shore a Temple[3] still,
Of small and delicate proportion, keeps,
Upon a mild declivity of hill,
Its memory of thee; beneath it sweeps
Thy current's calmness; oft from out it leaps
The finny darter with the glittering scales,
Who dwells and revels in thy glassy deeps;
While, chance, some scatter'd water-lily sails
Down where the shallower wave still tells its bubbling tales.

LXVIII.

Pass not unblest the Genius of the place!
If through the air a zephyr more serene
Win to the brow, 'tis his; and if ye trace
Along his margin a more eloquent green,
If on the heart the freshness of the scene
Sprinkle its coolness, and from the dry dust
Of weary life a moment lave it clean
With Nature's baptism, — 'tis to him ye must
Pay orisons for this suspension of disgust.[4]

LXIX.

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

LXX.

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

LXXI.

To the broad column which rolls on, and shows
More like the fountain of an infant sea
Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers, which flow gushingly, [back!
With many windings, through the vale: — Look
Lo! where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread, — a matchless cataract,[5]

[1] ["The lovely peaceful mirror reflected the mountains of Monte Pulciana, and the wild fowl skimming its ample surface, touched the waters with their rapid wings, leaving circles and trains of light to glitter in gray repose. As we moved along, one set of interesting features yielded to another, and every change excited new delight. Yet, was it not among these tranquil scenes that Hannibal and Flaminius met? Was not the blush of blood upon the silver lake of Thrasimene?" — H. W. WILLIAMS.]

[2] No book of travels has omitted to expatiate on the temple of the Clitumnus, between Foligno and Spoleto; and no site, or scenery, even in Italy, is more worthy a description. For an account of the dilapidation of this temple, the reader is referred to "Historical Illustrations of the Fourth Canto of Childe Harold," p. 35.

[3] ["This pretty little gem stands on the acclivity of a bank overlooking its crystal waters, which have their source at the distance of some hundred yards towards Spoleto. The temple, fronting the river, is of an oblong form, in the Corinthian order. Four columns support the pediment, the shafts of which are covered in spiral lines, and in forms to represent the scales of fishes: the bases, too, are richly sculptured. Within the building is a chapel, the walls of which are covered with many hundred names; but we saw none which we could recognise as British. Can it be that this classical temple is seldom visited by our countrymen, though celebrated by Dryden and Addison? To future travellers from Britain it will surely be rendered interesting by the beautiful lines of Lord Byron, flowing as sweetly as the lovely stream which they describe." — H. W. WILLIAMS.]

[4] [Perhaps there are no verses in our language of happier descriptive power than the two stanzas which characterise the Clitumnus. In general poets find it so difficult to leave an interesting subject, that they injure the distinctness of the description by loading it so as to embarrass, rather than excite, the fancy of the reader; or else, to avoid that fault, they confine themselves to cold and abstract generalities. Byron has, in these stanzas, admirably steered his course betwixt these extremes: while they present the outlines of a picture as pure and as brilliant as those of Claude Lorraine, the task of filling up the more minute particulars is judiciously left to the imagination of the reader; and it must be dull indeed if it does not supply what the poet has left unsaid, or but generally and briefly intimated. While the eye glances over the lines, we seem to feel the refreshing coolness of the scene — we hear the bubbling tale of the more rapid streams, and see the slender proportions of the rural temple reflected in the crystal depth of the calm pool. — SIR WALTER SCOTT.]

[5] I saw the Cascata del Marmore of Terni twice, at different periods; once from the summit of the precipice, and again from the valley below. The lower view is far to be preferred, if the traveller has time for one only; but in any point of view, either from above or below, it is worth all the cascades and torrents of Switzerland put together: the Staubach, Reichenbach, Pisse Vache, fall of Arpenaz, &c. are rills in comparative appearance. Of the fall of Schaffhausen I cannot speak, not yet having seen it. — ["The stunning sound, the mist, uncertainty, and tremendous depth, bewildered the senses for a time, and the eye had little rest from the impetuous and hurrying waters, to search into the mysterious and whitened gulf, which presented, through a cloud of spray, the apparitions, as it were, of rocks and overhanging wood. The wind, however, would sometimes remove for an instant this misty veil, and display such a scene of havoc as appalled the soul." — H. W. WILLIAMS.]

LXXII.

Horribly beautiful! but on the verge,
From side to side, beneath the glittering morn,
An Iris sits, amidst the infernal surge,[1]
Like Hope upon a death-bed, and, unworn
Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn:
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien.

LXXIII.

Once more upon the woody Apennine,
The infant Alps, which — had I not before
Gazed on their mightier parents, where the pine
Sits on more shaggy summits, and where roar[2]
The thundering lauwine — might be worshipp'd
But I have seen the soaring Jungfrau rear [more;
Her never-trodden snow, and seen the hoar
Glaciers of bleak Mont Blanc both far and near,
And in Chimari heard the thunder-hills of fear,

LXXIV.

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

LXXV.

For our remembrance, and from out the plain
Heaves like a long-swept wave about to break,
And on the curl hangs pausing: not in vain
May he, who will, his recollections rake,
And quote in classic raptures, and awake
The hills with Latian echoes; I abhorr'd
Too much, to conquer for the poet's sake,
The drill'd dull lesson, forced down word by word[3]
In my repugnant youth, with pleasure to record

LXXVI.

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

LXXVII.

Then farewell, Horace; whom I hated so,[4]
Not for thy faults, but mine; it is a curse
To understand, not feel thy lyric flow,
To comprehend, but never love thy verse:
Although no deeper Moralist rehearse
Our little life, nor Bard prescribe his art,
Nor livelier Satirist the conscience pierce,
Awakening without wounding the touch'd heart,
Yet fare thee well — upon Soracte's ridge we part.

LXXVIII.

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

LXXIX.

The Niobe of nations! there she stands,[5]
Childless and crownless, in her voiceless woe;
An empty urn within her wither'd hands,
Whose holy dust was scatter'd long ago;
The Scipios' tomb contains no ashes now;[6]
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress.

[1] Of the time, place, and qualities of this kind of iris, the reader will see a short account, in a note to *Manfred*. The fall looks so much like "the hell of waters," that Addison thought the descent alluded to by the gulf in which Alecto plunged into the infernal regions. It is singular enough, that two of the finest cascades in Europe should be artificial — this of the Velino, and the one at Tivoli. The traveller is strongly recommended to trace the Velino, at least as high as the little lake, called *Pie' di Lup*. The Reatine territory was the Italian Tempe (Cicer. Epist. ad Attic. xv. lib. iv.), and the ancient naturalists (Plin. Hist. Nat. lib. ii. cap. lxii.), amongst other beautiful varieties, remarked the daily rainbows of the lake Velinus. A scholar of great name has devoted a treatise to this district alone. See Ald. Manut. de Reatina Urbe Agroque, ap. Sallengre, Thesaur. tom. i. p. 773.

[2] In the greater part of Switzerland, the avalanches are known by the name of lauwine.

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

[4] [Lord Byron's prepossession against Horace is not without a parallel. It was not till released from the duty of reading Virgil as a task, that Gray could feel himself capable of enjoying the beauties of that poet. — Moore.]

[5] ["I have been some days in Rome the Wonderful. I am delighted with Rome. As a whole — ancient and modern, — it beats Greece, Constantinople, every thing — at least that I have ever seen. But I can't describe, because my first impressions are always strong and confused, and my memory *selects* and reduces them to order, like distance in the landscape, and blends them better, although they may be less distinct. I have been on horseback most of the day, all days since my arrival. I have been to Albano, its lakes, and to the top of the Alban Mount, and to Frescati, Aricia, &c. As for the Coliseum, Pantheon, St. Peter's, the Vatican, Palatine, &c. &c. — they are quite inconceivable, and must be *seen*." — *Byron Letters*, May, 1817.]

[6] For a comment on this and the two following stanzas, the reader may consult "Historical Illustrations," p. 46.

LXXX.

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

LXXXI.

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

LXXXII.

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

LXXXIII.

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

LXXXIV.

The dictatorial wreath[2],—couldst thou divine
To what would one day dwindle that which made
Thee more than mortal? and that so supine
By aught than Romans Rome should thus be laid?
She who was named Eternal, and array'd
Her warriors but to conquer—she who veil'd
Earth with her haughty shadow, and display'd,
Until the o'er-canopied horizon fail'd,
Her rushing wings—Oh! she who was Almighty hail'd!

LXXXV.

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

LXXXVI.

The third of the same moon whose former course
Had all but crown'd him, on the selfsame day
Deposed him gently from his throne of force,
And laid him with the earth's preceding clay.[3]
And show'd not Fortune thus how fame and sway,
And all we deem delightful, and consume
Our souls to compass through each arduous way,
Are in her eyes less happy than the tomb?
Were they but so in man's, how different were his doom!

LXXXVII.

And thou, dread statue! yet existent in[4]
The austerest form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a scene?

LXXXVIII.

And thou, the thunder-stricken nurse of Rome![5]
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,
Scorch'd by the Roman Jove's ethereal dart,
And thy limbs black with lightning—dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?

LXXXIX.

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

[1] Orosius gives 320 for the number of triumphs. He is followed by Panvinius; and Panvinius by Mr. Gibbon and the modern writers.

[2] Certainly, were it not for these two traits in the life of Sylla, alluded to in this stanza, we should regard him as a monster unredeemed by any admirable quality. The *atonement* of his voluntary resignation of empire may perhaps be accepted by us, as it seems to have satisfied the Romans, who if they had not respected must have destroyed him. There could be no mean, no division of opinion; they must have all thought, like Eucrates, that what had appeared ambition was a love of glory, and that what had been mistaken for pride was a real grandeur of soul.—["Seigneur, vous changez toutes mes idées de la façon dont je vous vois agir. Je croyais que vous aviez de l'ambition, mais aucune amour pour la gloire: je voyais bien que votre âme était haute; mais je ne soupçonnais pas qu'elle fut grande."—*Dialogues de Sylla et d'Eucrate.*]

[3] On the 3d of September Cromwell gained the victory of Dunbar; a year afterwards he obtained "his crowning mercy" of Worcester; and a few years after, on the same day, which he had ever esteemed the most fortunate for him, died.

[4], See Appendix, "Historical Notes," Nos. XXIV. XXV.

XC.

The fool of false dominion — and a kind
Of bastard Cæsar, following him of old
With steps unequal; for the Roman's mind
Was modell'd in a less terrestrial mould, [1]
With passions fiercer, yet a judgment cold,
And an immortal instinct which redeem'd
The frailties of a heart so soft, yet bold,
Alcides with the distaff now he seem'd
At Cleopatra's feet, — and now himself he beam'd,

XCI.

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

XCII.

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

XCIII.

What from this barren being do we reap?
Our senses narrow, and our reason frail, [2]
Life short, and truth a gem which loves the deep,
And all things weigh'd in custom's falsest scale;
Opinion an omnipotence, — whose veil
Mantles the earth with darkness, until right
And wrong are accidents, and men grow pale
Lest their own judgments should become too bright,
And their free thoughts be crimes, and earth have too much light.

XCIV.

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

XCV.

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

XCVI.

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

XCVII.

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

XCVIII.

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

XCIX.

There is a stern round tower of other days, [3]
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'erthrown; —
What was this tower of strength? within its cave
What treasure lay so lock'd, so hid? — A woman's grave.

C.

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

[1] See Appendix, "Historical Notes," No. XXVI.

[2] ——— "Omnes pene veteres; qui nihil cognosci, nihil percepi, nihil sciri posse dixerunt; angustos sensus; imbecillos animos, brevia curricula vitæ; in profundo veritatem demersam; opinionibus et institutis omnia teneri; nihil veritati relinqui: deinceps omnia tenebris circumfusa esse dixerunt." Academ. I. 13. The eighteen hundred years which have elapsed since Cicero wrote this, have not removed any of the imperfections of humanity; and the complaints of the ancient philosophers may, without injustice or affectation, be transcribed in a poem written yesterday.

[3] Alluding to the tomb of Cecilia Metella, called Capo di Bove. See "Historical Illustrations," p. 200.

CI.

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

CII.

Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom [shed[1]
Heaven gives its favourites — early death; yet
A sunset charm around her, and illume
With hectic light, the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red.

CIII.

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

CIV.

I know not why — but standing thus by thee
It seems as if I had thine inmate known,
Thou Tomb! and other days come back on me[2]
With recollected music, though the tone
Is changed and solemn, like the cloudy groan
Of dying thunder on the distant wind;
Yet could I seat me by this ivied stone
Till I had bodied forth the heated mind
Forms from the floating wreck which Ruin leaves behind;[2]

CV.

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

CVI.

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

CVII.

Cypress and ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, column strown
In fragments, choked up vaults, and frescos steep'd
In subterranean damps, where the owl peep'd,
Deeming it midnight: — Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls —
Behold the Imperial Mount! 'tis thus the mighty falls.[3]

CVIII.

There is the moral of all human tales;[4]
'Tis but the same rehearsal of the past,
First Freedom, and then Glory — when that fails,
Wealth, vice, corruption, — barbarism at last.
And History, with all her volumes vast,
Hath but *one* page, — 'tis better written here
Where gorgeous Tyranny hath thus amass'd
All treasures, all delights, that eye or ear,
Heart, soul could seek, tongue ask — Away with words! draw near,

CIX.

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

1 "Ον οἱ θεοὶ φιλοῦσιν, ἀποθνήσκει νέος·
Τὸ γὰρ θανεῖν οὐκ αἰσχρόν, ἀλλ' αἰσχρῶς θανεῖν.
Rich. Franc. Phil. Brunck. Poetæ Gnomici, p. 231. ed. 1784.

2 [Four words, and two initials, compose the whole of the inscription which, whatever was its ancient position, is now placed in front of this towering sepulchre: CÆCILIÆ . Q . CRETICI . F . METELLÆ . CRASSI. It is more likely to have been the pride than the love of Crassus, which raised so superb a memorial to a wife, whose name is not mentioned in history, unless she be supposed to be that lady whose intimacy with Dolabella was so offensive to Tullia, the daughter of Cicero; or she who was divorced by Lentulus Spinther; or she, perhaps the same person, from whose ear the son of Æsopus transferred a precious jewel to enrich his daughter. — HOBHOUSE.]

3 The Palatine is one mass of ruins, particularly on the side towards the Circus Maximus. The very soil is formed of crumbled brickwork. Nothing has been told, nothing can be told, to satisfy the belief of any but a Roman antiquary. See "Historical Illustrations," p. 206.—["The voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the Pilgrim amid the broken shrines and fallen statues of her subduer." — SIR WALTER SCOTT.]

4 The author of the Life of Cicero, speaking of the opinion entertained of Britain by that orator and his cotemporary Romans, has the following eloquent passage: — "From their railleries of this kind, on the barbarity and misery of our island, one cannot help reflecting on the surprising fate and revolutions of kingdoms; how Rome, once the mistress of the world, the seat of arts, empire, and glory, now lies sunk in sloth, ignorance, and poverty, enslaved to the most cruel as well as to the most contemptible of tyrants, superstition and religious imposture: while this remote country, anciently the jest and contempt of the polite Romans, is become the happy seat of liberty, plenty, and letters; flourishing in all the arts and refinements of civil life; yet running perhaps the same course which Rome itself had run before it, from virtuous industry to wealth; from wealth to luxury; from luxury to an impatience of discipline, and corruption of morals: till, by a total degeneracy and loss of virtue, being grown ripe for destruction, it fall a prey at last to some hardy oppressor, and, with the loss of liberty, losing every thing that is valuable, sinks gradually again into its original barbarism." (See History of the Life of M. Tullius Cicero, sect. vi. vol. ii. p. 102.)

CX.

Tully was not so eloquent as thou,
Thou nameless column with the buried base!
What are the laurels of the Cæsar's brow?
Crown me with ivy from his dwelling-place.
Whose arch or pillar meets me in the face,
Titus or Trajan's? No—'t is that of Time:
Triumph, arch, pillar, all he doth displace
Scoffing; and apostolic statues climb
To crush the imperial urn, whose ashes slept sublime,[1]

CXI.

Buried in air, the deep blue sky of Rome,
And looking to the stars: they had contain'd
A spirit which with these would find a home,
The last of those who o'er the whole earth reign'd,
The Roman globe, for after none sustain'd,
But yielded back his conquests:—he was more
Than a mere Alexander, and, unstain'd
With household blood and wine, serenely wore
His sovereign virtues—still we Trajan's name adore.[2]

CXII.

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

CXIII.

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

CXIV.

Then turn we to her latest tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans![3] While the tree
Of freedom's wither'd trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum's champion, and the people's chief—
Her new-born Numa thou—with reign, alas! too brief.

CXV.

Egeria! sweet creation of some heart[4]
Which found no mortal resting-place so fair
As thine ideal breast; whate'er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair;
Or, it might be, a beauty of the earth,
Who found a more than common votary there
Too much adoring; whatsoe'er thy birth,
Thou wert a beautiful thought, and softly bodied forth.

CXVI.

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

CXVII.

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

CXVIII.

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

CXIX.

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

[1] The column of Trajan is surmounted by St. Peter; that of Aurelius by St. Paul. See "Historical Illustrations," p. 214.

[2] Trajan was *proverbially* the best of the Roman princes (Eutrop. l. viii. c. 5.); and it would be easier to find a sovereign uniting exactly the opposite characteristics, than one possessed of all the happy qualities ascribed to this emperor. "When he mounted the throne," says the historian Dion, "he was strong in body, he was vigorous in mind; age had impaired none of his faculties; he was altogether free from envy and from detraction; he honoured all the good, and he advanced them; and on this account they could not be the objects of his fear, or of his hate; he never listened to informers; he gave not way to his anger; he abstained equally from unfair exactions and unjust punishments; he had rather be loved as a man than honoured as a sovereign; he was affable with his people, respectful to the senate, and universally beloved by both; he inspired none with dread but the enemies of his country."—Hist. Rom. l. lxiii. c. 6, 7.

[3] The name and exploits of Rienzi must be familiar to the reader of Gibbon. Some details and unedited manuscripts, relative to this unhappy hero, will be seen in the "Historical Illustrations of the Fourth Canto," p. 248.

[4] See Appendix, "Historical Notes," No. XXVII.

CXX.

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

CXXI.

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

CXXII.

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

CXXIII.

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

CXXIV.

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

CXXV. [loved,

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

CXXVI.

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

CXXVII.

Yet let us ponder boldly — 'tis a base[1]
Abandonment of reason to resign
Our right of thought — our last and only place
Of refuge; this, at least, shall still be mine:
Though from our birth the faculty divine
Is chain'd and tortured — cabin'd, cribb'd, confined,
And bred in darkness, lest the truth should shine
Too brightly on the unprepared mind, [blind.
The beam pours in, for time and skill will couch the

CXXVIII.

Arches on arches! as it were that Rome,
Collecting the chief trophies of her line,
Would build up all her triumphs in one dome,
Her Coliseum stands; the moonbeams shine
As 't were its natural torches, for divine
Should be the light which streams here, to illume
This long-explored but still exhaustless mine
Of contemplation; and the azure gloom
Of an Italian night, where the deep skies assume

CXXIX.

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

CXXX.

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

[1] "At all events," says the author of the Academical Questions, "I trust, whatever may be the fate of my own speculations, that philosophy will regain that estimation which it ought to possess. The free and philosophic spirit of our nation has been the theme of admiration to the world. This was the proud distinction of Englishmen, and the luminous source of all their glory. Shall we then forget the manly and dignified sentiments of our ancestors, to prate in the language of the mother or the nurse about our good old prejudices? This is not the way to defend the cause of truth. It was not thus that our fathers maintained it in the brilliant periods of our history. Prejudice may be trusted to guard the outworks for a short space of time, while reason slumbers in the citadel; but if the latter sink into a lethargy, the former will quickly erect a standard for herself. Philosophy, wisdom, and liberty support each other: he who will not reason is a bigot; he who cannot, is a fool; and he who dares not, is a slave." Vol. i. pref. p. 14, 15.

CXXXI.

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

CXXXII.

And thou, who never yet of human wrong
Left the unbalanced scale, great Nemesis![1]
Here, where the ancient paid thee homage long —
Thou who didst call the Furies from the abyss,
And round Orestes bade them howl and hiss
For that unnatural retribution — just,
Had it but been from hands less near — in this
Thy former realm, I call thee from the dust! [must.
Dost thou not hear my heart? — Awake! thou shalt, and

CXXXIII.

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

CXXXIV.

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

CXXXV.

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

CXXXVI.

From mighty wrongs to petty perfidy
Have I not seen what human things could do?
From the loud roar of foaming calumny
To the small whisper of the as paltry few.
And subtler venom of the reptile crew,
The Janus glance of whose significant eye,
Learning to lie with silence, would *seem* true,
And without utterance, save the shrug or sigh,
Deal round to happy fools its speechless obloquy.[2]

CXXXVII.

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

CXXXVIII.

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

CXXXIX.

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

CXL.

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

CXLI.

He heard it, but he heeded not — his eyes
Were with his heart, and that was far away;[3]
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,

[1] See Appendix, "Historical Notes," No. XXVIII.

[2] [Between stanzas cxxxv. and cxxxvi. we find in the original MS. the following: —

"If to forgive be heaping coals of fire —
As God hath spoken — on the heads of foes,
Mine should be a volcano, and rise higher
Than, o'er the Titans crush'd, Olympus rose,
Or Athos soars, or blazing Etna glows: —
True, they who stung were creeping things; but what
Than serpents' teeth inflicts with deadlier throes?
The Lion may be goaded by the Gnat. —
Who sucks the slumberer's blood? — The Eagle? — No:
the Bat."]

[3] Whether the wonderful statue which suggested this image be a laquearian gladiator, which, in spite of Winkelmann's criticism, has been stoutly maintained; or whether it be a Greek herald, as that great antiquary positively asserted*; or whether it is to be thought a Spartan or barba-

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

There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butcher'd to make a Roman holiday [1] —
All this rush'd with his blood — Shall he expire
And unavenged? — Arise! ye Goths, and glut your ire!

CXLII.

But here, where Murder breathed her bloody steam;
And here, where buzzing nations choked the ways,
And roar'd or murmur'd like a mountain stream
Dashing or winding as its torrent strays;
Here, where the Roman million's blame or praise
Was death or life, the playthings of a crowd, [2]
My voice sounds much — and fall the stars' faint rays
On the arena void — seats crush'd — walls bow'd —
And galleries, where my steps seem echoes strangely loud.

CXLIII.

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

CXLIV.

But when the rising moon begins to climb
Its topmost arch, and gently pauses there;
When the stars twinkle through the loops of time,
And the low night-breeze waves along the air
The garland-forest, which the gray walls wear,
Like laurels on the bald first Cæsar's head; [3]
When the light shines serene but doth not glare,
Then in this magic circle raise the dead:
Heroes have trod this spot — 'tis on their dust ye tread.

CXLV.

"While stands the Coliseum, Rome shall stand; [4]
"When falls the Coliseum, Rome shall fall;
"And when Rome falls — the World." From our own land
Thus spake the pilgrims o'er this mighty wall
In Saxon times, which we are wont to call
Ancient; and these three mortal things are still
On their foundations, and unalter'd all;
Rome and her Ruin past Redemption's skill,
The World, the same wide den — of thieves, or what ye will.

CXLVI.

Simple, erect, severe, austere, sublime —
Shrine of all saints and temple of all gods,
From Jove to Jesus — spared and blest by time; [5]
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes — glorious dome!
Shalt thou not last? Time's scythe and tyrants' rods
Shiver upon thee — sanctuary and home
Of art and piety — Pantheon! — pride of Rome!

CXLVII.

Relic of nobler days, and noblest arts!
Despoil'd yet perfect, with thy circle spreads
A holiness appealing to all hearts —
To art a model; and to him who treads
Rome for the sake of ages, Glory sheds
Her light through thy sole aperture; to those
Who worship, here are altars for their beads;
And they who feel for genius may repose
Their eyes on honour'd forms, whose busts around them close. [6]

CXLVIII.

There is a dungeon, in whose dim drear light [7]
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight —
Two insulated phantoms of the brain:
It is not so; I see them full and plain —
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar: — but what doth she there,
With her unmantled neck, and bosom white and bare?

CXLIX.

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

rian shield-bearer, according to the opinion of his Italian editor; it must assuredly seem *a copy* of that masterpiece of Ctesilaus which represented "a wounded man dying, who perfectly expressed what there remained of life in him." Montfaucon and Maffei thought it the identical statue; but that statue was of bronze. The Gladiator was once in the Villa Ludovizi, and was bought by Clement XII. The right arm is an entire restoration of Michael Angelo.

[1], [2] See Appendix, "Historical Notes," Nos. XXIX. XXX.

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

[4] This is quoted in the "Decline and Fall of the Roman Empire," as a proof that the Coliseum was entire, when seen by the Anglo-Saxon pilgrims at the end of the seventh, or the beginning of the eighth, century. A notice on the Coliseum may be seen in the "Historical Illustrations," p. 260.

[5] "Though plundered of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fires; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotundo. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic church." — Forsyth's Italy, p. 137. 2d edit.

[6] The Pantheon has been made a receptacle for the busts of modern great, or, at least, distinguished, men. The flood of light which once fell through the large orb above on the whole circle of divinities, now shines on a numerous assemblage of mortals, some one or two of whom have been almost deified by the veneration of their countrymen. For a notice of the Pantheon, see "Historical Illustrations," p. 287.

[7] This and the three next stanzas allude to the story of the Roman daughter, which is recalled to the traveller by the site, or pretended site, of that adventure, now shown at the church of St. Nicholas *in Carcere*. The difficulties attending the full belief of the tale are stated in "Historical Illustrations," p. 295.

CL.

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

CLI.

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

CLII.

Turn to the mole which Hadrian rear'd on high, [1]
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth,
His shrunken ashes, raise this dome: How smiles
The gazer's eye with philosophic mirth, [birth!
To view the huge design which sprung from such a

CLIII.

But lo! the dome — the vast and wondrous dome, [2]
To which Diana's marvel was a cell —
Christ's mighty shrine above his martyr's tomb!
I have beheld the Ephesian's miracle —
Its columns strew the wilderness, and dwell
The hyæna and the jackal in their shade;
I have beheld Sophia's bright roofs swell
Their glittering mass i' the sun, and have survey'd
Its sanctuary the while the usurping Moslem pray'd;

CLIV.

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

CLV.

Enter: its grandeur overwhelms thee not; [3]
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow.

CLVI.

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

CLVII.

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

CLVIII.

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

CLIX.

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

[1] The castle of St. Angelo. "See Historical Illustrations."

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

[3] ["I remember very well," says Sir Joshua Reynolds, "my own disappointment when I first visited the Vatican; but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raphael had the same effect on him, or rather that they did not produce the effect which he expected. This was a great relief to my mind; and, on inquiring further of other students, I found that those persons only who, from natural imbecility, appeared to be incapable of relishing those divine performances, made pretensions to instantaneous raptures on first beholding them.—My not relishing them as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me; I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been in, were to be totally done away and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become *as a little child*. Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit and admire them more than I really did. In a short time, a new taste and a new perception began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of the art, and that this great painter was well entitled to the high rank which he holds in the admiration of the world."]

CLX.

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

CLXI.

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

CLXII.

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

CLXIII.

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

CLXIV.

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

CLXV.

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

CLXVI.

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

CLXVII.

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

CLXVIII.

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

CLXIX.

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

CLXX.

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

CLXXI.

Woe unto us, not her[1]; for she sleeps well:
The fickle reek of popular breath, the tongue
Of hollow counsel, the false oracle,
Which from the birth of monarchy hath rung

[1] ["The death of the Princess Charlotte has been a shock even here (Venice), and must have been an earthquake at home. The fate of this poor girl is melancholy in every respect; dying at twenty or so, in childbed — of a boy too, a present princess and future queen, and just as she began to be happy, and to enjoy herself, and the hopes which she inspired. I feel sorry in every respect." — *Byron Letters.*]

Its knell in princely ears, till the o'erstung
Nations have arm'd in madness, the strange fate [1]
Which tumbles mightiest sovereigns, and hath flung
Against their blind omnipotence a weight
Within the opposing scale, which crushes soon or late, —

CLXXII.

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

CLXXIII.

Lo, Nemi! [2] navell'd in the woody hills
So far, that the uprooting wind which tears
The oak from his foundation, and which spills
The ocean o'er its boundary, and bears
Its foam against the skies, reluctant spares
The oval mirror of thy glassy lake;
And, calm as cherish'd hate, its surface wears
A deep cold settled aspect nought can shake,
All coil'd into itself and round, as sleeps the snake.

CLXXIV.

And near Albano's scarce divided waves
Shine from a sister valley; — and afar
The Tiber winds, and the broad ocean laves
The Latian coast where sprung the Epic war,
"Arms and the Man," whose re-ascending star
Rose o'er an empire: — but beneath thy right
Tully reposed from Rome; — and where yon bar
Of girdling mountains intercepts the sight
The Sabine farm was till'd, the weary bard's delight. [3]

CLXXV.

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

CLXXVI.

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

CLXXVII.

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

CLXXVIII.

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

CLXXIX.

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

CLXXX.

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

CLXXXI.

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

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

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

[3] The whole declivity of the Alban hill is of unrivalled beauty, and from the convent on the highest point, which has succeeded to the temple of the Latian Jupiter, the prospect embraces all the objects alluded to in this stanza; the Mediterranean; the whole scene of the latter half of the Æneid, and the coast from beyond the mouth of the Tiber to the headland of Circæum and the Cape of Terracina. — See Appendix, "Historical Notes," No. XXXI.

CLXXXII.

Thy shores are empires, changed in all save thee —
Assyria, Greece, Rome, Carthage, what are they? [1]
Thy waters wash'd them power while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts: — not so thou; —
Unchangeable save to thy wild waves' play —
Time writes no wrinkle on thine azure brow —
Such as creation's dawn beheld, thou rollest now.

CLXXXIII.

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

CLXXXIV.

And I have loved thee, Ocean [2]! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wanton'd with thy breakers — they to me
Were a delight; and if the freshening sea
Made them a terror — 't was a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane — as I do here.

CLXXXV.

My task is done [3] — my song hath ceased — my theme
Has died into an echo; it is fit
The spell should break of this protracted dream.
The torch shall be extinguish'd which hath lit
My midnight lamp — and what is writ, is writ, —
Would it were worthier! but I am not now
That which I have been — and my visions flit
Less palpably before me — and the glow
Which in my spirit dwelt is fluttering, faint, and low.

CLXXXVI.

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

[1] [When Lord Byron wrote this stanza, he had, no doubt, the following passage in Boswell's Johnson floating on his mind: — "Dining one day with General Paoli, and talking of his projected journey to Italy, — 'A man,' said Johnson, 'who has not been in Italy, is always conscious of an inferiority, from his not having seen what it is expected a man should see. The grand object of all travelling is to see the shores of the Mediterranean. On those shores were the four great empires of the world; the Assyrian, the Persian, the Grecian, and the Roman. All our religion, almost all our law, almost all our arts, almost all that sets us above savages, has come to us from the shores of the Mediterranean.' The General observed, that 'The Mediterranean' would be a noble subject for a poem." — Life of Johnson, vol. v. p. 145. ed. 1835.]

[2] ["This passage would, perhaps, be read without emotion, if we did not know that Lord Byron was here describing his actual feelings and habits, and that this was an unaffected picture of his propensities and amusements even from childhood, — when he listened to the roar, and watched the bursts of the northern ocean on the tempestuous shores of Aberdeenshire. It was a fearful and violent change at the age of ten years to be separated from this congenial solitude, — this independence so suited to his haughty and contemplative spirit, — this rude grandeur of nature, — and thrown among the mere worldly-minded and selfish ferocity, the affected polish and repelling coxcombry, of a great public school. How many thousand times did the moody, sullen, and indignant boy wish himself back to the keen air and boisterous billows that broke lonely upon the simple and soul-invigorating haunts of his childhood. How did he prefer some ghost-story; some tale of second-sight; some relation of Robin Hood's feats; some harrowing narrative of buccaneer-exploits, to all of Horace, and Virgil, and Homer, that was dinned into his repulsive spirit! To the shock of this change is, I suspect, to be traced much of the eccentricity of Lord Byron's future life. This fourth Canto is the fruit of a mind which had stored itself with great care and toil, and had digested with profound reflection and intense vigour what it had learned: the sentiments are not such as lie on the surface, but could only be awakened by long meditation. Whoever reads it, and is not impressed with the many grand virtues as well as gigantic powers of the mind that wrote it, seems to me to afford a proof both of insensibility of heart, and great stupidity of intellect." — Sir E. Brydges.]

[3] ["It was a thought worthy of the great spirit of Byron, after exhibiting to us his Pilgrim amidst all the most striking scenes of earthly grandeur and earthly decay, — after teaching us, like him, to sicken over the mutability, and vanity, and emptiness of human greatness, to conduct him and us at last to the borders of "the Great Deep." It is there that we may perceive an image of the awful and unchangeable abyss of eternity, into whose bosom so much has sunk, and all shall one day sink, — of that eternity wherein the scorn and the contempt of man, and the melancholy of great, and the fretting of little minds, shall be at rest for ever. No one, but a true poet of man and of nature, would have dared to frame such a termination for such a Pilgrimage. The image of the wanderer may well be associated, for a time, with the rock of Calpe, the shattered temples of Athens, or the gigantic fragments of Rome; but when we wish to think of this dark personification as of a thing which is, where can we so well imagine him to have his daily haunt as by the roaring of the waves? It was thus that Homer represented Achilles in his moments of ungovernable and inconsolable grief for the loss of Patroclus. It was thus he chose to depict the paternal despair of Chriseus —

Βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης."

— Wilson.]

The Giaour:

A FRAGMENT OF A TURKISH TALE.[1]

"One fatal remembrance — one sorrow that throws
Its bleak shade alike o'er our joys and our woes —
To which Life nothing darker nor brighter can bring,
For which joy hath no balm — and affliction no sting."
MOORE.

TO

SAMUEL ROGERS, ESQ.

AS A SLIGHT BUT MOST SINCERE TOKEN OF ADMIRATION FOR HIS GENIUS,
RESPECT FOR HIS CHARACTER, AND GRATITUDE FOR HIS FRIENDSHIP,

THIS PRODUCTION IS INSCRIBED,

BY HIS OBLIGED AND AFFECTIONATE SERVANT,

BYRON.

London, May, 1813.

ADVERTISEMENT.

THE tale which these disjointed fragments present, is founded upon circumstances now less common in the East than formerly; either because the ladies are more circumspect than in the "olden time," or because the Christians have better fortune, or less enterprise. The story, when entire, contained the adventures of a female slave, who was thrown, in the Mussulman manner, into the sea for infidelity, and avenged by a young Venetian, her lover, at the time the Seven Islands were possessed by the Republic of Venice, and soon after the Arnauts were beaten back from the Morea, which they had ravaged for some time subsequent to the Russian invasion. The desertion of the Mainotes, on being refused the plunder of Misitra, led to the abandonment of that enterprise, and to the desolation of the Morea, during which the cruelty exercised on all sides was unparalleled even in the annals of the faithful. [2]

The Giaour.

No breath of air to break the wave
That rolls below the Athenian's grave,
That tomb[3] which, gleaming o'er the cliff,
First greets the homeward-veering skiff,
High o'er the land he saved in vain;
When shall such hero live again?

* * * * *

Fair clime[4]! where every season smiles
Benignant o'er those blessed isles,
Which, seen from far Colonna's height,
Make glad the heart that hails the sight,
And lend to loneliness delight.
There mildly dimpling, Ocean's cheek
Reflects the tints of many a peak
Caught by the laughing tides that lave
These Edens of the eastern wave:

[1] ["The "Giaour" was published in May 1813, and abundantly sustained the impression created by the two first cantos of Childe Harold. It is obvious that in this, the first of his romantic narratives, Lord Byron's versification reflects the admiration he always avowed for Mr. Coleridge's "Christabel,"—the irregular rhythm of which had already been adopted in the "Lay of the Last Minstrel." The fragmentary style of the composition was suggested by the then new and popular "Columbus" of Mr. Rogers. As to the subject, it was not merely by recent travel that the author had familiarised himself with Turkish history. "Old Knolles," he said at Missolonghi, a few weeks before his death, "was one of the first books that gave me pleasure when a child; and I believe it had much influence on my future wishes to visit the Levant, and gave, perhaps, the oriental colouring which is observed in my poetry." In the margin of his copy of Mr. D'Israeli's Essay on the Literary Character, we find the following note:—"Knolles, Cantemir, De Tott, Lady M. W. Montague, Hawkins's translation from Mignot's History of the Turks, the Arabian Nights—all travels or histories, or books upon the East, I could meet with, I had read, as well as Ricaut, before I was *ten years old*."]

[2] [An event, in which Lord Byron was personally concerned, undoubtedly supplied the groundwork of this tale; but for the story, so circumstantially put forth, of his having himself been the lover of this female slave, there is no foundation. The girl whose life the poet saved at Athens was not, we are assured by Sir John Hobhouse, an object of his Lordship's attachment, but of that of his Turkish servant. For the Marquis of Sligo's account of the affair, see Moore's Notices.]

[3] A tomb above the rocks on the promontory, by some supposed the sepulchre of Themistocles.—["There are," says Cumberland, in his Observer, "a few lines by Plato, upon the tomb of Themistocles, which have a turn of elegant and pathetic simplicity in them, that deserves a better translation than I can give:—

'By the sea's margin, on the watery strand,
Thy monument, Themistocles, shall stand:
By this directed to thy native shore,
The merchant shall convey his freighted store;
And when our fleets are summoned to the fight,
Athens shall conquer with thy tomb in sight.']

[4] ["Of the beautiful flow of Byron's fancy," says Moore, "when its sources were once opened on any subject, the Giaour affords one of the most remarkable instances: this poem having accumulated under his hand, both in printing and through successive editions, till from four hundred lines, of which it consisted in its first copy, it at present amounts to fourteen hundred. The plan, indeed, which he had adopted, of a series of fragments,—a set of 'orient pearls at random strung'—left him free to introduce, without reference to more than the general complexion of his story, whatever sen-

And if at times a transient breeze
Break the blue crystal of the seas,
Or sweep one blossom from the trees,
How welcome is each gentle air
That wakes and wafts the odours there!
For there—the Rose o'er crag or vale,
Sultana of the Nightingale, [1]
The maid for whom his melody,
His thousand songs are heard on high,
Blooms blushing to her lover's tale:
His queen, the garden queen, his Rose,
Unbent by winds, unchill'd by snows,
Far from the winters of the west,
By every breeze and season blest,
Returns the sweets by nature given
In softest incense back to heaven;
And grateful yields that smiling sky
Her fairest hue and fragrant sigh.
And many a summer flower is there,
And many a shade that love might share,
And many a grotto, meant for rest,
That holds the pirate for a guest;
Whose bark in sheltering cove below
Lurks for the passing peaceful prow,
Till the gay mariner's guitar [2]
Is heard, and seen the evening star;
Then stealing with the muffled oar,
Far shaded by the rocky shore,
Rush the night-prowlers on the prey,
And turn to groans his roundelay.
Strange—that where Nature loved to trace,
As if for gods, a dwelling place,
And every charm and grace hath mix'd
Within the paradise she fix'd
There man, enamour'd of distress,
Should mar it into wilderness,
And trample, brute-like, o'er each flower
That tasks not one laborious hour;
Nor claims the culture of his hand
To bloom along the fairy land,
But springs as to preclude his care,
And sweetly woos him—but to spare!
Strange—that where all is peace beside,
There passion riots in her pride,
And lust and rapine wildly reign
To darken o'er the fair domain.
It is as though the fiends prevail'd
Against the seraphs they assail'd
And, fix'd on heavenly thrones, should dwell
The freed inheritors of hell;
So soft the scene, so form'd for joy,
So curst the tyrants that destroy!

He who hath bent him o'er the dead [3]
Ere the first day of death is fled,
The first dark day of nothingness,
The last of danger and distress,
(Before Decay's effacing fingers
Have swept the lines where beauty lingers,)
And mark'd the mild angelic air,
The rapture of repose that 's there, [4]
The fix'd yet tender traits that streak
The languor of the placid cheek,
And—but for that sad shrouded eye,
That fires not, wins not, weeps not, now,
And but for that chill, changeless brow,
Where cold Obstruction's apathy [5]
Appals the gazing mourner's heart,
As if to him it could impart
The doom he dreads, yet dwells upon;
Yes, but for these and these alone,
Some moments, ay, one treacherous hour,
He still might doubt the tyrant's power;
So fair, so calm, so softly seal'd,
The first, last look by death reveal'd! [6]
Such is the aspect of this shore;
'T is Greece, but living Greece no more! [7]
So coldly sweet, so deadly fair,
We start, for soul is wanting there.

timents or images his fancy, in its excursions, could collect; and, how little fettered he was by any regard to connection in these additions, appears from a note which accompanied his own copy of this paragraph, in which he says,—'I have not yet fixed the place of insertion for the following lines, but will, when I see you—as I have no copy.' Even into this new passage, rich as it was at first, his fancy afterwards poured a fresh infusion."—The value of these after-touches of the master may be appreciated by comparing the following verses, from his original draft of this paragraph, with the form which they now wear:—

"Fair clime! where *ceaseless summer* smiles,
Benignant o'er those blessed isles,
Which, seen from far Colonna's height,
Make glad the heart that hails the sight,
And *give* to loneliness delight.
There *shine the bright abodes ye seek,*
Like dimples upon Ocean's cheek,
So smiling round the waters lave
These Edens of the eastern wave.
Or if, at times, the transient breeze
Break the *smooth* crystal of the seas,
Or *brush* one blossom from the trees,
How *grateful* is the gentle air
That waves and wafts the *fragrance* there."

The whole of this passage, from line 7. down to line 167., "Who heard it first had cause to grieve," was not in the first edition.]

[1] The attachment of the nightingale to the rose is a well-known Persian fable. If I mistake not, the "Bulbul of a thousand tales" is one of his appellations. [Thus, Mesihi, as translated by Sir William Jones:—

"Come, charming maid! and hear the 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."]

[2] The guitar is the constant amusement of the Greek sailor by night: with a steady fair wind, and during a calm, it is accompanied always by the voice, and often by dancing.

[3] [If once the public notice is drawn to a poet, the talents he exhibits on a nearer view, the weight his mind carries with it in his every-day intercourse, somehow or other, are reflected around on his compositions, and co-operate in giving a collateral force to their impression on the public. To this we must assign some part of the impression made by the "Giaour." The thirty-five lines beginning "He who hath bent him o'er the dead" are so beautiful, so original, and so utterly beyond the reach of any one whose poetical genius was not very decided, and very rich, that they alone, under the circumstances explained, were sufficient to secure celebrity to this poem.—Sir E. Brydges.]

[4] ["And mark'd the almost dreaming air
Which speaks the sweet repose that's there."—MS.]

[5] "Ay, but to die and go we know not where,
To lie in cold obstruction,—"
Measure for Measure, act iii. sc. 1.

[6] I trust that few of my readers have ever had an opportunity of witnessing what is here attempted in description; but those who have will probably retain a painful remembrance of that singular beauty which pervades, with few exceptions, the features of the dead, a few hours, and but for a few hours, after "the spirit is not there." It is to be remarked in cases of violent death by gun-shot wounds, the expression is always that of languor, whatever the natural energy of the sufferer's character: but in death from a stab the countenance preserves its traits of feeling or ferocity, and the mind its bias, to the last.

[7] [In Dallaway's Constantinople, a book which Lord Byron is not unlikely to have consulted, I find a passage quoted from Gillies's History of Greece, which contains, perhaps, the first seed of the thought thus expanded into full perfection by

Hers is the loveliness in death,
That parts not quite with parting breath;
But beauty with that fearful bloom,
That hue which haunts it to the tomb,
Expression's last receding ray,
A gilded halo hovering round decay,
The farewell beam of Feeling pass'd away!
Spark of that flame, perchance of heavenly birth,
Which gleams, but warms no more its cherish'd earth![1]

Clime of the unforgotten brave![2]
Whose land from plain to mountain-cave
Was Freedom's home or Glory's grave!
Shrine of the mighty! can it be,
That this is all remains of thee?
Approach, thou craven crouching slave:
Say, is not this Thermopylæ?
These waters blue that round you lave,
Oh servile offspring of the free—
Pronounce what sea, what shore is this?
The gulf, the rock of Salamis!
These scenes, their story not unknown,
Arise, and make again your own;
Snatch from the ashes of your sires
The embers of their former fires;
And he who in the strife expires
Will add to theirs a name of fear
That Tyranny shall quake to hear,
And leave his sons a hope, a fame,
They too will rather die than shame:
For Freedom's battle once begun,
Bequeath'd by bleeding Sire to Son,
Though baffled oft is ever won.
Bear witness, Greece, thy living page!
Attest it many a deathless age!
While kings, in dusty darkness hid,
Have left a nameless pyramid,
Thy heroes, though the general doom
Hath swept the column from their tomb,
A mightier monument command,
The mountains of their native land!
There points thy Muse to stranger's eye
The graves of those that cannot die!
'T were long to tell, and sad to trace,
Each step from splendour to disgrace;
Enough—no foreign foe could quell
Thy soul, till from itself it fell;
Yes!, Self-abasement paved the way
To villain-bonds and despot sway.

What can he tell who treads thy shore?
No legend of thine olden time,
No theme on which the Muse might soar
High as thine own in days of yore,
When man was worthy of thy clime.
The hearts within thy valleys bred,
The fiery souls that might have led
Thy sons to deeds sublime,
Now crawl from cradle to the grave,
Slaves—nay, the bondsmen of a slave,[3]
And callous, save to crime;
Stain'd with each evil that pollutes
Mankind, where least above the brutes;
Without even savage virtue blest,
Without one free or valiant breast,
Still to the neighbouring ports they waft
Proverbial wiles, and ancient craft;
In this the subtle Greek is found,
For this, and this alone, renown'd.
In vain might Liberty invoke
The spirit to its bondage broke,
Or raise the neck that courts the yoke:
No more her sorrows I bewail,
Yet this will be a mournful tale,
And they who listen may believe,
Who heard it first had cause to grieve.

* * * * *

Far, dark, along the blue sea glancing,
The shadows of the rocks advancing
Start on the fisher's eye like boat
Of island-pirate or Mainote;
And fearful for his light caïque,
He shuns the near but doubtful creek:
Though worn and weary with his toil,
And cumber'd with his scaly spoil,
Slowly, yet strongly, plies the oar,
Till Port Leone's safer shore
Receive him by the lovely light
That best becomes an Eastern night.

* * * * *

Who thundering comes on blackest steed,[4]
With slacken'd bit and hoof of speed?
Beneath the clattering iron's sound
The cavern'd echoes wake around
In lash for lash, and bound for bound;
The foam that streaks the courser's side
Seems gather'd from the ocean-tide:
Though weary waves are sunk to rest,
There 's none within his rider's breast;
And though to-morrow's tempest lower,
'T is calmer than thy heart, young Giaour![5]
I know thee not, I loathe thy race
But in thy lineaments I trace
What time shall strengthen, not efface:
Though young and pale, that sallow front
Is scathed by fiery passion's brunt;

genius:—"The present state of Greece compared to the ancient, is the silent obscurity of the grave contrasted with the vivid lustre of active life."—MOORE.]

[1] [There is infinite beauty and effect, though of a painful and almost oppressive character, in this extraordinary passage; in which the author has illustrated the beautiful, but still and melancholy aspect of the once busy and glorious shores of Greece, by an image more true, more mournful, and more exquisitely finished, than any that we can recollect in the whole compass of poetry.—JEFFREY.]

[2] [From this line to the conclusion of the paragraph, the MS. is written in a hurried and almost illegible hand, as if these splendid lines had been poured forth in one continuous burst of poetic feeling, which would hardly allow time for the hand to follow the rapid flow of the imagination.]

[3] Athens is the property of the Kislar Aga (the slave of the seraglio and guardian of the women), who appoints the Waywode. A pander and eunuch—these are not polite, yet true appellations—now *governs* the *governor* of Athens!

[4] [The reciter of the tale is a Turkish fisherman, who has been employed during the day in the gulf of Ægina, and in the evening, apprehensive of the Mainote pirates who infest the coast of Attica, lands with his boat on the harbour of Port Leone, the ancient Piræus. He becomes the eye-witness of nearly all the incidents in the story, and in one of them is a principal agent. It is to his feelings, and particularly to his religious prejudices, that we are indebted for some of the most forcible and splendid parts of the poem.—GEORGE ELLIS.]

[5] [In Dr. Clarke's Travels, this word, which means *Infidel*, is always written according to its English pronunciation, *Djour*. Lord Byron adopted the Italian spelling usual among the Franks of the Levant.]

Though bent on earth thine evil eye,
As meteor-like thou glidest by,
Right well I view and deem thee one
Whom Othman's sons should slay or shun.

On — on he hasten'd, and he drew
My gaze of wonder as he flew:
Though like a demon of the night
He pass'd, and vanish'd from my sight,
His aspect and his air impress'd
A troubled memory on my breast,
And long upon my startled ear
Rung his dark courser's hoofs of fear.
He spurs his steed; he nears the steep,
That, jutting, shadows o'er the deep;
He winds around; he hurries by;
The rock relieves him from mine eye;
For well I ween unwelcome he
Whose glance is fix'd on those that flee;
And not a star but shines too bright
On him who takes such timeless flight.
He wound along; but ere he pass'd
One glance he snatch'd, as if his last,
A moment check'd his wheeling steed,
A moment breathed him from his speed,
A moment on his stirrup stood —
Why looks he o'er the olive wood?
The crescent glimmers on the hill,
The Mosque's high lamps are quivering still:
Though too remote for sound to wake
In echoes of the far tophaike, [1]
The flashes of each joyous peal
Are seen to prove the Moslem's zeal.
To-night, set Rhamazani's sun;
To-night, the Bairam feast 's begun;
To-night — but who and what art thou
Of foreign garb and fearful brow?
And what are these to thine or thee,
That thou should'st either pause or flee?

He stood — some dread was on his face,
Soon Hatred settled in its place:
It rose not with the reddening flush
Of transient Anger's hasty blush, [2]
But pale as marble o'er the tomb,
Whose ghastly whiteness aids its gloom.

His brow was bent, his eye was glazed;
He raised his arm, and fiercely raised,
And sternly shook his hand on high,
As doubting to return or fly;
Impatient of his flight delay'd,
Here loud his raven charger neigh'd —
Down glanced that hand, and grasp'd his blade; [3]
That sound had burst his waking dream,
As Slumber starts at owlet's scream.
The spur hath lanced his courser's sides;
Away, away, for life he rides:
Swift as the hurl'd on high jerreed [4]
Springs to the touch his startled steed;
The rock is doubled, and the shore
Shakes with the clattering tramp no more;
The crag is won, no more is seen
His Christian crest and haughty mien. [5]
'T was but an instant he restrain'd
That fiery barb so sternly rein'd; [6]
'T was but a moment that he stood,
Then sped as if by death pursued:
But in that instant o'er his soul
Winters of Memory seem'd to roll,
And gather in that drop of time
A life of pain, an age of crime.
O'er him who loves, or hates, or fears,
Such moment pours the grief of years:
What felt *he* then, at once opprest
By all that most distracts the breast?
That pause, which ponder'd o'er his fate,
Oh, who its dreary length shall date!
Though in Time's record nearly nought,
It was Eternity to Thought!
For infinite as boundless space
The thought that Conscience must embrace,
Which in itself can comprehend
Woe without name, or hope, or end.

The hour is past, the Giaour is gone;
And did he fly or fall alone? [7]
Woe to that hour he came or went!
The curse for Hassan's sin was sent
To turn a palace to a tomb:
He came, he went, like the simoom, [8]
That harbinger of fate and gloom,

[1] "Tophaike," musket. — The Bairam is announced by the cannon at sunset; the illumination of the Mosques, and the firing of all kinds of small arms, loaded with *ball*, proclaim it during the night.

[2] ["*Hasty* blush." — "For *hasty*, all the editions till the twelfth read "*darkening* blush." On the back of a copy of the eleventh, Lord Byron has written, "Why did not the printer attend to the solitary correction so repeatedly made? I have no copy of this, and desire to have none till my request is complied with."]

[3] ["Then turned it swiftly to his blade,
As loud his raven charger neigh'd." — MS.]

[4] Jerreed, or Djerrid, a blunted Turkish javelin, which is darted from horseback with great force and precision. It is a favourite exercise of the Mussulmans; but I know not if it can be called a *manly* one, since the most expert in the art are the Black Eunuchs of Constantinople. I think, next to these, a Mamlouk at Smyrna was the most skilful that came within my observation.

[5] [Every gesture of the impetuous horseman is full of anxiety and passion. In the midst of his career, whilst in full view of the astonished spectator he suddenly checks his steed, and rising on his stirrup, surveys, with a look of agonising impatience, the distant city illuminated for the feast of Bairam; then pale with anger, raises his arm as if in menace of an invisible enemy; but awakened from his trance of passion by the neighing of his charger, again hurries forward, and disappears. — GEORGE ELLIS.]

[6] ["'T was but an instant, though so long
When thus dilated in my song." — MS.]

[7] ["But neither fled nor fell alone." — MS.]

[8] The blast of the desert, fatal to every thing living, and often alluded to in eastern poetry. — [Abyssinian Bruce gives, perhaps, the liveliest account of the appearance and effects of the suffocating blast of the Desert: — "At eleven o'clock," he says, "while we contemplated with great pleasure the rugged top of Chiggre, to which we were fast approaching, and where we were to solace ourselves with plenty of good water, Idris, our guide, cried out with a loud voice, 'Fall upon your faces, for here is the simoom.' I saw from the south-east a haze come, in colour like the purple part of the rainbow, but not so compressed or thick. It did not occupy twenty yards in breadth, and was about twelve feet high from the ground. It was a kind of blush upon the air, and it moved very rapidly; for I scarce could turn to fall upon the ground, with my head to the northward, when I felt the heat of its current plainly upon my face. We all lay flat on the ground as if dead, till Idris told us it was blown over. The meteor, or purple haze, which I saw was, indeed, passed, but the light air, which still blew, was of a heat to threaten suffocation. For my part, I found distinctly in my breast that I had imbibed a part of it; nor was I free of an asthmatic sensation till I had been some months in Italy, at the baths of Poretta, near two years afterwards." — See Bruce's Life and Travels, p. 470. edit. 1830.]

Beneath whose widely-wasting breath
The very cypress droops to death —
Dark tree, still sad when others' grief is fled,
The only constant mourner o'er the dead!

The steed is vanish'd from the stall;
No serf is seen in Hassan's hall;
The lonely spider's thin gray pall
Waves slowly widening o'er the wall; [1]
The bat builds in his haram bower,
And in the fortress of his power
The owl usurps the beacon-tower;
The wild-dog howls o'er the fountain's brim,
With baffled thirst, and famine, grim; [2]
For the stream has shrunk from its marble bed,
Where the weeds and the desolate dust are spread.
'T was sweet of yore to see it play
And chase the sultriness of day,
As springing high the silver dew
In whirls fantastically flew,
And flung luxurious coolness round
The air, and verdure o'er the ground.
'T was sweet, when cloudless stars were bright,
To view the wave of watery light,
And hear its melody by night.
And oft had Hassan's Childhood play'd
Around the verge of that cascade;
And oft upon his mother's breast
That sound had harmonized his rest;
And oft had Hassan's Youth along
Its bank been soothed by Beauty's song;
And softer seem'd each melting tone
Of Music mingled with its own.
But ne'er shall Hassan's Age repose
Along the brink at twilight's close:
The stream that fill'd that font is fled —
The blood that warm'd his heart is shed! [3]
And here no more shall human voice
Be heard to rage, regret, rejoice.
The last sad note that swell'd the gale
Was woman's wildest funeral wail:
That quench'd in silence, all is still,
But the lattice that flaps when the wind is shrill:
Though raves the gust, and floods the rain,
No hand shall close its clasp again. [4]
On desert sands 't were joy to scan
The rudest steps of fellow man,

So here the very voice of Grief
Might wake an Echo like relief —
At least 't would say, "All are not gone;
There lingers Life, though but in one" —
For many a gilded chamber 's there,
Which Solitude might well forbear; [5]
Within that dome as yet Decay
Hath slowly work'd her cankering way —
But gloom is gather'd o'er the gate,
Nor there the Fakir's self will wait;
Nor there will wandering Dervise stay,
For bounty cheers not his delay;
Nor there will weary stranger halt
To bless the sacred "bread and salt." [6]
Alike must Wealth and Poverty
Pass heedless and unheeded by,
For Courtesy and Pity died
With Hassan on the mountain side.
His roof, that refuge unto men,
Is Desolation's hungry den.
The guest flies the hall, and the vassal from labour,
Since his turban was cleft by the infidel's sabre! [7]

* * * * *

I hear the sound of coming feet,
But not a voice mine ear to greet;
More near — each turban I can scan,
And silver-sheathed ataghan; [8]
The foremost of the band is seen
An Emir by his garb of green: [9]
"Ho! who art thou?" — "This low salam [10]
Replies of Moslem faith I am." —
"The burthen ye so gently bear
Seems one that claims your utmost care,
And, doubtless, holds some precious freight,
My humble bark would gladly wait."

"Thou speakest sooth; thy skiff unmoor,
And waft us from the silent shore;
Nay, leave the sail still furl'd, and ply
The nearest oar that 's scatter'd by,
And midway to those rocks where sleep
The channell'd waters dark and deep.
Rest from your task — so — bravely done,
Our course has been right swiftly run;
Yet 't is the longest voyage, I trow,
That one of — * * *
* * * *"

[1] ["The lonely spider's thin gray pall
Is curtained on the splendid wall."— MS.]

[2] ["The wild-dog howls o'er the fountain's brim
But vainly tells his tongue to drink."— MS.]

[3] ["For thirsty fox and jackal gaunt
May vainly for its waters pant.' —MS.]

[4] [This part of the narrative not only contains much brilliant and just description, but is managed with unusual taste. The fisherman has, hitherto, related nothing more than the extraordinary phenomenon which had excited his curiosity, and of which it is his immediate object to explain the cause to his hearers; but instead of proceeding to do so, he stops to vent his execrations on the Giaour, to describe the solitude of Hassan's once luxurious haram, and to lament the untimely death of the owner, and of Leila, together with the cessation of that hospitality which they had uniformly experienced. He reveals, as if unintentionally and unconsciously, the catastrophe of his story; but he thus prepares his appeal to the sympathy of his audience, without much diminishing their suspense. — GEORGE ELLIS.]

[5] ["I have just recollected an alteration you may make in the proof. Among the lines on Hassan's Serai, is this —

'Unmeet for solitude to share.'

Now, to share implies more than one, and Solitude is a single gentleman; it must be thus —

'For many a gilded chamber 's there,
Which solitude might well forbear;'

and so on. Will you adopt this correction? and pray accept a Stilton cheese from me for your trouble. — P. S. I leave this to your discretion: if any body thinks the old line a good one, or the cheese a bad one, don't accept of either."—*Byron Letters*, Stilton, Oct. 3. 1813.]

[6] To partake of food, to break bread and salt with your host, insures the safety of the guest: even though an enemy, his person from that moment is sacred.

[7] I need hardly observe, that Charity and Hospitality are the first duties enjoined by Mahomet; and to say truth, very generally practised by his disciples. The first praise that can be bestowed on a chief, is a panegyric on his bounty; the next, on his valour.

[8] The ataghan, a long dagger worn with pistols in the belt, in a metal scabbard, generally of silver and, among the wealthier, gilt, or of gold.

[9] Green is the privileged colour of the prophet's numerous pretended descendants; with them, as here, faith (the family inheritance) is supposed to supersede the necessity of good works: they are the worst of a very indifferent brood.

[10] "Salam aleikoum! aleikoum salam!" peace be with you; be with you peace — the salutation reserved for the faithful: — to a Christian, "Uharula," a good journey; or "saban hiresem, saban serula:" good morn, good even; and sometimes, "may your end be happy;" are the usual salutes.

Sullen it plunged, and slowly sank,
The calm wave rippled to the bank;
I watch'd it as it sank, methought
Some motion from the current caught
Bestirr'd it more, — 'twas but the beam
That checker'd o'er the living stream:
I gazed, till vanishing from view,
Like lessening pebble it withdrew;
Still less and less, a speck of white
That gemm'd the tide, then mock'd the sight;
And all its hidden secrets sleep,
Known but to Genii of the deep,
Which, trembling in their coral caves,
They dare not whisper to the waves.

* * * * *

As rising on its purple wing
The insect-queen[1] of eastern spring,
O'er emerald meadows of Kashmeer
Invites the young pursuer near,
And leads him on from flower to flower
A weary chase and wasted hour,
Then leaves him, as it soars on high,
With panting heart and tearful eye:
So Beauty lures the full-grown child,
With hue as bright, and wing as wild;
A chase of idle hopes and fears,
Begun in folly, closed in tears.
If won, to equal ills betray'd,[2]
Woe waits the insect and the maid;
A life of pain, the loss of peace,
From infant's play, and man's caprice:
The lovely toy so fiercely sought
Hath lost its charm by being caught,
For every touch that woo'd its stay
Hath brush'd its brightest hues away,
Till charm, and hue, and beauty gone,
'Tis left to fly or fall alone.
With wounded wing, or bleeding breast,
Ah! where shall either victim rest?
Can this with faded pinion soar
From rose to tulip as before?
Or Beauty, blighted in an hour,
Find joy within her broken bower?
No: gayer insects fluttering by
Ne'er droop the wing o'er those that die,
And lovelier things have mercy shown
To every failing but their own,
And every woe a tear can claim
Except an erring sister's shame.

* * * * *

The Mind, that broods o'er guilty woes,
Is like the Scorpion girt by fire,[3]
In circle narrowing as it glows,[4]
The flames around their captive close,
Till inly search'd by thousand throes,
And maddening in her ire,
One sad and sole relief she knows,
The sting she nourish'd for her foes,
Whose venom never yet was vain,
Gives but one pang, and cures all pain,
And darts into her desperate brain:
So do the dark in soul expire,
Or live like Scorpion girt by fire;[5]
So writhes the mind Remorse hath riven,[6]
Unfit for earth, undoom'd for heaven,
Darkness above, despair beneath,
Around it flame, within it death!

* * * * *

Black Hassan from the Haram flies,
Nor bends on woman's form his eyes;
The unwonted chase each hour employs,
Yet shares he not the hunter's joys.
Not thus was Hassan wont to fly
When Leila dwelt in his Serai.
Doth Leila there no longer dwell?
That tale can only Hassan tell:
Strange rumours in our city say
Upon that eve she fled away
When Rhamazan's[7] last sun was set,
And flashing from each minaret
Millions of lamps proclaim'd the feast
Of Bairam through the boundless East.
'Twas then she went as to the bath,
Which Hassan vainly search'd in wrath;
For she was flown her master's rage
In likeness of a Georgian page,
And far beyond the Moslem's power
Had wrong'd him with the faithless Giaour.
Somewhat of this had Hassan deem'd;
But still so fond, so fair she seem'd,
Too well he trusted to the slave
Whose treachery deserved a grave:
And on that eve had gone to mosque,
And thence to feast in his kiosk.
Such is the tale his Nubians tell,
Who did not watch their charge too well;
But others say, that on that night,
By pale Phingari's[8] trembling light,
The Giaour upon his jet-black steed
Was seen, but seen alone to speed
With bloody spur along the shore,
Nor maid nor page behind him bore.

* * * * *

Her eyes dark charm 'twere vain to tell,
But gaze on that of the Gazelle,
It will assist thy fancy well;
As large, as languishingly dark,
But Soul beam'd forth in every spark

[1] The blue-winged butterfly of Kashmeer, the most rare and beautiful of the species.

[2] ["If caught, to fate alike betrayed." — MS.]

[3] [Mr. Dallas says, that Lord Byron assured him that the paragraph containing the simile of the scorpion was imagined in his sleep. It forms, therefore, a *pendant* to the "psychological curiosity," beginning with those exquisitely musical lines: —

"A damsel with a dulcimer
In a vision once I saw;
It was an Abyssinian maid," &c.

The whole of which, Mr. Coleridge says, was composed by him during a siesta.]

[4] ["The gathering flames around her close." — MS.]

[5] Alluding to the dubious suicide of the scorpion, so placed for experiment by gentle philosophers. Some maintain that the position of the sting, when turned towards the head, is merely a convulsive movement; but others have actually brought in the verdict "Felo de se." The scorpions are surely interested in a speedy decision of the question: as, if once fairly established as insect Catos, they will probably be allowed to live as long as they think proper, without being martyred for the sake of an hypothesis.

[6] ["So writhes the mind by Conscience riven." — MS.]

[7] The cannon at sunset close the Rhamazan. See *ante*, p. 65. note.

[8] Phingari, the moon.

That darted from beneath the lid,
Bright as the jewel of Giamschid. [1]
Yea, *Soul*, and should our prophet say
That form was nought but breathing clay,
By Alla! I would answer nay;
Though on Al-Sirat's [2] arch I stood,
Which totters o'er the fiery flood,
With Paradise within my view,
And all his Houris [3] beckoning through.
Oh! who young Leila's glance could read
And keep that portion of his creed,
Which saith that woman is but dust,
A soulless toy for tyrant's lust? [4]
On her might Muftis gaze, and own
That through her eye the Immortal shone;
On her fair cheek's unfading hue
The young pomegranate's [5] blossoms strew
Their bloom in blushes ever new;
Her hair in hyacinthine [6] flow,
When left to roll its folds below,
As midst her handmaids in the hall
She stood superior to them all,
Hath swept the marble where her feet
Gleam'd whiter than the mountain sleet
Ere from the cloud that gave it birth
It fell, and caught one stain of earth.
The cygnet nobly walks the water;
So moved on earth Circassia's daughter,
The loveliest bird of Franguestan! [7]
As rears her crest the ruffled Swan,
And spurns the wave with wings of pride,
When pass the steps of stranger man
Along the banks that bound her tide;
Thus rose fair Leila's whiter neck: —
Thus arm'd with beauty would she check
Intrusion's glance, till Folly's gaze
Shrunk from the charms it meant to praise.
Thus high and graceful was her gait;
Her heart as tender to her mate;
Her mate — stern Hassan, who was he?
Alas! that name was not for thee!

* * * * *

Stern Hassan hath a journey ta'en
With twenty vassals in his train,
Each arm'd, as best becomes a man,
With arquebuss and ataghan;
The chief before, as deck'd for war,
Bears in his belt the scimitar
Stain'd with the best of Arnaut blood,
When in the pass the rebels stood,
And few return'd to tell the tale
Of what befell in Parne's vale.
The pistols which his girdle bore
Were those that once a pasha wore,
Which still, though gemm'd and boss'd with gold,
Even robbers tremble to behold.
'Tis said he goes to woo a bride
More true than her who left his side;
The faithless slave that broke her bower,
And, worse than faithless, for a Giaour!

* * * * *

The sun's last rays are on the hill,
And sparkle in the fountain rill,
Whose welcome waters, cool and clear,
Draw blessings from the mountaineer:
Here may the loitering merchant Greek
Find that repose 'twere vain to seek
In cities lodged too near his lord,
And trembling for his secret hoard —
Here may he rest where none can see,
In crowds a slave, in deserts free;
And with forbidden wine may stain
The bowl a Moslem must not drain.

* * * * *

The foremost Tartar's in the gap,
Conspicuous by his yellow cap;
The rest in lengthening line the while
Wind slowly through the long defile:
Above, the mountain rears a peak,
Where vultures whet the thirsty beak,
And theirs may be a feast to-night,
Shall tempt them down ere morrow's light;
Beneath, a river's wintry stream
Has shrunk before the summer beam,
And left a channel bleak and bare,
Save shrubs that spring to perish there:
Each side the midway path there lay
Small broken crags of granite gray,
By time, or mountain lightning, riven
From summits clad in mists of heaven;
For where is he that hath beheld
The peak of Liakura unveil'd?

* * * * *

[1] The celebrated fabulous ruby of Sultan Giamschid, the embellisher of Istakhar; from its splendour, named Schebgerag, "the torch of night;" also "the cup of the sun," &c. In the first edition. "Giamschid" was written as a word of three syllables; so D'Herbelot has it; but I am told Richardson reduces it to a dissyllable, and writes "Jamshid." I have left in the text the orthography of the one with the pronunciation of the other. — [In the first edition, Lord Byron had used this word as a trisyllable, — "Bright as the gem of Giamschid," — but, on my remarking to him, upon the authority of Richardson's Persian Dictionary, that this was incorrect, he altered it to "Bright as the ruby of Giamschid." On seeing this, however, I wrote to him, "that, as the comparison of his heroine's eye to a ruby might unluckily call up the idea of its being bloodshot, he had better change the line to "Bright as the jewel of Giamschid;" which he accordingly did, in the following edition. — MOORE.]

[2] Al-Sirat, the bridge of breadth, narrower than the thread of a famished spider, and sharper than the edge of a sword, over which the Mussulmans must *skate* into Paradise, to which it is the only entrance; but this is not the worst, the river beneath being hell itself, into which, as may be expected, the unskilful and tender of foot contrive to tumble with a "facilis descensus Averni," not very pleasing in prospect to the next passenger. There is a shorter cut downwards for the Jews and Christians.

[3] [The virgins of Paradise, called from their large black eyes, *Hur al oyun*. An intercourse with these, according to the institution of Mahomet, is to constitute the principal felicity of the faithful. Not formed of clay, like mortal women, they are adorned with unfading charms, and deemed to possess the celestial privilege of an eternal youth. See D'Herbelot, and Sale's Koran.]

[4] A vulgar error: the Koran allots at least a third of Paradise to well-behaved women; but by far the greater number of Mussulmans interpret the text their own way, and exclude their moieties from heaven. Being enemies to Platonics, they cannot discern "any fitness of things" in the souls of the other sex, conceiving them to be superseded by the Houris.

[5] An oriental simile, which may, perhaps, though fairly stolen, be deemed "plus Arabe qu'en Arabie."

[6] Hyacinthine, in Arabic "Sunbul;" as common a thought in the eastern poets as it was among the Greeks.

[7] "Franguestan," Circassia.

Drawn by Stothard, R.A.

THE GIAOUR.

To face page 68.

They reach the grove of pine at last:
"Bismillah![1] now the peril's past;
For yonder view the opening plain,
And there we'll prick our steeds amain:"
The Chiaus spake, and as he said,
A bullet whistled o'er his head;
The foremost Tartar bites the ground![2]
Scarce had they time to check the rein,
Swift from their steeds the riders bound;
But three shall never mount again:
Unseen the foes that gave the wound,
The dying ask revenge in vain.
With steel unsheath'd, and carbine bent,
Some o'er their courser's harness leant,
Half shelter'd by the steed;
Some fly behind the nearest rock,
And there await the coming shock,
Nor tamely stand to bleed
Beneath the shaft of foes unseen,
Who dare not quit their craggy screen.
Stern Hassan only from his horse
Disdains to light, and keeps his course
Till fiery flashes in the van
Proclaim too sure the robber-clan
Have well secured the only way
Could now avail the promised prey;
Then curl'd his very beard[3] with ire,
And glared his eye with fiercer fire:
"Though far and near the bullets hiss,
I've 'scaped a bloodier hour than this."
And now the foe their covert quit,
And call his vassals to submit;
But Hassan's frown and furious word
Are dreaded more than hostile sword,
Nor of his little band a man
Resign'd carbine or ataghan,
Nor raised the craven cry, Amaun![4]
In fuller sight, more near and near,
The lately ambush'd foes appear,
And, issuing from the grove, advance
Some who on battle-charger prance.
Who leads them on with foreign brand,
Far flashing in his red right hand?
"'Tis he! 'tis he! I know him now;
I know him by his pallid brow;
I know him by the evil eye[5]
That aids his envious treachery;
I know him by his jet-black barb:
Though now array'd in Arnaut garb,
Apostate from his own vile faith,
It shall not save him from the death:
'Tis he! well met in any hour,
Lost Leila's love, accursed Giaour!"

As rolls the river into ocean,
In sable torrent wildly streaming;
As the sea-tide's opposing motion,
In azure column proudly gleaming,
Beats back the current many a rood,
In curling foam and mingling flood,
While eddying whirl, and breaking wave,
Roused by the blast of winter, rave;
Through sparkling spray, in thundering clash,
The lightnings of the waters flash
In awful whiteness o'er the shore,
That shines and shakes beneath the roar;
Thus—as the stream and ocean greet,
With waves that madden as they meet—
Thus join the bands, whom mutual wrong,
And fate, and fury, drive along.
The bickering sabres' shivering jar;
And pealing wide or ringing near
Its echoes on the throbbing ear,
The deathshot hissing from afar;
The shock, the shout, the groan of war,
Reverberate along that vale,
More suited to the shepherd's tale:
Though few the numbers—theirs the strife,
That neither spares nor speaks for life![6]
Ah! fondly youthful hearts can press,
To seize and share the dear caress;
But Love itself could never pant
For all that Beauty sighs to grant
With half the fervour Hate bestows
Upon the last embrace of foes,
When grappling in the fight they fold
Those arms that ne'er shall lose their hold:
Friends meet to part; Love laughs at faith;
True foes, once met, are join'd till death!

* * * * *

With sabre shiver'd to the hilt,
Yet dripping with the blood he spilt;
Yet strain'd within the sever'd hand
Which quivers round that faithless brand;
His turban far behind him roll'd,
And cleft in twain its firmest fold;
His flowing robe by falchion torn,
And crimson as those clouds of morn
That, streak'd with dusky red, portend
The day shall have a stormy end;
A stain on every bush that bore
A fragment of his palampore,[7]
His breast with wounds unnumber'd riven,
His back to earth, his face to heaven,
Fall'n Hassan lies—his unclosed eye
Yet lowering on his enemy,
As if the hour that seal'd his fate
Surviving left his quenchless hate;
And o'er him bends that foe with brow
As dark as his that bled below.—

* * * * *

"Yes, Leila sleeps beneath the wave,
But his shall be a redder grave;
Her spirit pointed well the steel
Which taught that felon heart to feel.
He call'd the Prophet, but his power
Was vain against the vengeful Giaour:

[1] Bismillah—"In the name of God;" the commencement of all the chapters of the Koran but one, and of prayer and thanksgiving.

[2] ["Scarce had they time to check the rein,
The foremost Tartar bites the plain."—MS.]

[3] A phenomenon not uncommon with an angry Mussulman. In 1809, the Capitan Pacha's whiskers at a diplomatic audience were no less lively with indignation than a tiger cat's, to the horror of all the dragomans; the portentous mustachios twisted, they stood erect of their own accord, and were expected every moment to change their colour, but at last condescended to subside, which, probably, saved more heads than they contained hairs.

[4] "Amaun," quarter, pardon.

[5] The "evil eye," a common superstition in the Levant, and of which the imaginary effects are yet very singular on those who conceive themselves affected.

[6] ["That neither gives nor asks for life."—MS.]

[7] The flowered shawls generally worn by persons of rank.

He call'd on Alla — but the word
Arose unheeded or unheard.
Thou Paynim fool! could Leila's prayer
Be pass'd, and thine accorded there?
I watch'd my time, I leagued with these,
The traitor in his turn to seize;
My wrath is wreak'd, the deed is done,
And now I go — but go alone."

* * * * *
* * * * *

The browsing camels' bells are tinkling: [1]
His Mother look'd from her lattice high — [2]
She saw the dews of eve, besprinkling
The pasture green beneath her eye,
She saw the planets faintly twinkling:
"'T is twilight — sure his train is nigh." [3]
She could not rest in the garden-bower,
But gazed through the grate of his steepest tower:
"Why comes he not? his steeds are fleet,
Nor shrink they from the summer heat;
Why sends not the Bridegroom his promised gift?
Is his heart more cold, or his barb less swift?
Oh, false reproach! yon Tartar now
Has gain'd our nearest mountain's brow,
And warily the steep descends,
And now within the valley bends;
And he bears the gift at his saddle-bow —
How could I deem his courser slow?
Right well my largess shall repay
His welcome speed and weary way."

The Tartar lighted at the gate,
But scarce upheld his fainting weight: [4]
His swarthy visage spake distress,
But this might be from weariness;
His garb with sanguine spots was dyed,
But these might be from his courser's side;
He drew the token from his vest —
Angel of Death! 't is Hassan's cloven crest!
His calpac [5] rent — his caftan red —
"Lady, a fearful bride thy son hath wed:
Me, not from mercy, did they spare,
But this empurpled pledge to bear.
Peace to the brave! whose blood is spilt:
Woe to the Giaour! for his the guilt."

* * * * *

A turban [6] carved in coarsest stone,
A pillar with rank weeds o'ergrown,
Whereon can now be scarcely read
The Koran verse that mourns the dead,
Point out the spot where Hassan fell
A victim in that lonely dell.
There sleeps as true an Osmanlie
As e'er at Mecca bent the knee;
As ever scorn'd forbidden wine,
Or pray'd with face towards the shrine,
In orisons resumed anew
At solemn sound of "Alla Hu!" [7]
Yet died he by a stranger's hand,
And stranger in his native land;
Yet died he as in arms he stood,
And unavenged, at least in blood.
But him the maids of Paradise
Impatient to their halls invite,
And the dark heaven of Houris' eyes
On him shall glance for ever bright;
They come — their kerchiefs green they wave, [8]
And welcome with a kiss the brave!
Who falls in battle 'gainst a Giaour
Is worthiest an immortal bower.

* * * * *

But thou, false Infidel! shalt writhe
Beneath avenging Monkir's [9] scythe;
And from its torment 'scape alone
To wander round lost Eblis' [10] throne;
And fire unquench'd, unquenchable,
Around, within, thy heart shall dwell;
Nor ear can hear nor tongue can tell
The tortures of that inward hell!
But first, on earth as Vampire [11] sent,
Thy corse shall from its tomb be rent:

[1] [This beautiful passage first appeared in the fifth edition. "If you send more proofs," writes Lord Byron to Mr. Murray (August 10th, 1813), "I shall never finish this infernal story. *Ecce signum* — thirty-three more lines enclosed! — to the utter discomfiture of the printer, and, I fear, not to your advantage."]

[2] ["The mother of Sisera looked out at a window, and cried through the lattice, Why is his chariot so long in coming? why tarry the wheels of his chariot?" — Judges, c. v. v. 28.]

[3] [In the original draft —
"His mother look'd from the lattice high,
With throbbing heart and eager eye;
The browsing camel bells are tinkling,
And the last beam of twilight twinkling,
'T is eve; his train should now be nigh.
She could not rest in her garden bower,
And gazed through the loop of his steepest tower.
'Why comes he not? his steeds are fleet,
And well are they train'd to the summer's heat.'"
Another copy begins —
"The browsing camel bells are tinkling,
And the first beam of evening twinkling;
His mother look'd from her lattice high,
With throbbing breast and eager eye —
'T is twilight — sure his train is nigh.'"]

[4] ["The Tartar sped beneath the gate,
And flung to earth his fainting weight." — MS.]

[5] The calpac is the solid cap or centre part of the head-dress; the shawl is wound round it, and forms the turban.

[6] The turban, pillar, and inscriptive verse, decorate the tombs of the Osmanlies, whether in the cemetery or the wilderness. In the mountains you frequently pass similar mementos; and on inquiry you are informed that they record some victim of rebellion, plunder, or revenge.

[7] "Alla Hu!" the concluding words of the Muezzin's call to prayer from the highest gallery on the exterior of the Minaret. On a still evening, when the Muezzin has a fine voice, which is frequently the case, the effect is solemn and beautiful beyond all the bells in Christendom. — [Valid, the son of Abdalmalek, was the first who erected a minaret or turret; and this he placed on the grand mosque at Damascus, for the muezzin, or crier, to announce from it the hour of prayer. The practice is kept to this day. See D'Herbelot.]

[8] The following is part of a battle song of the Turks: — "I see — I see a dark-eyed girl of Paradise, and she waves a handkerchief, a kerchief of green; and cries aloud, 'Come, kiss me, for I love thee,'" &c.

[9] Monkir and Nekir are the inquisitors of the dead, before whom the corpse undergoes a slight noviciate and preparatory training for damnation. If the answers are none of the clearest, he is hauled up with a scythe and thumped down with a red hot mace till properly seasoned, with a variety of subsidiary probations. The office of these angels is no sinecure; there are but two, and the number of orthodox deceased being in a small proportion to the remainder, their hands are always full. See Relig. Ceremon. and Sale's Koran.

[10] Eblis, the Oriental Prince of Darkness. — [D'Herbelot supposes this title to have been a corruption of the Greek Διάβολος. According to Arabian mythology, Eblis had suffered a degradation from his primeval rank for having refused to worship Adam, in conformity to the supreme command; alleging, in justification of his refusal, that himself had been formed of ethereal fire, whilst Adam was only a creature of clay. See Koran.]

[11] The Vampire superstition is still general in the Levant. Honest Tournefort tells a long story, which Mr. Southey, in the notes on Thalaba, quotes, about these "Vroucolochas,"

Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,
At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corse:
Thy victims ere they yet expire
Shall know the demon for their sire,
As cursing thee, thou cursing them,
Thy flowers are wither'd on the stem.
But one that for thy crime must fall,
The youngest, most beloved of all,
Shall bless thee with a *father's* name—
That word shall wrap thy heart in flame!
Yet must thou end thy task, and mark
Her cheek's last tinge, her eye's last spark,
And the last glassy glance must view
Which freezes o'er its lifeless blue;
Then with unhallow'd hand shalt tear
The tresses of her yellow hair,
Of which in life a lock when shorn
Affection's fondest pledge was worn,
But now is borne away by thee,
Memorial of thine agony!
Wet with thine own best blood shall drip [1]
Thy gnashing tooth and haggard lip;
Then stalking to thy sullen grave,
Go—and with Gouls and Afrits rave;
Till these in horror shrink away
From spectre more accursed than they![2]

* * * * *

"How name ye yon lone Caloyer?
His features I have scann'd before
In mine own land: 't is many a year,
Since, dashing by the lonely shore,
I saw him urge as fleet a steed
As ever served a horseman's need.
But once I saw that face, yet then
It was so mark'd with inward pain,
I could not pass it by again;
It breathes the same dark spirit now,
As death were stamp'd upon his brow.

"'T is twice three years at summer tide
Since first among our freres he came;
And here it soothes him to abide
For some dark deed he will not name.
But never at our vesper prayer,
Nor e'er before confession chair
Kneels he, nor recks he when arise
Incense or anthem to the skies,
But broods within his cell alone,
His faith and race alike unknown.

The sea from Paynim land he crost,
And here ascended from the coast;
Yet seems he not of Othman race,
But only Christian in his face:
I'd judge him some stray renegade,
Repentant of the change he made,
Save that he shuns our holy shrine,
Nor tastes the sacred bread and wine.
Great largess to these walls he brought,
And thus our abbot's favour bought;
But were I prior, not a day
Should brook such stranger's further stay,
Or pent within our penance cell
Should doom him there for aye to dwell.
Much in his visions mutters he
Of maiden whelm'd beneath the sea;[3]
Of sabres clashing, foemen flying,
Wrongs avenged, and Moslem dying.
On cliff he hath been known to stand,
And rave as to some bloody hand
Fresh sever'd from its parent limb,
Invisible to all but him,
Which beckons onward to his grave,
And lures to leap into the wave."

* * * * *
* * * * *

Dark and unearthly is the scowl[4]
That glares beneath his dusky cowl:
The flash of that dilating eye
Reveals too much of times gone by;
Though varying, indistinct its hue,
Oft will his glance the gazer rue,
For in it lurks that nameless spell,
Which speaks, itself unspeakable,
A spirit yet unquell'd and high,
That claims and keeps ascendency;
And like the bird whose pinions quake,
But cannot fly the gazing snake,
Will others quail beneath his look,
Nor 'scape the glance they scarce can brook
From him the half-affrighted Friar
When met alone would fain retire,
As if that eye and bitter smile
Transferr'd to others fear and guile:
Not oft to smile descendeth he,
And when he doth 't is sad to see
That he but mocks at Misery.
How that pale lip will curl and quiver!
Then fix once more as if for ever;
As if his sorrow or disdain
Forbade him e'er to smile again.
Well were it so—such ghastly mirth
From joyaunce ne'er derived its birth.

as he calls them. The Romaic term is "Vardoulacha." I recollect a whole family being terrified by the scream of a child, which they imagined must proceed from such a visitation. The Greeks never mention the word without horror. I find that "Broucolokas" is an old legitimate Hellenic appellation—at least is so applied to Arsenius, who, according to the Greeks, was after his death animated by the Devil.—The moderns, however, use the word I mention.

[1] The freshness of the face, and the wetness of the lip with blood, are the never-failing signs of a Vampire. The stories told in Hungary and Greece of these foul feeders are singular, and some of them most *incredibly* attested.

[2] [With the death of Hassan, or with his interment on the place where he fell, or with some moral reflections on his fate, we may presume that the original narrator concluded the tale of which Lord Byron has professed to give us a fragment. But every reader, we are sure, will agree with us in thinking, that the interest excited by the catastrophe is greatly heightened in the modern poem; and that the imprecations of the Turk against the "accursed Giaour," are introduced with great judgment, and contribute much to the dramatic effect of the narrative. The remainder of the poem, we think, would have been more properly printed as a second canto; because a total change of scene, and a chasm of no less than six years in the series of events, can scarcely fail to occasion some little confusion in the mind of the reader.—GEORGE ELLIS.]

[3] ["Of foreign maiden lost at sea."—MS.]

[4] [The remaining lines, about five hundred in number, were, with the exception of the last sixteen, all added to the poem, either during its first progress through the press, or in subsequent editions.]

But sadder still it were to trace
What once were feelings in that face:
Time hath not yet the features fix'd,
But brighter traits with evil mix'd;
And there are hues not always faded,
Which speak a mind not all degraded
Even by the crimes through which it waded:
The common crowd but see the gloom
Of wayward deeds, and fitting doom;
The close observer can espy
A noble soul, and lineage high:
Alas! though both bestow'd in vain,
Which Grief could change, and Guilt could stain,
It was no vulgar tenement
To which such lofty gifts were lent,
And still with little less than dread
On such the sight is riveted.
The roofless cot, decay'd and rent,
Will scarce delay the passer by;
The tower by war or tempest bent,
While yet may frown one battlement,
Demands and daunts the stranger's eye;
Each ivied arch, and pillar lone,
Pleads haughtily for glories gone!

"His floating robe around him folding,
Slow sweeps he through the column'd aisle;
With dread beheld, with gloom beholding
The rites that sanctify the pile.
But when the anthem shakes the choir,
And kneel the monks, his steps retire;
By yonder lone and wavering torch
His aspect glares within the porch;
There will he pause till all is done—
And hear the prayer, but utter none.
See—by the half-illumined wall[1]
His hood fly back, his dark hair fall,
That pale brow wildly wreathing round,
As if the Gorgon there had bound
The sablest of the serpent-braid
That o'er her fearful forehead stray'd:
For he declines the convent oath,
And leaves those locks unhallow'd growth,
But wears our garb in all beside;
And, not from piety but pride,
Gives wealth to walls that never heard
Of his one holy vow nor word.
Lo!—mark ye, as the harmony
Peals louder praises to the sky,
That livid cheek, that stony air
Of mix'd defiance and despair!
Saint Francis, keep him from the shrine!
Else may we dread the wrath divine
Made manifest by awful sign.
If ever evil angel bore
The form of mortal, such he wore:
By all my hope of sins forgiven,
Such looks are not of earth nor heaven!"

To love the softest hearts are prone,
But such can ne'er be all his own;
Too timid in his woes to share,
Too meek to meet, or brave despair;
And sterner hearts alone may feel
The wound that time can never heal
The rugged metal of the mine,
Must burn before its surface shine,[2]
But plunged within the furnace-flame,
It bends and melts—though still the same;[3]
Then temper'd to thy want, or will,
'T will serve thee to defend or kill;
A breast-plate for thine hour of need,
Or blade to bid thy foeman bleed;
But if a dagger's form it bear,
Let those who shape its edge, beware!
Thus passion's fire, and woman's art,
Can turn and tame the sterner heart;
From these its form and tone are ta'en,
And what they make it, must remain,
But break—before it bend again.

* * * * *

If solitude succeed to grief,
Release from pain is slight relief;
The vacant bosom's wilderness
Might thank the pang that made it less.
We loathe what none are left to share:
Even bliss—'t were woe alone to bear;
The heart once thus left desolate
Must fly at last for ease—to hate.
It is as if the dead could feel
The icy worm around them steal,
And shudder, as the reptiles creep
To revel o'er their rotting sleep,
Without the power to scare away
The cold consumers of their clay:
It is as if the desert-bird,[4]
Whose beak unlocks her bosom's stream
To still her famish'd nestlings' scream,
Nor mourns a life to them transferr'd,
Should rend her rash devoted breast,
And find them flown her empty nest.
The keenest pangs the wretched find
Are rapture to the dreary void,
The leafless desert of the mind,
The waste of feelings unemploy'd.
Who would be doom'd to gaze upon
A sky without a cloud or sun?
Less hideous far the tempest's roar
Than ne'er to brave the billows more—
Thrown, when the war of winds is o'er,
A lonely wreck on fortune's shore,
'Mid sullen calm, and silent bay,
Unseen to drop by dull decay;—
Better to sink beneath the shock
Than moulder piecemeal on the rock!

* * * * *

[1] ["Behold—as turns he from the wall."—MS.]

[2] ["Must burn before it smite or shine."—MS.

[3] [Seeing himself accused of having, in this passage, too closely imitated Crabbe, Lord Byron wrote to a friend—"I have read the British Review, and really think the writer in most points very right. The only mortifying thing is, the accusation of imitation. Crabbe's passage I never saw; and Scott I no further meant to follow than in his *lyric* measure, which is Gray's, Milton's, and any one's who likes it. The Giaour is certainly a bad character, but not dangerous; and I think his fate and his feelings will meet with few proselytes." The following are the lines of Crabbe which Lord Byron is charged with having imitated:—

"These are like wax—apply them to the fire,
Melting, they take the impression you desire;
Easy to mould and fashion as you please,
And again moulded with an equal ease;
Like smelted iron these the forms retain,
But once impress'd will never melt again."—
Crabbe's Works, vol. v. p. 163. ed. 1834.]

[4] The pelican is, I believe, the bird so libelled, by the imputation of feeding her chickens with her blood.

'Father! thy days have pass'd in peace,
'Mid counted beads, and countless prayer;
To bid the sins of others cease,
Thyself without a crime or care,
Save transient ills that all must bear,
Has been thy lot from youth to age;
And thou wilt bless thee from the rage
Of passions fierce and uncontroll'd,
Such as thy penitents unfold,
Whose secret sins and sorrows rest
Within thy pure and pitying breast.
My days, though few, have pass'd below
In much of joy, but more of woe;
Yet still in hours of love or strife,
I've 'scaped the weariness of life:
Now leagued with friends, now girt by foes,
I loathed the languor of repose.
Now nothing left to love or hate,
No more with hope or pride elate,
I'd rather be the thing that crawls
Most noxious o'er a dungeon's walls,
Than pass my dull, unvarying days,
Condemn'd to meditate and gaze.
Yet, lurks a wish within my breast
For rest — but not to feel 't is rest.
Soon shall my fate that wish fulfil;
And I shall sleep without the dream
Of what I was, and would be still,
Dark as to thee my deeds may seem.
My memory now is but the tomb
Of joys long dead; my hope, their doom:
Though better to have died with those
Than bear a life of lingering woes.
My spirit shrunk not to sustain
The searching throes of ceaseless pain;
Nor sought the self-accorded grave
Of ancient fool and modern knave:
Yet death I have not fear'd to meet;
And in the field it had been sweet,
Had danger woo'd me on to move
The slave of glory, not of love.
I've braved it — not for honour's boast;
I smile at laurels won or lost;
To such let others carve their way,
For high renown, or hireling pay:
But place again before my eyes
Aught that I deem a worthy prize —
The maid I love, the man I hate —
And I will hunt the steps of fate,
To save or slay, as these require,
Through rending steel, and rolling fire:
Nor need'st thou doubt this speech from one
Who would but do — what he *hath* done.
Death is but what the haughty brave,
The weak must bear, the wretch must crave;
Then let Life go to him who gave:
I have not quail'd to danger's brow
When high and happy — need I *now*?

* * * * *

"I loved her, Friar! nay, adored —
But these are words that all can use —
I proved it more in deed than word;
There 's blood upon that dinted sword,
A stain its steel can never lose:
'T was shed for her, who died for me,
It warm'd the heart of one abhorr'd:
Nay, start not — no — nor bend thy knee,
Nor midst my sins such act record;
Thou wilt absolve me from the deed,
For he was hostile to thy creed!
The very name of Nazarene
Was wormwood to his Paynim spleen.
Ungrateful fool! since but for brands
Well wielded in some hardy hands,
And wounds by Galileans given,
The surest pass to Turkish heaven,
For him his Houris still might wait
Impatient at the Prophet's gate.
I loved her — love will find its way
Through paths where wolves would fear to prey;
And if it dares enough, 't were hard
If passion met not some reward —
No matter how, or where, or why,
I did not vainly seek, nor sigh:
Yet sometimes, with remorse, in vain
I wish she had not loved again.
She died — I dare not tell thee how;
But look — 't is written on my brow!
There read of Cain the curse and crime,
In characters unworn by time:
Still, ere thou dost condemn me, pause;
Not mine the act, though I the cause.
Yet did he but what I had done
Had she been false to more than one.
Faithless to him, he gave the blow;
But true to me, I laid him low:
Howe'er deserved her doom might be,
Her treachery was truth to me;
To me she gave her heart, that all
Which tyranny can ne'er enthrall;
And I, alas! too late to save!
Yet all I then could give, I gave,
'T was some relief, our foe a grave.
His death sits lightly; but her fate
Has made me — what thou well may'st hate.
His doom was seal'd — he knew it well,
Warn'd by the voice of stern Taheer,
Deep in whose darkly boding ear[2]
The deathshot peal'd of murder near,
As filed the troop to where they fell!

[1] ["Though Hope hath long withdrawn her beam."—MS.]

[2] This superstition of a second hearing (for I never met with downright second-sight in the East) fell once under my own observation. On my third journey to Cape Colonna, early in 1811, as we passed through the defile that leads from the hamlet between Keratia and Colonna, I observed Dervish Tahiri riding rather out of the path, and leaning his head upon his hand, as if in pain. I rode up and inquired. "We are in peril," he answered. "What peril? we are not now in Albania, nor in the passes to Ephesus, Messalunghi, or Lepanto; there are plenty of us, well armed, and the Choriates have not courage to be thieves." — "True, Affendi, but nevertheless the shot is ringing in my ears." — "The shot! not a tophaike has been fired this morning." — "I hear it notwithstanding — Bom — Bom — as plainly as I hear your voice." — "Psha!" — "As you please, Affendi; if it is written, so will it be." — I left this quick-eared predestinarian, and rode up to Basili, his Christian compatriot, whose ears, though not at all prophetic, by no means relished the intelligence. We all arrived at Colonna, remained some hours, and returned leisurely, saying a variety of brilliant things, in more languages than spoiled the building of Babel, upon the mistaken seer. Romaic, Arnaout, Turkish, Italian, and English were all exercised, in various conceits, upon the unfortunate Mussulman. While we were contemplating the beautiful prospect, Dervish was occupied about the columns. I thought he was deranged into an antiquarian, and asked him if he had become a "*Palao-castro*" man? "No," said he, "but these pillars will be useful in making a stand;" and added other remarks, which at least evinced his own belief

He died too in the battle broil,
A time that heeds nor pain nor toil;
One cry to Mahomet for aid,
One prayer to Alla all he made:
He knew and cross'd me in the fray—
I gazed upon him where he lay,
And watch'd his spirit ebb away:
Though pierced like pard by hunters' steel,
He felt not half that now I feel.
I search'd, but vainly search'd, to find
The workings of a wounded mind;
Each feature of that sullen corse
Betray'd his rage, but no remorse.
Oh, what had Vengeance given to trac
Despair upon his dying face!
The late repentance of that hour,
When Penitence hath lost her power
To tear one terror from the grave,
And will not soothe, and cannot save.

* * * *

"The cold in clime are cold in blood,
Their love can scarce deserve the name;
But mine was like a lava flood
That boils in Ætna's breast of flame.
I cannot prate in puling strain
Of ladye-love, and beauty's chain:
If changing cheek, and scorching vein, [1]
Lips taught to writhe, but not complain,
If bursting heart, and madd'ning brain,
And daring deed, and vengeful steel,
And all that I have felt, and feel,
Betoken love—that love was mine,
And shown by many a bitter sign.
'Tis true, I could not whine nor sigh,
I knew but to obtain or die.
I die—but first I have possess'd,
And come what may, I *have been* blest.
Shall I the doom I sought upbraid?
No—reft of all, yet undismay'd [2]

But for the thought of Leila slain,
Give me the pleasure with the pain,
So would I live and love again.
I grieve, but not, my holy guide!
For him who dies, but her who died:
She sleeps beneath the wandering wave—
Ah! had she but an earthly grave,
This breaking heart and throbbing head
Should seek and share her narrow bed. [3]
She was a form of life and light,
That, seen, became a part of sight;
And rose, where'er I turned mine eye,
The Morning-star of Memory!

"Yes, Love indeed is light from heaven; [4]
A spark of that immortal fire
With angels shared, by Alla given,
To lift from earth our low desire. [5]
Devotion wafts the mind above,
But Heaven itself descends in love;
A feeling from the Godhead caught,
To wean from self each sordid thought;
A Ray of him who form'd the whole;
A Glory circling round the soul!
I grant *my* love imperfect, all
That mortals by the name miscall;
Then deem it evil, what thou wilt;
But say, oh say, *hers* was not guilt!
She was my life's unerring light:
That quench'd, what beam shall break my night? [6]
Oh! would it shone to lead me still,
Although to death or deadliest ill!
Why marvel ye, if they who lose
This present joy, this future hope,
No more with sorrow meekly cope;
In phrensy then their fate accuse:
In madness do those fearful deeds
That seem to add but guilt to woe?
Alas! the breast that inly bleeds
Hath nought to dread from outward blow;

in his troublesome faculty of *fore-hearing*. On our return to Athens we heard from Leoné (a prisoner set ashore some days after) of the intended attack of the Mainotes, mentioned, with the cause of its not taking place, in the notes to Childe Harold, Canto 2d. I was at some pains to question the man, and he described the dresses, arms, and marks of the horses of our party so accurately, that, with other circumstances, we could not doubt of *his* having been in "villanous company," and ourselves in a bad neighbourhood. Dervish became a soothsayer for life, and I dare say is now hearing more musketry than ever will be fired, to the great refreshment of the Arnaouts of Berat, and his native mountains.—I shall mention one trait more of this singular race. In March, 1811, a remarkably stout and active Arnaout came (I believe the fiftieth on the same errand) to offer himself as an attendant, which was declined: "Well, Affendi," quoth he, "may you live!—you would have found me useful. I shall leave the town for the hills to-morrow, in the winter I return, perhaps you will then receive me."—Dervish, who was present, remarked as a thing of course, and of no consequence, "in the mean time he will join the Klephtes" (robbers), which was true to the letter. If not cut off, they come down in the winter, and pass it unmolested in some town, where they are often as well known as their exploits.

[1] ["I cannot prate in puling strain
Of bursting heart and maddening brain,
And fire that raged in every vein."—MS.]

[2] ["Even now alone, yet undismay'd,—
I know no friend and ask no aid."—MS.]

[3] ["These, in our opinion, are the most beautiful passages of the poem; and some of them of a beauty which it would not be easy to eclipse by many citations in the language.—JEFFREY.]

[4] ["The hundred and twenty-six lines which follow, down to "Tell me no more of fancy's gleam;" first appeared in the fifth edition. In returning the proof to Mr. Murray, Lord Byron says:—"I have, but with some difficulty, *not* added any more to this snake of a poem, which has been lengthening its rattles every month. It is now fearfully long, being more than a canto and a half of Childe Harold. The last lines Hodgson likes. It is not often he does; and when he don't, he tells me with great energy, and I fret, and alter. I have thrown them in to soften the ferocity of our Infidel; and, for a dying man, have given him a good deal to say for himself. Do you know any body who can stop—I mean, *point*—commas, and so forth? for I am, I hear, a sad hand at your punctuation."

[5] [Among the Giaour MSS. is the first draught of this passage, which we subjoin:—

"Yes } Love indeed { doth spring / descend / be born } from heaven;
It }
A spark of that { immortal / eternal / celestial } fire,
To human hearts in mercy given,
To lift from earth our low desire.
A feeling from the Godhead caught,
To wean from self { each / our } sordid thought;
Devotion sends the soul above,
But Heaven itself descends to love.
Yet marvel not, if they who love
This present joy, this future hope,
Which taught them with all ill to cope,
In madness, then, their fate accuse—
In madness do those fearful deeds
That seem { to add but guilt to / but to augment their } woe.
Alas! the { breast / heart } that inly bleeds,
Has nought to dread from outward foe," &c.]

["'Tis quench'd, and I am lost in night."—MS.]

Who falls from all he knows of bliss,
Cares little into what abyss.
Fierce as the gloomy vulture's now
To thee, old man, my deeds appear:
I read abhorrence on thy brow,
And this too was I born to bear!
'Tis true, that, like that bird of prey,
With havoc have I mark'd my way:
But this was taught me by the dove,
To die—and know no second love.
This lesson yet hath man to learn,
Taught by the thing he dares to spurn:
The bird that sings within the brake,
The swan that swims upon the lake,
One mate, and one alone, will take.
And let the fool still prone to range,[1]
And sneer on all who cannot change,
Partake his jest with boasting boys;
I envy not his varied joys,
But deem such feeble, heartless man
Less than yon solitary swan;
Far, far beneath the shallow maid
He left believing and betray'd.
Such shame at least was never mine—
Leila! each thought was only thine!
My good, my guilt, my weal, my woe,
My hope on high—my all below.
Earth holds no other like to thee,
Or, if it doth, in vain for me:
For worlds I dare not view the dame
Resembling thee, yet not the same.
The very crimes that mar my youth,
This bed of death—attest my truth!
'Tis all too late—thou wert, thou art
The cherish'd madness of my heart!

"And she was lost—and yet I breathed,
But not the breath of human life:
A serpent round my heart was wreathed,
And stung my every thought to strife.
Alike all time, abhorred all place,
Shuddering I shrunk from Nature's face,
Where every hue that charm'd before
The blackness of my bosom wore.
The rest thou dost already know,
And all my sins, and half my woe.
But talk no more of penitence;
Thou seest I soon shall part from hence:
And if thy holy tale were true,
The deed that's done canst *thou* undo?
Think me not thankless—but this grief
Looks not to priesthood for relief.[2]
My soul's estate in secret guess:[3]
But wouldst thou pity more, say less.
When thou canst bid my Leila live,
Then will I sue thee to forgive;
Then plead my cause in that high place
Where purchased masses proffer grace.
Go, when the hunter's hand hath wrung
From forest-cave her shrieking young,
And calm the lonely lioness:
But soothe not—mock not *my* distress!

"In earlier days, and calmer hours,
When heart with heart delights to blend,
Where bloom my native valley's bowers,[4]
I had—Ah! have I now?—a friend!
To him this pledge I charge thee send,
Memorial of a youthful vow;
I would remind him of my end:[5]
Though souls absorb'd like mine allow
Brief thought to distant friendship's claim,
Yet dear to him my blighted name.
'Tis strange—he prophesied my doom,
And I have smiled—I then could smile—
When Prudence would his voice assume,
And warn—I reck'd not what—the while:
But now remembrance whispers o'er
Those accents scarcely mark'd before.
Say—that his bodings came to pass,
And he will start to hear their truth,
And wish his words had not been sooth:
Tell him, unheeding as I was,
Through many a busy bitter scene
Of all our golden youth had been,
In pain, my faltering tongue had tried
To bless his memory ere I died;
But Heaven in wrath would turn away,
If Guilt should for the guiltless pray.
I do not ask him not to blame,
Too gentle he to wound my name;
And what have I to do with fame?
I do not ask him not to mourn,
Such cold request might sound like scorn;
And what than friendship's manly tear
May better grace a brother's bier?
But bear this ring, his own of old,
And tell him—what thou dost behold!
The wither'd frame, the ruin'd mind,
The wrack by passion left behind,
A shrivelled scroll, a scatter'd leaf,
Sear'd by the autumn blast of grief!

* * * * *

"Tell me no more of fancy's gleam,
No, father, no, 'twas not a dream;
Alas! the dreamer first must sleep,
I only watch'd, and wish'd to weep;
But could not, for my burning brow
Throbb'd to the very brain as now:
I wish'd but for a single tear,
As something welcome, new, and dear;
I wish'd it then, I wish it still;
Despair is stronger than my will.
Waste not thine orison, despair[6]
Is mightier than thy pious prayer:
I would not, if I might, be blest;
I want no paradise, but rest.
'Twas then, I tell thee, father! then
I saw her; yes, she lived again;
And shining in her white symar,[7]
As through yon pale gray cloud the star

[1] ["And let the light, inconstant fool
That sneers his coxcomb ridicule."—MS.]

[2] The monk's sermon is omitted. It seems to have had so little effect upon the patient, that it could have no hopes from the reader. It may be sufficient to say, that it was of a customary length (as may be perceived from the interruptions and uneasiness of the patient), and was delivered in the usual tone of all orthodox preachers.

[3] ["——— "but this grief
In truth is not for thy relief,
My state thy thought can never guess."—MS.]

[4] ["Where rise my native city's towers."—MS.]

[5] ["I have no heart to love him now,
And 'tis but to declare my end."—MS.]

[6] ["Nay, kneel not, father, rise—despair," &c.—MS.]

[7] "Symar," a shroud.

Which now I gaze on, as on her,
Who look'd and looks far lovelier;
Dimly I view its trembling spark;[1]
To-morrow's night shall be more dark;
And I, before its rays appear,
That lifeless thing the living fear.
I wander, father! for my soul
Is fleeting towards the final goal.
I saw her, friar! and I rose
Forgetful of our former woes;
And rushing from my couch, I dart,
And clasp her to my desperate heart;
I clasp — what is it that I clasp?
No breathing form within my grasp,
No heart that beats reply to mine,
Yet, Leila! yet the form is thine!
And art thou, dearest, changed so much,
As meet my eye, yet mock my touch?
Ah! were thy beauties e'er so cold,
I care not; so my arms enfold
The all they ever wish'd to hold.
Alas! around a shadow prest
They shrink upon my lonely breast;
Yet still 'tis there! In silence stands,
And beckons with beseeching hands!
With braided hair, and bright-black eye —
I knew 'twas false — she could not die!
But he is dead! within the dell
I saw him buried where he fell;
He comes not, for he cannot break
From earth; why then art thou awake?

They told me wild waves roll'd above
The face I view, the form I love;
They told me — 'twas a hideous tale!
I'd tell it, but my tongue would fail:
If true, and from thine ocean-cave
Thou com'st to claim a calmer grave,
Oh! pass thy dewy fingers o'er
This brow that then will burn no more;
Or place them on my hopeless heart:
But, shape or shade! whate'er thou art,
In mercy ne'er again depart!
Or farther with thee bear my soul
Than winds can waft or waters roll!

* * * * *

"Such is my name, and such my tale.
Confessor! to thy secret ear
I breathe the sorrows I bewail,
And thank thee for the generous tear
This glazing eye could never shed.
Then lay me with the humblest dead,
And, save the cross above my head,
Be neither name nor emblem spread,
By prying stranger to be read,
Or stay the passing pilgrim's tread."[2]

He pass'd — nor of his name and race
Hath left a token or a trace,
Save what the father must not say
Who shrived him on his dying day:
This broken tale was all we knew[3]
Of her he loved, or him he slew.[4]

[1] ["Which now I view with trembling spark."— MS.]

[2] The circumstance to which the above story relates was not very uncommon in Turkey. A few years ago the wife of Muchtar Pacha complained to his father of his son's supposed infidelity; he asked with whom, and she had the barbarity to give in a list of the twelve handsomest women in Yanina. They were seized, fastened up in sacks, and drowned in the lake the same night! One of the guards who was present informed me, that not one of the victims uttered a cry, or showed a symptom of terror at so sudden a "wrench from all we know, from all we love." The fate of Phrosine, the fairest of this sacrifice, is the subject of many a Romaic and Arnaout ditty. The story in the text is one told of a young Venetian many years ago, and now nearly forgotten. I heard it by accident recited by one of the coffee-house story-tellers who abound in the Levant, and sing or recite their narratives. The additions and interpolations by the translator will be easily distinguished from the rest, by the want of Eastern imagery; and I regret that my memory has retained so few fragments of the original. For the contents of some of the notes I am indebted partly to D'Herbelot, and partly to that most Eastern, and, as Mr. Weber justly entitles it, "sublime tale," the "Caliph Vathek." I do not know from what source the author of that singular volume may have drawn his materials; some of his incidents are to be found in the "Bibliothèque Orientale;" but for correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations; and bears such marks of originality, that those who have visited the East will find some difficulty in believing it to be more than a translation. As an Eastern tale, even Rasselas must bow before it; his "Happy Valley" will not bear a comparison with the "Hall of Eblis."

[3] ["Nor whether most he mourn'd none knew,
For her he loved, or him he slew."— MS.]

[4] [In this poem, which was published after the two first cantos of Childe Harold, Lord Byron began to show his powers. He had now received encouragement which set free his daring hands, and gave his strokes their natural force. Here, then, we first find passages of a tone peculiar to Lord Byron; but still this appearance was not uniform: he often returned to his trammels, and reminds us of the manner of some favourite predecessor: among these, I think we sometimes catch the notes of Sir Walter Scott. But the internal tempest — the deep passion, sometimes buried, and sometimes blazing from some incidental touch — the intensity of agonising reflection, which will always distinguish Lord Byron from other writers — now began to display themselves. — Sir Egerton Brydges.]

The Bride of Abydos:

A TURKISH TALE.[1]

"Had we never loved so kindly,
Had we never loved so blindly,
Never met or never parted,
We had ne'er been broken-hearted."

BURNS.

TO

THE RIGHT HONOURABLE LORD HOLLAND,

THIS TALE IS INSCRIBED,

WITH EVERY SENTIMENT OF REGARD AND RESPECT,

BY HIS GRATEFULLY OBLIGED AND SINCERE FRIEND,

BYRON.

The Bride of Abydos.[2]

CANTO THE FIRST.

I.

Know ye the land where the cypress and myrtle[3]
Are emblems of deeds that are done in their clime?
Where the rage of the vulture, the love of the turtle,
Now melt into sorrow, now madden to crime!
Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine:
Where the light wings of Zephyr, oppress'd with perfume,
Wax faint o'er the gardens of Gúl[4] in her bloom;
Where the citron and olive are fairest of fruit,
And the voice of the nightingale never is mute:
Where the tints of the earth, and the hues of the sky,
In colour though varied, in beauty may vie,
And the purple of ocean is deepest in dye;
Where the virgins are soft as the roses they twine,
And all, save the spirit of man, is divine?
'T is the clime of the East; 't is the land of the Sun—
Can he smile on such deeds as his children have done?[5]
Oh! wild as the accents of lovers' farewell
Are the hearts which they bear, and the tales which they tell.

II.

Begirt with many a gallant slave,
Apparell'd as becomes the brave,
Awaiting each his lord's behest
To guide his steps, or guard his rest,
Old Giaffir sate in his Divan:
Deep thought was in his aged eye;
And though the face of Mussulman
Not oft betrays to standers by
The mind within, well skill'd to hide
All but unconquerable pride,
His pensive cheek and pondering brow
Did more than he was wont avow.

III.

"Let the chamber be clear'd."—The train disappear'd—
"Now call me the chief of the Haram guard."
With Giaffir is none but his only son,
And the Nubian awaiting the sire's award.
"Haroun—when all the crowd that wait
Are pass'd beyond the outer gate,
(Woe to the head whose eye beheld
My child Zuleika's face unveil'd!)

[1] ["The "Bride of Abydos" was published in the beginning of December, 1813. The mood of mind in which it was struck off is thus stated by Lord Byron, in a letter to Mr. Gifford:—"You have been good enough to look at a thing of mine in MS.—a Turkish story—and I should feel gratified if you would do it the same favour in its probationary state of printing. It was written, I cannot say for amusement, nor 'obliged by hunger and request of friends,' but in a state of mind, from circumstances which occasionally occur to 'us youth,' that rendered it necessary for me to apply my mind to something, any thing, but reality; and under this not very brilliant inspiration it was composed. Send it either to the flames, or

——'A hundred hawkers' load,
On wings of winds to fly or fall abroad.'

It deserves no better than the first, as the work of a week, and scribbled 'stans pede in uno' (by the bye, the only foot I have to stand on); and I promise never to trouble you again under forty cantos, and a voyage between each."]

[2] ["Murray tells me that Croker asked him why the thing is called the *Bride* of Abydos? It is an awkward question, being unanswerable: she is not a bride; only about to be one. I don't wonder at his finding out the *Bull;* but the detection is too late to do any good. I was a great fool to have made it, and am ashamed of not being an Irishman."—*Byron Diary*, Dec. 6. 1813.]

[3] [To the Bride of Abydos, Lord Byron made many additions during its progress through the press, amounting to about two hundred lines; and, as in the case of the Giaour, the passages so added will be seen to be some of the most splendid in the whole poem. These opening lines, which are among the new insertions, are supposed to have been suggested by a song of Goethe's—

"Kennst du das Land wo die citronen blühn."]

[4] "Gúl," the rose.

[5] "Souls made of fire, and children of the Sun,
With whom revenge is virtue."—YOUNG's *Revenge.*

Hence, lead my daughter from her tower;
Her fate is fix'd this very hour:
Yet not to her repeat my thought;
By me alone be duty taught!"

"Pacha! to hear is to obey."
No more must slave to despot say —
Then to the tower had ta'en his way,
But here young Selim silence brake,
First lowly rendering reverence meet;
And downcast look'd, and gently spake,
Still standing at the Pacha's feet:
For son of Moslem must expire,
Ere dare to sit before his sire!

"Father! for fear that thou shouldst chide
My sister, or her sable guide,
Know — for the fault, if fault there be,
Was mine, then fall thy frowns on me —
So lovelily the morning shone,
That — let the old and weary sleep —
I could not; and to view alone
The fairest scenes of land and deep,
With none to listen and reply
To thoughts with which my heart beat high
Were irksome — for whate'er my mood,
In sooth I love not solitude;
I on Zuleika's slumber broke,
And, as thou knowest that for me
Soon turns the Haram's grating key,
Before the guardian slaves awoke
We to the cypress groves had flown,
And made earth, main, and heaven our own!
There linger'd we, beguiled too long
With Mejnoun's tale, or Sadi's song;[1]
Till I, who heard the deep tambour[2]
Beat thy Divan's approaching hour,
To thee, and to my duty true,
Warn'd by the sound, to greet thee flew:
But there Zuleika wanders yet —
Nay, Father, rage not — nor forget
That none can pierce that secret bower
But those who watch the women's tower."

IV.

"Son of a slave" — the Pacha said —
"From unbelieving mother bred,
Vain were a father's hope to see
Aught that beseems a man in thee.
Thou, when thine arm should bend the bow,
And hurl the dart, and curb the steed,
Thou, Greek in soul if not in creed,
Must pore where babbling waters flow,
And watch unfolding roses blow.
Would that yon orb, whose matin glow
Thy listless eyes so much admire,
Would lend thee something of his fire!
Thou, who would'st see this battlement
By Christian cannon piecemeal rent;
Nay, tamely view old Stambol's wall
Before the dogs of Moscow fall,
Nor strike one stroke for life and death
Against the curs of Nazareth!
Go — let thy less than woman's hand
Assume the distaff — not the brand.

But, Haroun! — to my daughter speed:
And hark — of thine own head take heed —
If thus Zuleika oft takes wing —
Thou seest yon bow — it hath a string!"

V.

No sound from Selim's lip was heard,
At least that met old Giaffir's ear,
But every frown and every word
Pierced keener than a Christian's sword.
"Son of a slave! — reproach'd with fear!
Those gibes had cost another dear.
Son of a slave! — and *who* my sire?"
Thus held his thoughts their dark career;
And glances ev'n of more than ire
Flash forth, then faintly disappear.
Old Giaffir gazed upon his son
And started; for within his eye
He read how much his wrath had done;
He saw rebellion there begun:
"Come hither, boy — what, no reply?
I mark thee — and I know thee too;
But there be deeds thou dar'st not do:
But if thy beard had manlier length,
And if thy hand had skill and strength,
I 'd joy to see thee break a lance,
Albeit against my own perchance."

As sneeringly these accents fell,
On Selim's eye he fiercely gazed:
That eye return'd him glance for glance,
And proudly to his sire's was raised,
Till Giaffir's quail'd and shrunk askance —
And why — he felt, but durst not tell.
"Much I misdoubt this wayward boy
Will one day work me more annoy:
I never loved him from his birth,
And — but his arm is little worth,
And scarcely in the chase could cope
With timid fawn or antelope,
Far less would venture into strife
Where man contends for fame and life —
I would not trust that look or tone:
No — nor the blood so near my own.
That blood — he hath not heard — no more —
I 'll watch him closer than before.
He is an Arab[3] to my sight,
Or Christian crouching in the fight —
But hark! — I hear Zuleika's voice;
Like Houris' hymn it meets mine ear:
She is the offspring of my choice;
Oh! more than ev'n her mother dear,
With all to hope, and nought to fear —
My Peri! ever welcome here!
Sweet, as the desert fountain's wave
To lips just cool'd in time to save —
Such to my longing sight art thou;
Nor can they waft to Mecca's shrine
More thanks for life, than I for thine,
Who blest thy birth, and bless thee now."

VI.

Fair, as the first that fell of womankind,
When on that dread yet lovely serpent smiling,

[1] Mejnoun and Leila, the Romeo and Juliet of the East Sadi, the moral poet of Persia.

[2] Turkish drum, which sounds at sunrise, noon, and twilight.

[3] The Turks abhor the Arabs (who return the compliment a hundred-fold) even more than they hate the Christians.

Whose image then was stamp'd upon her mind —
But once beguiled — and ever more beguiling;
Dazzling, as that, oh! too transcendent vision
To Sorrow's phantom-peopled slumber given,
When heart meets heart again in dreams Elysian,
And paints the lost on Earth revived in Heaven;
Soft, as the memory of buried love;
Pure, as the prayer which Childhood wafts above,
Was she — the daughter of that rude old Chief,
Who met the maid with tears — but not of grief.

Who hath not proved how feebly words essay [1]
To fix one spark of Beauty's heavenly ray?
Who doth not feel, until his failing sight
Faints into dimness with its own delight,
His changing cheek, his sinking heart confess
The might — the majesty of Loveliness?
Such was Zuleika — such around her shone
The nameless charms unmark'd by her alone —
The light of love, the purity of grace,
The mind, the Music [2] breathing from her face,[3]
The heart whose softness harmonized the whole,
And oh! that eye was in itself a Soul!

Her graceful arms in meekness bending
Across her gently-budding breast;
At one kind word those arms extending
To clasp the neck of him who blest
His child caressing and carest,
Zuleika came — and Giaffir felt
His purpose half within him melt:
Not that against her fancied weal
His heart though stern could ever feel;
Affection chain'd her to that heart;
Ambition tore the links apart.

VII.

"Zuleika's child of gentleness!
How dear this very day must tell,
When I forget my own distress,
In losing what I love so well,
To bid thee with another dwell:
Another! and a braver man
Was never seen in battle's van.
We Moslem reck not much of blood;
But yet the line of Carasman [4]
Unchanged, unchangeable hath stood
First of the bold Timariot bands
That won and well can keep their lands.
Enough that he who comes to woo
Is kinsman of the Bey Oglou:
His years need scarce a thought employ:
I would not have thee wed a boy.
And thou shalt have a noble dower:
And his and my united power
Will laugh to scorn the death-firman,
Which others tremble but to scan,
And teach the messenger [5] what fate
The bearer of such boon may wait.
And now thou know'st thy father's will
All that thy sex hath need to know:
'T was mine to teach obedience still —
The way to love, thy lord may show."

VIII.

In silence bow'd the virgin's head;
And if her eye was fill'd with tears
That stifled feeling dare not shed,
And changed her cheek from pale to red,
And red to pale, as through her ears
Those winged words like arrows sped,
What could such be but maiden fears?
So bright the tear in Beauty's eye,
Love half regrets to kiss it dry;
So sweet the blush of Bashfulness,
Even Pity scarce can wish it less!

Whate'er it was the sire forgot;
Or if remember'd, mark'd it not;
Thrice clapp'd his hands, and call'd his steed, [6]
Resign'd his gem-adorn'd chibouque, [7]

[1] [These twelve fine lines were added in the course of printing.]

[2] This expression has met with objections. I will not refer to "Him who hath not Music in his soul," but merely request the reader to recollect, for ten seconds, the features of the woman whom he believes to be the most beautiful; and, if he then does not comprehend fully what is feebly expressed in the above line, I shall be sorry for us both. For an eloquent passage in the latest work of the first female writer of this, perhaps of any, age, on the analogy (and the immediate comparison excited by that analogy) between "painting and music," see vol. iii. cap. 10. DE L'ALLEMAGNE. And is not this connection still stronger with the original than the copy? with the colouring of Nature than of Art? After all, this is rather to be felt than described; still I think there are some who will understand it, at least they would have done had they beheld the countenance whose speaking harmony suggested the idea; for this passage is not drawn from imagination but memory, that mirror which Affliction dashes to the earth, and looking down upon the fragments, only beholds the reflection multiplied! — ["This morning, a very pretty billet from the Staël. She has been pleased to be pleased with my slight eulogy in the note annexed to the 'Bride.' This is to be accounted for in several ways: — firstly, all women like all, or any praise; secondly, this was unexpected, because I have never courted her; and, thirdly, as Scrub says, those who have been all their lives regularly praised by regular critics, like a little variety, and are glad when any one goes out of his way to say a civil thing; and, fourthly, she is a very good-natured creature, which is the best reason, after all, and, perhaps, the only one."—*B. Diary*, Dec. 7. 1813.]

[3] [Among the imputed plagiarisms so industriously hunted out in his writings, this line has been, with somewhat more plausibility than is frequent in such charges, included; the lyric poet Lovelace having, it seems, written "The melody and music of her face." Sir Thomas Browne, too, in his Religio Medici, says, "There is music even in beauty." The coincidence, no doubt, is worth observing, and the task of "tracking thus a favourite writer in the snow (as Dryden expresses it) of others," is sometimes not unamusing; but to those who found upon such resemblances a general charge of plagiarism, we may apply what Sir Walter Scott says: — "It is a favourite theme of laborious dulness to trace such coincidences, because they appear to reduce genius of the higher order to the usual standard of humanity, and of course to bring the author nearer to a level with his critics." It is not only curious, but instructive, to trace the progress of this passage to its present state of finish. Having at first written—

"Mind on her lip and music in her face,"

he afterwards altered it to —

"The mind of music breathing in her face" —

but this not satisfying him, the next step of correction brought the line to what it is at present. — MOORE.]

[4] Carasman Oglou, or Kara Osman Oglou, is the principal landowner in Turkey; he governs Magnesia: those who, by a kind of feudal tenure, possess land on condition of service, are called Timariots: they serve as Spahis, according to the extent of territory, and bring a certain number into the field, generally cavalry.

[5] When a Pacha is sufficiently strong to resist, the single messenger, who is always the first bearer of the order for his death, is strangled instead, and sometimes five or six, one after the other, on the same errand, by command of the refractory patient; if, on the contrary, he is weak or loyal, he bows, kisses the Sultan's respectable signature, and is bowstrung with great complacency. In 1810, several of these presents were exhibited in the niche of the Seraglio gate; among others, the head of the Pacha of Bagdat, a brave young man, cut off by treachery, after a desperate resistance.

[6] Clapping of the hands calls the servants. The Turks hate a superfluous expenditure of voice, and they have no bells.

[7] "Chibouque," the Turkish pipe, of which the amber

And mounting featly for the mead,
With Maugrabee [1] and Mamaluke,
His way amid his Delis took, [2]
To witness many an active deed
With sabre keen, or blunt jerreed.
The Kislar only and his Moors
Watch well the Haram's massy doors.

IX.

His head was leant upon his hand,
His eye look'd o'er the dark blue water
That swiftly glides and gently swells
Between the winding Dardanelles;
But yet he saw nor sea nor strand,
Nor even his Pacha's turban'd band
Mix in the game of mimic slaughter,
Careering cleave the folded felt [3]
With sabre stroke right sharply dealt;
Nor mark'd the javelin-darting crowd,
Nor heard their Ollahs [4] wild and loud —
He thought but of old Giaffir's daughter!

X.

No word from Selim's bosom broke;
One sigh Zuleika's thought bespoke:
Still gazed he through the lattice grate,
Pale, mute, and mournfully sedate.
To him Zuleika's eye was turn'd,
But little from his aspect learn'd:
Equal her grief, yet not the same;
Her heart confess'd a gentler flame:
But yet that heart, alarm'd or weak,
She knew not why, forbade to speak.
Yet speak she must — but when essay?
"How strange he thus should turn away!
Not thus we e'er before have met;
Nor thus shall be our parting yet."
Thrice paced she slowly through the room,
And watch'd his eye — it still was fix'd:
She snatch'd the urn wherein was mix'd
The Persian Atar-gul's [5] perfume,
And sprinkled all its odours o'er
The pictured roof [6] and marble floor:
The drops, that through his glittering vest
The playful girl's appeal address'd,
Unheeded o'er his bosom flew,
As if that breast were marble too.
"What, sullen yet? it must not be —
Oh! gentle Selim, this from thee!"
She saw in curious order set
The fairest flowers of eastern land —
"He lov'd them once; may touch them yet,
If offer'd by Zuleika's hand."
The childish thought was hardly breathed
Before the rose was pluck'd and wreathed;
The next fond moment saw her seat
Her fairy form at Selim's feet:
"This rose to calm my brother's cares
A message from the Bulbul [7] bears;
It says to-night he will prolong
For Selim's ear his sweetest song;
And though his note is somewhat sad,
He'll try for once a strain more glad,
With some faint hope his alter'd lay
May sing these gloomy thoughts away.

XI.

"What! not receive my foolish flower?
Nay then I am indeed unblest:
On me can thus thy forehead lower?
And know'st thou not who loves thee best?
Oh, Selim dear! oh, more than dearest!
Say, is it me thou hat'st or fearest?
Come, lay thy head upon my breast,
And I will kiss thee into rest,
Since words of mine, and songs must fail,
Ev'n from my fabled nightingale.
I knew our sire at times was stern,
But this from thee had yet to learn:
Too well I know he loves thee not;
But is Zuleika's love forgot?
Ah! deem I right? the Pacha's plan —
This kinsman Bey of Carasman
Perhaps may prove some foe of thine.
If so, I swear by Mecca's shrine,—
If shrines that ne'er approach allow
To woman's step admit her vow,—
Without thy free consent, command,
The Sultan should not have my hand!
Think'st thou that I could bear to part
With thee, and learn to halve my heart?
Ah! were I sever'd from thy side,
Where were thy friend — and who my guide?
Years have not seen, Time shall not see
The hour that tears my soul from thee:
Even Azrael [8], from his deadly quiver
When flies that shaft, and fly it must,
That parts all else, shall doom for ever
Our hearts to undivided dust!"

XII.

He lived — he breathed — he moved — he felt;
He raised the maid from where she knelt;
His trance was gone — his keen eye shone
With thoughts that long in darkness dwelt;
With thoughts that burn — in rays that melt.
As the stream late conceal'd
By the fringe of its willows,
When it rushes reveal'd
In the light of its billows;

mouth-piece, and sometimes the ball which contains the leaf, is adorned with precious stones, if in possession of the wealthier orders.

[1] "Maugrabee," Moorish mercenaries.

[2] "Delis," bravos who form the forlorn hope of the cavalry, and always begin the action.

[3] A twisted fold of *felt* is used for scimitar practice by the Turks, and few but Mussulman arms can cut through it at a single stroke: sometimes a tough turban is used for the same purpose. The jerreed is a game of blunt javelins, animated and graceful.

[4] "Ollahs," Alla il Allah, the "Leilies," as the Spanish poets call them, the sound is Ollah; a cry of which the Turks, for a silent people, are somewhat profuse, particularly during the jerreed, or in the chase, but mostly in battle. Their animation in the field, and gravity in the chamber, with their pipes and comboloios, form an amusing contrast.

[5] "Atar-gul," ottar of roses. The Persian is the finest.

[6] The ceiling and wainscots, or rather walls, of the Mussulman apartments are generally painted, in great houses, with one eternal and highly coloured view of Constantinople, wherein the principal feature is a noble contempt of perspective; below, arms, scimitars, &c. are in general fancifully and not inelegantly disposed.

[7] It has been much doubted whether the notes of this "Lover of the rose" are sad or merry; and Mr. Fox's remarks on the subject have provoked some learned controversy as to the opinions of the ancients on the point, though a little inclined to the "errare mallem," &c. *if* Mr. Fox *was* mistaken.

[8] "Azrael," the angel of death.

Drawn by Stothard, R.A.

BRIDE OF ABYDOS.

To face page 86.

As the bolt bursts on high
From the black cloud that bound it,
Flash'd the soul of that eye
Through the long lashes round it.
A war-horse at the trumpet's sound,
A lion roused by heedless hound,
A tyrant waked to sudden strife
By graze of ill-directed knife,
Starts not to more convulsive life
Than he, who heard that vow, display'd,
And all, before repress'd, betray'd:
"Now thou art mine, for ever mine,
With life to keep, and scarce with life resign;
Now thou art mine, that sacred oath,
Though sworn by one, hath bound us both.
Yes, fondly, wisely hast thou done;
That vow hath saved more heads than one.
But blench not thou — thy simplest tress
Claims more from me than tenderness;
I would not wrong the slenderest hair
That clusters round thy forehead fair,
For all the treasures buried far
Within the caves of Istakar.[1]
This morning clouds upon me lower'd,
Reproaches on my head were shower'd,
And Giaffir almost call'd me coward!
Now I have motive to be brave;
The son of his neglected slave,
Nay, start not, 'twas the term he gave,
May show, though little apt to vaunt,
A heart his words nor deeds can daunt.
His son, indeed! — yet, thanks to thee,
Perchance I am, at least shall be;
But let our plighted secret vow
Be only known to us as now.
I know the wretch who dares demand
From Giaffir thy reluctant hand;
More ill-got wealth, a meaner soul
Holds not a Musselim's[2] control:
Was he not bred in Egripo?[3]
A viler race let Israel show;
But let that pass — to none be told
Our oath; the rest shall time unfold.
To me and mine leave Osman Bey;
I've partisans for peril's day:
Think not I am what I appear;
I've arms, and friends, and vengeance near."

XIII.

"Think not thou art what thou appearest!
My Selim, thou art sadly changed:
This morn I saw thee, gentlest, dearest;
But now thou 'rt from thyself estranged
My love thou surely knew'st before,
It ne'er was less, nor can be more.
To see thee, hear thee, near thee stay,
And hate the night I know not why,
Save that we meet not but by day;
With thee to live, with thee to die,
I dare not to my hope deny:
Thy cheek, thine eyes, thy lips to kiss,
Like this — and this — no more than this;
For, Alla! sure thy lips are flame:
What fever in thy veins is flushing?
My own have nearly caught the same,
At least I feel my cheek, too, blushing.
To soothe thy sickness, watch thy health,
Partake, but never waste thy wealth,
Or stand with smiles unmurmuring by,
And lighten half thy poverty;
Do all but close thy dying eye,
For that I could not live to try;
To these alone my thoughts aspire:
More can I do? or thou require?
But, Selim, thou must answer why
We need so much of mystery?
The cause I cannot dream nor tell,
But be it, since thou say'st 'tis well;
Yet what thou mean'st by 'arms' and 'friends,'
Beyond my weaker sense extends.
I meant that Giaffir should have heard
The very vow I plighted thee;
His wrath would not revoke my word:
But surely he would leave me free.
Can this fond wish seem strange in me,
To be what I have ever been?
What other hath Zuleika seen
From simple childhood's earliest hour?
What other can she seek to see
Than thee, companion of her bower,
The partner of her infancy?
These cherish'd thoughts, with life begun,
Say, why must I no more avow?
What change is wrought to make me shun
The truth; my pride, and thine till now?
To meet the gaze of stranger's eyes
Our law, our creed, our God denies;
Nor shall one wandering thought of mine
At such, our Prophet's will, repine:
No! happier made by that decree,
He left me all in leaving thee.
Deep were my anguish, thus compell'd
To wed with one I ne'er beheld:
This wherefore should I not reveal?
Why wilt thou urge me to conceal?
I know the Pacha's haughty mood
To thee hath never boded good;
And he so often storms at nought,
Allah! forbid that e'er he ought!
And why I know not, but within
My heart concealment weighs like sin.
If then such secrecy be crime,
And such it feels while lurking here;
Oh, Selim! tell me yet in time,
Nor leave me thus to thoughts of fear.
Ah! yonder see the Tchocadar[4],
My father leaves the mimic war;
I tremble now to meet his eye —
Say, Selim, canst thou tell me why?"

XIV.

"Zuleika — to thy tower's retreat
Betake thee — Giaffir I can greet:
And now with him I fain must prate
Of firmans, impost, levies, state.
There's fearful news from Danube's banks,
Our Vizier nobly thins his ranks,
For which the Giaour may give him thanks!

[1] The treasures of the Pre-adamite Sultans. See D'Herbelot, article *Istakar*.

[2] "Musselim," a governor, the next in rank after a Pacha; a Waywode is the third; and then come the Agas.

[3] "Egripo," the Negropont. According to the proverb, the Turks of Egripo, the Jews of Salonica, and the Greeks of Athens, are the worst of their respective races.

[4] "Tchocadar" — one of the attendants who precedes a man of authority.

Our Sultan hath a shorter way
Such costly triumph to repay.
But, mark me, when the twilight drum
Hath warn'd the troops to food and sleep,
Unto thy cell will Selim come:
Then softly from the Haram creep
Where we may wander by the deep:
Our garden-battlements are steep;
Nor these will rash intruder climb
To list our words, or stint our time;
And if he doth, I want not steel
Which some have felt, and more may feel.
Then shalt thou learn of Selim more
Than thou hast heard or thought before:
Trust me, Zuleika — fear not me!
Thou know'st I hold a haram key."

"Fear thee, my Selim! ne'er till now
Did word like this —"
"Delay not thou;
I keep the key — and Haroun's guard
Have *some*, and hope of *more* reward.
To-night, Zuleika, thou shalt hear
My tale, my purpose, and my fear:
I am not, love! what I appear."

The Bride of Abydos.

CANTO THE SECOND.

I.

The winds are high on Helle's wave,
As on that night of stormy water
When Love, who sent, forgot to save
The young, the beautiful, the brave,
The lonely hope of Sestos' daughter.
Oh! when alone along the sky
Her turret-torch was blazing high,
Though rising gale, and breaking foam,
And shrieking sea-birds warn'd him home;
And clouds aloft and tides below,
With signs and sounds, forbade to go,
He could not see, he would not hear,
Or sound or sign foreboding fear;
His eye but saw that light of love,
The only star it hail'd above;
His ear but rang with Hero's song,
"Ye waves, divide not lovers long!" —
That tale is old, but love anew
May nerve young hearts to prove as true.

II.

The winds are high, and Helle's tide
Rolls darkly heaving to the main;
And Night's descending shadows hide
That field with blood bedew'd in vain,
The desert of old Priam's pride;
The tombs, sole relics of his reign,
All — save immortal dreams that could beguile
The blind old man of Scio's rocky isle!

III.

Oh! yet — for there my steps have been;
These feet have press'd the sacred shore,
These limbs that buoyant wave hath borne —
Minstrel! with thee to muse, to mourn,
To trace again those fields of yore,
Believing every hillock green
Contains no fabled hero's ashes,
And that around the undoubted scene
Thine own "broad Hellespont"[1] still dashes,
Be long my lot! and cold were he
Who there could gaze denying thee!

IV.

The night hath closed on Helle's stream,
Nor yet hath risen on Ida's hill
That moon, which shone on his high theme:
No warrior chides her peaceful beam,
But conscious shepherds bless it still.
Their flocks are grazing on the mound
Of him who felt the Dardan's arrow:
That mighty heap of gather'd ground
Which Ammon's son ran proudly round,[2]
By nations raised, by monarchs crown'd,
Is now a lone and nameless barrow!
Within — thy dwelling-place how narrow!
Without — can only strangers breathe
The name of him that *was* beneath:
Dust long outlasts the storied stone;
But Thou — thy very dust is gone!

V.

Late, late to-night will Dian cheer
The swain, and chase the boatman's fear;
Till then — no beacon on the cliff
May shape the course of struggling skiff;
The scatter'd lights that skirt the bay,
All, one by one, have died away;
The only lamp of this lone hour
Is glimmering in Zuleika's tower.

Yes! there is light in that lone chamber,
And o'er her silken Ottoman
Are thrown the fragrant beads of amber,
O'er which her fairy fingers ran;[3]

[1] The wrangling about this epithet, "the broad Hellespont" or the "boundless Hellespont," whether it means one or the other, or what it means at all, has been beyond all possibility of detail. I have even heard it disputed on the spot; and not foreseeing a speedy conclusion to the controversy, amused myself with swimming across it in the mean time; and probably may again, before the point is settled. Indeed, the question as to the truth of "the tale of Troy divine" still continues, much of it resting upon the talismanic word "ἄπειρος:" probably Homer had the same notion of distance that a coquette has of time; and when he talks of boundless, means half a mile; as the latter, by a like figure, when she says *eternal* attachment, simply specifies three weeks.

[2] Before his Persian invasion, and crowned the altar with laurel, &c. He was afterwards imitated by Caracalla in his race. It is believed that the last also poisoned a friend, named Festus, for the sake of new Patroclan games. I have seen the sheep feeding on the tombs of Æsietes and Antilochus: the first is in the centre of the plain.

[3] When rubbed, the amber is susceptible of a perfume, which is slight but *not* disagreeable. [On discovering that, in some of the early copies, the all-important monosyllable "*not*" had been omitted, Lord Byron wrote to Mr. Murray, — "There is a diabolical mistake which must be corrected; it is the omission of '*not*' before disagreeable, in the note on the amber rosary. This is really horrible, and nearly as bad as the stumble of mine at the threshold — I mean the *misnomer* of Bride. Pray do not let a copy go without the '*not*:' it is nonsense, and worse than nonsense. I wish the printer was saddled with a vampire."]

Near these, with emerald rays beset,
(How could she thus that gem forget?)
Her mother's sainted amulet,[1]
Whereon engraved the Koorsee text,
Could smooth this life, and win the next;
And by her comboloio[2] lies
A Koran of illumined dyes;
And many a bright emblazon'd rhyme
By Persian scribes redeem'd from time;
And o'er those scrolls, not oft so mute,
Reclines her now neglected lute;
And round her lamp of fretted gold
Bloom flowers in urns of China's mould;
The richest work of Iran's loom,
And Sheeraz' tribute of perfume;
All that can eye or sense delight
Are gather'd in that gorgeous room:
But yet it hath an air of gloom.
She, of this Peri cell the sprite,
What doth she hence, and on so rude a night?

VI.

Wrapt in the darkest sable vest,
Which none save noblest Moslem wear,
To guard from winds of heaven the breast
As heaven itself to Selim dear,
With cautious steps the thicket threading,
And starting oft, as through the glade
The gust its hollow moanings made,
Till on the smoother pathway treading,
More free her timid bosom beat,
The maid pursued her silent guide;
And though her terror urged retreat,
How could she quit her Selim's side?
How teach her tender lips to chide?

VII.

They reach'd at length a grotto, hewn
By nature, but enlarged by art,
Where oft her lute she wont to tune,
And oft her Koran conn'd apart;
And oft in youthful reverie
She dream'd what Paradise might be:
Where woman's parted soul shall go
Her Prophet had disdain'd to show;
But Selim's mansion was secure,
Nor deem'd she, could he long endure
His bower in other worlds of bliss
Without *her*, most beloved in this!
Oh! who so dear with him could dwell?
What Houri soothe him half so well?

VIII.

Since last she visited the spot
Some change seem'd wrought within the grot:
It might be only that the night
Disguised things seen by better light:
That brazen lamp but dimly threw
A ray of no celestial hue;
But in a nook within the cell
Her eye on stranger objects fell.
There arms were piled, not such as wield
The turban'd Delis in the field;
But brands of foreign blade and hilt,
And one was red—perchance with guilt!
Ah! how without can blood be spilt?
A cup too on the board was set
That did not seem to hold sherbet.
What may this mean? she turn'd to see
Her Selim—"Oh! can this be he?"

IX.

His robe of pride was thrown aside,
His brow no high-crown'd turban bore,
But in its stead a shawl of red,
Wreathed lightly round, his temples wore.
That dagger, on whose hilt the gem
Were worthy of a diadem,
No longer glitter'd at his waist,
Where pistols unadorn'd were braced;
And from his belt a sabre swung,
And from his shoulder loosely hung
The cloak of white, the thin capote
That decks the wandering Candiote;
Beneath—his golden plated vest
Clung like a cuirass to his breast;
The greaves below his knee that wound
With silvery scales were sheathed and bound.
But were it not that high command
Spake in his eye, and tone, and hand,
All that a careless eye could see
In him was some young Galiongée.[3]

X.

"I said I was not what I seem'd;
And now thou seest my words were true:
I have a tale thou hast not dream'd,
If sooth—its truth must others rue.
My story now 't were vain to hide,
I must not see thee Osman's bride:
But had not thine own lips declared
How much of that young heart I shared,
I could not, must not, yet have shown
The darker secret of my own.
In this I speak not now of love;
That, let time, truth, and peril prove:
But first—Oh! never wed another—
Zuleika! I am not thy brother!"

XI.

"Oh! not my brother!—yet unsay—
God! am I left alone on earth
To mourn—I dare not curse—the day[4]
That saw my solitary birth?
Oh! thou wilt love me now no more!
My sinking heart foreboded ill;
But know *me* all I was before,

[1] The belief in amulets engraved on gems, or enclosed in gold boxes, containing scraps from the Koran, worn round the neck, wrist, or arm, is still universal in the East. The Koorsee (throne) verse in the second cap. of the Koran describes the attributes of the Most High, and is engraved in this manner, and worn by the pious, as the most esteemed and sublime of all sentences.

[2] "Comboloio"—a Turkish rosary. The MSS., particularly those of the Persians, are richly adorned and illuminated. The Greek females are kept in utter ignorance; but many of the Turkish girls are highly accomplished, though not actually qualified for a Christian coterie. Perhaps some of our own "*blues*" might not be worse for *bleaching*.

[3] "Galiongée"—or Galiongi, a sailor, that is, a Turkish sailor; the Greeks navigate, the Turks work the guns. Their dress is picturesque; and I have seen the Capitan Pacha more than once wearing it as a kind of *incog*. Their legs, however, are generally naked. The buskins described in the text as sheathed behind with silver are those of an Arnaut robber, who was my host (he had quitted the profession) at his Pyrgo, near Gastouni in the Morea; they were plated in scales one over the other, like the back of an armadillo.

[4] ["To curse—if I could curse—the day."—MS.]

Thy sister — friend — Zuleika still.
Thou led'st me here perchance to kill;
If thou hast cause for vengeance, see!
My breast is offer'd — take thy fill!
Far better with the dead to be
Than live thus nothing now to thee!
Perhaps far worse, for now I know
Why Giaffir always seem'd thy foe;
And I, alas! am Giaffir's child,
For whom thou wert contemn'd, reviled.
If not thy sister — would'st thou save
My life, oh! bid me be thy slave!"

XII.

"My slave, Zuleika! — nay, I'm thine:
But, gentle love, this transport calm,
Thy lot shall yet be link'd with mine;
I swear it by our Prophet's shrine,
And be that thought thy sorrow's balm.
So may the Koran[1] verse display'd
Upon its steel direct my blade,
In danger's hour to guard us both,
As I preserve that awful oath!
The name in which thy heart hath prided
Must change; but, my Zuleika, know,
That tie is widen'd, not divided,
Although thy Sire's my deadliest foe.
My father was to Giaffir all
That Selim late was deem'd to thee;
That brother wrought a brother's fall,
But spared, at least, my infancy;
And lull'd me with a vain deceit
That yet a like return may meet.
He rear'd me, not with tender help,
But like the nephew of a Cain;[2]
He watch'd me like a lion's whelp,
That gnaws and yet may break his chain.
My father's blood in every vein
Is boiling; but for thy dear sake
No present vengeance will I take;
Though here I must no more remain.
But first, beloved Zuleika! hear
How Giaffir wrought this deed of fear.

XIII.

"How first their strife to rancour grew,
If love or envy made them foes,
It matters little if I knew;
In fiery spirits, slights, though few
And thoughtless, will disturb repose.
In war Abdallah's arm was strong,
Remember'd yet in Bosniac song,
And Paswan's[3] rebel hordes attest
How little love they bore such guest:
His death is all I need relate,
The stern effect of Giaffir's hate;
And how my birth disclosed to me,
Whate'er beside it makes, hath made me free.

XIV.

"When Paswan, after years of strife,
At last for power, but first for life,
In Widdin's walls too proudly sate,
Our Pachas rallied round the state;
Nor last nor least in high command,
Each brother led a separate band;
They gave their horsetails[4] to the wind,
And mustering in Sophia's plain
Their tents were pitch'd, their post assign'd;
To one, alas! assign'd in vain!
What need of words? the deadly bowl,
By Giaffir's order drugg'd and given,
With venom subtle as his soul,
Dismiss'd Abdallah's hence to heaven.
Reclined and feverish in the bath,
He, when the hunter's sport was up,
But little deem'd a brother's wrath
To quench his thirst had such a cup:
The bowl a bribed attendant bore;
He drank one draught,[5] nor needed more!
If thou my tale, Zulieka, doubt,
Call Haroun — he can tell it out.

XV.

"The deed once done, and Paswan's feud
In part suppress'd, though ne'er subdued,
Abdallah's Pachalick was gain'd: —
Thou know'st not what in our Divan
Can wealth procure for worse than man —
Abdallah's honours were obtain'd
By him a brother's murder stain'd;
'T is true, the purchase nearly drain'd
His ill got treasure, soon replaced.
Wouldst question whence? Survey the waste,
And ask the squalid peasant how
His gains repay his broiling brow! —
Why me the stern usurper spared,
Why thus with me his palace shared,
I know not. Shame, regret, remorse,
And little fear from infant's force;
Besides, adoption as a son
By him whom Heaven accorded none,
Or some unknown cabal, caprice,
Preserved me thus; — but not in peace:

[1] The characters on all Turkish scimitars contain sometimes the name of the place of their manufacture, but more generally a text from the Koran, in letters of gold. Amongst those in my possession is one with a blade of singular construction; it is very broad, and the edge notched into serpentine curves like the ripple of water, or the wavering of flame. I asked the Armenian who sold it, what possible use such a figure could add: he said, in Italian, that he did not know; but the Mussulmans had an idea that those of this form gave a severer wound; and liked it because it was "piu feroce." I did not much admire the reason, but bought it for its peculiarity.

[2] It is to be observed, that every allusion to any thing or personage in the Old Testament, such as the Ark, or Cain, is equally the privilege of Mussulman and Jew: indeed, the former profess to be much better acquainted with the lives, true and fabulous, of the patriarchs, than is warranted by our own sacred writ; and not content with Adam, they have a biography of Pre-Adamites. Solomon is the monarch of all necromancy, and Moses a prophet inferior only to Christ and Mahomet. Zuleika is the Persian name of Potiphar's wife; and her amour with Joseph constitutes one of the finest poems in their language. It is, therefore, no violation of costume to put the names of Cain, or Noah, into the mouth of a Moslem. — [Some doubt having been expressed by Mr. Murray, as to the propriety of putting the name of Cain into the mouth of a Mussulman, Lord Byron sent him the preceding note — "for the benefit of the ignorant." "I don't care one lump of sugar," he says, "for my poetry; but for my costume, and my correctness on those points, I will combat lustily."]

[3] Paswan Oglou, the rebel of Widdin; who, for the last years of his life, set the whole power of the Porte at defiance.

[4] "Horse-tail," the standard of a Pacha.

[5] Giaffir, Pacha of Argyro Castro, or Scutari, I am not sure which, was actually taken off by the Albanian Ali, in the manner described in the text. Ali Pacha, while I was in the country, married the daughter of his victim, some years after the event had taken place at a bath in Sophia, or Adrianople. The poison was mixed in the cup of coffee, which is presented before the sherbet by the bath-keeper, after dressing.

He cannot curb his haughty mood,
Nor I forgive a father's blood.

XVI.

"Within thy father's house are foes;
Not all who break his bread are true:
To these should I my birth disclose,
His days, his very hours were few:
They only want a heart to lead,
A hand to point them to the deed.
But Haroun only knows, or knew
This tale, whose close is almost nigh:
He in Abdallah's palace grew,
And held that post in his Serai
Which holds he here — he saw him die:
But what could single slavery do?
Avenge his lord? alas! too late;
Or save his son from such a fate?
He chose the last, and when elate
With foes subdued, or friends betray'd,
Proud Giaffir in high triumph sate,
He led me helpless to his gate,
And not in vain it seems essay'd
To save the life for which he pray'd.
The knowledge of my birth secured
From all and each, but most from me;
Thus Giaffir's safety was insured.
Removed he too from Roumelie
To this our Asiatic side,
Far from our seats by Danube's tide,
With none but Haroun, who retains
Such knowledge — and that Nubian feels
A tyrant's secrets are but chains,
From which the captive gladly steals,
And this and more to me reveals:
Such still to guilt just Alla sends —
Slaves, tools, accomplices — no friends!

XVII.

"All this, Zuleika, harshly sounds;
But harsher still my tale must be:
Howe'er my tongue thy softness wounds,
Yet I must prove all truth to thee.
I saw thee start this garb to see,
Yet is it one I oft have worn,
And long must wear: this Galiongée,
To whom thy plighted vow is sworn,
Is leader of those pirate hordes,
Whose laws and lives are on their swords;
To hear whose desolating tale
Would make thy waning cheek more pale:
Those arms thou seest my band have brought,
The hands that wield are not remote;
This cup too for the rugged knaves
Is fill'd — once quaff'd, they ne'er repine:
Our Prophet might forgive the slaves;
They 're only infidels in wine.

XVIII.

"What could I be? Proscribed at home,
And taunted to a wish to roam;
And listless left — for Giaffir's fear
Denied the courser and the spear —
Though oft — Oh, Mahomet! how oft! —
In full Divan the despot scoff'd,
As if *my* weak unwilling hand
Refused the bridle or the brand:
He ever went to war alone,
And pent me here untried — unknown;
To Haroun's care with women left,
By hope unblest, of fame bereft,
While thou — whose softness long endear'd,
Though it unmann'd me, still had cheer'd —
To Brusa's walls for safety sent,
Awaitedst there the field's event.
Haroun, who saw my spirit pining
Beneath inaction's sluggish yoke,
His captive, though with dread resigning,
My thraldom for a season broke,
On promise to return before
The day when Giaffir's charge was o'er.
'Tis vain — my tongue cannot impart
My almost drunkenness of heart,
When first this liberated eye
Survey'd Earth, Ocean, Sun, and Sky,
As if my spirit pierced them through,
And all their inmost wonders knew!
One word alone can paint to thee
That more than feeling — I was Free!
E'en for thy presence ceased to pine;
The World — nay, Heaven itself was mine!

XIX.

"The shallop of a trusty Moor
Convey'd me from this idle shore;
I long'd to see the isles that gem
Old Ocean's purple diadem:
I sought by turns, and saw them all;[1]
But when and where I join'd the crew,
With whom I 'm pledg'd to rise or fall,
When all that we design to do
Is done, 't will then be time more meet
To tell thee, when the tale 's complete.

XX.

"'T is true, they are a lawless brood,
But rough in form, nor mild in mood;
And every creed, and every race,
With them hath found — may find a place;
But open speech, and ready hand,
Obedience to their chief's command;
A soul for every enterprise,
That never sees with terror's eyes;
Friendship for each, and faith to all,
And vengeance vow'd for those who fall,
Have made them fitting instruments
For more than ev'n my own intents.
And some — and I have studied all
Distinguish'd from the vulgar rank,
But chiefly to my council call
The wisdom of the cautious Frank —
And some to higher thoughts aspire,
The last of Lambro's[2] patriots there
Anticipated freedom share;
And oft around the cavern fire
On visionary schemes debate,
To snatch the Rayahs[3] from their fate.

[1] The Turkish notions of almost all islands are confined to the Archipelago, the sea alluded to.

[2] Lambro Canzani, a Greek, famous for his efforts in 1789–90, for the independence of his country. Abandoned by the Russians, he became a pirate, and the Archipelago was the scene of his enterprises. He is said to be still alive at Petersburg. He and Riga are the two most celebrated of the Greek revolutionists.

[3] "Rayahs," — all who pay the capitation tax, called the "Haratch."

So let them ease their hearts with prate
Of equal rights, which man ne'er knew;
I have a love for freedom too.
Ay! let me like the ocean-Patriarch [1] roam,
Or only know on land the Tartar's home! [2]
My tent on shore, my galley on the sea,
Are more than cities and Serais to me:
Borne by my steed, or wafted by my sail,
Across the desert, or before the gale,
Bound where thou wilt, my barb! or glide, my prow!
But be the star that guides the wanderer, Thou!
Thou, my Zuleika, share and bless my bark;
The Dove of peace and promise to mine ark! [3]
Or, since that hope denied in worlds of strife,
Be thou the rainbow to the storms of life!
The evening beam that smiles the clouds away,
And tints to-morrow with prophetic ray! [4]
Blest — as the Muezzin's strain from Mecca's wall
To pilgrims pure and prostrate at his call;
Soft — as the melody of youthful days,
That steals the trembling tear of speechless praise;
Dear — as his native song to Exile's ears,
Shall sound each tone thy long-loved voice endears
For thee in those bright isles is built a bower
Blooming as Aden [5] in its earliest hour.
A thousand swords, with Selim's heart and hand,
Wait — wave — defend — destroy — at thy command!
Girt by my band, Zuleika at my side,
The spoil of nations shall bedeck my bride.
The Haram's languid years of listless ease
Are well resign'd for cares — for joys like these:
Not blind to fate, I see, where'er I rove,
Unnumber'd perils, — but one only love!
Yet well my toils shall that fond breast repay,
Though fortune frown, or falser friends betray.
How dear the dream in darkest hours of ill,
Should all be changed, to find thee faithful still!
Be but thy soul, like Selim's, firmly shown;
To thee be Selim's tender as thine own;
To soothe each sorrow, share in each delight,
Blend every thought, do all — but disunite!
Once free, 'tis mine our horde again to guide;
Friends to each other, foes to aught beside: [6]
Yet there we follow but the bent assign'd
By fatal Nature to man's warring kind:
Mark! where his carnage and his conquests cease!
He makes a solitude, and calls it — peace!

I, like the rest, must use my skill or strength,
But ask no land beyond my sabre's length:
Power sways but by division — her resource
The blest alternative of fraud or force!
Ours be the last; in time deceit may come
When cities cage us in a social home:
There ev'n thy soul might err — how oft the heart
Corruption shakes which peril could not part!
And woman, more than man, when death or woe,
Or even Disgrace, would lay her lover low,
Sunk in the lap of Luxury will shame —
Away suspicion! — *not* Zuleika's name!
But life is hazard at the best; and here
No more remains to win, and much to fear:
Yes, fear! — the doubt, the dread of losing thee,
By Osman's power, and Giaffir's stern decree.
That dread shall vanish with the favouring gale,
Which Love to-night hath promised to my sail:
No danger daunts the pair his smile hath blest,
Their steps still roving, but their hearts at rest.
With thee all toils are sweet, each clime hath charms;
Earth — sea alike — our world within our arms!
Ay — let the loud winds whistle o'er the deck,
So that those arms cling closer round my neck:
The deepest murmur of this lip shall be,[7]
No sigh for safety, but a prayer for thee!
The war of elements no fears impart
To Love, whose deadliest bane is human Art:
There lie the only rocks our course can check:
Here moments menace — *there* are years of wreck!
But hence ye thoughts that rise in Horror's shape!
This hour bestows, or ever bars escape.
Few words remain of mine my tale to close;
Of thine but *one* to waft us from our foes;
Yea — foes — to me will Giaffir's hate decline?
And is not Osman, who would part us, thine?

XXI.

"His head and faith from doubt and death
Return'd in time my guard to save;
Few heard, none told, that o'er the wave
From isle to isle I roved the while:
And since, though parted from my band,
Too seldom now I leave the land,
No deed they 've done, nor deed shall do,
Ere I have heard and doom'd it too:

1 This first of voyages is one of the few with which the Mussulmans profess much acquaintance.

2 The wandering life of the Arabs, Tartars, and Turkomans, will be found well detailed in any book of Eastern travels. That it possesses a charm peculiar to itself, cannot be denied. A young French renegado confessed to Chateaubriand, that he never found himself alone, galloping in the desert, without a sensation approaching to rapture, which was indescribable.

3 [The longest, as well as most splendid, of those passages, with which the perusal of his own strains, during revision, inspired him, was that rich flow of eloquent feeling which follows the couplet, — "Thou, my Zuleika, share and bless my bark," &c. — a strain of poetry, which, for energy and tenderness of thought, for music of versification, and selectness of diction, has, throughout the greater portion of it, but few rivals in either ancient or modern song. — MOORE.]

4 [Originally written thus —

"And tints to-morrow with {an airy / a fancied} ray."

The following note being annexed: — "Mr. Murray, choose which of the two epithets, 'fancied,' or 'airy,' may be best; or if neither will do, tell me, and I will dream another." In a subsequent letter, he says: — "Instead of —

"And tints to-morrow with a *fancied* ray,

Print —

"And tints to-morrow with *prophetic* ray;

Or —

"And {gilds / tints} the hope of morning with its ray;

Or —

"And gilds to-morrow's hope with heavenly ray.

I wish you would ask Mr. Gifford which of them is best; or rather, *not worst*."]

5 "Jannat al Aden," the perpetual abode, the Mussulman paradise.

6 ["You wanted some reflections; and I send you, *per Selim*, eighteen lines in decent couplets, of a pensive, if not an *ethical*, tendency. One more revise — positively the last, if decently done — at any rate, the *pen*ultimate. Mr. Canning's approbation, I need not say, makes me proud.* To make you some amends for eternally pestering you with alterations, I send you Cobbett, — to confirm your orthodoxy." — *Lord B. to Mr. Murray.*]

7 ["Then if my lip once murmurs, it must be." — MS.]

* [Mr. Canning's note was as follows: — "I received the books, and among them, the 'Bride of Abydos.' It is very, very beautiful. Lord Byron (when I met him, one day, at a dinner at Mr. Ward's) was so kind as to promise to give me a copy of it. I mention this, not to save my purchase, but because I should be really flattered by the present."]

I form the plan, decree the spoil,
'Tis fit I oftener share the toil.
But now too long I've held thine ear;
Time presses, floats my bark, and here
We leave behind but hate and fear.
To-morrow Osman with his train
Arrives — to-night must break thy chain:
And wouldst thou save that haughty Bey,—
Perchance, *his* life who gave thee thine,—
With me this hour away — away!
But yet, though thou art plighted mine,
Wouldst thou recall thy willing vow,
Appall'd by truths imparted now,
Here rest I — not to see thee wed:
But be that peril on *my* head!"

XXII.

Zuleika, mute and motionless,
Stood like that statue of distress,
When, her last hope for ever gone,
The mother harden'd into stone:
All in the maid that eye could see
Was but a younger Niobé.
But ere her lip, or even her eye,
Essay'd to speak, or look reply,
Beneath the garden's wicket porch
Far flash'd on high a blazing torch!
Another — and another — and another —
"Oh! fly — no more — yet now my more than brother!"
Far, wide, through every thicket spread
The fearful lights are gleaming red;
Nor these alone — for each right hand
Is ready with a sheathless brand.
They part, pursue, return, and wheel
With searching flambeau, shining steel;
And last of all, his sabre waving,
Stern Giaffir in his fury raving:
And now almost they touch the cave —
Oh! must that grot be Selim's grave?

XXIII.

Dauntless he stood — "'Tis come — soon past —
One kiss, Zuleika — 'tis my last:
But yet my band not far from shore
May hear this signal, see the flash;
Yet now too few — the attempt were rash:
No matter — yet one effort more."
Forth to the cavern mouth he stept;
His pistol's echo rang on high,
Zuleika started not, nor wept,
Despair benumb'd her breast and eye! —
"They hear me not, or if they ply
Their oars, 'tis but to see me die;
That sound hath drawn my foes more nigh.
Then forth my father's scimitar,
Thou ne'er hast seen less equal war!
Farewell, Zuleika! — sweet! retire:
Yet stay within — here linger safe,
At thee his rage will only chafe.
Stir not — lest even to thee perchance
Some erring blade or ball should glance.
Fear'st thou for him? — may I expire
If in this strife I seek thy sire!
No — though by him that poison pour'd;
No — though again he call me coward!
But tamely shall I meet their steel?
No — as each crest save *his* may feel!"

XXIV.

One bound he made, and gain'd the sand:
Already at his feet hath sunk
The foremost of the prying band,
A gasping head, a quivering trunk:
Another falls — but round him close
A swarming circle of his foes;
From right to left his path he cleft,
And almost met the meeting wave:
His boat appears — not five oars' length —
His comrades strain with desperate strength —
Oh! are they yet in time to save?
His feet the foremost breakers lave;
His band are plunging in the bay,
Their sabres glitter through the spray;
Wet — wild — unwearied to the strand
They struggle — now they touch the land!
They come — 'tis but to add to slaughter —
His heart's best blood is on the water.

XXV.

Escaped from shot, unharm'd by steel,
Or scarcely grazed its force to feel,
Had Selim won, betray'd, beset,
To where the strand and billows met;
There as his last step left the land,
And the last death-blow dealt his hand —
Ah! wherefore did he turn to look
For her his eye but sought in vain?
That pause, that fatal gaze he took,
Hath doom'd his death, or fix'd his chain.
Sad proof, in peril and in pain,
How late will Lover's hope remain!
His back was to the dashing spray;
Behind, but close, his comrades lay,
When, at the instant, hiss'd the ball —
"So may the foes of Giaffir fall!"
Whose voice is heard? whose carbine rang?
Whose bullet through the night-air sang,
Too nearly, deadly aim'd to err?
'Tis thine — Abdallah's Murderer!
The father slowly rued thy hate,
The son hath found a quicker fate:
Fast from his breast the blood is bubbling,
The whiteness of the sea-foam troubling —
If aught his lips essay'd to groan,
The rushing billows choked the tone!

XXVI.

Morn slowly rolls the clouds away;
Few trophies of the fight are there:
The shouts that shook the midnight-bay
Are silent; but some signs of fray
That strand of strife may bear,
And fragments of each shiver'd brand;
Steps stamp'd; and dash'd into the sand
The print of many a struggling hand
May there be mark'd; nor far remote
A broken torch, an oarless boat;
And tangled on the weeds that heap
The beach where shelving to the deep
There lies a white capote!
'Tis rent in twain — one dark-red stain
The wave yet ripples o'er in vain;
But where is he who wore?
Ye! who would o'er his relics weep,

Go, seek them where the surges sweep
Their burthen round Sigæum's steep
And cast on Lemnos' shore:
The sea-birds shriek above the prey,
O'er which their hungry beaks delay,
As shaken on his restless pillow,
His head heaves with the heaving billow;
That hand, whose motion is not life,
Yet feebly seems to menace strife,
Flung by the tossing tide on high,
Then levell'd with the wave [1] —
What recks it, though that corse shall lie
Within a living grave?
The bird that tears that prostrate form
Hath only robb'd the meaner worm;
The only heart, the only eye
Had bled or wept to see him die,
Had seen those scatter'd limbs composed,
And mourn'd above his turban-stone, [2]
That heart hath burst — that eye was closed —
Yea — closed before his own!

XXVII.

By Helle's stream there is a voice of wail!
And woman's eye is wet — man's cheek is pale:
Zuleika! last of Giaffir's race,
Thy destined lord is come too late:
He sees not — ne'er shall see thy face!
Can he not hear
The loud Wul-wulleh [3] warn his distant ear?
Thy handmaids weeping at the gate,
The Koran-chanters of the hymn of fate,
The silent slaves with folded arms that wait,
Sighs in the hall, and shrieks upon the gale,
Tell him thy tale!
Thou didst not view thy Selim fall!
That fearful moment when he left the cave
Thy heart grew chill:
He was thy hope — thy joy — thy love — thine all —
And that last thought on him thou couldst not save
Sufficed to kill;
Burst forth in one wild cry — and all was still.
Peace to thy broken heart, and virgin grave!
Ah! happy! but of life to lose the worst!
That grief — though deep — though fatal — was thy first!
Thrice happy! ne'er to feel nor fear the force
Of absence, shame, pride, hate, revenge, remorse!
And, oh! that pang where more than madness lies!
The worm that will not sleep — and never dies;
Thought of the gloomy day and ghastly night,
That dreads the darkness, and yet loathes the light,
That winds around, and tears the quivering heart!
Ah! wherefore not consume it — and depart!
Woe to thee, rash and unrelenting chief!
Vainly thou heap'st the dust upon thy head,
Vainly the sackcloth o'er thy limbs dost spread:
By that same hand Abdallah — Selim bled.

Now let it tear thy beard in idle grief:
Thy pride of heart, thy bride for Osman's bed,
She, whom thy sultan had but seen to wed,
Thy Daughter 's dead!
Hope of thine age, thy twilight's lonely beam,
The Star hath set that shone on Helle's stream.
What quench'd its ray? — the blood that thou hast shed!
Hark! to the hurried question of Despair:
"Where is my child?" — an Echo answers —
"Where?" [4]

XXVIII.

Within the place of thousand tombs
That shine beneath, while dark above
The sad but living cypress glooms
And withers not, though branch and leaf
Are stamp'd with an eternal grief,
Like early unrequited Love,
One spot exists, which ever blooms,
Ev'n in that deadly grove —
A single rose is shedding there
Its lonely lustre, meek and pale:
It looks as planted by Despair —
So white — so faint — the slightest gale
Might whirl the leaves on high;
And yet, though storms and blight assail,
And hands more rude than wintry sky
May wring it from the stem — in vain —
To-morrow sees it bloom again:
The stalk some spirit gently rears,
And waters with celestial tears;
For well may maids of Helle deem
That this can be no earthly flower,
Which mocks the tempest's withering hour,
And buds unshelter'd by a bower;
Nor droops, though Spring refuse her shower,
Nor woos the summer beam:
To it the livelong night there sings
A bird unseen — but not remote:
Invisible his airy wings,
But soft as harp that Houri strings
His long entrancing note!
It were the Bulbul; but his throat,
Though mournful, pours not such a strain:
For they who listen cannot leave
The spot, but linger there and grieve,
As if they loved in vain!
And yet so sweet the tears they shed,
'T is sorrow so unmix'd with dread,
They scarce can bear the morn to break
That melancholy spell,
And longer yet would weep and wake,
He sings so wild and well!
But when the day-blush bursts from high
Expires that magic melody.
And some have been who could believe,
(So fondly youthful dreams deceive,

[1] ["While the Salsette lay off the Dardanelles, Lord Byron saw the body of a man who had been executed by being cast into the sea, floating on the stream to and fro with the trembling of the water, which gave to its arms the effect of scaring away several sea-fowl that were hovering to devour. This incident has been strikingly depicted." — GALT.]

[2] A turban is carved in stone above the graves of *men* only.

[3] The death-song of the Turkish women. The "silent slaves" are the men, whose notions of decorum forbid complaint in *public*.

[4] "I came to the place of my birth, and cried, 'The friends of my youth, where are they?' and an Echo answered, 'Where are they?'" — *From an Arabic MS.* The above quotation (from which the idea in the text is taken) must be already familiar to every reader: it is given in the first annotation, p. 67., of "The Pleasures of Memory;" a poem so well known as to render a reference almost superfluous; but to whose pages all will be delighted to recur.

Yet harsh be they that blame,)
That note so piercing and profound
Will shape and syllable [1] its sound
Into Zuleika's name.[2]
'T is from her cypress' summit heard,
That melts in air the liquid word:
'T is from her lowly virgin earth
That white rose takes its tender birth.
There late was laid a marble stone;
Eve saw it placed — the Morrow gone!
It was no mortal arm that bore
That deep fixed pillar to the shore;

For there, as Helle's legends tell,
Next morn 't was found where Selim fell;
Lash'd by the tumbling tide, whose wave
Denied his bones a holier grave:
And there by night, reclined, 't is said,
Is seen a ghastly turban'd head:
And hence extended by the billow,
'T is named the "Pirate-phantom's pillow!"
Where first it lay that mourning flower
Hath flourished; flourisheth this hour,
Alone and dewy, coldly pure and pale;
As weeping Beauty's cheek at Sorrow's tale! [3]

The Corsair,

A TALE.

" ——— I suoi pensieri in lui dormir non ponno."
TASSO, *Gerusalemme Liberata*, canto x.

TO THOMAS MOORE, ESQ.

MY DEAR MOORE,

I DEDICATE to you the last production with which I shall trespass on public patience, and your indulgence, for some years; and I own that I feel anxious to avail myself of this latest and only opportunity of adorning my pages with a name, consecrated by unshaken public principle, and the most undoubted and various talents. While Ireland ranks you among the firmest of her patriots; while you stand alone the first of her bards in her estimation, and Britain repeats and ratifies the decree, permit one, whose only regret, since our first acquaintance, has been the years he had lost before it commenced, to add the humble but sincere suffrage of friendship to the voice of more than one nation. It will at least prove to you, that I have neither forgotten the gratification derived from your society, nor abandoned the prospect of its renewal, whenever your leisure or inclination allows you to atone to your friends for too long an absence. It is said among those friends, I trust truly, that you are engaged in the composition of a poem whose scene will be laid in the East; none can do those scenes so much justice. The wrongs of your own country [5], the mag-

[1] "And airy tongues that *syllable* men's names."—MILTON.

For a belief that the souls of the dead inhabit the form of birds, we need not travel to the East. Lord Lyttelton's ghost story, the belief of the Duchess of Kendal, that George I. flew into her window in the shape of a raven (see Orford's Reminiscences), and many other instances, bring this superstition nearer home. The most singular was the whim of a Worcester lady, who, believing her daughter to exist in the shape of a singing bird, literally furnished her pew in the cathedral with cages full of the kind; and as she was rich, and a benefactress in beautifying the church, no objection was made to her harmless folly. For this anecdote, see Orford's Letters.

[2] [The heroine of this poem, the blooming Zuleika, is all purity and loveliness. Never was a faultless character more delicately or more justly delineated. Her piety, her intelligence, her strict sense of duty, and her undeviating love of truth, appear to have been originally blended in her mind, rather than inculcated by education. She is always natural, always attractive, always affectionate; and it must be admitted that her affections are not unworthily bestowed. Selim, while an orphan and dependant, is never degraded by calamity; when better hopes are presented to him, his buoyant spirit rises with his expectations: he is enterprising, with no more rashness than becomes his youth; and when disappointed in the success of a well-concerted project, he meets, with intrepidity, the fate to which he is exposed through his own generous forbearance. To us, "The Bride of Abydos" appears to be, in every respect, superior to "The Giaour," though, in point of diction, it has been, perhaps, less warmly admired. We will not argue this point, but will simply observe, that what is read with ease is generally read with rapidity; and that many beauties of style which escape observation in a simple and connected narrative, would be forced on the reader's attention by abrupt and perplexing transitions. It is only when a traveller is obliged to stop on his journey, that he is disposed to examine and admire the prospect.—GEORGE ELLIS.]

[3] ["The 'Bride,' such as it is, is my first *entire* composition of any length (except the Satire, and be d—d to it), for the 'Giaour' is but a string of passages, and 'Childe Harold' is, and I rather think always will be, unconcluded. It was published on Thursday, the 2d of December; but how it is liked, I know not. Whether it succeeds or not, is no fault of the public, against whom I can have no complaint. But I am much more indebted to the tale than I can ever be to the most important reader; as it wrung my thoughts from reality to imagination; from selfish regrets to vivid recollections; and recalled me to a country replete with the brightest and darkest, but always most lively colours of my memory." — Byron Diary, Dec. 5. 1813.]

[4] ["The Corsair" was begun on the 18th, and finished on the 31st, of December, 1813; a rapidity of composition which, taking into consideration the extraordinary beauty of the poem, is, perhaps, unparalleled in the literary history of the country. Lord Byron states it to have been written "*con amore*, and very much from *existence*." In the original MS. the chief female character was called *Francesca*, in whose person the author meant to delineate one of his acquaintance; but, while the work was at press, he changed the name to *Medora*.]

[5] [This political allusion having been objected to by a friend, Lord Byron sent a second dedication to Mr. Moore, with a request that he would "take his choice." It ran as follows: —

"MY DEAR MOORE, January 7th, 1814.

"I had written to you a long letter of dedication, which I suppress, because, though it contained something relating to you, which every one had been glad to hear, yet there was too much about politics, and poesy, and all things whatsoever, ending with that topic on which most men are fluent, and none very amusing, — *one's self*. It might have been re-written; but to what purpose? My praise could add nothing to your well-earned and firmly established fame;

nificent and fiery spirit of her sons, the beauty and feeling of her daughters, may there be found; and Collins, when he denominated his Oriental his Irish Eclogues, was not aware how true, at least, was a part of his parallel. Your imagination will create a warmer sun, and less clouded sky; but wildness, tenderness, and originality, are part of your national claim of oriental descent, to which you have already thus far proved your title more clearly than the most zealous of your country's antiquarians.

May I add a few words on a subject on which all men are supposed to be fluent, and none agreeable? — Self. I have written much, and published more than enough to demand a longer silence than I now meditate; but, for some years to come, it is my intention to tempt no further the award of "Gods, men, nor columns." In the present composition I have attempted not the most difficult, but, perhaps, the best adapted measure to our language, the good old and now neglected heroic couplet. The stanza of Spenser is perhaps too slow and dignified for narrative; though, I confess, it is the measure most after my own heart: Scott alone[1], of the present generation, has hitherto completely triumphed over the fatal facility of the octo-syllabic verse; and this is not the least victory of his fertile and mighty genius: in blank verse, Milton, Thomson, and our dramatists, are the beacons that shine along the deep, but warn us from the rough and barren rock on which they are kindled. The heroic couplet is not the most popular measure certainly; but as I did not deviate into the other from a wish to flatter what is called public opinion, I shall quit it without further apology, and take my chance once more with that versification, in which I have hitherto published nothing but compositions whose former circulation is part of my present, and will be of my future, regret.

With regard to my story, and stories in general, I should have been glad to have rendered my personages more perfect and amiable, if possible, inasmuch as I have been sometimes criticised and considered no less responsible for their deeds and qualities than if all had been personal. Be it so — if I have deviated into the gloomy vanity of "drawing from self," the pictures are probably like, since they are unfavourable; and if not, those who know me are undeceived, and those who do not, I have little interest in undeceiving. I have no particular desire that any but my acquaintance should think the author better than the beings of his imagining; but I cannot help a little surprise, and perhaps amusement, at some odd critical exceptions in the present instance, when I see several bards (far more deserving, I allow) in very reputable plight, and quite exempted from all participation in the faults of those heroes, who, nevertheless, might be found with little more morality than "The Giaour," and perhaps — but no — I must admit Childe Harold to be a very repulsive personage; and as to his identity, those who like it must give him whatever "alias" they please.[2]

If, however, it were worth while to remove the impression, it might be of some service to me, that the man who is alike the delight of his readers and his friends, the poet of all circles, and the idol of his own, permits me here and elsewhere to subscribe myself,

Most truly,
And affectionately,
His obedient servant,
BYRON.

January 2, 1814.

The Corsair.[3]

CANTO THE FIRST

"——— nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria, ———" — DANTE.

I.

"O'er the glad waters of the dark blue sea,
Our thoughts as boundless, and our souls as free,
Far as the breeze can bear, the billows foam,
Survey our empire, and behold our home!
These are our realms, no limits to their sway —
Our flag the sceptre all who meet obey.
Ours the wild life in tumult still to range
From toil to rest, and joy in every change.
Oh, who can tell? not thou, luxurious slave!
Whose soul would sicken o'er the heaving wave;
Not thou, vain lord of wantonness and ease!
Whom slumber soothes not — pleasure cannot please —
Oh, who can tell, save he whose heart hath tried,
And danced in triumph o'er the waters wide,
The exulting sense — the pulse's maddening play,
That thrills the wanderer of that trackless way?
That for itself can woo the approaching fight,
And turn what some deem danger to delight;
That seeks what cravens shun with more than zeal,
And where the feebler faint can only feel —
Feel — to the rising bosom's inmost core,
Its hope awaken and its spirit soar?
No dread of death if with us die our foes —
Save that it seems even duller than repose:
Come when it will — we snatch the life of life —
When lost — what recks it — by disease or strife?
Let him who crawls enamour'd of decay,
Cling to his couch, and sicken years away:

and with my most hearty admiration of your talents, and delight in your conversation, you are already acquainted. In availing myself of your friendly permission to inscribe this poem to you, I can only wish the offering were as worthy your acceptance, as your regard is dear to

"Yours, most affectionately and faithfully,
"BYRON."]

[1] [After the words "Scott alone," Lord Byron had inserted, in a parenthesis — "He will excuse the '*Mr.*' — we do not say *Mr.* Cæsar."]

[2] [It is difficult to say whether we are to receive this passage as an admission or a denial of the opinion to which it refers; but Lord Byron certainly did the public injustice, if he supposed it imputed to him the criminal actions with which many of his heroes were stained. Men no more expected to meet in Lord Byron the Corsair, who "knew himself a villain," than they looked for the hypocrisy of Kehama on the shores of the Derwent Water, or the profligacy of Marmion on the banks of the Tweed. — SIR WALTER SCOTT.]

[3] The time in this poem may seem too short for the occurrences, but the whole of the Ægean isles are within a few hours' sail of the continent, and the reader must be kind enough to take the *wind* as I have often found it.

Heave his thick breath, and shake his palsied head;
Ours — the fresh turf, and not the feverish bed.
While gasp by gasp he falters forth his soul,
Ours with one pang — one bound — escapes control.
His corse may boast its urn and narrow cave,
And they who loath'd his life may gild his grave:
Ours are the tears, though few, sincerely shed,
When Ocean shrouds and sepulchres our dead.
For us, even banquets fond regret supply
In the red cup that crowns our memory;
And the brief epitaph in danger's day,
When those who win at length divide the prey,
And cry, Remembrance saddening o'er each brow,
How had the brave who fell exulted *now!*"

II.

Such were the notes that from the Pirate's isle,
Around the kindling watch-fire rang the while:
Such were the sounds that thrill'd the rocks along,
And unto ears as rugged seem'd a song!
In scatter'd groups upon the golden sand,
They game — carouse — converse — or whet the brand:
Select the arms — to each his blade assign,
And careless eye the blood that dims its shine;
Repair the boat, replace the helm or oar,
While others straggling muse along the shore;
For the wild bird the busy springes set,
Or spread beneath the sun the dripping net;
Gaze where some distant sail a speck supplies,
With all the thirsting eye of Enterprise;
Tell o'er the tales of many a night of toil,
And marvel where they next shall seize a spoil:
No matter where — their chief's allotment this;
Theirs, to believe no prey nor plan amiss.
But who that CHIEF? his name on every shore
Is famed and fear'd — they ask and know no more.
With these he mingles not but to command;
Few are his words, but keen his eye and hand.
Ne'er seasons he with mirth their jovial mess,
But they forgive his silence for success.
Ne'er for his lip the purpling cup they fill,
That goblet passes him untasted still —
And for his fare — the rudest of his crew
Would that, in turn, have pass'd untasted too;
Earth's coarsest bread, the garden's homeliest roots,
And scarce the summer luxury of fruits,
His short repast in humbleness supply
With all a hermit's board would scarce deny.
But while he shuns the grosser joys of sense,
His mind seems nourished by that abstinence.
"Steer to that shore!" — they sail. "Do this!
— 'tis done:
"Now form and follow me!" — the spoil is won.
Thus prompt his accents and his actions still,
And all obey and few inquire his will;
To such, brief answer and contemptuous eye
Convey reproof, nor further deign reply.

III.

"A sail! — a sail!" — a promised prize to Hope!
Her nation — flag — how speaks the telescope?
No prize, alas! — but yet a welcome sail:
The blood-red signal glitters in the gale.
Yes — she is ours — a home-returning bark —
Blow fair, thou breeze! — she anchors ere the dark.
Already doubled is the cape — our bay
Receives that prow which proudly spurns the spray.
How gloriously her gallant course she goes!
Her white wings flying — never from her foes —
She walks the waters like a thing of life,
And seems to dare the elements to strife.
Who would not brave the battle-fire — the wreck —
To move the monarch of her peopled deck?

IV.

Hoarse o'er her side the rustling cable rings;
The sails are furl'd; and anchoring round she swings;
And gathering loiterers on the land discern
Her boat descending from the latticed stern.
'Tis mann'd — the oars keep concert to the strand,
Till grates her keel upon the shallow sand.
Hail to the welcome shout! — the friendly speech!
When hand grasps hand uniting on the beach;
The smile, the question, and the quick reply,
And the heart's promise of festivity!

V.

The tidings spread, and gathering grows the crowd;
The hum of voices, and the laughter loud,
And woman's gentler anxious tone is heard —
Friends' — husbands' — lovers' names in each dear word:
"Oh! are they safe? we ask not of success —
But shall we see them? will their accents bless?
From where the battle roars — the billows chafe —
They doubtless boldly did — but who are safe?
Here let them haste to gladden and surprise,
And kiss the doubt from these delighted eyes!"

VI.

"Where is our chief? for him we bear report —
And doubt that joy — which hails our coming — short;
Yet thus sincere — 'tis cheering, though so brief;
But, Juan! instant guide us to our chief:
Our greeting paid, we'll feast on our return,
And all shall hear what each may wish to learn."
Ascending slowly by the rock-hewn way,
To where his watch-tower beetles o'er the bay,
By bushy brake, and wild flowers blossoming,
And freshness breathing from each silver spring,
Whose scatter'd streams from granite basins burst,
Leap into life, and sparkling woo your thirst;
From crag to cliff they mount — Near yonder cave,
What lonely straggler looks along the wave?
In pensive posture leaning on the brand,
Not oft a resting-staff to that red hand?
"'Tis he — 'tis Conrad — here — as wont — alone;
On — Juan! — on — and make our purpose known.
The bark he views — and tell him we would greet
His ear with tidings he must quickly meet:
We dare not yet approach — thou know'st his mood,
When strange or uninvited steps intrude."

VII.

Him Juan sought, and told of their intent; —
He spake not — but a sign express'd assent.
These Juan calls — they come — to their salute
He bends him slightly, but his lips are mute.
"These letters, Chief, are from the Greek — the spy,
Who still proclaims our spoil or peril nigh:
Whate'er his tidings, we can well report
Much that" — "Peace, peace!" — he cuts their prating short.
Wondering they turn, abash'd, while each to each
Conjecture whispers in his muttering speech:

They watch his glance with many a stealing look,
To gather how that eye the tidings took;
But, this as if he guess'd, with head aside,
Perchance from some emotion, doubt, or pride,
He read the scroll — "My tablets, Juan, hark —
Where is Gonsalvo?"
"In the anchor'd bark."
"There let him stay — to him this order bear —
Back to your duty — for my course prepare:
Myself this enterprise to-night will share."

"To-night, Lord Conrad?"
"Ay! at set of sun:
The breeze will freshen when the day is done.
My corslet, cloak — one hour and we are gone.
Sling on thy bugle — see that free from rust
My carbine-lock springs worthy of my trust;
Be the edge sharpen'd of my boarding-brand,
And give its guard more room to fit my hand.
This let the armourer with speed dispose;
Last time, it more fatigued my arm than foes:
Mark that the signal-gun be duly fired,
To tell us when the hour of stay 's expired."

VIII.

They make obeisance, and retire in haste,
Too soon to seek again the watery waste:
Yet they repine not — so that Conrad guides;
And who dare question aught that he decides?
That man of loneliness and mystery,
Scarce seen to smile, and seldom heard to sigh;
Whose name appals the fiercest of his crew,
And tints each swarthy cheek with sallower hue;
Still sways their souls with that commanding art
That dazzles, leads, yet chills the vulgar heart.
What is that spell, that thus his lawless train
Confess and envy, yet oppose in vain?
What should it be, that thus their faith can bind?
The power of Thought — the magic of the Mind!
Link'd with success, assumed and kept with skill,
That moulds another's weakness to its will;
Wields with their hands, but, still to these unknown,
Makes even their mightiest deeds appear his own.
Such hath it been — shall be — beneath the sun
The many still must labour for the one!
'Tis Nature's doom — but let the wretch who toils
Accuse not, hate not *him* who wears the spoils.

Oh! if he knew the weight of splendid chains,
How light the balance of his humbler pains!

IX.

Unlike the heroes of each ancient race,
Demons in act, but Gods at least in face,
In Conrad's form seems little to admire,
Though his dark eyebrow shades a glance of fire:
Robust but not Herculean — to the sight
No giant frame sets forth his common height;
Yet, in the whole, who paused to look again,
Saw more than marks the crowd of vulgar men;[1]
They gaze and marvel how — and still confess
That thus it is, but why they cannot guess.
Sun-burnt his cheek, his forehead high and pale
The sable curls in wild profusion veil;
And oft perforce his rising lip reveals
The haughtier thought it curbs, but scarce conceals.
Though smooth his voice, and calm his general mien,
Still seems there something he would not have seen:
His features' deepening lines and varying hue
At times attracted, yet perplex'd the view,
As if within that murkiness of mind
Work'd feelings fearful, and yet undefined;
Such might it be — that none could truly tell —
Too close inquiry his stern glance would quell.
There breathe but few whose aspect might defy
The full encounter of his searching eye
He had the skill, when Cunning's gaze would seek
To probe his heart and watch his changing cheek,
At once the observer's purpose to espy,
And on himself roll back his scrutiny,
Lest he to Conrad rather should betray
Some secret thought, than drag that chief's to day.
There was a laughing Devil in his sneer,
That raised emotions both of rage and fear;
And where his frown of hatred darkly fell,
Hope withering fled — and Mercy sigh'd farewell![2]

X.

Slight are the outward signs of evil thought,
Within — within — 'twas there the spirit wrought!
Love shows all changes — Hate, Ambition, Guile,
Betray no further than the bitter smile;
The lip's least curl, the lightest paleness thrown
Along the govern'd aspect, speak alone

[1] [In the features of Conrad, those who have looked upon Lord Byron will recognise some likeness; and the ascetic regimen which the noble poet himself observed, was no less marked in the preceding description of Conrad's fare. To what are we to ascribe the singular peculiarity which induced an author of such talent, and so well skilled in tracing the darker impressions which guilt and remorse leave on the human character, so frequently to affix features peculiar to himself to the robbers and corsairs which he sketched with a pencil as forcible as that of Salvator? More than one answer may be returned to this question; nor do we pretend to say which is best warranted by the facts. The practice may arise from a temperament which radical and constitutional melancholy had, as in the case of Hamlet, predisposed to identify its owner with scenes of that deep and amazing interest which arises from the stings of conscience contending with the stubborn energy of pride, and delighting to be placed in supposed situations of guilt and danger, as some men love instinctively to tread the giddy edge of a precipice, or, holding by some frail twig, to stoop forward over the abyss into which the dark torrent discharges itself. Or, it may be that these disguises were assumed capriciously, as a man might choose the cloak, poniard, and dark lantern of a bravo, for his disguise at a masquerade. Or, feeling his own powers in painting the sombre and the horrible, Lord Byron assumed in his fervour the very semblance of the characters he describes; like an actor who presents on the stage at once his own person and the tragic character with which for the time he is invested. Nor, is it altogether incompatible with his character to believe that, in contempt of the criticisms which, on this account, had attended "Childe Harold," he was determined to show to the public how little he was affected by them, and how effectually it was in his power to compel attention and respect, even when imparting a portion of his own likeness and his own peculiarities, to pirates and outlaws. — SIR WALTER SCOTT.]

[2] That Conrad is a character not altogether out of nature, I shall attempt to prove by some historical coincidences which I have met with since writing "The Corsair:" —

"Eccelin, prisonnier," dit Rolandini, "s'enfermoit dans un silence menaçant; il fixoit sur la terre son regard féroce, et ne donnoit point d'essor à sa profonde indignation. De toutes parts cependant les soldats et les peuples accouroient; ils vouloient voir cet homme, jadis si puissant, et la joie universelle éclatoit de toutes partes. * * * "Eccelin étoit d'une petite taille; mais tout l'aspect de sa personne, tous ses mouvemens, indiquoient un soldat. Son langage étoit amer, son déportement superbe — et par son seul regard, il faisoit trembler les plus hardis."—*Sismondi*, tome iii. p. 219.

Again, "Gisericus (Genseric, king of the Vandals, the conqueror of both Carthage and Rome), statură mediocris, et equi casu claudicans, animo profundus, sermone rarus, luxuriæ contemptor, irâ turbidus, habendi cupidus, ad solicitandas gentes providentissimus," &c. &c. — *Jornandes de Rebus Geticis*, c. 33.

I beg leave to quote these gloomy realities to keep in countenance my Giaour and Corsair.

Of deeper passions; and to judge their mien,
He, who would see, must be himself unseen.
Then — with the hurried tread, the upward eye,
The clenched hand, the pause of agony,
That listens, starting, lest the step too near
Approach intrusive on that mood of fear:
Then — with each feature working from the heart,
With feelings loosed to strengthen — not depart:
That rise — convulse — contend — that freeze or glow,
Flush in the cheek, or damp upon the brow;
Then — Stranger! if thou canst, and tremblest not,
Behold his soul — the rest that soothes his lot!
Mark — how that lone and blighted bosom sears
The scathing thought of execrated years!
Behold — but who hath seen, or e'er shall see,
Man as himself — the secret spirit free?

XI.

Yet was not Conrad thus by Nature sent
To lead the guilty — guilt's worst instrument —
His soul was changed, before his deeds had driven
Him forth to war with man and forfeit heaven.
Warp'd by the world in Disappointment's school,
In words too wise, in conduct *there* a fool;
Too firm to yield, and far too proud to stoop,
Doom'd by his very virtues for a dupe,
He cursed those virtues as the cause of ill,
And not the traitors who betray'd him still;
Nor deem'd that gifts bestow'd on better men
Had left him joy, and means to give again.
Fear'd — shunn'd — belied — ere youth had lost her force,
He hated man too much to feel remorse,
And thought the voice of wrath a sacred call,
To pay the injuries of some on all.
He knew himself a villain — but he deem'd
The rest no better than the thing he seem'd;
And scorn'd the best as hypocrites who hid
Those deeds the bolder spirit plainly did.
He knew himself detested, but he knew [too.
The hearts that loath'd him, crouch'd and dreaded
Lone, wild, and strange, he stood alike exempt
From all affection and from all contempt:
His name could sadden, and his acts surprise;
But they that fear'd him dared not to despise:
Man spurns the worm, but pauses ere he wake
The slumbering venom of the folded snake:
The first may turn — but not avenge the blow;
The last expires — but leaves no living foe;
Fast to the doom'd offender's form it clings,
And he may crush — not conquer — still it stings!

XII.

None are all evil — quickening round his heart,
One softer feeling would not yet depart;
Oft could he sneer at others as beguiled
By passions worthy of a fool or child;
Yet 'gainst that passion vainly still he strove,
And even in him it asks the name of Love!
Yes, it was love — unchangeable — unchanged,
Felt but for one from whom he never ranged;
Though fairest captives daily met his eye,
He shunn'd, nor sought, but coldly pass'd them by;
Though many a beauty droop'd in prison'd bower,
None ever sooth'd his most unguarded hour.
Yes — it was Love — if thoughts of tenderness,
Tried in temptation, strengthen'd by distress,
Unmoved by absence, firm in every clime,
And yet — oh more than all! — untired by time;
Which nor defeated hope, nor baffled wile,
Could render sullen were she near to smile,
Nor rage could fire, nor sickness fret to vent
On her one murmur of his discontent;
Which still would meet with joy, with calmness part,
Lest that his look of grief should reach her heart;
Which nought removed, nor menaced to remove —
If there be love in mortals — this was love!
He was a villain — ay, reproaches shower
On him — but not the passion, nor its power,
Which only proved, all other virtues gone,
Not guilt itself could quench this loveliest one!

XIII.

He paused a moment — till his hastening men
Pass'd the first winding downward to the glen.
"Strange tidings! — many a peril have I pass'd,
Nor know I why this next appears the last!
Yet so my heart forebodes, but must not fear,
Nor shall my followers find me falter here.
'T is rash to meet, but surer death to wait
Till here they hunt us to undoubted fate;
And, if my plan but hold, and Fortune smile,
We'll furnish mourners for our funeral pile.
Ay, let them slumber — peaceful be their dreams!
Morn ne'er awoke them with such brilliant beams
As kindle high to-night (but blow, thou breeze!)
To warm these slow avengers of the seas.
Now to Medora — Oh! my sinking heart,
Long may her own be lighter than thou art!
Yet was I brave — mean boast where all are brave!
Ev'n insects sting for aught they seek to save.
This common courage which with brutes we share,
That owes its deadliest efforts to despair,
Small merit claims — but 'twas my nobler hope
To teach my few with numbers still to cope;
Long have I led them — not to vainly bleed:
No medium now — we perish or succeed;
So let it be — it irks not me to die;
But thus to urge them whence they cannot fly.
My lot hath long had little of my care,
But chafes my pride thus baffled in the snare:
Is this my skill? my craft? to set at last
Hope, power, and life upon a single cast?
Oh, Fate! — accuse thy folly, not thy fate!
She may redeem thee still, nor yet too late."

XIV.

Thus with himself communion held he, till
He reach'd the summit of his tower-crown'd hill:
There at the portal paused — for wild and soft
He heard those accents never heard too oft;
Through the high lattice far yet sweet they rung,
And these the notes his bird of beauty sung:

1.

"Deep in my soul that tender secret dwells,
Lonely and lost to light for evermore,
Save when to thine my heart responsive swells,
Then trembles into silence as before.

2.

"There, in its centre, a sepulchral lamp
Burns the slow flame, eternal — but unseen;
Which not the darkness of despair can damp,
Though vain its ray as it had never been.

3.

" Remember me — Oh! pass not thou my grave
Without one thought whose relics there recline:
The only pang my bosom dare not brave
Must be to find forgetfulness in thine.

4.

" My fondest — faintest — latest accents hear —
Grief for the dead not virtue can reprove;
Then give me all I ever ask'd — a tear,
The first — last — sole reward of so much love!"

He pass'd the portal — cross'd the corridor,
And reach'd the chamber as the strain gave o'er:
" My own Medora! sure thy song is sad —"

" In Conrad's absence wouldst thou have it glad?
Without thine ear to listen to my lay,
Still must my song my thoughts, my soul betray:
Still must each accent to my bosom suit,
My heart unhush'd — although my lips were mute!
Oh! many a night on this lone couch reclined,
My dreaming fear with storms hath wing'd the wind,
And deem'd the breath that faintly fann'd thy sail
The murmuring prelude of the ruder gale;
Though soft, it seem'd the low prophetic dirge,
That mourn'd thee floating on the savage surge;
Still would I rise to rouse the beacon fire,
Lest spies less true should let the blaze expire:
And many a restless hour outwatch'd each star,
And morning came — and still thou wert afar.
Oh! how the chill blast on my bosom blew,
And day broke dreary on my troubled view,
And still I gazed and gazed — and not a prow
Was granted to my tears — my truth — my vow!
At length — 'twas noon — I hail'd and blest the mast
That met my sight — it near'd — Alas! it passed!
Another came — Oh God! 'twas thine at last!
Would that those days were over! wilt thou ne'er,
My Conrad! learn the joys of peace to share?
Sure thou hast more than wealth, and many a home
As bright as this invites us not to roam:
Thou know'st it is not peril that I fear,
I only tremble when thou art not here;
Then not for mine, but that far dearer life,
Which flies from love and languishes for strife —
How strange that heart, to me so tender still,
Should war with nature and its better will!" [1]

" Yea, strange indeed — that heart hath long been changed;
Worm-like 'twas trampled — adder-like avenged,
Without one hope on earth beyond thy love,
And scarce a glimpse of mercy from above.
Yet the same feeling which thou dost condemn,
My very love to thee is hate to them,
So closely mingling here, that disentwined,
I cease to love thee when I love mankind:
Yet dread not this — the proof of all the past
Assures the future that my love will last;
But — oh, Medora! nerve thy gentler heart:
This hour again — but not for long — we part."

" This hour we part! — my heart foreboded this:
Thus ever fade my fairy dreams of bliss.
This hour — it cannot be — this hour away!
Yon bark hath hardly anchor'd in the bay:
Her consort still is absent, and her crew
Have need of rest before they toil anew:
My love! thou mock'st my weakness; and wouldst steel
My breast before the time when it must feel;
But trifle now no more with my distress,
Such mirth hath less of play than bitterness.
Be silent, Conrad! — dearest! come and share
The feast these hands delighted to prepare;
Light toil! to cull and dress thy frugal fare!
See, I have pluck'd the fruit that promised best,
And where not sure, perplex'd, but pleased, I guess'd
At such as seem'd the fairest; thrice the hill
My steps have wound to try the coolest rill;
Yes! thy sherbet to-night will sweetly flow,
See how it sparkles in its vase of snow!
The grapes' gay juice thy bosom never cheers;
Thou more than Moslem when the cup appears:
Think not I mean to chide — for I rejoice
What others deem a penance is thy choice.
But come, the board is spread; our silver lamp
Is trimm'd, and heeds not the sirocco's damp:
Then shall my handmaids while the time along,
And join with me the dance, or wake the song;
Or my guitar, which still thou lov'st to hear,
Shall soothe or lull — or, should it vex thine ear,
We'll turn the tale, by Ariosto told,
Of fair Olympia loved and left of old.[2]
Why, thou wert worse than he who broke his vow
To that lost damsel, shouldst thou leave me now;
Or even that traitor chief — I've seen thee smile,
When the clear sky show'd Ariadne's Isle,
Which I have pointed from these cliffs the while:
And thus, half sportive, half in fear, I said,
Lest time should raise that doubt to more than dread.
Thus Conrad, too, will quit me for the main;
And he deceived me — for — he came again!"

" Again — again — and oft again — my love!
If there be life below, and hope above,
He will return — but now, the moments bring
The time of parting with redoubled wing:
The why — the where — what boots it now to tell?
Since all must end in that wild word — farewell!
Yet would I fain — did time allow — disclose —
Fear not — these are no formidable foes;
And here shall watch a more than wonted guard,
For sudden siege and long defence prepared:
Nor be thou lonely — though thy lord 's away,
Our matrons and thy handmaids with thee stay;
And this thy comfort — that, when next we meet,
Security shall make repose more sweet.
List! — 'tis the bugle" — Juan shrilly blew —
" One kiss — one more — another — Oh! Adieu!"

She rose — she sprung — she clung to his embrace,
Till his heart heaved beneath her hidden face:
He dared not raise to his that deep-blue eye,
Which downcast droop'd in tearless agony.

[1] [Lord Byron has made a fine use of the gentleness and submission of the females of these regions, as contrasted with the lordly pride and martial ferocity of the men: and though we suspect he has lent them more *soul* than of right belongs to them, as well as more delicacy and reflection; yet, there is something so true to female nature in general, in his representations of this sort, and so much of the oriental softness and acquiescence in his particular delineations, that it is scarcely possible to refuse the picture the praise of being characteristic and harmonious, as well as eminently sweet and beautiful in itself. — JEFFREY.]

[2] Orlando Furioso, Canto x.

Her long fair hair lay floating o'er his arms,
In all the wildness of dishevell'd charms;
Scarce beat that bosom where his image dwelt
So full — *that* feeling seem'd almost unfelt!
Hark — peals the thunder of the signal-gun!
It told 'twas sunset — and he cursed that sun.
Again — again — that form he madly press'd,
Which mutely clasp'd, imploringly caress'd!
And tottering to the couch his bride he bore,
One moment gazed — as if to gaze no more;
Felt that for him earth held but her alone,
Kiss'd her cold forehead — turn'd — is Conrad gone?

XV.

"And is he gone?" — on sudden solitude
How oft that fearful question will intrude!
"'Twas but an instant past — and here he stood!
And now" — without the portal's porch she rush'd,
And then at length her tears in freedom gush'd;
Big — bright — and fast, unknown to her they fell;
But still her lips refused to send — "Farewell!"
For in that word — that fatal word — howe'er
We promise — hope — believe — there breathes despair.
O'er every feature of that still, pale face,
Had sorrow fix'd what time can ne'er erase:
The tender blue of that large loving eye
Grew frozen with its gaze on vacancy,
Till — Oh, how far! — it caught a glimpse of him,
And then it flow'd — and phrensied seem'd to swim,
Through those long, dark, and glistening lashes dew'd
With drops of sadness oft to be renew'd.
"He's gone!" — against her heart that hand is driven,
Convulsed and quick — then gently raised to heaven:
She look'd and saw the heaving of the main;
The white sail set — she dared not look again;
But turn'd with sickening soul within the gate —
"It is no dream — and I am desolate!" [1]

XVI.

From crag to crag descending, swiftly sped
Stern Conrad down, nor once he turn'd his head;
But shrunk whene'er the windings of his way
Forced on his eye what he would not survey,
His lone but lovely dwelling on the steep,
That hail'd him first when homeward from the deep:
And she — the dim and melancholy star,
Whose ray of beauty reach'd him from afar,
On her he must not gaze, he must not think,
There he might rest — but on Destruction's brink:
Yet once almost he stopp'd — and nearly gave
His fate to chance, his projects to the wave:
But no — it must not be — a worthy chief
May melt, but not betray to woman's grief.
He sees his bark, he notes how fair the wind,
And sternly gathers all his might of mind:
Again he hurries on — and as he hears
The clang of tumult vibrate on his ears,
The busy sounds, the bustle of the shore,
The shout, the signal, and the dashing oar;
As marks his eye the seaboy on the mast,
The anchors rise, the sails unfurling fast,
The waving kerchiefs of the crowd that urge
That mute adieu to those who stem the surge;
And more than all, his blood-red flag aloft,
He marvell'd how his heart could seem so soft.

[1] [We do not know any thing in poetry more beautiful or touching than this picture of their parting. — JEFFREY.]

Fire in his glance, and wildness in his breast,
He feels of all his former self possest;
He bounds — he flies — until his footsteps reach
The verge where ends the cliff, begins the beach,
There checks his speed; but pauses less to breathe
The breezy freshness of the deep beneath,
Than there his wonted statelier step renew;
Nor rush, disturb'd by haste, to vulgar view:
For well had Conrad learn'd to curb the crowd,
By arts that veil, and oft preserve the proud;
His was the lofty port, the distant mien,
That seems to shun the sight — and awes if seen:
The solemn aspect, and the high-born eye,
That checks low mirth, but lacks not courtesy;
All these he wielded to command assent:
But where he wished to win, so well unbent,
That kindness cancell'd fear in those who heard,
And others' gifts show'd mean beside his word,
When echo'd to the heart as from his own
His deep yet tender melody of tone:
But such was foreign to his wonted mood,
He cared not what he soften'd, but subdued:
The evil passions of his youth had made
Him value less who loved — than what obey'd.

XVII.

Around him mustering ranged his ready guard.
Before him Juan stands — "Are all prepared?"

"They are — nay more — embark'd: the latest boat
Waits but my chief ——"

"My sword, and my capote."
Soon firmly girded on, and lightly slung,
His belt and cloak were o'er his shoulders flung:
"Call Pedro here!" He comes — and Conrad bends,
With all the courtesy he deign'd his friends;
"Receive these tablets, and peruse with care,
Words of high trust and truth are graven there;
Double the guard, and when Anselmo's bark
Arrives, let him alike these orders mark:
In three days (serve the breeze) the sun shall shine
On our return — till then all peace be thine!"
This said, his brother Pirate's hand he wrung,
Then to his boat with haughty gesture sprung.
Flash'd the dipt oars, and sparkling with the stroke,
Around the waves' phosphoric [2] brightness broke;
They gain the vessel — on the deck he stands, —
Shrieks the shrill whistle — ply the busy hands —
He marks how well the ship her helm obeys,
How gallant all her crew — and deigns to praise.
His eyes of pride to young Gonsalvo turn —
Why doth he start, and inly seem to mourn?
Alas! those eyes beheld his rocky tower,
And live a moment o'er the parting hour;
She — his Medora — did she mark the prow?
Ah! never loved he half so much as now!
But much must yet be done ere dawn of day —
Again he mans himself and turns away;
Down to the cabin with Gonsalvo bends,
And there unfolds his plan — his means — and ends:
Before them burns the lamp, and spreads the chart,
And all that speaks and aids the naval art;
They to the midnight watch protract debate;
To anxious eyes what hour is ever late?
Meantime, the steady breeze serenely blew,
And fast and falcon-like the vessel flew;

[2] By night, particularly in a warm latitude, every stroke of the oar, every motion of the boat or ship, is followed by a slight flash like sheet lightning from the water.

Pass'd the high headlands of each clustering isle,
To gain their port — long — long ere morning smile:
And soon the night-glass through the narrow bay
Discovers where the Pacha's galleys lay.
Count they each sail — and mark how there supine
The lights in vain o'er heedless Moslem shine.
Secure, unnoted, Conrad's prow pass'd by,
And anchor'd where his ambush meant to lie;
Screen'd from espial by the jutting cape,
That rears on high its rude fantastic shape.
Then rose his band to duty — not from sleep —
Equipp'd for deeds alike on land or deep;
While lean'd their leader o'er the fretting flood,
And calmly talk'd — and yet he talk'd of blood!

The Corsair.

CANTO THE SECOND.

"Conosceste i dubiosi desiri?" — DANTE.

I.

In Coron's bay floats many a galley light,
Through Coron's lattices the lamps are bright,
For Seyd, the Pacha, makes a feast to-night:
A feast for promised triumph yet to come,
When he shall drag the fetter'd Rovers home;
This hath he sworn by Alla and his sword,
And faithful to his firman and his word,
His summon'd prows collect along the coast,
And great the gathering crews, and loud the boast;
Already shared the captives and the prize,
Though far the distant foe they thus despise;
'Tis but to sail — no doubt to-morrow's Sun
Will see the Pirates bound — their haven won!
Meantime the watch may slumber, if they will,
Nor only wake to war, but dreaming kill.
Though all, who can, disperse on shore and seek
To flesh their glowing valour on the Greek;
How well such deed becomes the turban'd brave —
To bare the sabre's edge before a slave!
Infest his dwelling — but forbear to slay,
Their arms are strong, yet merciful to-day,
And do not deign to smite because they may!
Unless some gay caprice suggests the blow,
To keep in practice for the coming foe.
Revel and rout the evening hours beguile,
And they who wish to wear a head must smile;
For Moslem mouths produce their choicest cheer,
And hoard their curses, till the coast is clear.

II.

High in his hall reclines the turban'd Seyd;
Around — the bearded chiefs he came to lead.
Removed the banquet, and the last pilaff —
Forbidden draughts, 'tis said, he dared to quaff,
Though to the rest the sober berry's juice[1]
The slaves bear round for rigid Moslems' use;
The long chibouque's[2] dissolving cloud supply,
While dance the Almas[3] to wild minstrelsy.
The rising morn will view the chiefs embark;
But waves are somewhat treacherous in the dark:
And revellers may more securely sleep
On silken couch than o'er the rugged deep:
Feast there who can — nor combat till they must,
And less to conquest than to Korans trust:
And yet the numbers crowded in his host
Might warrant more than even the Pacha's boast.

III.

With cautious reverence from the outer gate
Slow stalks the slave, whose office there to wait,
Bows his bent head — his hand salutes the floor,
Ere yet his tongue the trusted tidings bore:
"A captive Dervise, from the pirate's nest
Escaped, is here — himself would tell the rest."[4]
He took the sign from Seyd's assenting eye,
And led the holy man in silence nigh.
His arms were folded on his dark-green vest,
His step was feeble, and his look deprest;
Yet worn he seem'd of hardship more than years,
And pale his cheek with penance, not from fears.
Vow'd to his God — his sable locks he wore,
And these his lofty cap rose proudly o'er:
Around his form his loose long robe was thrown,
And wrapt a breast bestow'd on heaven alone;
Submissive, yet with self-possession mann'd,
He calmly met the curious eyes that scann'd;
And question of his coming fain would seek,
Before the Pacha's will allow'd to speak.

IV.

"Whence com'st thou, Dervise?"
"From the outlaw's den,
A fugitive —"
"Thy capture where and when?"
"From Scalanovo's port to Scio's isle,
The Saick was bound; but Alla did not smile
Upon our course — the Moslem merchant's gains
The Rovers won; our limbs have worn their chains.
I had no death to fear, nor wealth to boast,
Beyond the wandering freedom which I lost;
At length a fisher's humble boat by night
Afforded hope, and offer'd chance of flight;
I seized the hour, and find my safety here —
With thee — most mighty Pacha! who can fear?"

"How speed the outlaws? stand they well prepared,
Their plunder'd wealth, and robber's rock, to guard?
Dream they of this our preparation, doom'd
To view with fire their scorpion nest consumed?"

"Pacha! the fetter'd captive's mourning eye,
That weeps for flight, but ill can play the spy;
I only heard the reckless waters roar,
Those waves that would not bear me from the shore,
I only mark'd the glorious sun and sky,
Too bright — too blue — for my captivity;

[1] Coffee. [2] "Chibouque," pipe. [3] Dancing girls.

[4] It has been observed, that Conrad's entering disguised as a spy is out of nature. Perhaps so. I find something not unlike it in history: — "Anxious to explore with his own eyes the state of the Vandals, Majorian ventured, after disguising the colour of his hair, to visit Carthage in the character of his own ambassador; and Genseric was afterwards mortified by the discovery, that he had entertained and dismissed the Emperor of the Romans. Such an anecdote may be rejected as an improbable fiction; but it is a fiction which would not have been imagined unless in the life of a hero." — See Gibbon's Decline and Fall, vol. vi. p. 180.

And felt — that all which Freedom's bosom cheers,
Must break my chain before it dried my tears.
This may'st thou judge, at least, from my escape,
They little deem of aught in peril's shape;
Else vainly had I pray'd or sought the chance
That leads me here — if eyed with vigilance:
The careless guard that did not see me fly
May watch as idly when thy power is nigh.
Pacha! — my limbs are faint — and nature craves
Food for my hunger, rest from tossing waves:
Permit my absence — peace be with thee! Peace
With all around! — now grant repose — release."

"Stay, Dervise! I have more to question — stay,
I do command thee — sit — dost hear? — obey!
More I must ask, and food the slaves shall bring;
Thou shalt not pine where all are banqueting:
The supper done — prepare thee to reply,
Clearly and full — I love not mystery."

'T were vain to guess what shook the pious man,
Who look'd not lovingly on that Divan;
Nor show'd high relish for the banquet prest,
And less respect for every fellow guest.
'T was but a moment's peevish hectic pass'd
Along his cheek, and tranquillised as fast:
He sate him down in silence, and his look
Resumed the calmness which before forsook:
The feast was usher'd in — but sumptuous fare
He shunn'd as if some poison mingled there.
For one so long condemn'd to toil and fast,
Methinks he strangely spares the rich repast.

"What ails thee, Dervise? eat — dost thou suppose
This feast a Christian's? or my friends thy foes?
Why dost thou shun the salt? that sacred pledge,
Which, once partaken, blunts the sabre's edge,
Makes ev'n contending tribes in peace unite,
And hated hosts seem brethren to the sight!"

"Salt seasons dainties — and my food is still
The humblest root, my drink the simplest rill;
And my stern vow and order's [1] laws oppose
To break or mingle bread with friends or foes;
It may seem strange — if there be aught to dread,
That peril rests upon my single head;
But for thy sway — nay more — thy Sultan's throne,
I taste nor bread nor banquet — save alone;
Infringed our order's rule, the Prophet's rage
To Mecca's dome might bar my pilgrimage."

"Well — as thou wilt — ascetic as thou art —
One question answer; then in peace depart.
How many? — Ha! it cannot sure be day?
What star — what sun is bursting on the bay?
It shines a lake of fire! — away — away!
Ho! treachery! my guards! my scimitar!
The galleys feed the flames — and I afar!
Accursed Dervise! — these thy tidings — thou
Some villain spy — seize — cleave him — slay him now!"

Up rose the Dervise with that burst of light,
Nor less his change of form appall'd the sight:
Up rose that Dervise — not in saintly garb,
But like a warrior bounding on his barb,
Dash'd his high cap, and tore his robe away —
Shone his mail'd breast, and flash'd his sabre's ray!
His close but glittering casque, and sable plume,
More glittering eye, and black brow's sabler gloom,
Glared on the Moslems' eyes some Afrit sprite,
Whose demon death-blow left no hope for fight.
The wild confusion, and the swarthy glow
Of flames on high, and torches from below;
The shriek of terror, and the mingling yell —
For swords began to clash, and shouts to swell —
Flung o'er that spot of earth the air of hell!
Distracted, to and fro, the flying slaves
Behold but bloody shore and fiery waves;
Nought heeded they the Pacha's angry cry,
They seize that Dervise! — seize on Zatanai! [2]
He saw their terror — check'd the first despair
That urged him but to stand and perish there,
Since far too early and too well obey'd,
The flame was kindled ere the signal made;
He saw their terror — from his baldric drew
His bugle — brief the blast — but shrilly blew;
'T is answer'd — "Well ye speed, my gallant crew!
Why did I doubt their quickness of career?
And deem design had left me single here?"
Sweeps his long arm — that sabre's whirling sway
Sheds fast atonement for its first delay;
Completes his fury what their fear begun,
And makes the many basely quail to one.
The cloven turbans o'er the chamber spread,
And scarce an arm dare rise to guard its head:
Even Seyd, convulsed, o'erwhelm'd, with rage, surprise,
Retreats before him, though he still defies.
No craven he — and yet he dreads the blow,
So much Confusion magnifies his foe!
His blazing galleys still distract his sight,
He tore his beard, and foaming fled the fight; [3]
For now the pirates pass'd the Haram gate,
And burst within — and it were death to wait;
Where wild Amazement shrieking — kneeling — throws
The sword aside — in vain — the blood o'erflows!
The Corsairs pouring, haste to where within
Invited Conrad's bugle, and the din
Of groaning victims, and wild cries for life,
Proclaim'd how well he did the work of strife.
They shout to find him grim and lonely there,
A glutted tiger mangling in his lair!
But short their greeting — shorter his reply —
"'T is well — but Seyd escapes — and he must die —
Much hath been done — but more remains to do —
Their galleys blaze — why not their city too?"

V.

Quick at the word they seized him each a torch,
And fire the dome from minaret to porch.
A stern delight was fix'd in Conrad's eye,
But sudden sunk — for on his ear the cry
Of women struck, and like a deadly knell
Knock'd at that heart unmoved by battle's yell.
"Oh! burst the Haram — wrong not on your lives
One female form — remember — *we* have wives.
On them such outrage Vengeance will repay;
Man is our foe, and such 't is ours to slay:
But still we spared — must spare the weaker prey.

[1] The Dervises are in colleges, and of different orders, as the monks.

[2] "Zatanai," Satan.

[3] A common and not very novel effect of Mussulman anger.

See Prince Eugene's Memoirs, page 24. "The Seraskier received a wound in the thigh; he plucked up his beard by the roots, because he was obliged to quit the field."

Oh! I forgot — but Heaven will not forgive
If at my word the helpless cease to live;
Follow who will — I go — we yet have time
Our souls to lighten of at least a crime."
He climbs the crackling stair — he bursts the door,
Nor feels his feet glow scorching with the floor;
His breath choked gasping with the volumed smoke,
But still from room to room his way he broke.
They search — they find — they save: with lusty arms
Each bears a prize of unregarded charms;
Calm their loud fears; sustain their sinking frames
With all the care defenceless beauty claims:
So well could Conrad tame their fiercest mood,
And check the very hands with gore imbrued.
But who is she? whom Conrad's arms convey
From reeking pile and combat's wreck away —
Who but the love of him he dooms to bleed;
The Haram queen — but still the slave of Seyd!

VI.

Brief time had Conrad now to greet Gulnare,[1]
Few words to re-assure the trembling fair;
For in that pause compassion snatch'd from war,
The foe before retiring, fast and far,
With wonder saw their footsteps unpursued,
First slowlier fled — then rallied — then withstood.
This Seyd perceives, then first perceives how few,
Compared with his, the Corsair's roving crew,
And blushes o'er his error, as he eyes
The ruin wrought by panic and surprise.
Alla il Alla! Vengeance swells the cry —
Shame mounts to rage that must atone or die!
And flame for flame and blood for blood must tell,
The tide of triumph ebbs that flow'd too well —
When wrath returns to renovated strife,
And those who fought for conquest strike for life.
Conrad beheld the danger — he beheld
His followers faint by freshening foes repell'd:
"One effort — one — to break the circling host!"
They form — unite — charge — waver — all is lost!
Within a narrower ring compress'd, beset,
Hopeless, not heartless, strive and struggle yet —
Ah! now they fight in firmest file no more,
Hemm'd in — cut off — cleft down — and trampled o'er;
But each strikes singly, silently, and home,
And sinks outwearied rather than o'ercome,
His last faint quittance rendering with his breath,
Till the blade glimmers in the grasp of death!

VII.

But first, ere came the rallying host to blows,
And rank to rank, and hand to hand oppose,
Gulnare and all her Haram handmaids freed,
Safe in the dome of one who held their creed,
By Conrad's mandate safely were bestow'd,
And dried those tears for life and fame that flow'd:
And when that dark-eyed lady, young Gulnare,
Recall'd those thoughts late wandering in despair,
Much did she marvel o'er the courtesy
That smooth'd his accents; soften'd in his eye:
'Twas strange — *that* robber thus with gore bedew'd
Seem'd gentler then than Seyd in fondest mood.
The Pacha woo'd as if he deem'd the slave
Must seem delighted with the heart he gave;
The Corsair vow'd protection, soothed affright,
As if his homage were a woman's right.
"The wish is wrong — nay, worse for female — vain:
Yet much I long to view that chief again;
If but to thank for, what my fear forgot,
The life — my loving lord remember'd not!"

VIII.

And him she saw, where thickest carnage spread,
But gather'd breathing from the happier dead;
Far from his band, and battling with a host
That deem right dearly won the field he lost,
Fell'd — bleeding — baffled of the death he sought,
And snatch'd to expiate all the ills he wrought;
Preserved to linger and to live in vain,
While Vengeance ponder'd o'er new plans of pain,
And stanch'd the blood she saves to shed again —
But drop for drop, for Seyd's unglutted eye
Would doom him ever dying — ne'er to die!
Can this be he? triumphant late she saw,
When his red hand's wild gesture waved, a law!
'Tis he indeed — disarm'd but undeprest,
His sole regret the life he still possest;
His wounds too slight, though taken with that will,
Which would have kiss'd the hand that then could kill.
Oh were there none, of all the many given,
To send his soul — he scarcely ask'd to heaven?
Must he alone of all retain his breath,
Who more than all had striven and struck for death!
He deeply felt — what mortal hearts must feel,
When thus reversed on faithless fortune's wheel,
For crimes committed, and the victor's threat
Of lingering tortures to repay the debt —
He deeply, darkly felt; but evil pride
That led to perpetrate — now serves to hide.
Still in his stern and self-collected mien
A conqueror's more than captive's air is seen,
Though faint with wasting toil and stiffening wound,
But few that saw — so calmly gazed around:
Though the far shouting of the distant crowd,
Their tremors o'er, rose insolently loud,
The better warriors who beheld him near,
Insulted not the foe who taught them fear;
And the grim guards that to his durance led,
In silence eyed him with a secret dread.

IX.

The Leech was sent — but not in mercy — there,
To note how much the life yet left could bear;
He found enough to load with heaviest chain,
And promise feeling for the wrench of pain;
To-morrow — yea — to-morrow's evening sun
Will sinking see impalement's pangs begun,
And rising with the wonted blush of morn
Behold how well or ill those pangs are borne.
Of torments this the longest and the worst,
Which adds all other agony to thirst,
That day by day death still forbears to slake,
While famish'd vultures flit around the stake.
"Oh! water — water!" — smiling Hate denies
The victim's prayer — for if he drinks he dies.
This was his doom: — the Leech, the guard were gone,
And left proud Conrad fetter'd and alone.

[1] Gulnare, a female name; it means, literally, the flower of the pomegranate.

X.

'T were vain to paint to what his feelings grew —
It even were doubtful if their victim knew.
There is a war, a chaos of the mind,
When all its elements convulsed — combined —
Lie dark and jarring with perturbed force,
And gnashing with impenitent Remorse —
That juggling fiend — who never spake before —
But cries "I warn'd thee!" when the deed is o'er.
Vain voice! the spirit burning but unbent,
May writhe — rebel — the weak alone repent!
Even in that lonely hour when most it feels,
And, to itself, all — all that self reveals,
No single passion, and no ruling thought
That leaves the rest as once unseen, unsought;
But the wild prospect when the soul reviews,
All rushing through their thousand avenues.
Ambition's dreams expiring, love's regret,
Endanger'd glory, life itself beset;
The joy untasted, the contempt or hate
'Gainst those who fain would triumph in our fate;
The hopeless past, the hasting future driven
Too quickly on to guess of hell or heaven;
Deeds, thoughts, and words, perhaps remember'd not
So keenly till that hour, but ne'er forgot;
Things light or lovely in their acted time,
But now to stern reflection each a crime;
The withering sense of evil unreveal'd,
Not cankering less because the more conceal'd —
All, in a word, from which all eyes must start,
That opening sepulchre — the naked heart
Bares with its buried woes, till Pride awake,
To snatch the mirror from the soul — and break.
Ay — Pride can veil, and Courage brave it all, —
All — all — before — beyond — the deadliest fall.
Each hath some fear, and he who least betrays,
The only hypocrite deserving praise:
Not the loud recreant wretch who boasts and flies;
But he who looks on death — and silent dies.
So steel'd by pondering o'er his far career,
He half-way meets him should he menace near!

XI.

In the high chamber of his highest tower
Sate Conrad, fetter'd in the Pacha's power.
His palace perish'd in the flame — this fort
Contain'd at once his captive and his court.
Not much could Conrad of his sentence blame,
His foe, if vanquish'd, had but shared the same: —
Alone he sate — in solitude had scann'd
His guilty bosom, but that breast he mann'd:
One thought alone he could not — dared not meet —
"Oh, how these tidings will Medora greet?"
Then — only then — his clanking hands he raised,
And strain'd with rage the chain on which he gazed;
But soon he found — or feign'd — or dream'd relief,
And smiled in self-derision of his grief,
"And now come torture when it will — or may,
More need of rest to nerve me for the day!"
This said, with languor to his mat he crept,
And, whatsoe'er his visions, quickly slept.
'T was hardly midnight when that fray begun,
For Conrad's plans matured, at once were done:
And Havoc loathes so much the waste of time,
She scarce had left an uncommitted crime.
One hour beheld him since the tide he stemm'd —
Disguised — discover'd — conquering — ta'en — condemn'd —
A chief on land — an outlaw on the deep —
Destroying — saving — prison'd — and asleep!

XII.

He slept in calmest seeming — for his breath
Was hush'd so deep — Ah! happy if in death!
He slept — Who o'er his placid slumber bends?
His foes are gone — and here he hath no friends;
Is it some seraph sent to grant him grace?
No, 'tis an earthly form with heavenly face!
Its white arm raised a lamp — yet gently hid,
Lest the ray flash abruptly on the lid
Of that closed eye, which opens but to pain,
And once unclosed — but once may close again.
That form, with eye so dark, and cheek so fair,
And auburn waves of gemm'd and braided hair;
With shape of fairy lightness — naked foot,
That shines like snow, and falls on earth as mute —
Through guards and dunnest night how came it there?
Ah! rather ask what will not woman dare?
Whom youth and pity lead like thee, Gulnare!
She could not sleep — and while the Pacha's rest
In muttering dreams yet saw his pirate-guest,
She left his side — his signet-ring she bore,
Which oft in sport adorn'd her hand before —
And with it, scarcely question'd, won her way
Through drowsy guards that must that sign obey.
Worn out with toil, and tired with changing blows,
Their eyes had envied Conrad his repose;
And chill and nodding at the turret door,
They stretch their listless limbs, and watch no more;
Just raised their heads to hail the signet-ring,
Nor ask or what or who the sign may bring.

XIII.

She gazed in wonder, "Can he calmly sleep,
While other eyes his fall or ravage weep?
And mine in restlessness are wandering here —
What sudden spell hath made this man so dear?
True — 'tis to him my life, and more, I owe,
And me and mine he spared from worse than woe:
'T is late to think — but soft — his slumber breaks —
How heavily he sighs! — he starts — awakes!"

He raised his head — and dazzled with the light,
His eye seem'd dubious if it saw aright:
He moved his hand — the grating of his chain
Too harshly told him that he lived again.
"What is that form? if not a shape of air,
Methinks, my jailor's face shows wond'rous fair!"

"Pirate! thou know'st me not — but I am one,
Grateful for deeds thou hast too rarely done;
Look on me — and remember her, thy hand
Snatch'd from the flames, and thy more fearful band.
I come through darkness — and I scarce know why —
Yet not to hurt — I would not see thee die."

"If so, kind lady! thine the only eye
That would not here in that gay hope delight:
Theirs is the chance — and let them use their right.
But still I thank their courtesy or thine,
That would confess me at so fair a shrine!"

Strange though it seem — yet with extremest grief
Is link'd a mirth — it doth not bring relief —
That playfulness of Sorrow ne'er beguiles,
And smiles in bitterness — but still it smiles;

And sometimes with the wisest and the best,
Till even the scaffold [1] echoes with their jest!
Yet not the joy to which it seems akin —
It may deceive all hearts, save that within.
Whate'er it was that flash'd on Conrad, now
A laughing wildness half unbent his brow:
And these his accents had a sound of mirth,
As if the last he could enjoy on earth;
Yet 'gainst his nature — for through that short life,
Few thoughts had he to spare from gloom and strife.

XIV.

"Corsair! thy doom is named — but I have power
To soothe the Pacha in his weaker hour.
Thee would I spare — nay more — would save thee now,
But this — time — hope — nor even thy strength allow;
But all I can, I will: at least, delay
The sentence that remits thee scarce a day.
More now were ruin — even thyself were loth
The vain attempt should bring but doom to both."

"Yes! — loth indeed: — my soul is nerved to all,
Or fall'n too low to fear a further fall:
Tempt not thyself with peril — me with hope
Of flight from foes with whom I could not cope:
Unfit to vanquish — shall I meanly fly,
The one of all my band that would not die?
Yet there is one to whom my memory clings,
Till to these eyes her own wild softness springs.
My sole resources in the path I trod [God!
Were these — my bark — my sword — my love — my
The last I left in youth — he leaves me now —
And Man but works his will to lay me low.
I have no thought to mock his throne with prayer
Wrung from the coward crouching of despair;
It is enough — I breathe — and I can bear.
My sword is shaken from the worthless hand
That might have better kept so true a brand;
My bark is sunk or captive — but my love —
For her in sooth my voice would mount above:
Oh! she is all that still to earth can bind —
And this will break a heart so more than kind,
And blight a form — till thine appear'd, Gulnare!
Mine eye ne'er ask'd if others were as fair."

"Thou lov'st another then? — but what to me
Is this — 'tis nothing — nothing e'er can be:
But yet — thou lov'st — and — Oh! I envy those
Whose hearts on hearts as faithful can repose,
Who never feel the void — the wandering thought
That sighs o'er visions — such as mine hath wrought."

"Lady — methought thy love was his, for whom
This arm redeem'd thee from a fiery tomb."

"My love stern Seyd's! Oh — No — No — not my love —
Yet much this heart, that strives no more, once strove
To meet his passion — but it would not be.
I felt — I feel — love dwells with — with the free.
I am a slave, a favour'd slave at best,
To share his splendour, and seem very blest!
Oft must my soul the question undergo,
Of — 'Dost thou love?' and burn to answer, 'No!'
Oh! hard it is that fondness to sustain,
And struggle not to feel averse in vain;
But harder still the heart's recoil to bear,
And hide from one — perhaps another there.
He takes the hand I give not — nor withhold —
Its pulse nor check'd — nor quicken'd — calmly cold:
And when resign'd, it drops a lifeless weight
From one I never loved enough to hate.
No warmth these lips return by his imprest,
And chill'd remembrance shudders o'er the rest.
Yes — had I ever proved that passion's zeal,
The change to hatred were at least to feel:
But still — he goes unmourn'd — returns unsought —
And oft when present — absent from my thought.
Or when reflection comes — and come it must —
I fear that henceforth 't will but bring disgust;
I am his slave — but, in despite of pride,
'T were worse than bondage to become his bride.
Oh! that this dotage of his breast would cease:
Or seek another and give mine release,
But yesterday — I could have said, to peace!
Yes — if unwonted fondness now I feign,
Remember — captive! 'tis to break thy chain;
Repay the life that to thy hand I owe;
To give thee back to all endear'd below,
Who share such love as I can never know.
Farewell — morn breaks — and I must now away:
'T will cost me dear — but dread no death to-day!"

XV.

She press'd his fetter'd fingers to her heart,
And bow'd her head, and turn'd her to depart,
And noiseless as a lovely dream is gone.
And was she here? and is he now alone?
What gem hath dropp'd and sparkles o'er his chain?
The tear most sacred, shed for others' pain,
That starts at once — bright — pure — from Pity's mine,
Already polish'd by the hand divine!

Oh! too convincing — dangerously dear —
In woman's eye the unanswerable tear!
That weapon of her weakness she can wield,
To save, subdue — at once her spear and shield:
Avoid it — Virtue ebbs and Wisdom errs,
Too fondly gazing on that grief of hers!
What lost a world, and bade a hero fly?
The timid tear in Cleopatra's eye.
Yet be the soft triumvir's fault forgiven;
By this — how many lose not earth — but heaven!
Consign their souls to man's eternal foe,
And seal their own to spare some wanton's woe!

XVI.

'T is morn — and o'er his alter'd features play
The beams — without the hope of yesterday.
What shall he be ere night? perchance a thing,
O'er which the raven flaps her funeral wing,
By his closed eye unheeded and unfelt;
While sets that sun, and dews of evening melt,
Chill — wet — and misty round each stiffen'd limb,
Refreshing earth — reviving all but him!

[1] In Sir Thomas More, for instance, on the scaffold, and Anne Boleyn, in the Tower, when, grasping her neck, she remarked, that it "was too slender to trouble the headsman much." During one part of the French Revolution, it became a fashion to leave some "mot" as a legacy; and the quantity of facetious last words spoken during that period would form a melancholy jest-book of a considerable size.

The Corsair.

CANTO THE THIRD.

"Come vedi — ancor non m' abbandona." — DANTE.

I.

SLOW sinks, more lovely ere his race be run, [1]
Along Morea's hills the setting sun;
Not, as in Northern climes, obscurely bright,
But one unclouded blaze of living light!
O'er the hush'd deep the yellow beam he throws,
Gilds the green wave, that trembles as it glows.
On old Ægina's rock, and Idra's isle,
The god of gladness sheds his parting smile;
O'er his own regions lingering, loves to shine,
Though there his altars are no more divine.
Descending fast the mountain shadows kiss
Thy glorious gulf, unconquer'd Salamis!
Their azure arches through the long expanse
More deeply purpled meet his mellowing glance,
And tenderest tints, along their summits driven,
Mark his gay course, and own the hues of heaven;
Till, darkly shaded from the land and deep,
Behind his Delphian cliff he sinks to sleep.

On such an eve, his palest beam he cast,
When — Athens! here thy Wisest look'd his last.
How watch'd thy better sons his farewell ray,
That closed their murder'd sage's [2] latest day!
Not yet — not yet — Sol pauses on the hill —
The precious hour of parting lingers still;
But sad his light to agonising eyes,
And dark the mountain's once delightful dyes:
Gloom o'er the lovely land he seem'd to pour,
The land, where Phœbus never frown'd before;
But ere he sank below Cithæron's head,
The cup of woe was quaff'd — the spirit fled;
The soul of him who scorn'd to fear or fly —
Who lived and died, as none can live or die!

But lo! from high Hymettus to the plain,
The queen of night asserts her silent reign. [3]
No murky vapour, herald of the storm,
Hides her fair face, nor girds her glowing form;
With cornice glimmering as the moon-beams play,
There the white column greets her grateful ray,
And, bright around with quivering beams beset,
Her emblem sparkles o'er the minaret:
The groves of olive scatter'd dark and wide
Where meek Cephisus pours his scanty tide,
The cypress saddening by the sacred mosque,
The gleaming turret of the gay kiosk, [4]
And, dun and sombre 'mid the holy calm,
Near Theseus' fane yon solitary palm,
All tinged with varied hues arrest the eye —
And dull were his that pass'd them heedless by.

Again the Ægean, heard no more afar,
Lulls his chafed breast from elemental war;
Again his waves in milder tints unfold
Their long array of sapphire and of gold,
Mix'd with the shades of many a distant isle,
That frown — where gentler ocean seems to smile. [5]

II.

Not now my theme — why turn my thoughts to thee?
Oh! who can look along thy native sea,
Nor dwell upon thy name, whate'er the tale,
So much its magic must o'er all prevail?
Who that beheld that Sun upon thee set,
Fair Athens! could thine evening face forget?
Not he — whose heart nor time nor distance frees,
Spell-bound within the clustering Cyclades!
Nor seems this homage foreign to his strain,
His Corsair's isle was once thine own domain —
Would that with freedom it were thine again!

III.

The Sun hath sunk — and, darker than the night,
Sinks with its beam upon the beacon height
Medora's heart — the third day's come and gone —
With it he comes not — sends not — faithless one!
The wind was fair though light; and storms were
Last eve Anselmo's bark return'd, and yet [none.
His only tidings that they had not met!
Though wild, as now, far different were the tale
Had Conrad waited for that single sail.

The night-breeze freshens — she that day had pass'd
In watching all that Hope proclaim'd a mast;
Sadly she sate — on high — Impatience bore
At last her footsteps to the midnight shore,
And there she wander'd, heedless of the spray
That dash'd her garments oft, and warn'd away:
She saw not — felt not this — nor dared depart,
Nor deem'd it cold — her chill was at her heart;
Till grew such certainty from that suspense —
His very sight had shock'd from life or sense!

It came at last — a sad and shatter'd boat,
Whose inmates first beheld whom first they sought;
Some bleeding — all most wretched — these the few —
Scarce knew they how escaped — *this* all they knew.
In silence, darkling, each appear'd to wait
His fellow's mournful guess at Conrad's fate:
Something they would have said; but seem'd to fear
To trust their accents to Medora's ear.
She saw at once, yet sunk not — trembled not —
Beneath that grief, that loneliness of lot,

[1] The opening lines, as far as section ii., have, perhaps, little business here, and were annexed to an unpublished (though printed) poem; but they were written on the spot, in the Spring of 1811, and — I scarce know why — the reader must excuse their appearance here — if he can. [See *post*, "Curse of Minerva."]

[2] Socrates drank the hemlock a short time before sunset (the hour of execution), notwithstanding the entreaties of his disciples to wait till the sun went down.

[3] The twilight in Greece is much shorter than in our own country: the days in winter are longer, but in summer of shorter duration.

[4] The kiosk is a Turkish summer-house: the palm is without the present walls of Athens, not far from the temple of Theseus, between which and the tree the wall intervenes. — Cephisus' stream is indeed scanty, and Ilissus has no stream at all.

[5] [Of the brilliant skies and variegated landscapes of Greece every one has formed to himself a general notion, from having contemplated them through the hazy atmosphere of some prose narration; but, in Lord Byron's poetry, every image is distinct and glowing, as if it were illuminated by its native sunshine; and, in the figures which people the landscape, we behold not only the general form and costume, but the countenance, and the attitude, and the play of features and of gesture accompanying, and indicating, the sudden impulses of momentary feelings. The magic of colouring by which this is effected is, perhaps, the most striking evidence of Lord Byron's talent. — GEORGE ELLIS.]

Within that meek fair form, were feelings high,
That deem'd not till they found their energy.
While yet was Hope — they soften'd — flutter'd — wept —
All lost — that softness died not — but it slept;
And o'er its slumber rose that Strength which said,
"With nothing left to love — there's nought to dread."
'T is more than nature's; like the burning might
Delirium gathers from the fever's height.

"Silent you stand — nor would I hear you tell
What — speak not — breathe not — for I know it well —
Yet would I ask — almost my lip denies
The — quick your answer — tell me where he lies."

"Lady! we know not — scarce with life we fled·
But here is one denies that he is dead:
He saw him bound; and bleeding — but alive."

She heard no further — 'twas in vain to strive —
So throbb'd each vein — each thought — till then withstood;
Her own dark soul — these words at once subdued.
She totters — falls — and senseless had the wave
Perchance but snatch'd her from another grave;
But that with hands though rude, yet weeping eyes,
They yield such aid as Pity's haste supplies:
Dash o'er her deathlike cheek the ocean dew,
Raise — fan — sustain — till life returns anew;
Awake her handmaids, with the matrons leave
That fainting form o'er which they gaze and grieve;
Then seek Anselmo's cavern, to report
The tale too tedious — when the triumph short

IV.

In that wild council words wax'd warm and strange,
With thoughts of ransom, rescue, and revenge;
All, save repose or flight: still lingering there
Breathed Conrad's spirit, and forbade despair;
Whate'er his fate — the breasts he form'd and led
Will save him living, or appease him dead.
Woe to his foes! there yet survive a few,
Whose deeds are daring, as their hearts are true.

V.

Within the Haram's secret chamber sate [1]
Stern Seyd, still pondering o'er his Captive's fate;
His thoughts on love and hate alternate dwell,
Now with Gulnare, and now in Conrad's cell;
Here at his feet the lovely slave reclined
Surveys his brow — would soothe his gloom of mind;
While many an anxious glance her large dark eye
Sends in its idle search for sympathy,
His only bends in seeming o'er his beads, [2]
But inly views his victim as he bleeds.

"Pacha! the day is thine; and on thy crest
Sits Triumph — Conrad taken — fall'n the rest!
His doom is fix'd — he dies: and well his fate
Was earn'd — yet much too worthless for thy hate·
Methinks, a short release, for ransom told
With all his treasure, not unwisely sold;
Report speaks largely of his pirate-hoard —
Would that of this my Pacha were the lord!

While baffled, weaken'd by this fatal fray —
Watch'd — follow'd — he were then an easier prey;
But once cut off — the remnant of his band
Embark their wealth, and seek a safer strand."

"Gulnare! — if for each drop of blood a gem
Were offer'd rich as Stamboul's diadem;
If for each hair of his a massy mine
Of virgin ore should supplicating shine;
If all our Arab tales divulge or dream
Of wealth were here — that gold should not redeem!
It had not now redeem'd a single hour,
But that I know him fetter'd, in my power;
And, thirsting for revenge, I ponder still
On pangs that longest rack, and latest kill."

"Nay, Seyd! — I seek not to restrain thy rage,
Too justly moved for mercy to assuage;
My thoughts were only to secure for thee
His riches — thus released, he were not free:
Disabled, shorn of half his might and band,
His capture could but wait thy first command."

"His capture *could!* — and shall I then resign
One day to him — the wretch already mine?
Release my foe! — at whose remonstrance? — thine!
Fair suitor! — to thy virtuous gratitude,
That thus repays this Giaour's relenting mood,
Which, thee and thine alone of all could spare,
No doubt — regardless if the prize were fair,
My thanks and praise alike are due — now hear!
I have a counsel for thy gentler ear:
I do mistrust thee, woman! and each word
Of thine stamps truth on all Suspicion heard.
Borne in his arms through fire from yon Seral —
Say, wert thou lingering there with him to fly?
Thou need'st not answer — thy confession speaks,
Already reddening on thy guilty cheeks;
Then, lovely dame, bethink thee! and beware:
'T is not *his* life alone may claim such care!
Another word and — nay — I need no more.
Accursed was the moment when he bore
Thee from the flames, which better far — but no —
I then had mourn'd thee with a lover's woe —
Now 't is thy lord that warns — deceitful thing!
Know'st thou that I can clip thy wanton wing?
In words alone I am not wont to chafe:
Look to thyself — nor deem thy falsehood safe!"

He rose — and slowly, sternly thence withdrew,
Rage in his eye and threats in his adieu:
Ah! little reck'd that chief of womanhood —
Which frowns ne'er quell'd, nor menaces subdued;
And little deem'd he what thy heart, Gulnare!
When soft could feel, and when incensed could dare.
His doubts appear'd to wrong — nor yet she knew
How deep the root from whence compassion grew —
She was a slave — from such may captives claim
A fellow-feeling, differing but in name;
Still half unconscious — heedless of his wrath,
Again she ventured on the dangerous path,
Again his rage repell'd — until arose
That strife of thought, the source of woman's woes!

[1] [The whole of this section was added in the course of printing.]

[2] The comboloio, or Mahometan rosary; the beads are in number ninety-nine.

VI.

Meanwhile — long anxious — weary — still — the same
Roll'd day and night — his soul could terror tame —
This fearful interval of doubt and dread,
When every hour might doom him worse than dead,
When every step that echo'd by the gate
Might entering lead where axe and stake await;
When every voice that grated on his ear
Might be the last that he could ever hear;
Could terror tame — that spirit stern and high
Had proved unwilling as unfit to die;
'T was worn — perhaps decay'd — yet silent bore
That conflict, deadlier far than all before:
The heat of fight, the hurry of the gale,
Leave scarce one thought inert enough to quail;
But bound and fix'd in fetter'd solitude,
To pine, the prey of every changing mood;
To gaze on thine own heart; and meditate
Irrevocable faults, and coming fate —
Too late the last to shun — the first to mend —
To count the hours that struggle to thine end,
With not a friend to animate, and tell
To other ears that death became thee well;
Around thee foes to forge the ready lie,
And blot life's latest scene with calumny;
Before thee tortures, which the soul can dare,
Yet doubts how well the sinking flesh may bear;
But deeply feels a single cry would shame,
To valour's praise thy last and dearest claim;
The life thou leav'st below, denied above
By kind monopolists of heavenly love;
And more than doubtful paradise — thy heaven
Of earthly hope — thy loved one from thee riven.
Such were the thoughts that outlaw must sustain,
And govern pangs surpassing mortal pain:
And those sustain'd he — boots it well or ill?
Since not to sink beneath, is something still!

VII.

The first day pass'd — he saw not her — Gulnare —
The second — third — and still she came not there;
But what her words avouch'd, her charms had done,
Or else he had not seen another sun.
The fourth day roll'd along, and with the night
Came storm and darkness in their mingling might.
Oh! how he listen'd to the rushing deep,
That ne'er till now so broke upon his sleep;
And his wild spirit wilder wishes sent,
Roused by the roar of his own element!
Oft had he ridden on that winged wave,
And loved its roughness for the speed it gave;
And now its dashing echo'd on his ear,
A long known voice — alas! too vainly near!
Loud sung the wind above; and, doubly loud,
Shook o'er his turret cell the thunder-cloud;
And flash'd the lightning by the latticed bar,
To him more genial than the midnight star:
Close to the glimmering grate he dragg'd his chain;
And hoped *that* peril might not prove in vain.

He raised his iron hand to Heaven, and pray'd
One pitying flash to mar the form it made: [1]
His steel and impious prayer attract alike —
The storm roll'd onward, and disdain'd to strike;
Its peal wax'd fainter — ceased — he felt alone,
As if some faithless friend had spurn'd his groan!

VIII.

The midnight pass'd — and to the massy door
A light step came — it paused — it moved once more;
Slow turns the grating bolt and sullen key:
'T is as his heart foreboded — that fair she!
Whate'er her sins, to him a guardian saint,
And beauteous still as hermit's hope can paint;
Yet changed since last within that cell she came,
More pale her cheek, more tremulous her frame:
On him she cast her dark and hurried eye,
Which spoke before her accents — "Thou must die!
Yes, thou must die — there is but one resource,
The last — the worst — if torture were not worse."

"Lady! I look to none — my lips proclaim
What last proclaim'd they — Conrad still the same:
Why shouldst thou seek an outlaw's life to spare,
And change the sentence I deserve to bear?
Well have I earn'd — nor here alone — the meed
Of Seyd's revenge, by many a lawless deed."

"Why should I seek? because — Oh! didst thou not
Redeem my life from worse than slavery's lot?
Why should I seek? — hath misery made thee blind
To the fond workings of a woman's mind?
And must I say? albeit my heart rebel
With all that woman feels, but should not tell —
Because — despite thy crimes — that heart is moved:
It fear'd thee — thank'd thee — pitied — madden'd — loved.
Reply not, tell not now thy tale again,
Thou lov'st another — and I love in vain:
Though fond as mine her bosom, form more fair,
I rush through peril which she would not dare.
If that thy heart to hers were truly dear,
Were I thine own — thou wert not lonely here:
An outlaw's spouse — and leave her lord to roam!
What hath such gentle dame to do with home?
But speak not now — o'er thine and o'er my head
Hangs the keen sabre by a single thread;
If thou hast courage still, and wouldst be free,
Receive this poniard — rise — and follow me!"

"Ay — in my chains! my steps will gently tread,
With these adornments, o'er each slumbering head!
Thou hast forgot — is this a garb for flight?
Or is that instrument more fit for fight?"

"Misdoubting Corsair! I have gain'd the guard,
Ripe for revolt, and greedy for reward.
A single word of mine removes that chain:
Without some aid how here could I remain?

[1] ["By the way — I have a charge against you. As the great Mr. Dennis roared out on a similar occasion, 'By G—d, *that* is *my* thunder!' — so do I exclaim, '*This* is *my* lightning!' I allude to a speech of Ivan's, in the scene with Petrowna and the Empress, where the thought, and almost expression are similar to Conrad's in the third canto of the 'Corsair.' I, however, do not say this to accuse you, but to except myself from suspicion; as there is a priority of six months' publication, on my part, between the appearance of that composition and of your tragedies." — Lord Byron to Mr. Sotheby, Sept. 25. 1815. — The following are the lines in Mr. Sotheby's tragedy: —

— "And I have leapt
In transport from my flinty couch, to welcome
The thunder as it burst upon my roof;
And beckon'd to the lightning, as it flash'd
And sparkled on these fetters."

Notwithstanding Lord Byron's precaution, the coincidence in question was cited against him, some years after, in a periodical journal.]

Well, since we met, hath sped my busy time,
If in aught evil, for thy sake the crime:
The crime — 'tis none to punish those of Seyd.
That hated tyrant, Conrad — he must bleed!
I see thee shudder — but my soul is changed —
Wrong'd, spurn'd, reviled — and it shall be avenged —
Accused of what till now my heart disdain'd —
Too faithful, though to bitter bondage chain'd.
Yes, smile! — but he had little cause to sneer,
I was not treacherous then — nor thou too dear:
But he has said it — and the jealous well,
Those tyrants, teasing, tempting to rebel,
Deserve the fate their fretting lips foretell.
I never loved — he bought me — somewhat high —
Since with me came a heart he could not buy.
I was a slave unmurmuring; he hath said,
But for his rescue I with thee had fled.
'T was false thou know'st — but let such augurs rue,
Their words are omens insult renders true.
Nor was thy respite granted to my prayer;
This fleeting grace was only to prepare
New torments for thy life, and my despair.
Mine too he threatens; but his dotage still
Would fain reserve me for his lordly will:
When wearier of these fleeting charms and me,
There yawns the sack — and yonder rolls the sea!
What, am I then a toy for dotard's play,
To wear but till the gilding frets away?
I saw thee — loved thee — owe thee all — would save,
If but to show how grateful is a slave.
But had he not thus menaced fame and life,
(And well he keeps his oaths pronounced in strife,)
I still had saved thee — but the Pacha spared.
Now I am all thine own — for all prepared:
Thou lov'st me not — nor know'st — or but the worst.
Alas! *this* love — *that* hatred are the first —
Oh! couldst thou prove my truth, thou wouldst not start,
Nor fear the fire that lights an Eastern heart;
'T is now the beacon of thy safety — now
It points within the port a Mainote prow:
But in one chamber, where our path must lead,
There sleeps — he must not wake — the oppressor Seyd!"

"Gulnare — Gulnare — I never felt till now
My abject fortune, wither'd fame so low:
Seyd is mine enemy: had swept my band
From earth with ruthless but with open hand,
And therefore came I, in my bark of war,
To smite the smiter with the scimitar;
Such is my weapon — not the secret knife —
Who spares a woman's seeks not slumber's life.
Thine saved I gladly, Lady — not for this;
Let me not deem that mercy shown amiss.
Now fare thee well — more peace be with thy breast!
Night wears apace — my last of earthly rest!"

"Rest! rest! by sunrise must thy sinews shake,
And thy limbs writhe around the ready stake.
I heard the order — saw — I will not see —
If thou wilt perish, I will fall with thee.
My life — my love — my hatred — all below
Are on this cast — Corsair! 't is but a blow!
Without it flight were idle — how evade
His sure pursuit? my wrongs too unrepaid,
My youth disgraced — the long, long wasted years,
One blow shall cancel with our future fears;
But since the dagger suits thee less than brand,
I'll try the firmness of a female hand.
The guards are gain'd — one moment all were o'er —
Corsair! we meet in safety or no more;
If errs my feeble hand, the morning cloud
Will hover o'er thy scaffold, and my shroud."

IX.

She turn'd, and vanish'd ere he could reply,
But his glance followed far with eager eye;
And gathering, as he could, the links that bound
His form, to curl their length, and curb their sound,
Since bar and bolt no more his steps preclude,
He, fast as fetter'd limbs allow, pursued.
'T was dark and winding, and he knew not where
That passage led; nor lamp nor guard was there:
He sees a dusky glimmering — shall he seek
Or shun that ray so indistinct and weak?
Chance guides his steps — a freshness seems to bear
Full on his brow, as if from morning air —
He reach'd an open gallery — on his eye
Gleam'd the last star of night, the clearing sky:
Yet scarcely heeded these — another light
From a lone chamber struck upon his sight.
Towards it he moved; a scarcely closing door
Reveal'd the ray within, but nothing more.
With hasty step a figure outward pass'd, [last!
Then paused — and turn'd — and paused — 't is she at
No poniard in that hand — nor sign of ill —
"Thanks to that softening heart — she could not kill!"
Again he look'd, the wildness of her eye
Starts from the day abrupt and fearfully.
She stopp'd — threw back her dark far-floating hair,
That nearly veil'd her face and bosom fair,
As if she late had bent her leaning head
Above some object of her doubt or dread.
They meet — upon her brow — unknown — forgot —
Her hurrying hand had left — 't was but a spot —
Its hue was all he saw, and scarce withstood —
Oh! slight but certain pledge of crime — 't is blood!

X.

He had seen battle — he had brooded lone
O'er promised pangs to sentenced guilt foreshown;
He had been tempted — chastened — and the chain
Yet on his arms might ever there remain:
But ne'er from strife — captivity — remorse —
From all his feelings in their inmost force —
So thrill'd — so shudder'd every creeping vein,
As now they froze before that purple stain.
That spot of blood, that light but guilty streak,
Had banish'd all the beauty from her cheek!
Blood he had view'd — could view unmoved — but then
It flow'd in combat, or was shed by men!

XI.

"'T is done — he nearly waked — but it is done.
Corsair! he perish'd — thou art dearly won.
All words would now be vain — away — away!
Our bark is tossing — 't is already day.
The few gain'd over, now are wholly mine,
And these thy yet surviving band shall join:
Anon my voice shall vindicate my hand,
When once our sail forsakes this hated strand."

XII.

She clapp'd her hands — and through the gallery pour,
Equipp'd for flight, her vassals — Greek and Moor;
Silent but quick they stoop, his chains unbind;
Once more his limbs are free as mountain wind!
But on his heavy heart such sadness sate,
As if they there transferr'd that iron weight.
No words are utter'd — at her sign, a door
Reveals the secret passage to the shore:
The city lies behind — they speed, they reach
The glad waves dancing on the yellow beach;
And Conrad following, at her beck, obey'd,
Nor cared he now if rescued or betray'd;
Resistance were as useless as if Seyd
Yet lived to view the doom his ire decreed.

XIII.

Embark'd, the sail unfurl'd, the light breeze blew —
How much had Conrad's memory to review!
Sunk he in contemplation, till the cape
Where last he anchor'd rear'd its giant shape.
Ah! — since that fatal night, though brief the time,
Had swept an age of terror, grief, and crime.
As its far shadow frown'd above the mast,
He veil'd his face, and sorrow'd as he pass'd;
He thought of all — Gonsalvo and his band,
His fleeting triumph and his failing hand;
He thought on her afar, his lonely bride:
He turn'd and saw — Gulnare, the homicide!

XIV.

She watch'd his features till she could not bear
Their freezing aspect and averted air,
And that strange fierceness foreign to her eye,
Fell quench'd in tears, too late to shed or dry.
She knelt beside him and his hand she press'd,
"Thou may'st forgive though Allah's self detest;
But for that deed of darkness what wert thou?
Reproach me — but not yet — Oh! spare me *now!*
I am not what I seem — this fearful night
My brain bewilder'd — do not madden quite!
If I had never loved — though less my guilt,
Thou hadst not lived to — hate me — if thou wilt."

XV.

She wrongs his thoughts, they more himself upbraid
Than her, though undesign'd, the wretch he made;
But speechless all, deep, dark, and unexprest,
They bleed within that silent cell — his breast.
Still onward, fair the breeze, nor rough the surge,
The blue waves sport around the stern they urge;
Far on the horizon's verge appears a speck,
A spot — a mast — a sail — an armed deck!
Their little bark her men of watch descry,
And ampler canvas woos the wind from high;
She bears her down majestically near,
Speed on her prow, and terror in her tier;
A flash is seen — the ball beyond their bow
Booms harmless, hissing to the deep below.
Up rose keen Conrad from his silent trance,
A long, long absent gladness in his glance;
"'Tis mine — my blood-red flag! again — again —
I am not all deserted on the main!"
They own the signal, answer to the hail,
Hoist out the boat at once, and slacken sail.
"'Tis Conrad! Conrad!" shouting from the deck,
Command nor duty could their transport check!

With light alacrity and gaze of pride,
They view him mount once more his vessel's side;
A smile relaxing in each rugged face,
Their arms can scarce forbear a rough embrace.
He, half forgetting danger and defeat,
Returns their greeting as a chief may greet,
Wrings with a cordial grasp Anselmo's hand,
And feels he yet can conquer and command!

XVI.

These greetings o'er, the feelings that o'erflow,
Yet grieve to win him back without a blow;
They sail'd prepared for vengeance — had they known
A woman's hand secured that deed her own,
She were their queen — less scrupulous are they
Than haughty Conrad how they win their way.
With many an asking smile, and wondering stare,
They whisper round, and gaze upon Gulnare;
And her, at once above — beneath her sex,
Whom blood appall'd not, their regards perplex.
To Conrad turns her faint imploring eye,
She drops her veil, and stands in silence by;
Her arms are meekly folded on that breast,
Which — Conrad safe — to fate resign'd the rest.
Though worse than frenzy could that bosom fill,
Extreme in love or hate, in good or ill,
The worst of crimes had left her woman still!

XVII.

This Conrad mark'd, and felt — ah! could he less?[1] —
Hate of that deed — but grief for her distress;
What she has done no tears can wash away,
And Heaven must punish on its angry day:
But — it was done: he knew, whate'er her guilt,
For him that poniard smote, that blood was spilt;
And he was free! — and she for him had given
Her all on earth, and more than all in heaven!
And now he turn'd him to that dark-eyed slave,
Whose brow was bow'd beneath the glance he gave,
Who now seem'd changed and humbled, faint and meek,
But varying oft the colour of her cheek
To deeper shades of paleness — all its red
That fearful spot which stain'd it from the dead!
He took that hand — it trembled — now too late —
So soft in love — so wildly nerved in hate;
He clasp'd that hand — it trembled — and his own
Had lost its firmness, and his voice its tone.
"Gulnare!" — but she replied not — "dear Gulnare!"
She raised her eye — her only answer there —
At once she sought and sunk in his embrace:
If he had driven her from that resting-place,
His had been more or less than mortal heart,
But — good or ill — it bade her not depart.
Perchance, but for the bodings of his breast,
His latest virtue then had join'd the rest.
Yet even Medora might forgive the kiss
That ask'd from form so fair no more than this,
The first, the last that Frailty stole from Faith —
To lips where Love had lavish'd all his breath,
To lips — whose broken sighs such fragrance fling,
As he had fann'd them freshly with his wing!

XVIII.

They gain by twilight's hour their lonely isle.
To them the very rocks appear to smile;

[1] ["I have added a section for *Gulnare*, to fill up the parting, and dismiss her more ceremoniously. If Mr. Gifford or you dislike, 'tis but a *sponge* and another midnight."—Lord Byron to Mr. Murray, Jan. 11. 1814.]

The haven hums with many a cheering sound,
The beacons blaze their wonted stations round,
The boats are darting o'er the curly bay,
And sportive dolphins bend them through the spray;
Even the hoarse sea-bird's shrill, discordant shriek
Greets like the welcome of his tuneless beak!
Beneath each lamp that through its lattice gleams,
Their fancy paints the friends that trim the beams.
Oh! what can sanctify the joys of home,
Like Hope's gay glance from Ocean's troubled foam?

XIX.

The lights are high on beacon and from bower,
And 'midst them Conrad seeks Medora's tower:
He looks in vain — 'tis strange — and all remark,
Amid so many, hers alone is dark.
'Tis strange — of yore its welcome never fail'd,
Nor now, perchance, extinguish'd, only veil'd.
With the first boat descends he for the shore,
And looks impatient on the lingering oar.
Oh! for a wing beyond the falcon's flight,
To bear him like an arrow to that height!
With the first pause the resting rowers gave,
He waits not — looks not — leaps into the wave,
Strives through the surge, bestrides the beach, and high
Ascends the path familiar to his eye.

He reach'd his turret door — he paused — no sound
Broke from within; and all was night around.
He knock'd, and loudly — footstep nor reply
Announced that any heard or deem'd him nigh;
He knock'd — but faintly — for his trembling hand
Refused to aid his heavy heart's demand.
The portal opens — 'tis a well-known face —
But not the form he panted to embrace.
Its lips are silent — twice his own essay'd,
And fail'd to frame the question they delay'd;
He snatch'd the lamp — its light will answer all —
It quits his grasp, expiring in the fall.
He would not wait for that reviving ray —
As soon could he have linger'd there for day;
But, glimmering through the dusky corridor,
Another chequers o'er the shadow'd floor;
His steps the chamber gain — his eyes behold
All that his heart believed not — yet foretold!

XX.

He turn'd not — spoke not — sunk not — fix'd his look,
And set the anxious frame that lately shook:
He gazed — how long we gaze despite of pain,
And know, but dare not own, we gaze in vain!
In life itself she was so still and fair,
That death with gentler aspect wither'd there;
And the cold flowers[1] her colder hand contain'd,
In that last grasp as tenderly were strain'd
As if she scarcely felt, but feign'd a sleep,
And made it almost mockery yet to weep:
The long dark lashes fringed her lids of snow,
And veil'd — thought shrinks from all that lurk'd below —
Oh! o'er the eye Death most exerts his might,
And hurls the spirit from her throne of light;
Sinks those blue orbs in that long last eclipse,
But spares, as yet, the charm around her lips —
Yet, yet they seem as they forbore to smile,
And wish'd repose — but only for a while;

But the white shroud, and each extended tress,
Long — fair — but spread in utter lifelessness,
Which, late the sport of every summer wind,
Escaped the baffled wreath that strove to bind;
These — and the pale pure cheek, became the bier —
But she is nothing — wherefore is he here?

XXI.

He ask'd no question — all were answer'd now
By the first glance on that still — marble brow.
It was enough — she died — what reck'd it how?
The love of youth, the hope of better years,
The source of softest wishes, tenderest fears,
The only living thing he could not hate,
Was reft at once — and he deserved his fate,
But did not feel it less; — the good explore,
For peace, those realms where guilt can never soar:
The proud — the wayward — who have fix'd below
Their joy, and find this earth enough for woe,
Lose in that one their all — perchance a mite —
But who in patience parts with all delight?
Full many a stoic eye and aspect stern
Mask hearts where grief hath little left to learn;
And many a withering thought lies hid, not lost,
In smiles that least befit who wear them most.

XXII.

By those, that deepest feel, is ill exprest
The indistinctness of the suffering breast;
Where thousand thoughts begin to end in one,
Which seeks from all the refuge found in none;
No words suffice the secret soul to show,
For Truth denies all eloquence to Woe.
On Conrad's stricken soul exhaustion prest,
And stupor almost lull'd it into rest;
So feeble now — his mother's softness crept
To those wild eyes, which like an infant's wept:
It was the very weakness of his brain,
Which thus confess'd without relieving pain.
None saw his trickling tears — perchance, if seen,
That useless flood of grief had never been:
Nor long they flow'd — he dried them to depart,
In helpless — hopeless — brokenness of heart:
The sun goes forth — but Conrad's day is dim;
And the night cometh — ne'er to pass from him.
There is no darkness like the cloud of mind,
On Grief's vain eye — the blindest of the blind!
Which may not — dare not see — but turns aside
To blackest shade — nor will endure a guide!

XXIII.

His heart was form'd for softness — warp'd to wrong;[2]
Betray'd too early, and beguiled too long;
Each feeling pure — as falls the dropping dew
Within the grot; like that had harden'd too;
Less clear, perchance, its earthly trials pass'd,
But sunk, and chill'd, and petrified at last.
Yet tempests wear, and lightning cleaves the rock,
If such his heart, so shatter'd it the shock.
There grew one flower beneath its rugged brow,
Though dark the shade — it shelter'd — saved till now.
The thunder came — that bolt hath blasted both,
The Granite's firmness, and the Lily's growth:
The gentle plant hath left no leaf to tell
Its tale, but shrunk and wither'd where it fell;
And of its cold protector, blacken round
But shiver'd fragments on the barren ground!

[1] In the Levant it is the custom to strew flowers on the bodies of the dead, and in the hands of young persons to place a nosegay.

[2] [These sixteen lines are not in the original MS.]

XXIV.

'T is morn — to venture on his lonely hour
Few dare; though now Anselmo sought his tower.
He was not there — nor seen along the shore;
Ere night, alarm'd, their isle is traversed o'er:
Another morn — another bids them seek,
And shout his name till echo waxeth weak;
Mount — grotto — cavern — valley search'd in vain,
They find on shore a sea-boat's broken chain:
Their hope revives — they follow o'er the main.

'T is idle all — moons roll on moons away,
And Conrad comes not — came not since that day:
Nor trace, nor tidings of his doom declare
Where lives his grief, or perish'd his despair!
Long mourn'd his band whom none could mourn beside;
And fair the monument they gave his bride:
For him they raise not the recording stone —
His death yet dubious, deeds too widely known;
He left a Corsair's name to other times,
Link'd with one virtue [1], and a thousand crimes. [2]

[1] That the point of honour which is represented in one instance of Conrad's character has not been carried beyond the bounds of probability, may perhaps be in some degree confirmed by the following anecdote of a brother buccaneer in the year 1814: — "Our readers have all seen the account of the enterprise against the pirates of Barrataria; but few, we believe, were informed of the situation, history, or nature of that establishment. For the information of such as were unacquainted with it, we have procured from a friend the following interesting narrative of the main facts, of which he has personal knowledge, and which cannot fail to interest some of our readers. — Barrataria is a bay, or a narrow arm of the Gulf of Mexico; it runs through a rich but very flat country, until it reaches within a mile of the Mississippi river, fifteen miles below the city of New Orleans. The bay has branches almost innumerable, in which persons can lie concealed from the severest scrutiny. It communicates with three lakes which lie on the south-west side, and these, with the lake of the same name, and which lies contiguous to the sea, where there is an island formed by the two arms of this lake and the sea. The east and west points of this island were fortified, in the year 1811, by a band of pirates, under the command of one Monsieur La Fitte. A large majority of these outlaws are of that class of the population of the state of Louisiana who fled from the island of St. Domingo during the troubles there, and took refuge in the island of Cuba; and when the last war between France and Spain commenced, they were compelled to leave that island with the short notice of a few days. Without ceremony, they entered the United States, the most of them the state of Louisiana, with all the negroes they had possessed in Cuba. They were notified by the Governor of that State of the clause in the constitution which forbad the importation of slaves; but, at the same time, received the assurance of the Governor that he would obtain, if possible, the approbation of the General Government for their retaining this property. — The island of Barrataria is situated about lat. 29 deg. 15 min., lon. 92. 30.; and is as remarkable for its health as for the superior scale and shell fish with which its waters abound. The chief of this horde, like Charles de Moor, had mixed with his many vices some virtues. In the year 1813, this party had, from its turpitude and boldness, claimed the attention of the Governor of Louisiana; and to break up the establishment, he thought proper to strike at the head. He therefore offered a reward of 500 dollars for the head of Monsieur La Fitte, who was well known to the inhabitants of the city of New Orleans, from his immediate connection, and his once having been a fencing-master in that city of great reputation, which art he learnt in Buonaparte's army, where he was a captain. The reward which was offered by the Governor for the head of La Fitte was answered by the offer of a reward from the latter of 15,000 for the head of the Governor. The Governor ordered out a company to march from the city to La Fitte's island, and to burn and destroy all the property, and to bring to the city of New Orleans all his banditti. This company, under the command of a man who had been the intimate associate of this bold Captain, approached very near to the fortified island, before he saw a man, or heard a sound, until he heard a whistle, not unlike a boatswain's call. Then it was he found himself surrounded by armed men who had emerged from the secret avenues which led into Bayou. Here it was that the modern Charles de Moor developed his few noble traits; for to this man who had come to destroy his life and all that was dear to him, he not only spared his life, but offered him that which would have made the honest soldier easy for the remainder of his days; which was indignantly refused. He then, with the approbation of his captor, returned to the city. This circumstance, and some concomitant events, proved that this band of pirates was not to be taken by land. Our naval force having always been small in that quarter, exertions for the destruction of this illicit establishment could not be expected from them until augmented; for an officer of the navy, with most of the gunboats on that station, had to retreat from an overwhelming force of La Fitte's. So soon as the augmentation of the navy authorised an attack, one was made; the overthrow of this banditti has been the result; and now this almost invulnerable point and key to New Orleans is clear of an enemy, it is to be hoped the government will hold it by a strong military force." — *American Newspaper.*

In Noble's continuation of Granger's Biographical History there is a singular passage in his account of Archbishop Blackbourne; and as in some measure connected with the profession of the hero of the foregoing poem, I cannot resist the temptation of extracting it. — "There is something mysterious in the history and character of Dr. Blackbourne. The former is but imperfectly known; and report has even asserted he was a buccaneer; and that one of his brethren in that profession having asked, on his arrival in England, what had become of his old chum, Blackbourne, was answered, He is Archbishop of York. We are informed, that Blackbourne was installed sub-dean of Exeter in 1694, which office he resigned in 1702; but after his successor Lewis Barnet's death, in 1704, he regained it. In the following year he became dean; and in 1714, held with it the archdeanery of Cornwall. He was consecrated bishop of Exeter, February 24, 1716; and translated to York, November 28, 1724, as a reward, according to court scandal, for uniting George I. to the Duchess of Munster. This, however, appears to have been an unfounded calumny. As archbishop he behaved with great prudence, and was equally respectable as the guardian of the revenues of the see. Rumour whispered he retained the vices of his youth, and that a passion for the fair sex formed an item in the list of his weaknesses; but so far from being convicted by seventy witnesses, he does not appear to have been directly criminated by one. In short, I look upon these aspersions as the effects of mere malice. How is it possible a buccaneer should have been so good a scholar as Blackbourne certainly was? He who had so perfect a knowledge of the classics (particularly of the Greek tragedians), as to be able to read them with the same ease as he could Shakspeare, must have taken great pains to acquire the learned languages; and have had both leisure and good masters. But he was undoubtedly educated at Christ Church College, Oxford. He is allowed to have been a pleasant man: this, however, was turned against him by its being said, 'he gained more hearts than souls.'"

"The only voice that could soothe the passions of the savage (Alphonso III.) was that of an amiable and virtuous wife, the sole object of his love; the voice of Donna Isabella, the daughter of the Duke of Savoy, and the grand-daughter of Philip II. King of Spain. — Her dying words sunk deep into his memory; his fierce spirit melted into tears; and after the last embrace, Alphonso retired into his chamber to bewail his irreparable loss, and to meditate on the vanity of human life." — Gibbon's Miscellaneous Works, vol. iii. p. 473.

[2] [In "The Corsair," Lord Byron first felt himself at full liberty; and then all at once he shows the unbroken stream of his native eloquence, of rapid narrative, of vigorous and intense, yet unforced imagery, sentiment, and thought; of extraordinary elasticity, transparency, purity, ease, and harmony of language; of an arrangement of words, never trite, yet always simple and flowing; — in such a perfect expression of ideas, always impressive, generally pointed, frequently passionate, and often new, that it is perspicuity itself, with not a superfluous word, and not a word out of its natural place. — Sir E. Brydges. "The Corsair" is written in the regular heroic couplet, with a spirit, freedom, and variety of tone, of which, notwithstanding the example of Dryden, we scarcely believed that measure susceptible. It was yet to be proved that this, the most ponderous and stately verse in our language, could be accommodated to the variations of a tale of passion and of pity, and to all the breaks, starts, and transitions of an adventurous and dramatic narration. This experiment Lord Byron has made, with equal boldness and success; and has satisfied us, that the oldest and most respectable measure that is known amongst us, is at least as flexible as any other, and capable, in the hands of a master, of vibrations as strong and rapid as those of a lighter structure. — Jeffrey.]

Lara:

A TALE.[1]

Lara.

CANTO THE FIRST.

I.

THE Serfs[2] are glad through Lara's wide domain,
And Slavery half forgets her feudal chain;
He, their unhoped, but unforgotten lord,
The long self-exiled chieftain, is restored:
There be bright faces in the busy hall,
Bowls on the board, and banners on the wall;
Far checkering o'er the pictured window, plays
The unwonted faggots' hospitable blaze;
And gay retainers gather round the hearth,
With tongues all loudness, and with eyes all mirth.

II.

The chief of Lara is return'd again:
And why had Lara cross'd the bounding main?
Left by his sire, too young such loss to know,
Lord of himself,—that heritage of woe,
That fearful empire which the human breast
But holds to rob the heart within of rest!—
With none to check, and few to point in time
The thousand paths that slope the way to crime;
Then, when he most required commandment, then
Had Lara's daring boyhood govern'd men.
It skills not, boots not step by step to trace
His youth through all the mazes of its race;
Short was the course his restlessness had run,
But long enough to leave him half undone.[3]

III.

And Lara left in youth his father-land;
But from the hour he waved his parting hand
Each trace wax'd fainter of his course, till all
Had nearly ceased his memory to recall.
His sire was dust, his vassals could declare,
'T was all they knew, that Lara was not there;
Nor sent, nor came he, till conjecture grew
Cold in the many, anxious in the few.
His hall scarce echoes with his wonted name,
His portrait darkens in its fading frame,
Another chief consoled his destined bride,
The young forgot him, and the old had died;
"Yet doth he live!" exclaims the impatient heir,
And sighs for sables which he must not wear.
A hundred scutcheons deck with gloomy grace
The Laras' last and longest dwelling-place;

[1] [A few days after he had put the finishing hand to the "Ode to Napoleon Buonaparte," Lord Byron adopted the most extraordinary resolution that, perhaps, ever entered into the mind of an author of any celebrity. Annoyed at the tone of disparagement in which his assailants — not content with blackening his moral and social character — now affected to speak of his genius, and somewhat mortified, there is reason to believe, by finding that his own friends dreaded the effects of constant publication on his ultimate fame, he came to the determination, not only to print no more in future, but to purchase back the whole of his past copyrights, and suppress every line he had ever written. With this view, on the 29th of April, he actually enclosed his publisher a draft for the money. "For all this," he said, "it might be as well to assign some reason: I have none to give, except my own caprice, and I do not consider the circumstance of consequence enough to require explanation." An appeal, however, from Mr. Murray, to his good-nature and considerateness, brought, in eight and forty hours, the following reply: — "If your present note is serious, and it really would be inconvenient, there is an end of the matter: tear my draft, and go on as usual: that I was perfectly serious, in wishing to suppress all future publication, is true; but certainly not to interfere with the convenience of others, and more particularly your own."

The following passages in his Diary depict the state of Lord Byron's mind at this period: — "Murray has had a letter from his brother bibliopole of Edinburgh, who says, 'he is lucky in having such a *poet*' — something as if one was a pack-horse, or 'ass, or any thing that is his;' or like Mrs. Packwood, who replied to some inquiry after the Odes on Razors, 'Laws, sir, we keeps a poet.' The same illustrious Edinburgh bookseller once sent an order for books, poesy, and cookery, with this agreeable postscript — 'The *Harold* and *Cookery* are much wanted.' Such is fame! and, after all, quite as good as any other 'life in others' breath.' 'Tis much the same to divide purchasers with Hannah Glasse or Hannah More." — "March 17th, Redde the 'Quarrels of Authors,' a new work by that most entertaining and research writer, D'Israeli. They seem to be an irritable set, and I wish myself well out of it. 'I'll not march through Coventry with them, that 's flat.' What the devil had I to do with the scribbling? It is too late to inquire, and all regret is useless. But 'an it were to do again — I should write again, I suppose. Such is human nature, at least my share of it; — though I shall think better of myself if I have sense to stop now. If I have a wife, and that wife has a son, I will bring up mine heir in the most anti-poetical way — make him a lawyer, or a pirate, or anything. But if he writes, too, I shall be sure he is none of mine, and will cut him off with a Bank token." — "April 19. I will keep no further journal; and, to prevent me from returning, like a dog, to the vomit of memory, I tear out the remaining leaves of this volume. 'Oh fool! I shall go mad.'"

These extracts are from the Diary of March and April, 1814. Before the end of May he had begun the composition of "Lara," which has been almost universally considered as the continuation of "The Corsair." This poem was published anonymously in the following August, in the same volume with Mr. Rogers's elegant tale of "Jacqueline;" an unnatural and unintelligible conjunction, which, however, gave rise to some pretty good jokes. "I believe," says Lord Byron, in one of his letters, "I told you of Larry and Jacquy. A friend of mine — at least a friend of his — was reading said Larry and Jacquy in a Brighton coach. A passenger took up the book and queried as to the author. The proprietor said, 'there were *two*;' — to which the answer of the unknown was, 'Ay, ay, — a joint concern, I suppose, *summot* like Sternhold and Hopkins.' Is not this excellent? I would not have missed the 'vile comparison' to have escaped being the 'Arcades ambo et cantare pares.'"]

[2] The reader is apprised, that the name of Lara being Spanish, and no circumstance of local and natural description fixing the scene or hero of the poem to any country or age, the word 'Serf,' which could not be correctly applied to the lower classes in Spain, who were never vassals of the soil, has nevertheless been employed to designate the followers of our fictitious chieftain. — [Lord Byron elsewhere intimates, that he meant Lara for a chief of the Morea.]

[3] [Lord Byron's own tale is partly told in this section. — SIR WALTER SCOTT.]

But one is absent from the mouldering file,
That now were welcome in that Gothic pile.

IV.

He comes at last in sudden loneliness,
And whence they know not, why they need not guess;
They more might marvel, when the greeting's o'er,
Not that he came, but came not long before:
No train is his beyond a single page,
Of foreign aspect, and of tender age.
Years had roll'd on, and fast they speed away
To those that wander as to those that stay;
But lack of tidings from another clime
Had lent a flagging wing to weary Time.
They see, they recognise, yet almost deem
The present dubious, or the past a dream.

He lives, nor yet is past his manhood's prime, [time;
Though sear'd by toil, and something touch'd by
His faults, whate'er they were, if scarce forgot,
Might be untaught him by his varied lot;
Nor good nor ill of late were known, his name
Might yet uphold his patrimonial fame:
His soul in youth was haughty, but his sins
No more than pleasure from the stripling wins;
And such, if not yet harden'd in their course,
Might be redeem'd, nor ask a long remorse.

V.

And they indeed were changed — 'tis quickly seen,
Whate'er he be, 'twas not what he had been[a].
That brow in furrow'd lines had fix'd at last,
And spake of passions, but of passion past:
The pride, but not the fire, of early days,
Coldness of mien, and carelessness of praise;
A high demeanour, and a glance that took
Their thoughts from others by a single look;
And that sarcastic levity of tongue,
The stinging of a heart the world hath stung,[1]
That darts in seeming playfulness around,
And makes those feel that will not own the wound;
All these seem'd his, and something more beneath
Than glance could well reveal, or accent breathe.
Ambition, glory, love, the common aim,
That some can conquer, and that all would claim,
Within his breast appear'd no more to strive,
Yet seem'd as lately they had been alive;
And some deep feeling it were vain to trace
At moments lighten'd o'er his livid face.

VI.

Not much he loved long question of the past,
Nor told of wondrous wilds, and deserts vast,
In those far lands where he had wander'd lone,
And — as himself would have it seem — unknown;
Yet these in vain his eye could scarcely scan,
Nor glean experience from his fellow man;
But what he had beheld he shunn'd to show,
As hardly worth a stranger's care to know;
If still more prying such inquiry grew,
His brow fell darker, and his words more few.

VII.

Not unrejoiced to see him once again,
Warm was his welcome to the haunts of men;
Born of high lineage, link'd in high command,
He mingled with the magnates of his land;
Join'd the carousals of the great and gay,
And saw them smile or sigh their hours away;[2]
But still he only saw, and did not share,
The common pleasure or the general care;
He did not follow what they all pursued,
With hope still baffled, still to be renew'd;
Nor shadowy honour, nor substantial gain,
Nor beauty's preference, and the rival's pain:
Around him some mysterious circle thrown
Repell'd approach, and show'd him still alone;
Upon his eye sat something of reproof,
That kept at least frivolity aloof;
And things more timid that beheld him near,
In silence gazed, or whisper'd mutual fear;
And they the wiser, friendlier few confess'd
They deem'd him better than his air express'd.

VIII.

'T was strange — in youth all action and all life,
Burning for pleasure, not averse from strife;
Woman — the field — the ocean — all that gave
Promise of gladness, peril of a grave,
In turn he tried — he ransack'd all below,
And found his recompense in joy or woe,
No tame, trite medium; for his feelings sought
In that intenseness an escape from thought:
The tempest of his heart in scorn had gazed
On that the feebler elements had raised;
The rapture of his heart had look'd on high,
And ask'd if greater dwelt beyond the sky:
Chain'd to excess, the slave of each extreme,
How woke he from the wildness of that dream?

[1] [It is a remarkable property of the poetry of Lord Byron, that although his manner is frequently varied, — although he appears to have assumed for an occasion the characteristic stanza and style of several contemporaries, — yet not only is his poetry marked in every instance by the strongest cast of originality, but in some leading particulars, and especially in the character of his heroes, each story so closely resembled the other, that, managed by a writer of less power, the effect would have been an unpleasant monotony. All, or almost all, his heroes have somewhat the attributes of Childe Harold: — all, or almost all, have minds which seem at variance with their fortunes, and exhibit high and poignant feelings of pain and pleasure; a keen sense of what is noble and honourable; and an equally keen susceptibility of injustice or injury, under the garb of stoicism or contempt of mankind. The strength of early passion, and the glow of youthful feeling, are uniformly painted as chilled or subdued by a train of early imprudences or of darker guilt, and the sense of enjoyment tarnished, by too intimate an acquaintance with the vanity of human wishes. These general attributes mark the stern features of all Lord Byron's heroes, from those which are shaded by the scalloped hat of the illustrious Pilgrim, to those which lurk under the turban of Alp the Renegade. It was reserved to him to present the same character on the public stage again and again, varied only by the exertions of that powerful genius which, searching the springs of passion and of feeling in their innermost recesses, knew how to combine their operations, so that the interest was eternally varying, and never abated, although the most important personage of the drama retained the same lineaments. It will one day be considered as not the least remarkable literary phenomenon of this age, that during a period of four years, notwithstanding the quantity of distinguished poetical talent of which we may be permitted to boast, a single author — and he managing his pen with the careless and negligent ease of a man of quality, and choosing for his theme subjects so very similar, and personages bearing so close a resemblance to each other, — did, in despite of these circumstances, of the unamiable attributes with which he usually invested his heroes, and of the proverbial fickleness of the public, maintain the ascendency in their favour, which he had acquired by his first matured production. So, however, it indisputably has been. — SIR WALTER SCOTT.]

[2] [This description of Lara, suddenly and unexpectedly returned from distant travels, and re-assuming his station in the society of his own country, has strong points of resemblance to the part which the author himself seemed occasionally to bear amid the scenes where the great mingle with the fair. — SIR WALTER SCOTT.]

Alas! he told not—but he did awake
To curse the wither'd heart that would not break.

IX.

Books, for his volume heretofore was Man,
With eye more curious he appear'd to scan,
And oft, in sudden mood, for many a day,
From all communion he would start away:
And then, his rarely call'd attendants said, [tread
Through night's long hours would sound his hurried
O'er the dark gallery, where his fathers frown'd
In rude but antique portraiture around:
They heard, but whisper'd—"*that* must not be known—
The sound of words less earthly than his own.
Yes, they who chose might smile, but some had seen
They scarce knew what, but more than should have been.
Why gazed he so upon the ghastly head
Which hands profane had gather'd from the dead,
That still beside his open'd volume lay,
As if to startle all save him away?
Why slept he not when others were at rest?
Why heard no music, and received no guest?
All was not well, they deem'd—but where the wrong?
Some knew perchance—but 'twere a tale too long;
And such besides were too discreetly wise,
To more than hint their knowledge in surmise;
But if they would—they could"—around the board
Thus Lara's vassals prattled of their lord.

X.

It was the night—and Lara's glassy stream
The stars are studding, each with imaged beam;
So calm, the waters scarcely seem to stray,
And yet they glide like happiness away;
Reflecting far and fairy-like from high
The immortal lights that live along the sky:
Its banks are fringed with many a goodly tree,
And flowers the fairest that may feast the bee;
Such in her chaplet infant Dian wove,
And Innocence would offer to her love.
These deck the shore; the waves their channel make
In windings bright and mazy like the snake.
All was so still, so soft in earth and air,
You scarce would start to meet a spirit there;
Secure that nought of evil could delight
To walk in such a scene, on such a night!
It was a moment only for the good:
So Lara deem'd, nor longer there he stood,
But turn'd in silence to his castle-gate;
Such scene his soul no more could contemplate:
Such scene reminded him of other days,
Of skies more cloudless, moons of purer blaze,
Of nights more soft and frequent, hearts that now—
No—no—the storm may beat upon his brow,
Unfelt—unsparing—but a night like this,
A night of beauty, mock'd such breast as his.

XI.

He turn'd within his solitary hall,
And his high shadow shot along the wall:
There were the painted forms of other times,
'Twas all they left of virtues or of crimes,
Save vague tradition; and the gloomy vaults
That hid their dust, their foibles, and their faults;
And half a column of the pompous page,
That speeds the specious tale from age to age;
Where history's pen its praise or blame supplies,
And lies like truth, and still most truly lies.
He wandering mused, and as the moonbeam shone
Through the dim lattice o'er the floor of stone,
And the high fretted roof, and saints, that there
O'er Gothic windows knelt in pictured prayer,
Reflected in fantastic figures grew,
Like life, but not like mortal life, to view:
His bristling locks of sable, brow of gloom,
And the wide waving of his shaken plume,
Glanced like a spectre's attributes, and gave
His aspect all that terror gives the grave.

XII.

'Twas midnight—all was slumber; the lone light
Dimm'd in the lamp, as loth to break the night.
Hark! there be murmurs heard in Lara's hall—
A sound—a voice—a shriek—a fearful call!
A long, loud shriek—and silence—did they hear
That frantic echo burst the sleeping ear?
They heard and rose, and, tremulously brave,
Rush where the sound invoked their aid to save;
They come with half-lit tapers in their hands,
And snatch'd in startled haste unbelted brands.

XIII.

Cold as the marble where his length was laid,
Pale as the beam that o'er his features play'd,
Was Lara stretch'd; his half-drawn sabre near,
Dropp'd it should seem in more than nature's fear;
Yet he was firm, or had been firm till now,
And still defiance knit his gather'd brow;
Though mix'd with terror, senseless as he lay,
There lived upon his lip the wish to slay;
Some half-form'd threat in utterance there had died,
Some imprecation of despairing pride;
His eye was almost seal'd, but not forsook,
Even in its trance, the gladiator's look,
That oft awake his aspect could disclose,
And now was fix'd in horrible repose.
They raise him—bear him:—hush! he breathes, he speaks,
The swarthy blush recolours in his cheeks,
His lip resumes its red, his eye, though dim,
Rolls wide and wild, each slowly quivering limb
Recalls its function, but his words are strung
In terms that seem not of his native tongue;
Distinct but strange, enough they understand
To deem them accents of another land;
And such they were, and meant to meet an ear
That hears him not—alas! that cannot hear!

XIV.

His page approach'd, and he alone appear'd
To know the import of the words they heard;
And, by the changes of his cheek and brow,
They were not such as Lara should avow,
Nor he interpret,—yet with less surprise
Than those around their chieftain's state he eyes,
But Lara's prostrate form he bent beside,
And in that tongue which seem'd his own replied,
And Lara heeds those tones that gently seem
To soothe away the horrors of his dream—
If dream it were that thus could overthrow
A breast that needed not ideal woe.

XV.

Whate'er his frenzy dream'd or eye beheld,
If yet remember'd ne'er to be reveal'd,

Drawn by Stothard, R.A.

LARA.

CANTO I.

Rests at his heart: the custom'd morning came,
And breathed new vigour in his shaken frame;
And solace sought he none from priest nor leech,
And soon the same in movement and in speech,
As heretofore he fill'd the passing hours,
Nor less he smiles, nor more his forehead lowers,
Than these were wont; and if the coming night
Appear'd less welcome now to Lara's sight,
He to his marvelling vassals show'd it not,
Whose shuddering proved *their* fear was less forgot.
In trembling pairs (alone they dared not) crawl
The astonish'd slaves, and shun the fated hall;
The waving banner, and the clapping door,
The rustling tapestry, and the echoing floor;
The long dim shadows of surrounding trees,
The flapping bat, the night song of the breeze;
Aught they behold or hear their thought appals,
As evening saddens o'er the dark grey walls.

XVI.

Vain thought! that hour of ne'er unravell'd gloom
Came not again, or Lara could assume
A seeming of forgetfulness, that made
His vassals more amazed nor less afraid.
Had memory vanish'd then with sense restored?
Since word, nor look, nor gesture of their lord
Betray'd a feeling that recall'd to these
That fever'd moment of his mind's disease.
Was it a dream? was his the voice that spoke
Those strange wild accents; his the cry that broke
Their slumber? his the oppress'd, o'erlabour'd heart
That ceased to beat, the look that made them start?
Could he who thus had suffer'd so forget,
When such as saw that suffering shudder yet?
Or did that silence prove his memory fix'd
Too deep for words, indelible, unmix'd
In that corroding secrecy which gnaws
The heart to show the effect, but not the cause?
Not so in him; his breast had buried both,
Nor common gazers could discern the growth
Of thoughts that mortal lips must leave half told;
They choke the feeble words that would unfold.

XVII.

In him inexplicably mix'd appear'd
Much to be loved and hated, sought and fear'd;
Opinion varying o'er his hidden lot,
In praise or railing ne'er his name forgot:
His silence form'd a theme for others' prate—
They guess'd—they gazed—they fain would know his fate.
What had he been? what was he, thus unknown,
Who walk'd their world, his lineage only known?
A hater of his kind? yet some would say,
With them he could seem gay amidst the gay;
But own'd that smile, if oft observed and near,
Waned in its mirth, and wither'd to a sneer;
That smile might reach his lip, but pass'd not by,
None e'er could trace its laughter to his eye:
Yet there was softness too in his regard,
At times, a heart as not by nature hard,
But once perceived, his spirit seem'd to chide
Such weakness, as unworthy of its pride,
And steel'd itself, as scorning to redeem
One doubt from others' half withheld esteem;
In self-inflicted penance of a breast
Which tenderness might once have wrung from rest;
In vigilance of grief that would compel
The soul to hate for having loved too well.

XVIII.

There was in him a vital scorn of all:
As if the worst had fall'n which could befall,
He stood a stranger in this breathing world,
An erring spirit from another hurl'd;
A thing of dark imaginings, that shaped
By choice the perils he by chance escaped;
But 'scaped in vain, for in their memory yet
His mind would half exult and half regret:
With more capacity for love than earth
Bestows on most of mortal mould and birth,
His early dreams of good outstripp'd the truth,
And troubled manhood follow'd baffled youth;
With thought of years in phantom chase misspent,
And wasted powers for better purpose lent;
And fiery passions that had pour'd their wrath
In hurried desolation o'er his path,
And left the better feelings all at strife
In wild reflection o'er his stormy life;
But haughty still, and loth himself to blame,
He call'd on Nature's self to share the shame,
And charged all faults upon the fleshy form
She gave to clog the soul, and feast the worm;
Till he at last confounded good and ill,
And half mistook for fate the acts of will:
Too high for common selfishness, he could
At times resign his own for others' good,
But not in pity, not because he ought,
But in some strange perversity of thought,
That sway'd him onward with a secret pride
To do what few or none would do beside;
And this same impulse would, in tempting time,
Mislead his spirit equally to crime;
So much he soar'd beyond, or sunk beneath,
The men with whom he felt condemn'd to breathe,
And long'd by good or ill to separate
Himself from all who shared his mortal state;
His mind abhorring this, had fix'd her throne
Far from the world, in regions of her own:
Thus coldly passing all that pass'd below,
His blood in temperate seeming now would flow:
Ah! happier if it ne'er with guilt had glow'd,
But ever in that icy smoothness flow'd!
'Tis true, with other men their path he walk'd,
And like the rest in seeming did and talk'd,
Nor outraged Reason's rules by flaw nor start,
His madness was not of the head, but heart;
And rarely wander'd in his speech, or drew
His thoughts so forth as to offend the view.

XIX.

With all that chilling mystery of mien,
And seeming gladness to remain unseen,
He had (if 'twere not nature's boon) an art
Of fixing memory on another's heart:
It was not love perchance—nor hate—nor aught
That words can image to express the thought;
But they who saw him did not see in vain,
And once beheld, would ask of him again:
And those to whom he spake remember'd well,
And on the words, however light, would dwell:
None knew nor how, nor why, but he entwined
Himself perforce around the hearer's mind;
There he was stamp'd, in liking, or in hate,
If greeted once; however brief the date

That friendship, pity, or aversion knew,
Still there within the inmost thought he grew.
You could not penetrate his soul, but found,
Despite your wonder, to your own he wound;
His presence haunted still; and from the breast
He forced an all unwilling interest:
Vain was the struggle in that mental net,
His spirit seem'd to dare you to forget.

XX.

There is a festival, where knights and dames,
And aught that wealth or lofty lineage claims,
Appear — a highborn and a welcome guest
To Otho's hall came Lara with the rest.
The long carousal shakes the illumined hall,
Well speeds alike the banquet and the ball;
And the gay dance of bounding Beauty's train
Links grace and harmony in happiest chain:
Blest are the early hearts and gentle hands
That mingle there in well according bands;
It is a sight the careful brow might smooth,
And make Age smile, and dream itself to youth,
And Youth forget such hour was past on earth,
So springs the exulting bosom to that mirth!

XXI.

And Lara gazed on these, sedately glad,
His brow belied him if his soul was sad;
And his glance follow'd fast each fluttering fair,
Whose steps of lightness woke no echo there:
He lean'd against the lofty pillar nigh,
With folded arms and long attentive eye,
Nor mark'd a glance so sternly fix'd on his —
Ill brook'd high Lara scrutiny like this:
At length he caught it — 'tis a face unknown,
But seems as searching his, and his alone;
Prying and dark, a stranger's by his mien,
Who still till now had gazed on him unseen:
At length encountering meets the mutual gaze
Of keen inquiry, and of mute amaze;
On Lara's glance emotion gathering grew,
As if distrusting that the stranger threw;
Along the stranger's aspect, fix'd and stern,
Flash'd more than thence the vulgar eye could learn.

XXII.

"'T is he!" the stranger cried, and those that heard
Re-echoed fast and far the whisper'd word.
"'T is he!" — "'T is who?" they question far and near,
Till louder accents rung on Lara's ear;
So widely spread, few bosoms well could brook
The general marvel, or that single look:
But Lara stirr'd not, changed not, the surprise
That sprung at first to his arrested eyes
Seem'd now subsided, neither sunk nor raised
Glanced his eye round, though still the stranger gazed;
And drawing nigh, exclaim'd, with haughty sneer,
"'T is he! — how came he thence? — what doth he here?"

XXIII.

It were too much for Lara to pass by
Such questions, so repeated fierce and high;
With look collected, but with accent cold,
More mildly firm than petulantly bold,
He turn'd, and met the inquisitorial tone —
"My name is Lara! — when thine own is known,
Doubt not my fitting answer to requite
The unlook'd for courtesy of such a knight.
'T is Lara! — further wouldst thou mark or ask?
I shun no question, and I wear no mask."

"Thou shunn'st no question! Ponder — is there none
Thy heart must answer, though thine ear would shun?
And deem'st thou me unknown too? Gaze again!
At least thy memory was not given in vain.
Oh! never canst thou cancel half her debt,
Eternity forbids thee to forget."
With slow and searching glance upon his face
Grew Lara's eyes, but nothing there could trace
They knew, or chose to know — with dubious look
He deign'd no answer, but his head he shook,
And half contemptuous turn'd to pass away;
But the stern stranger motion'd him to stay.
"A word! — I charge thee stay, and answer here
To one, who, wert thou noble, were thy peer,
But as thou wast and art — nay, frown not, lord,
If false, 'tis easy to disprove the word —
But as thou wast and art, on thee looks down,
Distrusts thy smiles, but shakes not at thy frown.
Art thou not he? whose deeds ——"
"Whate'er I be,
Words wild as these, accusers like to thee,
I list no further; those with whom they weigh
May hear the rest, nor venture to gainsay
The wondrous tale no doubt thy tongue can tell,
Which thus begins so courteously and well.
Let Otho cherish here his polish'd guest,
To him my thanks and thoughts shall be express'd."
And here their wondering host hath interposed —
"Whate'er there be between you undisclosed,
This is no time nor fitting place to mar
The mirthful meeting with a wordy war.
If thou, Sir Ezzelin, hast aught to show
Which it befits Count Lara's ear to know,
To-morrow, here, or elsewhere, as may best
Beseem your mutual judgment, speak the rest;
I pledge myself for thee, as not unknown,
Though, like Count Lara, now return'd alone
From other lands, almost a stranger grown;
And if from Lara's blood and gentle birth
I augur right of courage and of worth,
He will not that untainted line belie,
Nor aught that knighthood may accord, deny."

"To-morrow be it," Ezzelin replied,
"And here our several worth and truth be tried:
I gage my life, my falchion to attest
My words, so may I mingle with the blest!"
What answers Lara? to its centre shrunk
His soul, in deep abstraction sudden sunk;
The words of many, and the eyes of all
That there were gather'd, seem'd on him to fall;
But his were silent, his appear'd to stray
In far forgetfulness away — away —
Alas! that heedlessness of all around
Bespoke remembrance only too profound.

XXIV.

"To-morrow! — ay, to-morrow!" further word
Than those repeated none from Lara heard:
Upon his brow no outward passion spoke;
From his large eye no flashing anger broke;
Yet there was something fix'd in that low tone,
Which show'd resolve, determined, though unknown.

He seized his cloak — his head he slightly bow'd,
And passing Ezzelin, he left the crowd;
And, as he pass'd him, smiling met the frown
With which that chieftain's brow would bear him down:
It was nor smile of mirth, nor struggling pride
That curbs to scorn the wrath it cannot hide;
But that of one in his own heart secure
Of all that he would do, or could endure.
Could this mean peace? the calmness of the good?
Or guilt grown old in desperate hardihood?
Alas! too like in confidence are each,
For man to trust to mortal look or speech;
From deeds, and deeds alone, may he discern
Truths which it wrings the unpractised heart to learn.

XXV.

And Lara call'd his page, and went his way —
Well could that stripling word or sign obey
His only follower from those climes afar,
Where the soul glows beneath a brighter star;
For Lara left the shore from whence he sprung,
In duty patient, and sedate though young;
Silent as him he served, his faith appears
Above his station, and beyond his years.
Though not unknown the tongue of Lara's land,
In such from him he rarely heard command;
But fleet his step, and clear his tones would come,
When Lara's lip breathed forth the words of home:
Those accents, as his native mountains dear,
Awake their absent echoes in his ear,
Friends', kindred's, parents', wonted voice recall,
Now lost, abjured, for one — his friend, his all:
For him earth now disclosed no other guide;
What marvel then he rarely left his side?

XXVI.

Light was his form, and darkly delicate
That brow whereon his native sun had sate,
But had not marr'd, though in his beams he grew,
The cheek where oft the unbidden blush shone through;
Yet not such blush as mounts when health would show
All the heart's hue in that delighted glow;
But 'twas a hectic tint of secret care
That for a burning moment fever'd there;
And the wild sparkle of his eye seem'd caught
From high, and lighten'd with electric thought,
Though its black orb those long low lashes' fringe
Had temper'd with a melancholy tinge;
Yet less of sorrow than of pride was there,
Or, if 'twere grief, a grief that none should share:
And pleased not him the sports that please his age,
The tricks of youth, the frolics of the page;
For hours on Lara he would fix his glance,
As all-forgotten in that watchful trance;
And from his chief withdrawn, he wander'd lone,
Brief were his answers, and his questions none;
His walk the wood, his sport some foreign book;
His resting-place the bank that curbs the brook;
He seem'd, like him he served, to live apart
From all that lures the eye, and fills the heart;
To know no brotherhood, and take from earth
No gift beyond that bitter boon — our birth.

XXVII.

If aught he loved, 'twas Lara; but was shown
His faith in reverence and in deeds alone;
In mute attention; and his care, which guess'd
Each wish, fulfill'd it ere the tongue express'd.
Still there was haughtiness in all he did,
A spirit deep that brook'd not to be chid;
His zeal, though more than that of servile hands,
In act alone obeys, his air commands;
As if 'twas Lara's less than *his* desire
That thus he served, but surely not for hire.
Slight were the tasks enjoin'd him by his lord,
To hold the stirrup, or to bear the sword;
To tune his lute, or, if he will'd it more,
On tomes of other times and tongues to pore;
But ne'er to mingle with the menial train,
To whom he show'd nor deference nor disdain,
But that well-worn reserve which proved he knew
No sympathy with that familiar crew:
His soul, whate'er his station or his stem,
Could bow to Lara, not descend to them.
Of higher birth he seem'd, and better days,
Nor mark of vulgar toil that hand betrays,
So femininely white it might bespeak
Another sex, when match'd with that smooth cheek,
But for his garb, and something in his gaze,
More wild and high than woman's eye betrays
A latent fierceness that far more became
His fiery climate than his tender frame:
True, in his words it broke not from his breast,
But from his aspect might be more than guess'd.
Kaled his name, though rumour said he bore
Another ere he left his mountain-shore;
For sometimes he would hear, however nigh,
That name repeated loud without reply,
As unfamiliar, or, if roused again,
Start to the sound, as but remember'd then;
Unless 'twas Lara's wonted voice that spake,
For then, ear, eyes, and heart would all awake.

XXVIII.

He had look'd down upon the festive hall,
And mark'd that sudden strife so mark'd of all;
And when the crowd around and near him told
Their wonder at the calmness of the bold,
Their marvel how the high-born Lara bore
Such insult from a stranger, doubly sore,
The colour of young Kaled went and came,
The lip of ashes, and the cheek of flame;
And o'er his brow the dampening heart-drops threw
The sickening iciness of that cold dew,
That rises as the busy bosom sinks
With heavy thoughts from which reflection shrinks.
Yes — there be things which we must dream and dare,
And execute ere thought be half aware:
Whate'er might Kaled's be, it was enow
To seal his lip, but agonise his brow.
He gazed on Ezzelin till Lara cast
That sidelong smile upon the knight he passed;
When Kaled saw that smile his visage fell,
As if on something recognised right well;
His memory read in such a meaning more
Than Lara's aspect unto others wore:
Forward he sprung — a moment, both were gone,
And all within that hall seem'd left alone;
Each had so fix'd his eye on Lara's mien,
All had so mix'd their feelings with that scene,
That when his long dark shadow through the porch
No more relieves the glare of yon high torch,
Each pulse beats quicker, and all bosoms seem
To bound as doubting from too black a dream,

Such as we know is false, yet dread in sooth,
Because the worst is ever nearest truth.
And they are gone — but Ezzelin is there,
With thoughtful visage and imperious air;
But long remain'd not; ere an hour expired
He waved his hand to Otho and retired.

XXIX.

The crowd are gone, the revellers at rest;
The courteous host, and all-approving guest,
Again to that accustom'd couch must creep
Where joy subsides, and sorrow sighs to sleep,
And man, o'erlabour'd with his being's strife,
Shrinks to that sweet forgetfulness of life:
There lie love's feverish hope, and cunning's guile,
Hate's working brain, and lull'd ambition's wile;
O'er each vain eye oblivion's pinions wave,
And quench'd existence crouches in a grave.
What better name may slumber's bed become?
Night's sepulchre, the universal home,
Where weakness, strength, vice, virtue, sunk supine,
Alike in naked helplessness recline;
Glad for a while to heave unconscious breath,
Yet wake to wrestle with the dread of death,
And shun, though day but dawn on ills increased,
That sleep, the loveliest, since it dreams the least.

Lara.

CANTO THE SECOND.[1]

I.

Night wanes — the vapours round the mountains curl'd
Melt into morn, and Light awakes the world.
Man has another day to swell the past,
And lead him near to little, but his last;
But mighty Nature bounds as from her birth,
The sun is in the heavens, and life on earth;
Flowers in the valley, splendour in the beam,
Health on the gale, and freshness in the stream.
Immortal man! behold her glories shine,
And cry, exulting inly, "They are thine!"
Gaze on, while yet thy gladden'd eye may see;
A morrow comes when they are not for thee:
And grieve what may above thy senseless bier,
Nor earth nor sky will yield a single tear;
Nor cloud shall gather more, nor leaf shall fall,
Nor gale breathe forth one sigh for thee, for all;
But creeping things shall revel in their spoil,
And fit thy clay to fertilise the soil.

II.

'Tis morn — 'tis noon — assembled in the hall,
The gather'd chieftains come to Otho's call;
'Tis now the promised hour, that must proclaim
The life or death of Lara's future fame;
When Ezzelin his charge may here unfold,
And whatsoe'er the tale, it must be told.
His faith was pledged, and Lara's promise given,
To meet it in the eye of man and heaven.
Why comes he not? Such truths to be divulged,
Methinks the accuser's rest is long indulged.

III.

The hour is past, and Lara too is there,
With self-confiding, coldly patient air;
Why comes not Ezzelin? The hour is past,
And murmurs rise, and Otho's brow's o'ercast.
"I know my friend! his faith I cannot fear.
If yet he be on earth, expect him here;
The roof that held him in the valley stands
Between my own and noble Lara's lands;
My halls from such a guest had honour gain'd,
Nor had Sir Ezzelin his host disdain'd,
But that some previous proof forbade his stay,
And urged him to prepare against to-day;
The word I pledged for his I pledge again,
Or will myself redeem his knighthood's stain."

He ceased — and Lara answer'd, "I am here
To lend at thy demand a listening ear
To tales of evil from a stranger's tongue,
Whose words already might my heart have wrung,
But that I deem'd him scarcely less than mad,
Or, at the worst, a foe ignobly bad.
I know him not — but me it seems he knew
In lands where — but I must not trifle too:
Produce this babbler — or redeem the pledge;
Here in thy hold, and with thy falchion's edge."

Proud Otho on the instant, reddening, threw
His glove on earth, and forth his sabre flew.
"The last alternative befits me best,
And thus I answer for mine absent guest."

With cheek unchanging from its sallow gloom,
However near his own or other's tomb;
With hand, whose almost careless coolness spoke
Its grasp well-used to deal the sabre-stroke;
With eye, though calm, determined not to spare,
Did Lara toss his willing weapon bare.
In vain the circling chieftains round them closed,
For Otho's frenzy would not be opposed;
And from his lip those words of insult fell —
His sword is good who can maintain them well.

IV.

Short was the conflict; furious, blindly rash,
Vain Otho gave his bosom to the gash:
He bled, and fell; but not with deadly wound,
Stretch'd by a dexterous sleight along the ground.
"Demand thy life!" He answer'd not: and then
From that red floor he ne'er had risen again,
For Lara's brow upon the moment grew
Almost to blackness in its demon hue;
And fiercer shook his angry falchion now
Than when his foe's was levell'd at his brow;

[1] [Lord Byron seems to have taken a whimsical pleasure in disappointing, by his second Canto, most of the expectations which he had excited by the first. For, without the resuscitation of Sir Ezzelin, Lara's mysterious vision in his antique hall becomes a mere useless piece of lumber, inapplicable to any intelligible purpose. The character of Medora, whom we had been satisfied to behold very contentedly domesticated in the Pirate's Island, without inquiring whence or why she had emigrated thither, is, by means of some mysterious relation between her and Sir Ezzelin, involved in very disagreeable ambiguity; — and, further, the high-minded and generous Conrad, who had preferred death and torture to life and liberty, if purchased by a nightly murder, is degraded into a vile and cowardly assassin. — George Ellis.]

Then all was stern collectedness and art,
Now rose the unleaven'd hatred of his heart;
So little sparing to the foe he fell'd,
That when the approaching crowd his arm withheld,
He almost turn'd the thirsty point on those
Who thus for mercy dared to interpose;
But to a moment's thought that purpose bent;
Yet look'd he on him still with eye intent,
As if he loathed the ineffectual strife
That left a foe, howe'er o'ercome, with life;
As if to search how far the wound he gave
Had sent its victim onward to his grave.

V.

They raised the bleeding Otho, and the Leech
Forbade all present question, sign, and speech;
The others met within a neighbouring hall,
And he, incensed, and heedless of them all,
The cause and conqueror in this sudden fray,
In haughty silence slowly strode away;
He back'd his steed, his homeward path he took,
Nor cast on Otho's towers a single look.

VI.

But where was he? that meteor of a night,
Who menaced but to disappear with light.
Where was this Ezzelin? who came and went,
To leave no other trace of his intent.
He left the dome of Otho long ere morn,
In darkness, yet so well the path was worn
He could not miss it: near his dwelling lay;
But there he was not, and with coming day
Came fast inquiry, which unfolded nought
Except the absence of the chief it sought.
A chamber tenantless, a steed at rest,
His host alarm'd, his murmuring squires distress'd:
Their search extends along, around the path,
In dread to meet the marks of prowlers' wrath:
But none are there, and not a brake hath borne
Nor gout of blood, nor shred of mantle torn;
Nor fall nor struggle hath defaced the grass,
Which still retains a mark where murder was;
Nor dabbling fingers left to tell the tale,
The bitter print of each convulsive nail,
When agonised hands that cease to guard,
Wound in that pang the smoothness of the sward.
Some such had been, if here a life was reft,
But these were not; and doubting hope is left;
And strange suspicion, whispering Lara's name,
Now daily mutters o'er his blacken'd fame;
Then sudden silent when his form appear'd,
Awaits the absence of the thing it fear'd
Again its wonted wondering to renew,
And dye conjecture with a darker hue.

VII.

Days roll along, and Otho's wounds are heal'd,
But not his pride; and hate no more conceal'd:
He was a man of power, and Lara's foe,
The friend of all who sought to work him woe,
And from his country's justice now demands
Account of Ezzelin at Lara's hands.
Who else than Lara could have cause to fear
His presence? who had made him disappear,
If not the man on whom his menaced charge
Had sate too deeply were he left at large?
The general rumour ignorantly loud,
The mystery dearest to the curious crowd;
The seeming friendlessness of him who strove
To win no confidence, and wake no love;
The sweeping fierceness which his soul betray'd,
The skill with which he wielded his keen blade;
Where had his arm unwarlike caught that art?
Where had that fierceness grown upon his heart?
For it was not the blind capricious rage
A word can kindle and a word assuage;
But the deep working of a soul unmix'd
With aught of pity where its wrath had fix'd;
Such as long power and overgorged success
Concentrates into all that's merciless:
These, link'd with that desire which ever sways
Mankind, the rather to condemn than praise,
'Gainst Lara gathering raised at length a storm,
Such as himself might fear, and foes would form,
And he must answer for the absent head
Of one that haunts him still, alive or dead.

VIII.

Within that land was many a malcontent,
Who cursed the tyranny to which he bent;
That soil full many a wringing despot saw,
Who work'd his wantonness in form of law;
Long war without and frequent broil within
Had made a path for blood and giant sin,
That waited but a signal to begin
New havoc, such as civil discord blends,
Which knows no neuter, owns but foes or friends,
Fix'd in his feudal fortress each was lord,
In word and deed obey'd, in soul abhorr'd.
Thus Lara had inherited his lands,
And with them pining hearts and sluggish hands;
But that long absence from his native clime
Had left him stainless of oppression's crime,
And now, diverted by his milder sway,
All dread by slow degrees had worn away.
The menials felt their usual awe alone,
But more for him than them that fear was grown;
They deem'd him now unhappy, though at first
Their evil judgment augur'd of the worst,
And each long restless night, and silent mood,
Was traced to sickness, fed by solitude:
And though his lonely habits threw of late
Gloom o'er his chamber, cheerful was his gate;
For thence the wretched ne'er unsoothed withdrew,
For them, at least, his soul compassion knew.
Cold to the great, contemptuous to the high,
The humble pass'd not his unheeding eye;
Much he would speak not, but beneath his roof
They found asylum oft, and ne'er reproof.
And they who watch'd might mark that, day by day,
Some new retainers gather'd to his sway;
But most of late, since Ezzelin was lost,
He play'd the courteous lord and bounteous host:
Perchance his strife with Otho made him dread
Some snare prepared for his obnoxious head;
Whate'er his view, his favour more obtains
With these, the people, than his fellow thanes.
If this were policy, so far 'twas sound,
The million judged but of him as they found;
From him by sterner chiefs to exile driven
They but required a shelter, and 'twas given.
By him no peasant mourn'd his rifled cot,
And scarce the Serf could murmur o'er his lot;
With him old avarice found its hoard secure,
With him contempt forbore to mock the poor;

Youth present cheer and promised recompense
Detain'd, till all too late to part from thence:
To hate he offer'd, with the coming change,
The deep reversion of delay'd revenge;
To love, long baffled by the unequal match,
The well-won charms success was sure to snatch.
All now was ripe, he waits but to proclaim
That slavery nothing which was still a name.
The moment came, the hour when Otho thought
Secure at last the vengeance which he sought:
His summons found the destined criminal
Begirt by thousands in his swarming hall,
Fresh from their feudal fetters newly riven,
Defying earth, and confident of heaven.
That morning he had freed the soil-bound slaves
Who dig no land for tyrants but their graves!
Such is their cry — some watchword for the fight
Must vindicate the wrong, and warp the right:
Religion — freedom — vengeance — what you will,
A word 's enough to raise mankind to kill;
Some factious phrase by cunning caught and spread,
That guilt may reign, and wolves and worms be fed!

IX.

Throughout that clime the feudal chiefs had gain'd
Such sway, their infant monarch hardly reign'd;
Now was the hour for faction's rebel growth,
The Serfs contemn'd the one, and hated both:
They waited but a leader, and they found
One to their cause inseparably bound;
By circumstance compell'd to plunge again,
In self-defence, amidst the strife of men.
Cut off by some mysterious fate from those
Whom birth and nature meant not for his foes,
Had Lara from that night, to him accurst,
Prepared to meet, but not alone, the worst:
Some reason urged, whate'er it was, to shun
Inquiry into deeds at distance done;
By mingling with his own the cause of all,
E'en if he fail'd, he still delay'd his fall.
The sullen calm that long his bosom kept,
The storm that once had spent itself and slept,
Roused by events that seem'd foredoom'd to urge
His gloomy fortunes to their utmost verge,
Burst forth, and made him all he once had been,
And is again; he only changed the scene.
Light care had he for life, and less for fame,
But not less fitted for the desperate game:
He deem'd himself mark'd out for others' hate,
And mock'd at ruin so they shared his fate.
What cared he for the freedom of the crowd?
He raised the humble but to bend the proud.
He had hoped quiet in his sullen lair,
But man and destiny beset him there:
Inured to hunters, he was found at bay;
And they must kill they cannot snare the prey.
Stern, unambitious, silent, he had been
Henceforth a calm spectator of life's scene;
But dragg'd again upon the arena, stood
A leader not unequal to the feud;
In voice — mien — gesture — savage nature spoke,
And from his eye the gladiator broke.

X.

What boots the oft-repeated tale of strife,
The feast of vultures, and the waste of life?
The varying fortune of each separate field,
The fierce that vanquish, and the faint that yield?
The smoking ruin, and the crumbled wall?
In this the struggle was the same with all;
Save that distemper'd passions lent their force
In bitterness that banish'd all remorse.
None sued, for Mercy knew her cry was vain,
The captive died upon the battle-slain:
In either cause, one rage alone possess'd
The empire of the alternate victor's breast;
And they that smote for freedom or for sway,
Deem'd few were slain, while more remain'd to slay.
It was too late to check the wasting brand,
And Desolation reap'd the famish'd land;
The torch was lighted, and the flame was spread,
And Carnage smiled upon her daily dead.

XI.

Fresh with the nerve the new-born impulse strung,
The first success to Lara's numbers clung:
But that vain victory hath ruin'd all;
They form no longer to their leader's call:
In blind confusion on the foe they press,
And think to snatch is to secure success.
The lust of booty, and the thirst of hate,
Lure on the broken brigands to their fate:
In vain he doth whate'er a chief may do,
To check the headlong fury of that crew;
In vain their stubborn ardour he would tame,
The hand that kindles cannot quench the flame;
The wary foe alone hath turn'd their mood,
And shown their rashness to that erring brood:
The feign'd retreat, the nightly ambuscade,
The daily harass, and the fight delay'd,
The long privation of the hoped supply,
The tentless rest beneath the humid sky,
The stubborn wall that mocks the leaguer's art,
And palls the patience of his baffled heart,
Of these they had not deem'd: the battle-day
They could encounter as a veteran may;
But more preferr'd the fury of the strife,
And present death, to hourly suffering life:
And famine wrings, and fever sweeps away
His numbers melting fast from their array;
Intemperate triumph fades to discontent,
And Lara's soul alone seems still unbent:
But few remain to aid his voice and hand,
And thousands dwindled to a scanty band:
Desperate, though few, the last and best remain'd
To mourn the discipline they late disdain'd.
One hope survives, the frontier is not far,
And thence they may escape from native war;
And bear within them to the neighbouring state
An exile's sorrows, or an outlaw's hate:
Hard is the task their father-land to quit,
But harder still to perish or submit.

XII.

It is resolved — they march — consenting Night
Guides with her star their dim and torchless flight:
Already they perceive its tranquil beam
Sleep on the surface of the barrier stream;
Already they descry — Is yon the bank?
Away! 'tis lined with many a hostile rank.
Return or fly! — What glitters in the rear?
'T is Otho's banner — the pursuer's spear!
Are those the shepherds' fires upon the height?
Alas! they blaze too widely for the flight:
Cut off from hope, and compass'd in the toil,
Less blood perchance hath bought a richer spoil!

XIII.

A moment's pause — 'tis but to breathe their band.
Or shall they onward press, or here withstand?
It matters little — if they charge the foes
Who by their border-stream their march oppose,
Some few, perchance, may break and pass the line,
However link'd to baffle such design.
"The charge be ours! to wait for their assault
Were fate well worthy of a coward's halt."
Forth flies each sabre, rein'd is every steed,
And the next word shall scarce outstrip the deed:
In the next tone of Lara's gathering breath
How many shall but hear the voice of death!

XIV.

His blade is bared, — in him there is an air
As deep, but far too tranquil for despair;
A something of indifference more than then
Becomes the bravest, if they feel for men.
He turn'd his eye on Kaled, ever near,
And still too faithful to betray one fear;
Perchance 'twas but the moon's dim twilight threw
Along his aspect an unwonted hue
Of mournful paleness, whose deep tint express'd
The truth, and not the terror of his breast.
This Lara mark'd, and laid his hand on his:
It trembled not in such an hour as this;
His lip was silent, scarcely beat his heart,
His eye alone proclaim'd, "We will not part!
Thy band may perish, or thy friends may flee,
Farewell to life, but not adieu to thee!"

The word hath pass'd his lips, and onward driven,
Pours the link'd band through ranks asunder riven;
Well has each steed obey'd the armed heel,
And flash the scimitars, and rings the steel;
Outnumber'd, not outbraved, they still oppose
Despair to daring, and a front to foes;
And blood is mingled with the dashing stream,
Which runs all redly till the morning beam.

XV.

Commanding, aiding, animating all,
Where foe appear'd to press, or friend to fall,
Cheers Lara's voice, and waves or strikes his steel,
Inspiring hope himself had ceased to feel.
None fled, for well they knew that flight were vain;
But those that waver turn to smite again,
While yet they find the firmest of the foe
Recoil before their leader's look and blow:
Now girt with numbers, now almost alone,
He foils their ranks, or re-unites his own;
Himself he spared not — once they seem'd to fly —
Now was the time, he waved his hand on high,
And shook — Why sudden droops that plumed crest?
The shaft is sped — the arrow's in his breast!
That fatal gesture left the unguarded side,
And Death has stricken down yon arm of pride.
The word of triumph fainted from his tongue;
That hand, so raised, how droopingly it hung!
But yet the sword instinctively retains,
Though from its fellow shrink the falling reins;
These Kaled snatches: dizzy with the blow,
And senseless bending o'er his saddle-bow,
Perceives not Lara that his anxious page
Beguiles his charger from the combat's rage:
Meantime his followers charge, and charge again;
Too mix'd the slayers now to heed the slain!

XVI.

Day glimmers on the dying and the dead,
The cloven cuirass, and the helmless head;
The war-horse masterless is on the earth,
And that last gasp hath burst his bloody girth;
And near, yet quivering with what life remain'd,
The heel that urged him and the hand that rein'd;
And some too near that rolling torrent lie,
Whose waters mock the lip of those that die;
That panting thirst which scorches in the breath
Of those that die the soldier's fiery death,
In vain impels the burning mouth to crave
One drop — the last — to cool it for the grave;
With feeble and convulsive effort swept,
Their limbs along the crimson'd turf have crept;
The faint remains of life such struggles waste,
But yet they reach the stream, and bend to taste:
They feel its freshness, and almost partake —
Why pause? No further thirst have they to slake —
It is unquench'd, and yet they feel it not;
It was an agony — but now forgot!

XVII.

Beneath a lime, remoter from the scene,
Where but for him that strife had never been,
A breathing but devoted warrior lay:
'Twas Lara bleeding fast from life away.
His follower once, and now his only guide,
Kneels Kaled watchful o'er his welling side,
And with his scarf would stanch the tides that rush,
With each convulsion, in a blacker gush;
And then, as his faint breathing waxes low,
In feebler, not less fatal tricklings flow:
He scarce can speak, but motions him 'tis vain,
And merely adds another throb to pain.
He clasps the hand that pang which would assuage,
And sadly smiles his thanks to that dark page,
Who nothing fears, nor feels, nor heeds, nor sees,
Save that damp brow which rests upon his knees;
Save that pale aspect, where the eye, though dim,
Held all the light that shone on earth for him.

XVIII.

The foe arrives, who long had search'd the field,
Their triumph nought till Lara too should yield:
They would remove him, but they see 'twere vain,
And he regards them with a calm disdain,
That rose to reconcile him with his fate,
And that escape to death from living hate:
And Otho comes, and leaping from his steed,
Looks on the bleeding foe that made him bleed,
And questions of his state; he answers not,
Scarce glances on him as on one forgot,
And turns to Kaled: — each remaining word
They understood not, if distinctly heard;
His dying tones are in that other tongue,
To which some strange remembrance wildly clung.
They spake of other scenes, but what — is known
To Kaled, whom their meaning reach'd alone;
And he replied, though faintly, to their sound,
While gazed the rest in dumb amazement round:
They seem'd even then — that twain — unto the last
To half forget the present in the past;
To share between themselves some separate fate,
Whose darkness none beside should penetrate.

XIX.

Their words though faint were many — from the tone
Their import those who heard could judge alone;
From this, you might have deem'd young Kaled's death
More near than Lara's by his voice and breath,
So sad, so deep, and hesitating broke
The accents his scarce-moving pale lips spoke,
But Lara's voice, though low, at first was clear
And calm, till murmuring death gasp'd hoarsely near:
But from his visage little could we guess,
So unrepentant, dark, and passionless,
Save that when struggling nearer to his last,
Upon that page his eye was kindly cast;
And once, as Kaled's answering accents ceased,
Rose Lara's hand, and pointed to the East:
Whether (as then the breaking sun from high
Roll'd back the clouds) the morrow caught his eye,
Or that 'twas chance, or some remember'd scene,
That raised his arm to point where such had been,
Scarce Kaled seem'd to know, but turn'd away,
As if his heart abhorr'd that coming day,
And shrunk his glance before that morning light,
To look on Lara's brow — where all grew night.
Yet sense seem'd left, though better were its loss;
For when one near display'd the absolving cross,
And proffer'd to his touch the holy bead,
Of which his parting soul might own the need,
He look'd upon it with an eye profane,
And smiled — Heaven pardon! if 'twere with disdain:
And Kaled, though he spoke not, nor withdrew
From Lara's face his fix'd despairing view,
With brow repulsive, and with gesture swift,
Flung back the hand which held the sacred gift,
As if such but disturb'd the expiring man,
Nor seem'd to know his life but *then* began,
That life of Immortality, secure
To none, save them whose faith in Christ is sure.

XX.

But gasping heaved the breath that Lara drew,
And dull the film along his dim eye grew;
His limbs stretch'd fluttering, and his head droop'd o'er
The weak yet still untiring knee that bore;
He press'd the hand he held upon his heart —
It beats no more, but Kaled will not part
With the cold grasp, but feels, and feels in vain,
For that faint throb which answers not again.
"It beats!" — Away, thou dreamer! he is gone —
It once was Lara which thou look'st upon. [1]

XXI.

He gazed, as if not yet had pass'd away
The haughty spirit of that humble clay;
And those around have roused him from his trance,
But cannot tear from thence his fixed glance;
And when, in raising him from where he bore
Within his arms the form that felt no more,
He saw the head his breast would still sustain,
Roll down like earth to earth upon the plain;
He did not dash himself thereby, nor tear
The glossy tendrils of his raven hair,
But strove to stand and gaze, but reel'd and fell,
Scarce breathing more than that he loved so well.
Than that *he* loved! Oh! never yet beneath
The breast of man such trusty love may breathe!
That trying moment hath at once reveal'd
The secret long and yet but half conceal'd;
In baring to revive that lifeless breast,
Its grief seem'd ended, but the sex confess'd;
And life return'd, and Kaled felt no shame —
What now to her was Womanhood or Fame?

XXII.

And Lara sleeps not where his fathers sleep,
But where he died his grave was dug as deep;
Nor is his mortal slumber less profound,
Though priest nor bless'd, nor marble deck'd the mound;
And he was mourn'd by one whose quiet grief,
Less loud, outlasts a people's for their chief.
Vain was all question ask'd her of the past,
And vain e'en menace — silent to the last;
She told nor whence, nor why she left behind
Her all for one who seem'd but little kind.
Why did she love him? Curious fool! — be still —
Is human love the growth of human will?
To her he might be gentleness; the stern
Have deeper thoughts than your dull eyes discern,
And when they love, your smilers guess not how
Beats the strong heart, though less the lips avow.
They were not common links, that form'd the chain
That bound to Lara Kaled's heart and brain;
But that wild tale she brook'd not to unfold,
And seal'd is now each lip that could have told.

XXIII.

They laid him in the earth, and on his breast,
Besides the wound that sent his soul to rest,
They found the scatter'd dints of many a scar,
Which were not planted there in recent war;
Where'er had pass'd his summer years of life,
It seems they vanish'd in a land of strife;
But all unknown his glory or his guilt,
These only told that somewhere blood was spilt,
And Ezzelin, who might have spoke the past,
Return'd no more — that night appear'd his last.

XXIV.

Upon that night (a peasant's is the tale)
A Serf that cross'd the intervening vale, [2]

[1] [The death of Lara is, by far, the finest passage in the poem, and is fully equal to any thing else which the author ever wrote. The physical horror of the event, though described with a terrible force and fidelity, is both relieved and enhanced by the beautiful pictures of mental energy and affection with which it is combined. The whole sequel of the poem is written with equal vigour and feeling, and may be put in competition with any thing that poetry has produced, in point either of pathos or energy. — JEFFREY.]

[2] The event in this section was suggested by the description of the death, or rather burial, of the Duke of Gandia. The most interesting and particular account of it is given by Burchard, and is in substance as follows: — "On the eighth day of June, the Cardinal of Valenza and the Duke of Gandia, sons of the Pope, supped with their mother, Vanozza, near the church of *S. Pietro ad vincula;* several other persons being present at the entertainment. A late hour approaching, and the cardinal having reminded his brother, that it was time to return to the apostolic palace, they mounted their horses or mules, with only a few attendants, and proceeded together as far as the palace of Cardinal Ascanio Sforza, when the duke informed the cardinal that, before he returned home, he had to pay a visit of pleasure. Dismissing therefore all his attendants, excepting his *staffiero,* or footman, and a person in a mask, who had paid him a visit whilst at supper, and who, during the space of a month or thereabouts, previous to this time, had called upon him almost daily, at the apostolic palace, he took this person behind him on his mule, and proceeded to the street of the Jews, where he quitted his servant, directing him to remain there until a certain hour;

When Cynthia's light almost gave way to morn,
And nearly veil'd in mist her waning horn;
A Serf, that rose betimes to thread the wood,
And hew the bough that bought his children's food,
Pass'd by the river that divides the plain
Of Otho's lands and Lara's broad domain:
He heard a tramp — a horse and horseman broke
From out the wood — before him was a cloak
Wrapt round some burthen at his saddle-bow
Bent was his head, and hidden was his brow
Roused by the sudden sight at such a time,
And some foreboding that it might be crime,
Himself unheeded watch'd the stranger's course,
Who reach'd the river, bounded from his horse,
And lifting thence the burthen which he bore,
Heaved up the bank, and dash'd it from the shore,
Then paused, and look'd, and turn'd, and seem'd to watch,
And still another hurried glance would snatch,
And follow with his step the stream that flow'd,
As if even yet too much its surface show'd:
At once he started, stoop'd, around him strown
The winter floods had scatter'd heaps of stone;
Of these the heaviest thence he gather'd there,
And slung them with a more than common care.
Meantime the Serf had crept to where unseen
Himself might safely mark what this might mean
He caught a glimpse, as of a floating breast,
And something glitter'd starlike on the vest;
But ere he well could mark the buoyant trunk,
A massy fragment smote it, and it sunk
It rose again, but indistinct to view,
And left the waters of a purple hue,
Then deeply disappear'd: the horseman gazed
Till ebb'd the latest eddy it had raised;
Then turning, vaulted on his pawing steed,
And instant spurr'd him into panting speed.
His face was mask'd — the features of the dead,
If dead it were, escaped the observer's dread;

But if in sooth a star its bosom bore,
Such is the badge that knighthood ever wore,
And such 't is known Sir Ezzelin had worn
Upon the night that led to such a morn.
If thus he perish'd, Heaven receive his soul!
His undiscover'd limbs to ocean roll;
And charity upon the hope would dwell
It was not Lara's hand by which he fell.

XXV.

And Kaled — Lara — Ezzelin, are gone,
Alike without their monumental stone!
The first, all efforts vainly strove to wean
From lingering where her chieftain's blood had been:
Grief had so tamed a spirit once too proud,
Her tears were few, her wailing never loud;
But furious would you tear her from the spot
Where yet she scarce believed that he was not,
Her eye shot forth with all the living fire
That haunts the tigress in her whelpless ire;
But left to waste her weary moments there,
She talk'd all idly unto shapes of air,
Such as the busy brain of Sorrow paints,
And woos to listen to her fond complaints:
And she would sit beneath the very tree
Where lay his drooping head upon her knee:
And in that posture where she saw him fall,
His words, his looks, his dying grasp recall;
And she had shorn, but saved her raven hair,
And oft would snatch it from her bosom there,
And fold, and press it gently to the ground,
As if she stanch'd anew some phantom's wound.
Herself would question, and for him reply;
Then rising, start, and beckon him to fly
From some imagined spectre in pursuit;
Then seat her down upon some linden's root,
And hide her visage with her meagre hand,
Or trace strange characters along the sand.
This could not last — she lies by him she loved;
Her tale untold — her truth too dearly proved.[1]

when, if he did not return, he might repair to the palace. The duke then seated the person in the mask behind him, and rode, I know not whither; but in that night he was assassinated, and thrown into the river. The servant, after having been dismissed, was also assaulted and mortally wounded; and although he was attended with great care, yet such was his situation, that he could give no intelligible account of what had befallen his master. In the morning, the duke not having returned to the palace, his servants began to be alarmed: and one of them informed the pontiff of the evening excursion of his sons, and that the duke had not yet made his appearance. This gave the pope no small anxiety; but he conjectured that the duke had been attracted by some courtesan to pass the night with her, and, not choosing to quit the house in open day, had waited till the following evening to return home. When, however, the evening arrived, and he found himself disappointed in his expectations, he became deeply afflicted, and began to make inquiries from different persons, whom he ordered to attend him for that purpose. Amongst these was a man named Giorgio Schiavoni, who, having discharged some timber from a bark in the river, had remained on board the vessel to watch it; and being interrogated whether he had seen any one thrown into the river on the night preceding, he replied, that he saw two men on foot, who came down the street, and looked diligently about, to observe whether any person was passing. That seeing no one, they returned, and a short time afterwards two others came, and looked around in the same manner as the former: no person still appearing, they gave a sign to their companions, when a man came, mounted on a white horse, having behind him a dead body, the head and arms of which hung on one side, and the feet on the other side of the horse; the two persons on foot supporting the body, to prevent its falling. They thus proceeded towards that part, where the filth of the city is usually discharged into the river, and turning the horse, with his tail towards the water, the two persons took the dead body by the arms and feet, and with all their strength flung it into the river. The person on horseback then asked if they had thrown it in; to which they replied *Signor, sì* (yes, Sir). He then looked towards the river, and seeing a mantle floating on the stream, he inquired what it was that appeared black, to which they answered, it was a mantle; and one of them threw stones upon it, in consequence of which it sunk. The attendants of the pontiff then inquired from Giorgio, why he had not revealed this to the governor of the city; to which he replied, that he had seen in his time a hundred dead bodies thrown into the river at the same place, without any inquiry being made respecting them; and that he had not, therefore, considered it as a matter of any importance. The fishermen and seamen were then collected, and ordered to search the river, where, on the following evening, they found the body of the duke, with his habit entire, and thirty ducats in his purse. He was pierced with nine wounds, one of which was in his throat, the others in his head, body, and limbs. No sooner was the pontiff informed of the death of his son, and that he had been thrown, like filth, into the river, than, giving way to his grief, he shut himself up in a chamber, and wept bitterly. The Cardinal of Segovia, and other attendants on the pope, went to the door, and after many hours spent in persuasions and exhortations, prevailed upon him to admit them. From the evening of Wednesday till the following Saturday the pope took no food; nor did he sleep from Thursday morning till the same hour on the ensuing day. At length, however, giving way to the entreaties of his attendants, he began to restrain his sorrow, and to consider the injury which his own health might sustain, by the further indulgence of his grief." — *Roscoe's Leo the Tenth*, vol. i. p. 265.

[1] [Lara, though it has many good passages, is a further proof of the melancholy fact, which is true of all sequels, from the continuation of the Æneid, by one of the famous Italian poets of the middle ages, down to "Polly, a sequel to the Beggar's Opera," that "more last words" may generally be

The Siege of Corinth.[1]

TO

JOHN HOBHOUSE, ESQ.

THIS POEM IS INSCRIBED

BY HIS

January 22. 1816. FRIEND.

ADVERTISEMENT.

"THE grand army of the Turks (in 1715), under the Prime Vizier, to open to themselves a way into the heart of the Morea, and to form the siege of Napoli di Romania, the most considerable place in all that country[2], thought it best in the first place to attack Corinth, upon which they made several storms. The garrison being weakened, and the governor seeing it was impossible to hold out against so mighty a force, thought it fit to beat a parley: but while they were treating about the articles, one of the magazines in the Turkish camp, wherein they had six hundred barrels of powder, blew up by accident, whereby six or seven hundred men were killed; which so enraged the infidels, that they would not grant any capitulation, but stormed the place with so much fury, that they took it, and put most of the garrison, with Signior Minotti, the governor, to the sword. The rest, with Antonio Bembo, proveditor extraordinary, were made prisoners of war."— *History of the Turks*, vol. iii. p. 151.

The Siege of Corinth.[3]

In the year since Jesus died for men,[4]
Eighteen hundred years and ten,

spared, without any great detriment to the world. — BISHOP HEBER.

Lara has some charms which the Corsair has not. It is more domestic; it calls forth more sympathies with polished society; it is more intellectual, but much less passionate, less vigorous, and less brilliant; it is sometimes even languid, — at any rate, it is more diffuse. — SIR E. BRYDGES.

Lara, obviously the sequel of "The Corsair," maintains in general the same tone of deep interest and lofty feeling; — though the disappearance of Medora from the scene deprives it of the enchanting sweetness by which its terrors are there redeemed, and makes the hero, on the whole, less captivating. The character of Lara, too, is rather too elaborately finished *, and his nocturnal encounter with the apparition is worked up too ostentatiously. There is infinite beauty in the sketch of the dark Page, and in many of the moral or general reflections which are interspersed with the narrative. — JEFFREY.]

[1] ["The "Siege of Corinth," which appears, by the original MS., to have been begun in July, 1815, made its appearance in January, 1816. Mr. Murray having enclosed Lord Byron a thousand guineas for the copyright of this poem and of "Parisina," he replied, — "Your offer is liberal in the extreme, and much more than the two poems can possibly be worth; but I cannot accept it, nor will not. You are most welcome to them as additions to the collected volumes; but I cannot consent to their separate publication. I do not like to risk any fame (whether merited or not) which I have been favoured with upon compositions which I do not feel to be at all equal to my own notions of what they should be; though they may do very well as things without pretension, to add to the publication with the lighter pieces. I have enclosed your draft torn, for fear of accidents by the way — I wish you would not throw temptation in mine. It is not from a disdain of the universal idol, nor from a present superfluity of his treasures, I can assure you, that I refuse to worship him; but what is right is right, and must not yield to circumstances. I am very glad that the *handwriting* was a favourable omen of the *morale* of the piece; but you must not trust to that, for my copyist would write out any thing I desired, in all the ignorance of innocence — I hope, however, in this instance, with no great peril to either." The copyist was Lady Byron. Lord Byron gave Mr. Gifford *carte-blanche* to strike out or alter any thing [at his pleasure in this poem, as it was passing through the press; and the reader will be amused with the *variæ lectiones* which had their origin in this extraordinary confidence. Mr. Gifford drew his pen, it will be seen, through at least one of the most admired passages.]

[2] Napoli di Romania is not now the most considerable place in the Morea, but Tripolitza, where the Pacha resides, and maintains his government. Napoli is near Argos. I visited all three in 1810-11; and, in the course of journeying through the country from my first arrival in 1809, I crossed the Isthmus eight times in my way from Attica to the Morea, over the mountains, or in the other direction, when passing from the Gulf of Athens to that of Lepanto. Both the routes are picturesque and beautiful, though very different: that by sea has more sameness; but the voyage being always within sight of land, and often very near it, presents many attractive views of the islands Salamis, Ægina, Poros, &c. and the coast of the Continent.

[3] ["With regard to the observations on carelessness, &c.," wrote Lord Byron to a friend, "I think, with all humility, that the gentle reader has considered a rather uncommon, and decidedly irregular, versification for haste and negligence. The measure is not that of any of the other poems, which (I believe) were allowed to be tolerably correct, according to Byshe and the fingers — or ears — by which bards write, and readers reckon. Great part of the 'Siege' is in (I think) what the learned call anapests, (though I am not sure, being heinously forgetful of my metres and my Gradus,) and many of the lines intentionally longer or shorter than its rhyming companion; and the rhyme also occurring at greater or less intervals of caprice or convenience. I mean not to say that this is right or good, but merely that I could have been smoother, had it appeared to me of advantage; and that I was not otherwise without being aware of the deviation, though I now feel sorry for it, as I would undoubtedly rather please than not. My wish has been to try at something different from my former efforts; as I endeavoured to make them differ from each other. The versification of the 'Corsair' is not that of 'Lara;' nor the 'Giaour' that of the 'Bride:' 'Childe Harold' is, again, varied from these; and I strove to vary the last somewhat from *all* of the others. Excuse all this nonsense and egotism. The fact is, that I am rather trying to think on the subject of this note, than really thinking on it."— *Byron Letters*, Feb. 1816.]

[4] [On Christmas-day, 1815, Lord Byron, enclosing this fragment to Mr. Murray, says, — "I send some lines, written some time ago, and intended as an opening to the 'Siege of

* ["What do the Reviewers mean by 'elaborate?' Lara I wrote while undressing, after coming home from balls and masquerades, in the year of revelry, 1814."— *Byron Letters*, 1822.]

We were a gallant company,
Riding o'er land, and sailing o'er sea.
Oh! but we went merrily!
We forded the river, and clomb the high hill,
Never our steeds for a day stood still;
Whether we lay in the cave or the shed,
Our sleep fell soft on the hardest bed:
Whether we couch'd in our rough capote,[1]
On the rougher plank of our gliding boat,
Or stretch'd on the beach, or our saddles spread
As a pillow beneath the resting head,
Fresh we woke upon the morrow:
All our thoughts and words had scope,
We had health, and we had hope,
Toil and travel, but no sorrow.
We were of all tongues and creeds;—
Some were those who counted beads,
Some of mosque, and some of church,
And some, or I mis-say, of neither;
Yet through the wide world might ye search,
Nor find a motlier crew nor blither.

But some are dead, and some are gone,
And some are scatter'd and alone,
And some are rebels on the hills[2]
That look along Epirus' valleys,
Where freedom still at moments rallies,
And pays in blood oppression's ills;
And some are in a far countree,
And some all restlessly at home;
But never more, oh! never, we
Shall meet to revel and to roam.

But those hardy days flew cheerily!
And when they now fall drearily,
My thoughts, like swallows, skim the main,
And bear my spirit back again
Over the earth, and through the air,
A wild bird and a wanderer.
'Tis this that ever wakes my strain,
And oft, too oft, implores again
The few who may endure my lay,
To follow me so far away.
Stranger—wilt thou follow now,
And sit with me on Acro-Corinth's brow?

I.

Many a vanish'd year and age,
And tempest's breath, and battle's rage,
Have swept o'er Corinth; yet she stands,
A fortress form'd to Freedom's hands.[3]
The whirlwind's wrath, the earthquake's shock,
Have left untouch'd her hoary rock,
The keystone of a land, which still,
Though fall'n, looks proudly on that hill,
The landmark to the double tide
That purpling rolls on either side,
As if their waters chafed to meet,
Yet pause and crouch beneath her feet.
But could the blood before her shed
Since first Timoleon's brother bled,[4]
Or baffled Persia's despot fled,
Arise from out the earth which drank
The stream of slaughter as it sank,
That sanguine ocean would o'erflow
Her isthmus idly spread below:
Or could the bones of all the slain,
Who perish'd there, be piled again,
That rival pyramid would rise
More mountain-like, through those clear skies,
Than yon tower-capp'd Acropolis,
Which seems the very clouds to kiss.

Corinth.' I had forgotten them, and am not sure that they had not better be left out now;—on that, you and your synod can determine."—"They are written," says Moore, "in the loosest form of that rambling style of metre, which his admiration of Mr. Coleridge's 'Christabel' led him, at this time, to adopt." It will be seen, hereafter, that the poet had never read "Christabel" at the time when he wrote these lines;—he had, however, the "Lay of the Last Minstrel." With regard to the character of the species of versification at this time so much in favour, it may be observed, that feeble imitations have since then vulgarised it a good deal to the general ear; but that, in the hands of Mr. Coleridge, Sir Walter Scott, and Lord Byron himself, it has often been employed with the most happy effect. Its irregularity, when moulded under the guidance of a delicate taste, is more to the eye than to the ear, and in fact not greater than was admitted in some of the most delicious of the lyrical measures of the ancient Greeks.]

[1] [In one of his sea excursions, Lord Byron was nearly lost in a Turkish ship of war, owing to the ignorance of the captain and crew. "Fletcher," he says, "yelled; the Greeks called on all the saints; the Mussulmans on Alla; while the captain burst into tears, and ran below deck. I did what I could to console Fletcher; but finding him incorrigible, I wrapped myself up in my Albanian capote, and lay down to wait the worst." This striking instance of the poet's coolness and courage is thus confirmed by Mr. Hobhouse:—"Finding that, from his lameness, he was unable to be of any service in the exertions which our very serious danger called for, after a laugh or two at the panic of his valet, he not only wrapped himself up and lay down, in the manner he has described, but when our difficulties were terminated was found fast asleep."]

[2] The last tidings recently heard of Dervish (one of the Arnaouts who followed me) state him to be in revolt upon the mountains, at the head of some of the bands common in that country in times of trouble.

[3] [In the original MS.—

"A marvel from her Moslem bands."]

[4] [Timoleon, who had saved the life of his brother Timophanes in battle, afterwards killed him for aiming at the supreme power in Corinth, preferring his duty to his country to all the obligations of blood. Dr. Warton says, that Pope once intended to write an epic poem on the story, and that Dr. Akenside had the same design.]

[5] [The Giaour, the Bride of Abydos, the Corsair, Lara, the Siege of Corinth, followed each other with a celerity, which was only rivalled by their success; and if at times the author seemed to pause in his poetic career, with the threat of forbearing further adventure for a time, the public eagerly pardoned the breach of a promise by keeping which they must have been sufferers. Exquisitely beautiful in themselves, these tales received a new charm from the romantic climes into which they introduced us, and from the oriental costume so strictly preserved and so picturesquely exhibited. Greece, the cradle of the poetry with which our earliest studies are familiar, was presented to us among her ruins and her sorrows. Her delightful scenery, once dedicated to those deities who, though dethroned from their own Olympus, still preserve a poetical empire, was spread before us in Lord Byron's poetry, varied by all the moral effect derived from what Greece is and what she has been, while it was doubled by comparisons, perpetually excited, between the philosophers and heroes who formerly inhabited that romantic country, and their descendants, who either stoop to their Scythian conquerors, or maintain, among the recesses of their classical mountains, an independence as wild and savage as it is precarious. The oriental manners also and diction, so peculiar in their picturesque effect that they can cast a charm even over the absurdities of an eastern tale, had here the more honourable occupation of decorating that which in itself was beautiful, and enhancing by novelty what would have been captivating without its aid. The powerful impression produced by this peculiar species of poetry confirmed us in a principle, which, though it will hardly be challenged when stated as an axiom, is very rarely complied with in practice. It is, that every author should, like Lord Byron, form to himself, and communicate to the reader, a precise, defined, and distinct view of the landscape, sentiment, or action which he intends to describe to the reader.—SIR WALTER SCOTT.]

II.

On dun Cithæron's ridge appears
The gleam of twice ten thousand spears;
And downward to the Isthmian plain,
From shore to shore of either main,
The tent is pitch'd, the crescent shines
Along the Moslem's leaguering lines;
And the dusk Spahi's bands[1] advance
Beneath each bearded pacha's glance;
And far and wide as eye can reach
The turban'd cohorts throng the beach,
And there the Arab's camel kneels,
And there his steed the Tartar wheels;
The Turcoman hath left his herd,[2]
The sabre round his loins to gird;
And there the volleying thunders pour,
Till waves grow smoother to the roar.
The trench is dug, the cannon's breath
Wings the far hissing globe of death;
Fast whirl the fragments from the wall,
Which crumbles with the ponderous ball;
And from that wall the foe replies,
O'er dusty plain and smoky skies,
With fires that answer fast and well
The summons of the Infidel.

III.

But near and nearest to the wall
Of those who wish and work its fall,
With deeper skill in war's black art
Than Othman's sons, and high of heart
As any chief that ever stood
Triumphant in the fields of blood;
From post to post, and deed to deed,
Fast spurring on his reeking steed,
Where sallying ranks the trench assail,
And make the foremost Moslem quail;
Or where the battery, guarded well,
Remains as yet impregnable,
Alighting cheerly to inspire
The soldier slackening in his fire;
The first and freshest of the host
Which Stamboul's sultan there can boast,
To guide the follower o'er the field,
To point the tube, the lance to wield,
Or whirl around the bickering blade; —
Was Alp, the Adrian renegade!

IV.

From Venice — once a race of worth
His gentle sires — he drew his birth;
But late an exile from her shore,
Against his countrymen he bore
The arms they taught to bear; and now
The turban girt his shaven brow.
Through many a change had Corinth pass'd
With Greece to Venice' rule at last;
And here, before her walls, with those
To Greece and Venice equal foes,
He stood a foe, with all the zeal
Which young and fiery converts feel,
Within whose heated bosom throngs
The memory of a thousand wrongs.
To him had Venice ceased to be
Her ancient civic boast — "the Free;"
And in the palace of St. Mark
Unnamed accusers in the dark
Within the "Lion's mouth" had placed
A charge against him uneffaced:
He fled in time, and saved his life,
To waste his future years in strife,
That taught his land how great her loss
In him who triumph'd o'er the Cross,
'Gainst which he rear'd the Crescent high,
And battled to avenge or die.

V.

Coumourgi[3] — he whose closing scene
Adorn'd the triumph of Eugene,
When on Carlowitz' bloody plain,
The last and mightiest of the slain,
He sank, regretting not to die,
But cursed the Christian's victory —
Coumourgi — can his glory cease,
That latest conqueror of Greece,
Till Christian hands to Greece restore
The freedom Venice gave of yore?
A hundred years have roll'd away
Since he refix'd the Moslem's sway,
And now he led the Mussulman,
And gave the guidance of the van
To Alp, who well repaid the trust
By cities levell'd with the dust;
And proved, by many a deed of death,
How firm his heart in novel faith.

VI.

The walls grew weak; and fast and hot
Against them pour'd the ceaseless shot,
With unabating fury sent
From battery to battlement;
And thunder-like the pealing din
Rose from each heated culverin:
And here and there some crackling dome
Was fired before the exploding bomb:
And as the fabric sank beneath
The shattering shell's volcanic breath,
In red and wreathing columns flash'd
The flame, as loud the ruin crash'd,
Or into countless meteors driven,
Its earth-stars melted into heaven;
Whose clouds that day grew doubly dun,
Impervious to the hidden sun,
With volumed smoke that slowly grew
To one wide sky of sulphurous hue.

VII.

But not for vengeance, long delay'd,
Alone, did Alp, the renegade,

[1] [Turkish holders of military fiefs, which oblige them to join the army, mounted at their own expense.]

[2] The life of the Turcomans is wandering and patriarchal: they dwell in tents.

[3] Ali Coumourgi, the favourite of three sultans, and Grand Vizier to Achmet III., after recovering Peloponnesus from the Venetians in one campaign, was mortally wounded in the next, against the Germans, at the battle of Peterwaradin (in the plain of Carlowitz), in Hungary, endeavouring to rally his guards. He died of his wounds next day. His last order was the decapitation of General Breuner, and some other German prisoners; and his last words, "Oh that I could thus serve all the Christian dogs!" a speech and act not unlike one of Caligula. He was a young man of great ambition and unbounded presumption: on being told that Prince Eugene, then opposed to him, "was a great general," he said, "I shall become a greater, and at his expense."

The Moslem warriors sternly teach
His skill to pierce the promised breach:
Within these walls a maid was pent
His hope would win, without consent
Of that inexorable sire,
Whose heart refused him in its ire,
When Alp, beneath his Christian name,
Her virgin hand aspired to claim.
In happier mood, and earlier time,
While unimpeach'd for traitorous crime,
Gayest in gondola or hall,
He glitter'd through the Carnival;
And tuned the softest serenade
That e'er on Adria's waters play'd
At midnight to Italian maid. [1]

VIII.

And many deem'd her heart was won;
For sought by numbers, given to none,
Had young Francesca's hand remain'd
Still by the church's bonds unchain'd:
And when the Adriatic bore
Lanciotto to the Paynim shore,
Her wonted smiles were seen to fail,
And pensive wax'd the maid and pale;
More constant at confessional,
More rare at masque and festival;
Or seen at such, with downcast eyes,
Which conquer'd hearts they ceased to prize:
With listless look she seems to gaze;
With humbler care her form arrays;
Her voice less lively in the song;
Her step, though light, less fleet among
The pairs, on whom the Morning's glance
Breaks, yet unsated with the dance.

IX.

Sent by the state to guard the land,
(Which, wrested from the Moslem's hand,
While Sobieski tamed his pride
By Buda's wall and Danube's side,
The chiefs of Venice wrung away
From Patra to Eubœa's bay,)
Minotti held in Corinth's towers
The Doge's delegated powers,
While yet the pitying eye of Peace
Smiled o'er her long forgotten Greece:
And ere that faithless truce was broke
Which freed her from the unchristian yoke,
With him his gentle daughter came;
Nor there, since Menelaus' dame
Forsook her lord and land, to prove
What woes await on lawless love,
Had fairer form adorn'd the shore
Than she, the matchless stranger, bore.

X.

The wall is rent, the ruins yawn;
And, with to-morrow's earliest dawn,
O'er the disjointed mass shall vault
The foremost of the fierce assault.
The bands are rank'd; the chosen van
Of Tartar and of Mussulman,
The full of hope, misnamed "forlorn,"
Who hold the thought of death in scorn,
And win their way with falchion's force,
Or pave the path with many a corse,
O'er which the following brave may rise,
Their stepping-stone — the last who dies!

XI.

'T is midnight: on the mountains brown
The cold, round moon shines deeply down;
Blue roll the waters, blue the sky
Spreads like an ocean hung on high,
Bespangled with those isles of light,
So wildly, spiritually bright;
Who ever gazed upon them shining
And turn'd to earth without repining,
Nor wish'd for wings to flee away,
And mix with their eternal ray?
The waves on either shore lay there
Calm, clear, and azure as the air;
And scarce their foam the pebbles shook,
But murmur'd meekly as the brook.
The winds were pillow'd on the waves,
The banners droop'd along their staves,
And, as they fell around them furling,
Above them shone the crescent curling;
And that deep silence was unbroke,
Save where the watch his signal spoke,
Save where the steed neigh'd oft and shrill,
And echo answer'd from the hill,
And the wide hum of that wild host
Rustled like leaves from coast to coast,
As rose the Muezzin's voice in air
In midnight call to wonted prayer;
It rose, that chanted mournful strain,
Like some lone spirit's o'er the plain:
'T was musical, but sadly sweet,
Such as when winds and harp-strings meet,
And take a long unmeasured tone,
To mortal minstrelsy unknown. [2]
It seem'd to those within the wall
A cry prophetic of their fall:
It struck even the besieger's ear
With something ominous and drear,
An undefined and sudden thrill,
Which makes the heart a moment still,
Then beat with quicker pulse, ashamed
Of that strange sense its silence framed;
Such as a sudden passing-bell
Wakes, though but for a stranger's knell. [3]

XII.

The tent of Alp was on the shore;
The sound was hush'd, the prayer was o'er;
The watch was set, the night-round made,
All mandates issued and obey'd:
'T is but another anxious night,
His pains the morrow may requite
With all revenge and love can pay,
In guerdon for their long delay.
Few hours remain, and he hath need
Of rest, to nerve for many a deed
Of slaughter: but within his soul
The thoughts like troubled waters roll.

[1] ["In midnight courtship to Italian maid." — MS.]
["And make a melancholy moan,
To mortal voice and ear unknown." — MS.]

[3] ["Which rings a deep, internal knell,
A visionary passing bell." — MS.]

He stood alone among the host;
Not his the loud fanatic boast
To plant the crescent o'er the cross,
Or risk a life with little loss,
Secure in paradise to be
By Houris loved immortally:
Nor his, what burning patriots feel,
The stern exaltedness of zeal,
Profuse of blood, untired in toil,
When battling on the parent soil.
He stood alone — a renegade
Against the country he betray'd;
He stood alone amidst his band,
Without a trusted heart or hand:
They follow'd him, for he was brave,
And great the spoil he got and gave;
They crouch'd to him, for he had skill
To warp and wield the vulgar will:
But still his Christian origin
With them was little less than sin.
They envied even the faithless fame
He earn'd beneath a Moslem name;
Since he, their mightiest chief, had been
In youth a bitter Nazarene.
They did not know how pride can stoop,
When baffled feelings withering droop;
They did not know how hate can burn
In hearts once changed from soft to stern;
Nor all the false and fatal zeal
The convert of revenge can feel.
He ruled them — man may rule the worst,
By ever daring to be first:
So lions o'er the jackal sway;
The jackal points, he fells the prey,[1]
Then on the vulgar yelling press,
To gorge the relics of success.

XIII.

His head grows fever'd, and his pulse
The quick successive throbs convulse:
In vain from side to side he throws
His form, in courtship of repose;[2]
Or if he dozed, a sound, a start
Awoke him with a sunken heart.
The turban on his hot brow press'd,
The mail weigh'd lead-like on his breast,
Though oft and long beneath its weight
Upon his eyes had slumber sate,
Without or couch or canopy,
Except a rougher field and sky
Than now might yield a warrior's bed,
Than now along the heaven was spread.
He could not rest, he could not stay
Within his tent to wait for day,
But walk'd him forth along the sand,
Where thousand sleepers strew'd the strand.
What pillow'd them? and why should he
More wakeful than the humblest be,
Since more their peril, worse their toil?
And yet they fearless dream of spoil;
While he alone, where thousands pass'd
A night of sleep, perchance their last,
In sickly vigil wander'd on,
And envied all he gazed upon.

[1] ["As lions o'er the jackal sway
By springing dauntless on the prey;
They follow on, and yelling press
To gorge the fragments of success." — MS.]

XIV.

He felt his soul become more light
Beneath the freshness of the night.
Cool was the silent sky, though calm,
And bathed his brow with airy balm:
Behind, the camp — before him lay,
In many a winding creek and bay,
Lepanto's gulf; and, on the brow
Of Delphi's hill, unshaken snow,
High and eternal, such as shone
Through thousand summers brightly gone,
Along the gulf, the mount, the clime;
It will not melt, like man, to time:
Tyrant and slave are swept away,
Less form'd to wear before the ray;
But that white veil, the lightest, frailest,
Which on the mighty mount thou hailest,
While tower and tree are torn and rent,
Shines o'er its craggy battlement;
In form a peak, in height a cloud,
In texture like a hovering shroud,
Thus high by parting Freedom spread,
As from her fond abode she fled,
And linger'd on the spot, where long
Her prophet spirit spake in song.
Oh! still her step at moments falters
O'er wither'd fields, and ruin'd altars,
And fain would wake, in souls too broken,
By pointing to each glorious token:
But vain her voice, till better days
Dawn in those yet remember'd rays,
Which shone upon the Persian flying,
And saw the Spartan smile in dying.

XV.

Not mindless of these mighty times
Was Alp, despite his flight and crimes;
And through this night, as on he wander'd,
And o'er the past and present ponder'd,
And thought upon the glorious dead
Who there in better cause had bled,
He felt how faint and feebly dim
The fame that could accrue to him,
Who cheer'd the band, and waved the sword,
A traitor in a turban'd horde;
And led them to the lawless siege,
Whose best success were sacrilege.
Not so had those his fancy number'd,
The chiefs whose dust around him slumber'd;
Their phalanx marshall'd on the plain,
Whose bulwarks were not then in vain.
They fell devoted, but undying;
The very gale their name seem'd sighing:
The waters murmur'd of their name;
The woods were peopled with their fame;
The silent pillar, lone and grey,
Claim'd kindred with their sacred clay;
Their spirits wrapp'd the dusky mountain,
Their memory sparkled o'er the fountain;
The meanest rill, the mightiest river
Roll'd mingling with their fame for ever.
Despite of every yoke she bears,
That land is glory's still and theirs![3]

[2] ["He vainly turn'd from side to side,
And each reposing posture tried." — MS.]

[3] [Here follows, in MS. —
"Immortal — boundless — undecay'd —
Their souls the very soil pervade."]

'T is still a watch-word to the earth:
When man would do a deed of worth
He points to Greece, and turns to tread,
So sanction'd, on the tyrant's head:
He looks to her, and rushes on
Where life is lost, or freedom won. [1]

XVI.

Still by the shore Alp mutely mused,
And woo'd the freshness Night diffused.
There shrinks no ebb in that tideless sea, [2]
Which changeless rolls eternally;
So that wildest of waves, in their angriest mood,
Scarce break on the bounds of the land for a rood;
And the powerless moon beholds them flow,
Heedless if she come or go:
Calm or high, in main or bay,
On their course she hath no sway.
The rock unworn its base doth bare,
And looks o'er the surf, but it comes not there;
And the fringe of the foam may be seen below,
On the line that it left long ages ago:
A smooth short space of yellow sand
Between it and the greener land.

He wander'd on along the beach,
Till within the range of a carbine's reach
Of the leaguer'd wall; but they saw him not,
Or how could he 'scape from the hostile shot? [3]
Did traitors lurk in the Christians' hold?
Were their hands grown stiff, or their hearts wax'd cold?
I know not, in sooth; but from yonder wall
There flash'd no fire, and there hiss'd no ball,
Though he stood beneath the bastion's frown,
That flank'd the sea-ward gate of the town;
Though he heard the sound, and could almost tell
The sullen words of the sentinel,
As his measured step on the stone below
Clank'd, as he paced it to and fro;
And he saw the lean dogs beneath the wall
Hold o'er the dead their carnival, [4]
Gorging and growling o'er carcass and limb;
They were too busy to bark at him!
From a Tartar's skull they had stripp'd the flesh,
As ye peel the fig when its fruit is fresh;
And their white tusks crunch'd o'er the whiter skull, [5]
As it slipp'd through their jaws, when their edge grew
As they lazily mumbled the bones of the dead, [dull,
When they scarce could rise from the spot where they
fed;
So well had they broken a lingering fast
With those who had fallen for that night's repast. [6]
And Alp knew, by the turbans that roll'd on the sand,
The foremost of these were the best of his band:
Crimson and green were the shawls of their wear,
And each scalp had a single long tuft of hair, [7]
All the rest was shaven and bare.
The scalps were in the wild dog's maw,
The hair was tangled round his jaw:
But close by the shore, on the edge of the gulf,
There sat a vulture flapping a wolf,
Who had stolen from the hills, but kept away,
Scared by the dogs, from the human prey;
But he seized on his share of a steed that lay,
Pick'd by the birds, on the sands of the bay.

XVII.

Alp turn'd him from the sickening sight:
Never had shaken his nerves in fight;
But he better could brook to behold the dying,
Deep in the tide of their warm blood lying, [8]
Scorch'd with the death-thirst, and writhing in vain,
Than the perishing dead who are past all pain. [9]
There is something of pride in the perilous hour,
Whate'er be the shape in which death may lower;
For Fame is there to say who bleeds,
And Honour's eye on daring deeds!
But when all is past, it is humbling to tread
O'er the weltering field of the tombless dead, [10]
And see worms of the earth, and fowls of the air,
Beasts of the forest, all gathering there;
All regarding man as their prey,
All rejoicing in his decay. [11]

XVIII.

There is a temple in ruin stands,
Fashion'd by long forgotten hands;
Two or three columns, and many a stone,
Marble and granite, with grass o'ergrown!
Out upon Time! it will leave no more
Of the things to come than the things before! [12]
Out upon Time! who for ever will leave
But enough of the past for the future to grieve
O'er that which hath been, and o'er that which must
be:
What we have seen, our sons shall see;
Remnants of things that have pass'd away,
Fragments of stone, rear'd by creatures of clay! [13]

[1] ["Where Freedom loveliest may be won."—MS.]

[2] The reader need hardly be reminded that there are no perceptible tides in the Mediterranean.

[3] ["Or would not waste on a single head
The bail on numbers better sped."—MS.]

[4] [Omit the rest of this section.—GIFFORD.]

[5] This spectacle I have seen, such as described, beneath the wall of the Seraglio at Constantinople, in the little cavities worn by the Bosphorus in the rock, a narrow terrace of which projects between the wall and the water. I think the fact is also mentioned in Hobhouse's Travels. The bodies were probably those of some refractory Janizaries. ["The sensations produced by the state of the weather, and leaving a comfortable cabin, were in unison with the impressions which we felt when, passing under the palace of the sultans, and gazing at the gloomy cypresses which rise above the walls, we saw two dogs gnawing a dead body."—HOBHOUSE.]

[6] [This passage shows the force of Lord Byron's pencil.—JEFFREY.]

[7] This tuft, or long lock, is left, from a superstition that Mahomet will draw them into Paradise by it.

[8] [Than the mangled corpse in its own blood lying.—G.]

[9] [Strike out—
"Scorch'd with the death-thirst, and writhing in vain,
Than the perishing dead who are past all pain."
What is a "perishing dead?"—GIFFORD.]

[10] [O'er the weltering *limbs* of the tombless dead.—G.]

[11] ["All that liveth on man will prey,
All rejoice in his decay,
All that can kindle dismay and disgust
Follow his frame from the bier to the dust."—MS.]

[12] [Omit this couplet.—G.]

[13] [After this follows in MS.—
"Monuments that the coming age
Leaves to the spoil of the seasons' rage—
Till Ruin makes the relics scarce,
Then Learning acts her solemn farce,
And, roaming through the marble waste,
Prates of beauty, art, and taste.

XIX.

"That Temple was more in the midst of the plain;
What of that shrine did yet remain
Lay to his left ——."]

XIX.

He sate him down at a pillar's base, [1]
And pass'd his hand athwart his face;
Like one in dreary musing mood,
Declining was his attitude;
His head was drooping on his breast,
Fever'd, throbbing, and oppress'd:
And o'er his brow, so downward bent,
Oft his beating fingers went,
Hurriedly, as you may see
Your own run over the ivory key,
Ere the measured tone is taken
By the chords you would awaken.
There he sate all heavily,
As he heard the night-wind sigh.
Was it the wind through some hollow stone
Sent that soft and tender moan? [2]
He lifted his head, and he look'd on the sea,
But it was unrippled as glass may be;
He look'd on the long grass — it waved not a blade;
How was that gentle sound convey'd?
He look'd to the banners — each flag lay still,
So did the leaves on Cithæron's hill,
And he felt not a breath come over his cheek;
What did that sudden sound bespeak?
He turn'd to the left — is he sure of sight?
There sate a lady, youthful and bright!

XX.

He started up with more of fear
Than if an armed foe were near.
"God of my fathers! what is here?
Who art thou, and wherefore sent
So near a hostile armament?"
His trembling hands refused to sign
The cross he deem'd no more divine:
He had resumed it in that hour,
But conscience wrung away the power.
He gazed, he saw: he knew the face
Of beauty, and the form of grace;
It was Francesca by his side,
The maid who might have been his bride!

The rose was yet upon her cheek,
But mellow'd with a tenderer streak:
Where was the play of her soft lips fled?
Gone was the smile that enliven'd their red.
The ocean's calm within their view,
Beside her eye had less of blue;
But like that cold wave it stood still,
And its glance [3], though clear, was chill.
Around her form a thin robe twining,
Nought conceal'd her bosom shining;
Through the parting of her hair,
Floating darkly downward there,
Her rounded arm show'd white and bare:
And ere yet she made reply,
Once she raised her hand on high;
It was so wan, and transparent of hue,
You might have seen the moon shine through.

XXI.

"I come from my rest to him I love best,
That I may be happy, and he may be bless'd.
I have pass'd the guards, the gate, the wall;
Sought thee in safety through foes and all.
'Tis said the lion will turn and flee
From a maid in the pride of her purity;
And the Power on high, that can shield the good
Thus from the tyrant of the wood,
Hath extended its mercy to guard me as well
From the hands of the leaguering infidel.
I come — and if I come in vain,
Never, oh never, we meet again!
Thou hast done a fearful deed
In falling away from thy fathers' creed:
But dash that turban to earth, and sign
The sign of the cross, and for ever be mine;
Wring the black drop from thy heart,
And to-morrow unites us no more to part."

"And where should our bridal couch be spread?
In the midst of the dying and the dead?
For to-morrow we give to the slaughter and flame
The sons and the shrines of the Christian name.
None, save thou and thine, I've sworn,
Shall be left upon the morn:
But thee will I bear to a lovely spot, [forgot.
Where our hands shall be join'd, and our sorrow
There thou yet shalt be my bride,
When once again I've quell'd the pride
Of Venice; and her hated race
Have felt the arm they would debase
Scourge, with a whip of scorpions, those
Whom vice and envy made my foes."

Upon his hand she laid her own —
Light was the touch, but it thrill'd to the bone,
And shot a chillness to his heart,
Which fix'd him beyond the power to start.
Though slight was that grasp so mortal cold,
He could not loose him from its hold;
But never did clasp of one so dear
Strike on the pulse with such feeling of fear,
As those thin fingers, long and white,
Froze through his blood by their touch that night.
The feverish glow of his brow was gone,
And his heart sank so still that it felt like stone,
As he look'd on the face, and beheld its hue,
So deeply changed from what he knew:
Fair but faint — without the ray
Of mind, that made each feature play
Like sparkling waves on a sunny day;

[1] [From this, all is beautiful to —
"He saw not, he knew not; but nothing is there."— GIFFORD.]

[2] I must here acknowledge a close, though unintentional, resemblance in these twelve lines to a passage in an unpublished poem of Mr. Coleridge, called "Christabel." It was not till after these lines were written that I heard that wild and singularly original and beautiful poem recited; and the MS. of that production I never saw till very recently, by the kindness of Mr. Coleridge himself, who, I hope, is convinced that I have not been a wilful plagiarist. The original idea undoubtedly pertains to Mr. Coleridge, whose poem has been composed above fourteen years. Let me conclude by a hope that he will not longer delay the publication of a production, of which I can only add my mite of approbation to the applause of far more competent judges. — [The following are the lines in "Christabel" which Lord Byron had unintentionally imitated: —

"The night is chill, the forest bare,
Is it the wind that moaneth bleak?
There is not wind enough in the air
To move away the ringlet curl
From the lovely lady's cheek —
There is not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high,
On the topmost twig that looks at the sky."]

[3] [And its *thrilling* glance, &c. — GIFFORD.]

And her motionless lips lay still as death,
And her words came forth without her breath,
And there rose not a heave o'er her bosom's swell,
And there seem'd not a pulse in her veins to dwell.
Though her eye shone out, yet the lids were fix'd,
And the glance that it gave was wild and unmix'd
With aught of change, as the eyes may seem
Of the restless who walk in a troubled dream;
Like the figures on arras, that gloomily glare,
Stirr'd by the breath of the wintry air,[1]
So seen by the dying lamp's fitful light,
Lifeless, but life-like, and awful to sight; [down
As they seem, through the dimness, about to come
From the shadowy wall where their images frown;[2]
Fearfully flitting to and fro,
As the gusts on the tapestry come and go.

"If not for love of me be given
Thus much, then, for the love of heaven,—
Again I say — that turban tear
From off thy faithless brow, and swear
Thine injured country's sons to spare,
Or thou art lost; and never shalt see —
Not earth — that 's past — but heaven or me.
If this thou dost accord, albeit
A heavy doom 'tis thine to meet,
That doom shall half absolve thy sin,
And mercy's gate may receive thee within:
But pause one moment more, and take
The curse of Him thou didst forsake;
And look once more to heaven, and see
Its love for ever shut from thee.
There is a light cloud by the moon —[3]
'T is passing, and will pass full soon —
If, by the time its vapoury sail
Hath ceased her shaded orb to veil,
Thy heart within thee is not changed,
Then God and man are both avenged;
Dark will thy doom be, darker still
Thine immortality of ill."

Alp look'd to heaven, and saw on high
The sign she spake of in the sky;
But his heart was swollen, and turn'd aside,
By deep interminable pride.
This first false passion of his breast
Roll'd like a torrent o'er the rest.
He sue for mercy! *He* dismay'd
By wild words of a timid maid!
He, wrong'd by Venice, vow to save
Her sons, devoted to the grave!

No — though that cloud were thunder's worst,
And charged to crush him — let it burst!

He look'd upon it earnestly,
Without an accent of reply;
He watch'd it passing; it is flown:
Full on his eye the clear moon shone,
And thus he spake — "Whate'er my fate,
I am no changeling — 't is too late:
The reed in storms may bow and quiver,
Then rise again; the tree must shiver.
What Venice made me, I must be,
Her foe in all, save love to thee:
But thou art safe: oh, fly with me!"
He turn'd, but she is gone!
Nothing is there but the column stone.
Hath she sunk in the earth, or melted in air?
He saw not — he knew not — but nothing is there.

XXII.

The night is past, and shines the sun
As if that morn were a jocund one.[4]
Lightly and brightly breaks away
The Morning from her mantle grey,
And the Noon will look on a sultry day.[5]
Hark to the trump, and the drum,
And the mournful sound of the barbarous horn,
And the flap of the banners, that flit as they 're borne,
And the neigh of the steed, and the multitude's hum,
And the clash, and the shout, "They come! they come!"
The horsetails[6] are pluck'd from the ground, and the sword [word.
From its sheath; and they form, and but wait for the
Tartar, and Spahi, and Turcoman,
Strike your tents, and throng to the van;
Mount ye, spur ye, skirr the plain,
That the fugitive may flee in vain,
When he breaks from the town; and none escape,
Aged or young, in the Christian shape;
While your fellows on foot, in a fiery mass,
Bloodstain the breach through which they pass.[7]
The steeds are all bridled, and snort to the rein;
Curved is each neck, and flowing each mane;
White is the foam of their champ on the bit:
The spears are uplifted; the matches are lit;
The cannon are pointed, and ready to roar,
And crush the wall they have crumbled before:[8]
Forms in his phalanx each Janizar;
Alp at their head; his right arm is bare,
So is the blade of his scimitar;

[1] ["Like a picture, that magic had charm'd from its frame, Lifeless but life-like, and ever the same."—MS.]

[2] [In the summer of 1803, when in his sixteenth year, Lord Byron, though offered a bed at Annesley, used at first to return every night to sleep at Newstead; alleging as a reason, that he was afraid of the family pictures of the Chaworths; that he fancied "they had taken a grudge to him on account of the duel." Mr. Moore thinks it may possibly have been the recollection of these pictures that suggested to him these lines.]

[3] I have been told that the idea expressed in this and the five following lines has been admired by those whose approbation is valuable. I am glad of it: but it is not original — at least not mine; it may be found much better expressed in pages 182-3-4. of the English version of "Vathek" (I forget the precise page of the French), a work to which I have before referred; and never recur to, or read, without a renewal of gratification.—[The following is the passage:— "'Deluded prince!' said the Genius, addressing the Caliph, 'to whom Providence hath confided the care of innumerable subjects; is it thus that thou fulfillest thy mission? Thy crimes are already completed; and art thou now hastening to thy punishment? Thou knowest that beyond those mountains Eblis and his accursed dives hold their infernal empire; and, seduced by a malignant phantom, thou art proceeding to surrender thyself to them! This moment is the last of grace allowed thee: give back Nouronahar to her father, who still retains a few sparks of life: destroy thy tower with all its abominations: drive Carathis from thy councils: be just to thy subjects: respect the ministers of the prophet: compensate for thy impieties by an exemplary life; and, instead of squandering thy days in voluptuous indulgence, lament thy crimes on the sepulchres of thy ancestors. Thou beholdest the clouds that obscure the sun: at the instant he recovers his splendour, if thy heart be not changed, the time of mercy assigned thee will be past for ever.'"]

[4] [Leave out this couplet.— GIFFORD.]

[5] [Strike out — "And the Noon will look on a sultry day." — G.]

[6] The horsetails, fixed upon a lance, a pacha's standard.

[7] [Omit —
"While your fellows on foot, in a fiery mass,
Bloodstain the breach through which they pass." — G.]

[8] [And crush the wall they have *shaken* before.— G.]

The khan and the pachas are all at their post;
The vizier himself at the head of the host.
When the culverin's signal is fired, then on;
Leave not in Corinth a living one —
A priest at her altars, a chief in her halls,
A hearth in her mansions, a stone on her walls.
God and the prophet — Alla Hu!
Up to the skies with that wild halloo!
"There the breach lies for passage, the ladder to scale;
And your hands on your sabres, and how should ye fail?
He who first downs with the red cross may crave[1]
His heart's dearest wish; let him ask it, and have!"
Thus utter'd Coumourgi, the dauntless vizier;
The reply was the brandish of sabre and spear,
And the shout of fierce thousands in joyous ire: —
Silence — hark to the signal — fire!

XXIII.

As the wolves, that headlong go
On the stately buffalo,
Though with fiery eyes, and angry roar,
And hoofs that stamp, and horns that gore,
He tramples on earth, or tosses on high
The foremost, who rush on his strength but to die:
Thus against the wall they went,
Thus the first were backward bent;[2]
Many a bosom, sheathed in brass,
Strew'd the earth like broken glass,
Shiver'd by the shot, that tore
The ground whereon they moved no more:
Even as they fell, in files they lay,
Like the mower's grass at the close of day,
When his work is done on the levell'd plain;
Such was the fall of the foremost slain.[3]

XXIV.

As the spring-tides, with heavy plash,
From the cliffs invading dash
Huge fragments, sapp'd by the ceaseless flow,
Till white and thundering down they go,
Like the avalanche's snow
On the Alpine vales below;
Thus at length, outbreathed and worn,
Corinth's sons were downward borne
By the long and oft renew'd
Charge of the Moslem multitude.
In firmness they stood, and in masses they fell,
Heap'd, by the host of the infidel,
Hand to hand, and foot to foot:
Nothing there, save death, was mute;
Stroke, and thrust, and flash, and cry
For quarter, or for victory,
Mingle there with the volleying thunder,
Which makes the distant cities wonder
How the sounding battle goes,
If with them, or for their foes;
If they must mourn, or may rejoice
In that annihilating voice,
Which pierces the deep hills through and through
With an echo dread and new:
You might have heard it, on that day,
O'er Salamis and Megara;
(We have heard the hearers say,)
Even unto Piræus' bay.

XXV.

From the point of encountering blades to the hilt,
Sabres and swords with blood were gilt;
But the rampart is won, and the spoil begun,
And all but the after carnage done.
Shriller shrieks now mingling come
From within the plunder'd dome:
Hark to the haste of flying feet,
That splash in the blood of the slippery street
But here and there, where 'vantage ground
Against the foe may still be found,
Desperate groups, of twelve or ten,
Make a pause, and turn again —
With banded backs against the wall,
Fiercely stand, or fighting fall.

There stood an old man[4] — his hairs were white,
But his veteran arm was full of might:
So gallantly bore he the brunt of the fray,
The dead before him, on that day,
In a semicircle lay;
Still he combated unwounded,
Though retreating, unsurrounded.
Many a scar of former fight
Lurk'd[5] beneath his corslet bright;
But of every wound his body bore,
Each and all had been ta'en before:
Though aged, he was so iron of limb,
Few of our youth could cope with him;
And the foes, whom he singly kept at bay,
Outnumber'd his thin hairs[6] of silver grey.
From right to left his sabre swept:
Many an Othman mother wept
Sons that were unborn, when dipp'd[7]
His weapon first in Moslem gore,
Ere his years could count a score.
Of all he might have been the sire[8]
Who fell that day beneath his ire:
For, sonless left long years ago,
His wrath made many a childless foe;
And since the day, when in the strait[9]
His only boy had met his fate,
His parent's iron hand did doom
More than a human hecatomb.[10]
If shades by carnage be appeased,
Patroclus' spirit less was pleased
Than his, Minotti's son, who died
Where Asia's bounds and ours divide.
Buried he lay, where thousands before
For thousands of years were inhumed on the shore;
What of them is left, to tell
Where they lie, and how they fell?
Not a stone on their turf, nor a bone in their graves;
But they live in the verse that immortally saves.

[1] ["He who first *downs* with the red-cross may crave," &c. What vulgarism is this! —
"He who *lowers*, — or *plucks down*," &c. — GIFFORD.]

[2] [Thus against the wall they *bent*,
Thus the first were backward *sent*. — G.]

[3] [Such was the fall of the foremost *train*. — G.]

[4] [There stood a man, &c. — G.]

[5] ["*Lurk'd*," a bad word — say "*Was hid*." — G.]

[6] [Outnumber'd his hairs, &c. — GIFFORD.]

[7] [Sons that were unborn, when *he* dipp'd. — G.]

[8] [Bravo! — this is better than King Priam's fifty sons. — G.]

[9] In the naval battle at the mouth of the Dardanelles, between the Venetians and Turks.

[10] ["There can be no such thing; but the whole of this is poor, and spun out. — G.]

XXVI.

Hark to the Allah shout![1] a band
Of the Mussulman bravest and best is at hand:
Their leader's nervous arm is bare,
Swifter to smite, and never to spare—
Unclothed to the shoulder it waves them on;
Thus in the fight is he ever known:
Others a gaudier garb may show,
To tempt the spoil of the greedy foe;
Many a hand's on a richer hilt,
But none on a steel more ruddily gilt;
Many a loftier turban may wear,—
Alp is but known by the white arm bare;
Look through the thick of the fight, 'tis there!
There is not a standard on that shore
So well advanced the ranks before;
There is not a banner in Moslem war
Will lure the Delhis half so far;
It glances like a falling star!
Where'er that mighty arm is seen,
The bravest be, or late have been;[2]
There the craven cries for quarter
Vainly to the vengeful Tartar;
Or the hero, silent lying,
Scorns to yield a groan in dying;
Mustering his last feeble blow
'Gainst the nearest levell'd foe,
Though faint beneath the mutual wound
Grappling on the gory ground.

XXVII.

Still the old man stood erect,
And Alp's career a moment check'd.
"Yield thee, Minotti; quarter take,
For thine own, thy daughter's sake."

"Never, renegado, never!
Though the life of thy gift would last for ever."[3]

"Francesca!—Oh, my promised bride![4]
Must she too perish by thy pride?"

"She is safe."—"Where? where?"—"In heaven;
From whence thy traitor soul is driven—
Far from thee, and undefiled."
Grimly then Minotti smiled,
As he saw Alp staggering bow
Before his words, as with a blow.

"Oh God! when died she?"—"Yesternight—
Nor weep I for her spirit's flight:
None of my pure race shall be
Slaves to Mahomet and thee—
Come on!"—That challenge is in vain—
Alp's already with the slain!
While Minotti's words were wreaking
More revenge in bitter speaking
Than his falchion's point had found,
Had the time allow'd to wound,
From within the neighbouring porch
Of a long defended church,
Where the last and desperate few
Would the failing fight renew,
The sharp shot dash'd Alp to the ground;
Ere an eye could view the wound
That crash'd through the brain of the infidel,
Round he spun, and down he fell;
A flash like fire within his eyes
Blazed, as he bent no more to rise,
And then eternal darkness sunk
Through all the palpitating trunk;[5]
Nought of life left, save a quivering
Where his limbs were slightly shivering:
They turn'd him on his back; his breast
And brow were stain'd with gore and dust,
And through his lips the life-blood oozed,
From its deep veins lately loosed;
But in his pulse there was no throb,
Nor on his lips one dying sob;
Sigh, nor word, nor struggling breath
Heralded his way to death:
Ere his very thought could pray,
Unanel'd he pass'd away,
Without a hope from mercy's aid,—
To the last a Renegade.[6]

XXVIII.

Fearfully the yell arose
Of his followers, and his foes;
These in joy, in fury those:[7]
Then again in conflict mixing,
Clashing swords, and spears transfixing,
Interchanged the blow and thrust,
Hurling warriors in the dust.
Street by street, and foot by foot,
Still Minotti dares dispute
The latest portion of the land
Left beneath his high command;
With him, aiding heart and hand,
The remnant of his gallant band.
Still the church is tenable,
Whence issued late the fated ball
That half avenged the city's fall,
When Alp, her fierce assailant, fell:
Thither bending sternly back,
They leave before a bloody track;
And, with their faces to the foe,
Dealing wounds with every blow,[8]
The chief, and his retreating train,
Join to those within the fane;
There they yet may breathe awhile,
Shelter'd by the massy pile.

XXIX.

Brief breathing-time! the turban'd host,
With adding ranks and raging boast,

[1] [Hark to the Alla Hu! &c. — GIFFORD.]
[2] [Omit the remainder of the section. — G.]
[3] [In the original MS. —
"Though the life of thy giving would last for ever."]
[4] ["Where's Francesca?—my promised bride!"— MS.]
[Here follows in MS.—
"Twice and once he roll'd a space,
Then lead-like lay upon his face."]
[5] [One cannot help suspecting, on longer and more mature consideration, that one has been led to join in ascribing much more force to the objections made against such characters as the Corsair, Lara, the Giaour, Alp, &c. than belongs to them. The incidents, habits, &c. are much too remote from modern and European life to act as mischievous examples to others; while, under the *given* circumstances, the splendour of imagery, beauty and tenderness of sentiment, and extraordinary strength and felicity of language, are applicable to human nature at all times, and in all countries, and convey to the best faculties of the reader's mind an impulse which elevates, refines, instructs, and enchants, with the noblest and purest of all pleasures. — Sir E. BRYDGES.]
[7] ["These in rage, in triumph those."— MS.]
[8] [Dealing *death* with every blow. — GIFFORD.]

Press onwards with such strength and heat,
Their numbers balk their own retreat;
For narrow the way that led to the spot
Where still the Christians yielded not;
And the foremost, if fearful, may vainly try
Through the massy column to turn and fly;
They perforce must do or die.
They die; but ere their eyes could close,
Avengers o'er their bodies rose;
Fresh and furious, fast they fill
The ranks unthinn'd, though slaughter'd still;
And faint the weary Christians wax
Before the still renew'd attacks:
And now the Othmans gain the gate;
Still resists its iron weight,
And still, all deadly aim'd and hot,
From every crevice comes the shot;
From every shatter'd window pour
The volleys of the sulphurous shower:
But the portal wavering grows and weak —
The iron yields, the hinges creak —
It bends — it falls — and all is o'er;
Lost Corinth may resist no more!

XXX.

Darkly, sternly, and all alone,
Minotti stood o'er the altar stone:
Madonna's face upon him shone,
Painted in heavenly hues above,
With eyes of light and looks of love;
And placed upon that holy shrine
To fix our thoughts on things divine,
When pictured there, we kneeling see
Her, and the boy-God on her knee,
Smiling sweetly on each prayer
To heaven, as if to waft it there.
Still she smiled; even now she smiles,
Though slaughter streams along her aisles:
Minotti lifted his aged eye,
And made the sign of a cross with a sigh,
Then seized a torch which blazed thereby;
And still he stood, while, with steel and flame
Inward and onward the Mussulman came.

XXXI.

The vaults beneath the mosaic stone
Contain'd the dead of ages gone;
Their names were on the graven floor,
But now illegible with gore;
The carved crests, and curious hues
The varied marble's veins diffuse,
Were smear'd, and slippery — stain'd, and strown
With broken swords, and helms o'erthrown:
There were dead above, and the dead below
Lay cold in many a coffin'd row;
You might see them piled in sable state,
By a pale light through a gloomy grate;
But War had enter'd their dark caves,
And stored along the vaulted graves
Her sulphurous treasures, thickly spread
In masses by the fleshless dead:
Here, throughout the siege, had been
The Christians' chiefest magazine;
To these a late form'd train now led,
Minotti's last and stern resource
Against the foe's o'erwhelming force.

XXXII.

The foe came on, and few remain
To strive, and those must strive in vain:
For lack of further lives, to slake
The thirst of vengeance now awake,
With barbarous blows they gash the dead,
And lop the already lifeless head,
And fell the statues from their niche,
And spoil the shrines of offerings rich,
And from each other's rude hands wrest
The silver vessels saints had bless'd
To the high altar on they go;
Oh, but it made a glorious show![1]
On its table still behold
The cup of consecrated gold;
Massy and deep, a glittering prize,
Brightly it sparkles to plunderers' eyes:
That morn it held the holy wine,
Converted by Christ to his blood so divine,
Which his worshippers drank at the break of day,
To shrive their souls ere they join'd in the fray.
Still a few drops within it lay:
And round the sacred table glow
Twelve lofty lamps, in splendid row,
From the purest metal cast;
A spoil — the richest, and the last.

XXXIII.

So near they came, the nearest stretch'd
To grasp the spoil he almost reach'd,
When old Minotti's hand
Touch'd with the torch the train —
'T is fired!
Spire, vaults, the shrine, the spoil, the slain,
The turban'd victors, the Christian band,
All that of living or dead remain,
Hurl'd on high with the shiver'd fane,
In one wild roar expired!
The shatter'd town — the walls thrown down —
The waves a moment backward bent —
The hills that shake, although unrent,
As if an earthquake pass'd —
The thousand shapeless things all driven
In cloud and flame athwart the heaven,
By that tremendous blast —
Proclaim'd the desperate conflict o'er
On that too long afflicted shore:[2]
Up to the sky like rockets go
All that mingled there below:
Many a tall and goodly man,
Scorch'd and shrivell'd to a span,
When he fell to earth again
Like a cinder strew'd the plain:
Down the ashes shower like rain;
Some fell in the gulf, which received the sprinkles
With a thousand circling wrinkles;
Some fell on the shore, but, far away,
Scatter'd o'er the isthmus lay;
Christian or Moslem, which be they?
Let their mothers see and say!
When in cradled rest they lay,
And each nursing mother smiled
On the sweet sleep of her child,

[1] ["Oh, but it made a glorious show!!!" Out. — GIFFORD.]

[2] [Strike out from "Up to the sky," &c. to "All blacken'd there and reeking lay." Despicable stuff. — GIFFORD.]

Little deem'd she such a day
Would rend those tender limbs away.
Not the matrons that them bore
Could discern their offspring more;
That one moment left no trace
More of human form or face
Save a scatter'd scalp or bone:
And down came blazing rafters, strown
Around, and many a falling stone,
Deeply dinted in the clay,
All blacken'd there and reeking lay.
All the living things that heard
That deadly earth-shock disappear'd:
The wild birds flew; the wild dogs fled,
And howling left the unburied dead;[1]
The camels from their keepers broke;
The distant steer forsook the yoke —
The nearer steed plunged o'er the plain,
And burst his girth, and tore his rein;
The bull-frog's note, from out the marsh,
Deep-mouth'd arose, and doubly harsh;
The wolves yell'd on the cavern'd hill
Where echo roll'd in thunder still;
The jackals' troop, in gather'd cry,[2]
Bay'd from afar complainingly,
With a mix'd and mournful sound,
Like crying babe, and beaten hound:[3]
With sudden wing, and ruffled breast,
The eagle left his rocky nest,
And mounted nearer to the sun,
The clouds beneath him seem'd so dun;
Their smoke assail'd his startled beak,
And made him higher soar and shriek —
Thus was Corinth lost and won![4]

Parisina.[5]

TO

SCROPE BERDMORE DAVIES, ESQ.

THE FOLLOWING POEM IS INSCRIBED,

BY ONE WHO HAS LONG ADMIRED HIS TALENTS AND VALUED HIS FRIENDSHIP.

January 22. 1816.

ADVERTISEMENT.

THE following poem is grounded on a circumstance mentioned in Gibbon's "Antiquities of the House of Brunswick." I am aware, that in modern times the delicacy or fastidiousness of the reader may deem such subjects unfit for the purposes of poetry. The Greek dramatists, and some of the best of our old English writers, were of a different opinion: as Alfieri and Schiller have also been, more recently,

[1] [Omit the next six lines. — GIFFORD.]

[2] I believe I have taken a poetical licence to transplant the jackal from Asia. In Greece I never saw nor heard these animals; but among the ruins of Ephesus I have heard them by hundreds. They haunt ruins and follow armies.

[3] [Leave out this couplet. — GIFFORD.]

[4] [The "Siege of Corinth," though written, perhaps, with too visible an effect, and not very well harmonised in all its parts, cannot but be regarded as a magnificent composition. There is less misanthropy in it than in any of the rest; and the interest is made up of alternate representations of soft and solemn scenes and emotions, and of the tumult, and terrors, and intoxication of war. These opposite pictures are, perhaps, too violently contrasted, and, in some parts, too harshly coloured; but they are in general exquisitely designed, and executed with the utmost spirit and energy. — JEFFREY.]

[5] [This poem, perhaps the most exquisitely versified one that ever the author produced, was written in London in the autumn of 1815, and published in February, 1816. Although the beauties of it were universally acknowledged, and fragments of its music ere long on every lip, the nature of the subject prevented it from being dwelt upon at much length in the critical journals of the time; most of which were content to record, generally, their regret that so great a poet should have permitted himself, by awakening sympathy for a pair of incestuous lovers, to become, in some sort, the apologist of their sin. An anonymous writer, in "Blackwood's Magazine," seems, however, to have suggested some particulars, in the execution of the story, which ought to be taken into consideration, before we rashly class Lord Byron with those poetical offenders, who have bent their powers "to divest incest of its hereditary horrors." "In Parisina," says this critic, "we are scarcely permitted to have a single glance at the guilt, before our attention is rivetted upon the punishment: we have scarcely had time to condemn, within our own hearts, the sinning, though injured son, when —

'For a departing being's soul
The death-hymn peals and the hollow bells knoll:
He is near his mortal goal;
Kneeling at the Friar's knee,
Sad to hear — and piteous to see —
Kneeling on the bare cold ground,
With the block before and the guards around —
And the headsman with his bare arm ready,
That the blow may be both swift and steady,
Feels if the axe be sharp and true
Since he set its edge anew:
While the crowd in a speechless circle gather
To see the Son fall by the doom of the Father!'

The fatal guilt of the Princess is in like manner swallowed up in the dreary contemplation of her uncertain fate. We forbear to think of her as an adulteress, after we have heard that '*horrid voice*' which is sent up to heaven at the death of her paramour —

'Whatsoe'er its end below,
Her life began and closed in woe.'

"Not only has Lord Byron avoided all the details of this unhallowed love, he has also contrived to mingle in the very incest which he condemns the idea of retribution; and our horror for the sin of Hugo is diminished by our belief that it was brought about by some strange and super-human fatalism, to revenge the ruin of Bianca. That gloom of righteous visitation, which invests, in the old Greek tragedies, the fated house of Atreus, seems here to impend with some portion of its ancient horror over the line of Este. We hear, in the language of Hugo, the voice of the same prophetic solemnity which announced to Agamemnon, in the very moment of his triumph, the approaching and inevitable darkness of his fate: —

upon the Continent. The following extract will explain the facts on which the story is founded. The name of *Azo* is substituted for Nicholas, as more metrical.

"Under the reign of Nicholas III. Ferrara was polluted with a domestic tragedy. By the testimony of an attendant, and his own observation, the Marquis of Este discovered the incestuous loves of his wife Parisina, and Hugo his bastard son, a beautiful and valiant youth. They were beheaded in the castle by the sentence of a father and husband, who published his shame, and survived their execution.[1] He was unfortunate, if they were guilty: if they were innocent, he was still more unfortunate; nor is there any possible situation in which I can sincerely approve the last act of the justice of a parent." — GIBBON's *Miscellaneous Works*, vol. iii. p. 470.

'The gather'd guilt of elder times
Shall reproduce itself in crimes;
There is a day of vengeance still,
Linger it may — but come it will.'

"That awful chorus does not, unless we be greatly mistaken, leave an impression of *destiny* upon the mind more powerful than that which rushed on the troubled spirit of Azo, when he heard the speech of Hugo in his hall of judgment: —

'Thou gavest, and may'st resume my breath,
A gift for which I thank thee not;
Nor are my mother's wrongs forgot,
Her slighted love and ruin'd name,
Her offspring's heritage of shame.'"

We shall have occasion to recur to this subject when we reach our author's "Manfred." The facts on which the present poem was grounded are thus given in Frizzi's History of Ferrara: —

"This turned out a calamitous year for the people of Ferrara; for there occurred a very tragical event in the court of their sovereign. Our annals, both printed and in manuscript, with the exception of the unpolished and negligent work of Sardi, and one other, have given the following relation of it, — from which, however, are rejected many details, and especially the narrative of Bandelli, who wrote a century afterwards, and who does not accord with the contemporary historians.

"By the above-mentioned Stella dell' Assassino, the Marquis, in the year 1405, had a son called Ugo, a beautiful and ingenuous youth. Parisina Malatesta, second wife of Niccolo, like the generality of step-mothers, treated him with little kindness, to the infinite regret of the Marquis, who regarded him with fond partiality. One day she asked leave of her husband to undertake a certain journey, to which he consented, but upon condition that Ugo should bear her company; for he hoped by these means to induce her, in the end, to lay aside the obstinate aversion which she had conceived against him. And indeed his intent was accomplished but too well, since, during the journey, she not only divested herself of all her hatred, but fell into the opposite extreme. After their return, the Marquis had no longer any occasion to renew his former reproofs. It happened one day that a servant of the Marquis, named Zoese, or, as some call him, Giorgio, passing before the apartments of Parisina, saw going out from them one of her chamber-maids, all terrified and in tears. Asking the reason, she told him that her mistress, for some slight offence, had been beating her; and, giving vent to her rage, she added, that she could easily be revenged, if she chose to make known the criminal familiarity which subsisted between Parisina and her step-son. The servant took note of the words, and related them to his master. He was astounded thereat, but scarcely believing his ears, he assured himself of the fact, alas! too clearly, on the 18th of May, by looking through a hole made in the ceiling of his wife's chamber. Instantly he broke into a furious rage, and arrested both of them, together with Aldobrandino Rangoni, of Modena, her gentleman, and also, as some say, two of the women of her chamber, as abettors of this sinful act. He ordered them to be brought to a hasty trial, desiring the judges to pronounce sentence, in the accustomed forms, upon the culprits. This sentence was death. Some there were that bestirred themselves in favour of the delinquents, and, amongst others, Ugoccion Contrario, who was all powerful with Niccolo, and also his aged and much deserving minister Alberto dal Sale. Both of these, their tears flowing down their cheeks, and upon their knees, implored him for mercy; adducing whatever reasons they could suggest for sparing the offenders, besides those motives of honour and decency which might persuade him to conceal from the public so scandalous a deed. But his rage made him inflexible, and, on the instant, he commanded that the sentence should be put in execution.

"It was, then, in the prisons of the castle, and exactly in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's tower, at the top of the street Giovecca, that on the night of the 21st of May were beheaded, first, Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step, whether she was yet come to the spot? She was told that her punishment was the axe. She inquired what was become of Ugo, and received for answer, that he was already dead; at the which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live;' and, being come to the block, she stripped herself with her own hands of all her ornaments, and wrapping a cloth round her head, submitted to the fatal stroke, which terminated the cruel scene. The same was done with Rangoni, who, together with the others, according to two calendars in the library of St. Francesco, was buried in the cemetery of that convent. Nothing else is known respecting the women.

"The Marquis kept watch the whole of that dreadful night, and, as he was walking backwards and forwards, inquired of the captain of the castle if Ugo was dead yet? who answered him, Yes. He then gave himself up to the most desperate lamentations, exclaiming, 'Oh! that I too were dead, since I have been hurried on to resolve thus against my own Ugo!' And then gnawing with his teeth a cane which he had in his hand, he passed the rest of the night in sighs and in tears, calling frequently upon his own dear Ugo. On the following day, calling to mind that it would be necessary to make public his justification, seeing that the transaction could not be kept secret, he ordered the narrative to be drawn out upon paper, and sent it to all the courts of Italy.

"On receiving this advice, the Doge of Venice, Francesco Foscari, gave orders, but without publishing his reasons, that stop should be put to the preparations for a tournament, which, under the auspices of the Marquis, and at the expense of the city of Padua, was about to take place, in the square of St. Mark, in order to celebrate his advancement to the ducal chair.

"The Marquis, in addition to what he had already done, from some unaccountable burst of vengeance, commanded that as many of the married women as were well known to him to be faithless, like his Parisina, should, like her, be beheaded. Amongst others, Barberina, or, as some call her, Laodamia Romei, wife of the court judge, underwent this sentence, at the usual place of execution; that is to say, in the quarter of St. Giacomo, opposite the present fortress, beyond St. Paul's. It cannot be told how strange appeared this proceeding in a prince, who, considering his own disposition, should, as it seemed, have been in such cases most indulgent. Some, however, there were who did not fail to commend him."

The above passage of Frizzi was translated by Lord Byron, and formed a closing note to the original edition of "Parisina."]

[1] ["Ferrara is much decayed and depopulated, but the castle still exists entire; and I saw the court where Parisina and Hugo were beheaded, according to the annal of Gibbon." — *Byron Letters*, 1817.]

Parisina

I.

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whisper'd word;[2]
And gentle winds, and waters near,
Make music to the lonely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,
And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,

[2] ["The opening verses, though soft and voluptuous, are tinged with the same shade of sorrow which gives character and harmony to the whole poem. — JEFFREY.]

Which follows the decline of day,
As twilight melts beneath the moon away.[1]

II.

But it is not to list to the waterfall
That Parisina leaves her hall,
And it is not to gaze on the heavenly light
That the lady walks in the shadow of night;
And if she sits in Este's bower,
'Tis not for the sake of its full-blown flower;
She listens — but not for the nightingale —
Though her ear expects as soft a tale.
There glides a step through the foliage thick,
And her cheek grows pale — and her heart beats quick.
There whispers a voice through the rustling leaves,
And her blush returns, and her bosom heaves.
A moment more — and they shall meet —
'Tis past — her lover's at her feet.

III.

And what unto them is the world beside,
With all its change of time and tide?
Its living things — its earth and sky —
Are nothing to their mind and eye.
And heedless as the dead are they
Of aught around, above, beneath;
As if all else had pass'd away,
They only for each other breathe;
Their very sighs are full of joy
So deep, that did it not decay,
That happy madness would destroy
The hearts which feel its fiery sway:
Of guilt, of peril, do they deem
In that tumultuous tender dream?
Who that have felt that passion's power,
Or paused, or fear'd in such an hour?
Or thought how brief such moments last?
But yet — they are already past!
Alas! we must awake before
We know such vision comes no more.

IV.

With many a lingering look they leave
The spot of guilty gladness past:
And though they hope, and vow, they grieve,
As if that parting were the last.
The frequent sigh — the long embrace —
The lip that there would cling for ever,
While gleams on Parisina's face
The Heaven she fears will not forgive her,
As if each calmly conscious star
Beheld her frailty from afar —
The frequent sigh, the long embrace,
Yet binds them to their trysting-place.
But it must come, and they must part
In fearful heaviness of heart,
With all the deep and shuddering chill
Which follows fast the deeds of ill.

V.

And Hugo is gone to his lonely bed,
To covet there another's bride;
But she must lay her conscious head
A husband's trusting heart beside.
But fever'd in her sleep she seems,
And red her cheek with troubled dreams,
And mutters she in her unrest
A name she dare not breathe by day,
And clasps her lord unto the breast
Which pants for one away:
And he to that embrace awakes,
And, happy in the thought, mistakes
That dreaming sigh, and warm caress,
For such as he was wont to bless;
And could in very fondness weep
O'er her who loves him even in sleep.

VI.

He clasp'd her sleeping to his heart,
And listened to each broken word:
He hears — Why doth Prince Azo start,
As if the Archangel's voice he heard?
And well he may — a deeper doom
Could scarcely thunder o'er his tomb,
When he shall wake to sleep no more,
And stand the eternal throne before.
And well he may — his earthly peace
Upon that sound is doom'd to cease.
That sleeping whisper of a name
Bespeaks her guilt and Azo's shame.
And whose that name? that o'er his pillow
Sounds fearful as the breaking billow,
Which rolls the plank upon the shore,
And dashes on the pointed rock
The wretch who sinks to rise no more, —
So came upon his soul the shock.
And whose that name? 'tis Hugo's, — his —
In sooth he had not deem'd of this! —
'Tis Hugo's, — he, the child of one
He loved — his own all-evil son —
The offspring of his wayward youth,
When he betray'd Bianca's truth,
The maid whose folly could confide
In him who made her not his bride.

VII.

He pluck'd his poniard in its sheath,
But sheath'd it ere the point was bare —
Howe'er unworthy now to breathe,
He could not slay a thing so fair —
At least, not smiling — sleeping — there.
Nay more: — he did not wake her then,
But gazed upon her with a glance
Which, had she roused her from her trance,
Had frozen her sense to sleep again;
And o'er his brow the burning lamp
Gleam'd on the dew-drops big and damp.
She spake no more — but still she slumber'd —
While, in his thought, her days are number'd.

VIII.

And with the morn he sought, and found,
In many a tale from those around,
The proof of all he fear'd to know,
Their present guilt, his future woe;
The long-conniving damsels seek
To save themselves, and would transfer
The guilt — the shame — the doom — to her:
Concealment is no more — they speak

[1] The lines contained in this section were printed as set to music some time since, but belonged to the poem where they now appear; the greater part of which was composed prior to "Lara."

All circumstance which may compel
Full credence to the tale they tell:
And Azo's tortured heart and ear
Have nothing more to feel or hear.

IX.

He was not one who brook'd delay:
Within the chamber of his state,
The chief of Este's ancient sway
Upon his throne of judgment sate;
His nobles and his guards are there,—
Before him is the sinful pair;
Both young,—and *one* how passing fair!
With swordless belt, and fetter'd hand,
Oh, Christ! that thus a son should stand
Before a father's face!
Yet thus must Hugo meet his sire,
And hear the sentence of his ire,
The tale of his disgrace!
And yet he seems not overcome,
Although, as yet, his voice be dumb.

X.

And still, and pale, and silently
Did Parisina wait her doom;
How changed since last her speaking eye
Glanced gladness round the glittering room,
Where high-born men were proud to wait—
Where Beauty watch'd to imitate
Her gentle voice—her lovely mien—
And gather from her air and gait
The graces of its queen:
Then,—had her eye in sorrow wept,
A thousand warriors forth had leapt,
A thousand swords had sheathless shone [1],
And made her quarrel all their own.
Now,—what is she? and what are they?
Can she command, or these obey?
All silent and unheeding now,
With downcast eyes and knitting brow,
And folded arms, and freezing air,
And lips that scarce their scorn forbear,
Her knights and dames, her court—is there:
And he, the chosen one, whose lance
Had yet been couch'd before her glance,
Who—were his arm a moment free—
Had died or gain'd her liberty;
The minion of his father's bride,—
He, too, is fetter'd by her side;
Nor sees her swoln and full eye swim
Less for her own despair than him:
Those lids—o'er which the violet vein
Wandering, leaves a tender stain,
Shining through the smoothest white
That e'er did softest kiss invite—
Now seem'd with hot and livid glow
To press, not shade, the orbs below;
Which glance so heavily, and fill,
As tear on tear grows gathering still.

XI.

And he for her had also wept,
But for the eyes that on him gazed:
His sorrow, if he felt it, slept;
Stern and erect his brow was raised.
Whate'er the grief his soul avow'd,
He would not shrink before the crowd;
But yet he dared not look on her:
Remembrance of the hours that were—
His guilt—his love—his present state—
His father's wrath—all good men's hate—
His earthly, his eternal fate—
And hers,—oh, hers!—he dared not throw
One look upon that deathlike brow!
Else had his rising heart betray'd
Remorse for all the wreck it made.

XII.

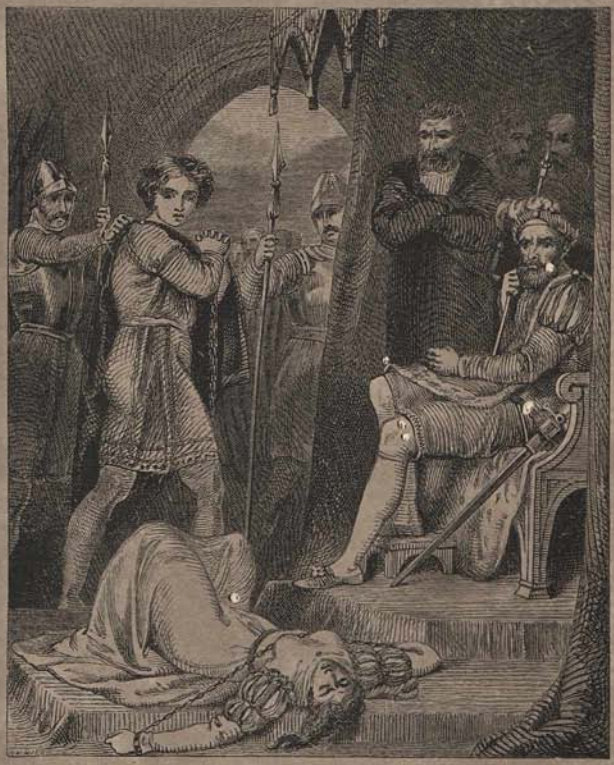
And Azo spake:—"But yesterday
I gloried in a wife and son;
That dream this morning pass'd away;
Ere day declines, I shall have none.
My life must linger on alone;
Well,—let that pass,—there breathes not one
Who would not do as I have done:
Those ties are broken—not by me;
Let that too pass;—the doom's prepared!
Hugo, the priest awaits on thee,
And then—thy crime's reward!
Away! address thy prayers to Heaven,
Before its evening stars are met—
Learn if thou there canst be forgiven;
Its mercy may absolve thee yet.
But here, upon the earth beneath,
There is no spot where thou and I
Together, for an hour, could breathe:
Farewell! I will not see thee die—
But thou, frail thing! shalt view his head—
Away! I cannot speak the rest:
Go! woman of the wanton breast,
Not I, but thou his blood dost shed:
Go! if that sight thou canst outlive,
And joy thee in the life I give."

XIII.

And here stern Azo hid his face—
For on his brow the swelling vein
Throbb'd as if back upon his brain
The hot blood ebb'd and flow'd again;
And therefore bow'd he for a space,
And pass'd his shaking hand along
His eye, to veil it from the throng:
While Hugo raised his chained hands,
And for a brief delay demands
His father's ear: the silent sire
Forbids not what his words require.

"It is not that I dread the death—
For thou hast seen me by thy side
All redly through the battle ride,
And that—not once a useless brand—
Thy slaves have wrested from my hand
Hath shed more blood in cause of thine,
Than e'er can stain the axe of mine:
Thou gav'st, and may'st resume my breath,
A gift for which I thank thee not;
Nor are my mother's wrongs forgot,
Her slighted love and ruin'd name,
Her offspring's heritage of shame;

[1] [A sagacious writer gravely charges Lord Byron with paraphrasing, in this passage, without acknowledgment, Mr. Burke's well-known description of the unfortunate Marie Antoinette. "Verily," says Mr. Coleridge, "there be amongst us a set of critics, who seem to hold, that every possible thought and image is traditional; who have no notion that there are such things as fountains in the world, small as well as great; and who would therefore charitably derive every rill they behold flowing, from a perforation made in some other man's tank."]



Drawn by Stothard, R.A.

PARISINA.

STANZA 14.

To face page 135.

But she is in the grave, where he,
Her son, thy rival, soon shall be.
Her broken heart — my sever'd head —
Shall witness for thee from the dead
How trusty and how tender were
Thy youthful love — paternal care.
'T is true that I have done thee wrong —
But wrong for wrong: — this, — deem'd thy bride,
The other victim of thy pride, —
Thou know'st for me was destined long;
Thou saw'st, and covetedst her charms;
And with thy very crime — my birth —
Thou tauntedst me, as little worth;
A match ignoble for her arms,
Because, forsooth, I could not claim
The lawful heirship of thy name,
Nor sit on Este's lineal throne:
Yet, were a few short summers mine,
My name should more than Este's shine
With honours all my own.
I had a sword — and have a breast
That should have won as haught[1] a crest
As ever waved along the line
Of all these sovereign sires of thine.
Not always knightly spurs are worn
The brightest by the better born;
And mine have lanced my courser's flank
Before proud chiefs of princely rank,
When charging to the cheering cry
Of 'Este and of Victory!'
I will not plead the cause of crime,
Nor sue thee to redeem from time
A few brief hours or days that must
At length roll o'er my reckless dust; —
Such maddening moments as my past,
They could not, and they did not, last.
Albeit my birth and name be base,
And thy nobility of race
Disdain'd to deck a thing like me —
Yet in my lineaments they trace
Some features of my father's face,
And in my spirit — all of thee.
From thee this tamelessness of heart —
From thee — nay, wherefore dost thou start? —
From thee in all their vigour came
My arm of strength, my soul of flame;
Thou didst not give me life alone,
But all that made me more thine own.
See what thy guilty love hath done!
Repaid thee with too like a son!
I am no bastard in my soul,
For that, like thine, abhorr'd control:
And for my breath, that hasty boon
Thou gav'st and wilt resume so soon,
I valued it no more than thou,
When rose thy casque above thy brow,
And we, all side by side, have striven,
And o'er the dead our coursers driven:
The past is nothing — and at last
The future can but be the past;
Yet would I that I then had died;
For though thou work'dst my mother's ill,
And made thy own my destined bride,
I feel thou art my father still;
And, harsh as sounds thy hard decree,
'T is not unjust, although from thee.
Begot in sin, to die in shame,
My life begun and ends the same:
As err'd the sire, so err'd the son,
And thou must punish both in one.
My crime seems worst to human view,
But God must judge between us too!"

XIV.

He ceased — and stood with folded arms,
On which the circling fetters sounded;
And not an ear but felt as wounded,
Of all the chiefs that there were rank'd,
When those dull chains in meeting clank'd;
Till Parisina's fatal charms[2]
Again attracted every eye —
Would she thus hear him doom'd to die
She stood, I said, all pale and still,
The living cause of Hugo's ill:
Her eyes unmoved, but full and wide,
Not once had turn'd to either side —
Nor once did those sweet eyelids close,
Or shade the glance o'er which they rose.
But round their orbs of deepest blue
The circling white dilated grew —
And there with glassy gaze she stood
As ice were in her curdled blood;
But every now and then a tear
So large and slowly gather'd slid
From the long dark fringe of that fair lid,
It was a thing to see, not hear!
And those who saw, it did surprise,
Such drops could fall from human eyes.
To speak she thought — the imperfect note
Was choked within her swelling throat,
Yet seem'd in that low hollow groan
Her whole heart gushing in the tone.
It ceased — again she thought to speak,
Then burst her voice in one long shriek,[3]
And to the earth she fell like stone
Or statue from its base o'erthrown,
More like a thing that ne'er had life, —
A monument of Azo's wife, —
Than her, that living guilty thing,
Whose every passion was a sting,
Which urged to guilt, but could not bear
That guilt's detection and despair.

[1] Haught — haughty. — "Away, *haught* man, thou art insulting me." — SHAKSPEARE.

[2] ["I sent for 'Marmion,' because it occurred to me, there might be a resemblance between part of 'Parisina' and a similar scene in the second canto of 'Marmion.' I fear there is, though I never thought of it before, and could hardly wish to imitate that which is inimitable. I wish you would ask Mr. Gifford whether I ought to say any thing upon it. I had completed the story on the passage from Gibbon, which indeed leads to a like scene naturally, without a thought of the kind: but it comes upon me not very comfortably." — *Lord B. to Mr. M.* Feb. 3. 1816. — The scene referred to is the one in which Constance de Beverley appears before the conclave —

"Her look composed, and steady eye,
Bespoke a matchless constancy;
And there she stood so calm and pale,
That, but her breathing did not fail,
And motion slight of eye and head,
And of her bosom, warranted,
That neither sense nor pulse she lacks,
You must have thought a form of wax,
Wrought to the very life, was there —
So still she was, so pale, so fair."]

[3] [The arraignment and condemnation of the guilty pair, with the bold, high-toned, and yet temperate defence of the son, are managed with considerable talent; and yet are less touching than the mute despair of the fallen beauty, who stands in speechless agony before him. — JEFFREY.]

But yet she lived — and all too soon
Recover'd from that death-like swoon —
But scarce to reason — every sense
Had been o'erstrung by pangs intense;
And each frail fibre of her brain
(As bowstrings, when relax'd by rain,
The erring arrow launch aside)
Sent forth her thoughts all wild and wide —
The past a blank, the future black,
With glimpses of a dreary track,
Like lightning on the desert path,
When midnight storms are mustering wrath.
She fear'd — she felt that something ill
Lay on her soul, so deep and chill;
That there was sin and shame she knew;
That some one was to die — but who?
She had forgotten: — did she breathe?
Could this be still the earth beneath,
The sky above, and men around;
Or were they fiends who now so frown'd
On one, before whose eyes each eye
Till then had smiled in sympathy?
All was confused and undefined
To her all-jarr'd and wandering mind;
A chaos of wild hopes and fears:
And now in laughter, now in tears,
But madly still in each extreme,
She strove with that convulsive dream,
For so it seem'd on her to break:
Oh! vainly must she strive to wake!

XV.

The Convent bells are ringing,
But mournfully and slow;
In the grey square turret swinging,
With a deep sound, to and fro.
Heavily to the heart they go!
Hark! the hymn is singing —
The song for the dead below,
Or the living who shortly shall be so!
For a departing being's soul
The death-hymn peals and the hollow bells knoll:
He is near his mortal goal;
Kneeling at the friar's knee;
Sad to hear — and piteous to see —
Kneeling on the bare cold ground,
With the block before and the guards around —
And the headsman with his bare arm ready,
That the blow may be both swift and steady,
Feels if the axe be sharp and true
Since he set its edge anew:
While the crowd in a speechless circle gather
To see the Son fall by the doom of the Father!

XVI.

It is a lovely hour as yet
Before the summer sun shall set,
Which rose upon that heavy day,
And mock'd it with his steadiest ray;
And his evening beams are shed
Full on Hugo's fated head,
As his last confession pouring
To the monk, his doom deploring
In penitential holiness,
He bends to hear his accents bless
With absolution such as may
Wipe our mortal stains away.
That high sun on his head did glisten
As he there did bow and listen,
And the rings of chestnut hair
Curl'd half down his neck so bare;
But brighter still the beam was thrown
Upon the axe which near him shone
With a clear and ghastly glitter ——
Oh! that parting hour was bitter!
Even the stern stood chill'd with awe:
Dark the crime, and just the law —
Yet they shudder'd as they saw.

XVII.

The parting prayers are said and over
Of that false son — and daring lover!
His beads and sins are all recounted,
His hours to their last minute mounted;
His mantling cloak before was stripp'd,
His bright brown locks must now be clipp'd;
'Tis done — all closely are they shorn;
The vest which till this moment worn —
The scarf which Parisina gave —
Must not adorn him to the grave.
Even that must now be thrown aside,
And o'er his eyes the kerchief tied;
But, no — that last indignity
Shall ne'er approach his haughty eye.
All feelings seemingly subdued,
In deep disdain were half renew'd,
When headsman's hands prepared to bind
Those eyes which would not brook such blind,
As if they dared not look on death.
"No — yours my forfeit blood and breath;
These hands are chain'd, but let me die
At least with an unshackled eye —
Strike:" — and as the word he said,
Upon the block he bow'd his head;
These the last accents Hugo spoke:
"Strike:" — and flashing fell the stroke —
Roll'd the head — and, gushing, sunk
Back the stain'd and heaving trunk,
In the dust, which each deep vein
Slaked with its ensanguined rain;
His eyes and lips a moment quiver,
Convulsed and quick — then fix for ever.
He died, as erring man should die,
Without display, without parade;
Meekly had he bow'd and pray'd,
As not disdaining priestly aid,
Nor desperate of all hope on high.
And while before the prior kneeling,
His heart was wean'd from earthly feeling;
His wrathful sire — his paramour —
What were they in such an hour?
No more reproach — no more despair;
No thought but heaven — no word but prayer —
Save the few which from him broke,
When, bared to meet the headsman's stroke,
He claim'd to die with eyes unbound,
His sole adieu to those around.

[The grand part of this poem is that which describes the execution of the rival son; and in which, though there is no pomp, either of language or of sentiment, and though every thing is conceived and expressed with the utmost simplicity and directness, there is a spirit of pathos and poetry to which it would not be easy to find many parallels. — JEFFREY.]

XVIII.

Still as the lips that closed in death,
Each gazer's bosom held his breath:
But yet, afar, from man to man,
A cold electric shiver ran,
As down the deadly blow descended
On him whose life and love thus ended;
And, with a hushing sound compress'd,
A sigh shrunk back on every breast;
But no more thrilling noise rose there,
Beyond the blow that to the block
Pierced through with forced and sullen shock,
Save one: — what cleaves the silent air
So madly shrill — so passing wild?
That, as a mother's o'er her child,
Done to death by sudden blow,
To the sky these accents go,
Like a soul's in endless woe.
Through Azo's palace-lattice driven,
That horrid voice ascends to heaven,
And every eye is turn'd thereon:
But sound and sight alike are gone!
It was a woman's shriek — and ne'er
In madlier accents rose despair;
And those who heard it, as it pass'd,
In mercy wish'd it were the last.

XIX.

Hugo is fallen; and, from that hour,
No more in palace, hall, or bower,
Was Parisina heard or seen:
Her name — as if she ne'er had been —
Was banish'd from each lip and ear,
Like words of wantonness or fear;
And from Prince Azo's voice, by none
Was mention heard of wife or son;
No tomb — no memory had they;
Theirs was unconsecrated clay;
At least the knight's who died that day
But Parisina's fate lies hid
Like dust beneath the coffin lid:
Whether in convent she abode,
And won to heaven her dreary road
By blighted and remorseful years
Of scourge, and fast, and sleepless tears;
Or if she fell by bowl or steel,
For that dark love she dared to feel;
Or if, upon the moment smote,
She died by tortures less remote,
Like him she saw upon the block,
With heart that shared the headsman's shock,
In quicken'd brokenness that came,
In pity, o'er her shatter'd frame,
None knew — and none can ever know:
But whatsoe'er its end below,
Her life began and closed in woe!

XX.

And Azo found another bride,
And goodly sons grew by his side;
But none so lovely and so brave
As him who wither'd in the grave;
Or if they were — on his cold eye
Their growth but glanced unheeded by,
Or noticed with a smother'd sigh.
But never tear his cheek descended,
And never smile his brow unbended;
And o'er that fair broad brow were wrought
The intersected lines of thought;
Those furrows which the burning share
Of Sorrow ploughs untimely there;
Scars of the lacerating mind
Which the Soul's war doth leave behind.
He was past all mirth or woe:
Nothing more remain'd below
But sleepless nights and heavy days,
A mind all dead to scorn or praise,
A heart which shunn'd itself — and yet
That would not yield — nor could forget
Which, when it least appear'd to melt,
Intently thought — intensely felt:
The deepest ice which ever froze
Can only o'er the surface close;
The living stream lies quick below,
And flows — and cannot cease to flow.
Still was his seal'd-up bosom haunted
By thoughts which Nature hath implanted;
Too deeply rooted thence to vanish,
Howe'er our stifled tears we banish;
When, struggling as they rise to start,
We check those waters of the heart,
They are not dried — those tears unshed
But flow back to the fountain head,
And resting in their spring more pure,
For ever in its depth endure,
Unseen, unwept, but uncongeal'd,
And cherish'd most where least reveal'd.
With inward starts of feeling left,
To throb o'er those of life bereft,
Without the power to fill again
The desert gap which made his pain;
Without the hope to meet them where
United souls shall gladness share,
With all the consciousness that he
Had only pass'd a just decree;
That they had wrought their doom of ill;
Yet Azo's age was wretched still.
The tainted branches of the tree,
If lopp'd with care, a strength may give,
By which the rest shall bloom and live
All greenly fresh and wildly free:
But if the lightning, in its wrath,
The waving boughs with fury scathe,
The massy trunk the ruin feels,
And never more a leaf reveals.[1]

[1] [In Parisina there is no tumult or stir. It is all sadness, and pity, and terror. There is too much of horror, perhaps, in the circumstances; but the writing is beautiful throughout, and the whole wrapped in a rich and redundant veil of poetry, where every thing breathes the pure essence of genius and sensibility. — JEFFREY.]

The Prisoner of Chillon.

SONNET ON CHILLON.

ETERNAL Spirit of the chainless Mind ![2]
Brightest in dungeons, Liberty ! thou art,
For there thy habitation is the heart —
The heart which love of thee alone can bind ;
And when thy sons to fetters are consign'd —
To fetters, and the damp vault's dayless gloom,
Their country conquers with their martyrdom,
And Freedom's fame finds wings on every wind.
Chillon ! thy prison is a holy place,
And thy sad floor an altar — for 't was trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonnivard ! — May none those marks efface !
For they appeal from tyranny to God.

[1] When this poem was composed, I was not sufficiently aware of the history of Bonnivard, or I should have endeavoured to dignify the subject by an attempt to celebrate his courage and his virtues. With some account of his life I have been furnished, by the kindness of a citizen of that republic, which is still proud of the memory of a man worthy of the best age of ancient freedom : —

" François de Bonnivard, fils de Louis de Bonnivard, originaire de Seysel et Seigneur de Lunes, naquit en 1496. Il fit ses études à Turin : en 1510 Jean Aimé de Bonnivard, son oncle, lui résigna le Prieuré de St. Victor, qui aboutissait aux murs de Genève, et qui formait un bénéfice considérable.

" Ce grand homme — (Bonnivard mérite ce titre par la force de son âme, la droiture de son cœur, la noblesse de ses intentions, la sagesse de ses conseils, le courage de ses démarches, l'étendue de ses connaissances et la vivacité de son esprit), — ce grand homme, qui excitera l'admiration de tous ceux qu'une vertu héroïque peut encore émouvoir, inspirera encore la plus vive reconnaissance dans les cœurs des Génévois qui aiment Genève. Bonnivard en fut toujours un des plus fermes appuis : pour assurer la liberté de notre République, il ne craignit pas de perdre souvent la sienne ; il oublia son repos ; il méprisa ses richesses ; il ne négligea rien pour affermir le bonheur d'une patrie qu'il honora de son choix : dès ce moment il la chérit comme le plus zélé de ses citoyens ; il la servit avec l'intrépidité d'un héros, et il écrivit son Histoire avec la naïveté d'un philosophe et la chaleur d'un patriote.

" Il dit dans le commencement de son Histoire de Genève, que *dès qu'il eut commencé de lire l'histoire des nations, il se sentit entraîné par son goût pour les Républiques, dont il épousa toujours les intérêts :* c'est ce goût pour la liberté qui lui fit sans doute adopter Genève pour sa patrie.

" Bonnivard, encore jeune, s'annonça hautement comme le défenseur de Genève contre le Duc de Savoye et l'Evêque.

" En 1519, Bonnivard devient le martyr de sa patrie. Le Duc de Savoye étant entré dans Genève avec cinq cent hommes, Bonnivard craint le ressentiment du Duc ; il voulut se retirer à Fribourg pour en éviter les suites ; mais il fut trahi par deux hommes qui l'accompagnaient, et conduit par ordre du Prince à Grolée, où il resta prisonnier pendant deux ans. Bonnivard était malheureux dans ses voyages : comme ses malheurs n'avaient point ralenti son zèle pour Genève, il était toujours un ennemi redoutable pour ceux qui la menaçaient, et par conséquent il devait être exposé à leurs coups. Il fut rencontré en 1530 sur le Jura par des voleurs, qui le dépouillèrent, et qui le mirent encore entre les mains du Duc de Savoye : ce Prince le fit enfermer dans le Château de Chillon, où il resta sans être interrogé jusques en 1536 ; il fut alors delivré par les Bernois, qui s'emparèrent du Pays de Vaud.

" Bonnivard, en sortant de sa captivité, eut le plaisir de trouver Genève libre et réformée : la République s'empressa de lui témoigner sa reconnaissance, et de dédommager des maux qu'il avoit soufferts ; elle le reçut Bourgeois de la ville au mois de Juin, 1536 ; elle lui donna la maison habitée autrefois par le Vicaire-Général, et elle lui assigna une pension de deux cent écus d'or tant qu'il séjourneraît à Genève. Il fut admis dans le Conseil de Deux-Cent en 1537.

" Bonnivard n'a pas fini d'être utile : après avoir travaillé à rendre Genève libre, il réussit à la rendre tolérante. Bonnivard engagea le Conseil à accorder aux ecclésiastiques et aux paysans un tems suffisant pour examiner les propositions qu'on leur faisait ; il réussit par sa douceur : on prêche toujours le Christianisme avec succès quand on le prêche avec charité.

" Bonnivard fut savant : ses manuscrits, qui sont dans la Bibliothèque publique, prouvent qu'il avait bien lu les auteurs classiques Latins, et qu'il avait approfondi la théologie et l'histoire. Ce grand homme aimait les sciences, et il croyait qu'elles pouvaient faire la gloire de Genève ; aussi il ne négligea rien pour les fixer dans cette ville naissante ; en 1551 il donna sa bibliothèque au public ; elle fut le commencement de notre bibliothèque publique ; et ces livres sont en partie les rares et belles éditions du quinzième siècle qu'on voit dans notre collection. Enfin, pendant la même année, ce bon patriote institua la République son héritière, à condition qu'elle employerait ses biens à entretenir le collège dont on projettait la fondation.

" Il parait que Bonnivard mourut en 1570 ; mais on ne peut l'assurer, parcequ'il y a une lacune dans le Nécrologe depuis le mois de Juillet, 1570, jusques en 1571."

[Lord Byron wrote this beautiful poem at a small inn, in the little village of Ouchy, near Lausanne, where he happened in June, 1816, to be detained two days by stress of weather ; " thereby adding," says Moore, " one more deathless association to the already immortalised localities of the Lake."]

[2] [In the first draught, the sonnet opens thus —

" Beloved Goddess of the chainless mind !
Brightest in dungeons, Liberty ! thou art,
Thy palace is within the Freeman's heart,
Whose soul the love of thee alone can bind ;
And when thy sons to fetters are consign'd —
To fetters, and the damp vault's dayless gloom,
Thy joy is with them still, and unconfined,
Their country conquers with their martyrdom."]

[3] [" I will tell you something about ' Chillon.' A Mr. De Luc, ninety years old, a Swiss, had it read to him, and is pleased with it — so my sister writes. He said that he was *with Rousseau* at Chillon, and that the description is perfectly correct. But this is not all ; I recollected something of the name, and find the following passage in ' The Confessions,' vol. iii. p. 247. liv. viii. ' De tous ces amusemens celui qui me plut davantage fut une promenade autour du Lac, que je fis en bateau avec *De Luc* père, sa bru, ses *deux fils*, et ma Therèse. Nous mimes sept jours à cette tournée par le plus beau temps du monde. J'en gardai le vif souvenir des sites, qui m'avaient frappé à l'autre extrémité *du Lac*, et dont je fis la description quelques années après, dans ' La Nouvelle Héloïse.' ' This nonagerian, De Luc, must be one of the ' deux fils.' He is in England, infirm, but still in faculty. It is odd that he should have lived so long, and not wanting in oddness, that he should have made this voyage with Jean Jacques, and afterwards, at such an interval, read a poem by an Englishman (who made precisely the same circumnavigation) upon the same scenery." — *Byron Letters*, April 9, 1817. Jean André de Luc, F.R.S., died at Windsor, in the July following. He was born in 1726, at Geneva, was the author of many geological works, and corresponded with most of the learned societies of Europe.]

[4] Ludovico Sforza, and others. — The same is asserted of

The Prisoner of Chillon.[1]

I.

My hair is grey, but not with years,
Nor grew it white
In a single night, [4]
As men's have grown from sudden fears :

My limbs are bow'd, though not with toil,
But rusted with a vile repose, [1]
For they have been a dungeon's spoil,
And mine has been the fate of those
To whom the goodly earth and air
Are bann'd, and barr'd — forbidden fare;
But this was for my father's faith
I suffer'd chains and courted death;
That father perish'd at the stake
For tenets he would not forsake;
And for the same his lineal race
In darkness found a dwelling-place;
We were seven — who now are one,
Six in youth, and one in age,
Finish'd as they had begun,
Proud of persecution's rage; [2]
One in fire, and two in field,
Their belief with blood have seal'd
Dying as their father died,
For the God their foes denied;
Three were in a dungeon cast,
Of whom this wreck is left the last.

II.

There are seven pillars of Gothic mould,
In Chillon's dungeons deep and old,
There are seven columns, massy and grey,
Dim with a dull imprison'd ray,
A sunbeam which hath lost its way,
And through the crevice and the cleft
Of the thick wall is fallen and left;
Creeping o'er the floor so damp,
Like a marsh's meteor lamp:
And in each pillar there is a ring,
And in each ring there is a chain;
That iron is a cankering thing,
For in these limbs its teeth remain,
With marks that will not wear away,
Till I have done with this new day,
Which now is painful to these eyes,
Which have not seen the sun so rise
For years — I cannot count them o'er,
I lost their long and heavy score,
When my last brother droop'd and died,
And I lay living by his side.

III.

They chain'd us each to a column stone,
And we were three — yet, each alone;
We could not move a single pace,
We could not see each other's face,
But with that pale and livid light
That made us strangers in our sight:
And thus together — yet apart,
Fetter'd in hand, but joined in heart,
'T was still some solace, in the dearth
Of the pure elements of earth,
To hearken to each other's speech,
And each turn comforter to each
With some new hope or legend old,
Or song heroically bold;
But even these at length grew cold.
Our voices took a dreary tone,
An echo of the dungeon stone,
A grating sound — not full and free
As they of yore were wont to be:
It might be fancy — but to me
They never sounded like our own.

IV.

I was the eldest of the three,
And to uphold and cheer the rest
I ought to do — and did my best —
And each did well in his degree.
The youngest, whom my father loved,
Because our mother's brow was given
To him — with eyes as blue as heaven,
For him my soul was sorely moved:
And truly might it be distress'd
To see such bird in such a nest;
For he was beautiful as day —
(When day was beautiful to me
As to young eagles, being free) —
A polar day, which will not see
A sunset till its summer 's gone,
Its sleepless summer of long light,
The snow-clad offspring of the sun:
And thus he was as pure and bright,
And in his natural spirit gay,
With tears for nought but others' ills,
And then they flow'd like mountain rills,
Unless he could assuage the woe
Which he abhorr'd to view below.

V.

The other was as pure of mind,
But form'd to combat with his kind;
Strong in his frame, and of a mood
Which 'gainst the world in war had stood,
And perish'd in the foremost rank
With joy: — but not in chains to pine:
His spirit wither'd with their clank,
I saw it silently decline —
And so perchance in sooth did mine:
But yet I forced it on to cheer
Those relics of a home so dear.
He was a hunter of the hills,
Had follow'd there the deer and wolf,
To him this dungeon was a gulf,
And fetter'd feet the worst of ills.

VI.

Lake Leman lies by Chillon's walls:
A thousand feet in depth below
Its massy waters meet and flow;
Thus much the fathom-line was sent
From Chillon's snow-white battlement, [4]
Which round about the wave enthrals:

Marie Antoinette's, the wife of Louis the Sixteenth, though not in quite so short a period. Grief is said to have the same effect: to such, and not to fear, this change in *hers* was to be attributed.

[1] [Original MS. —
"But with the inward waste of grief."]
["Braving rancour — chains — and rage." — MS.]

[2] [This picture of the first feelings of the three gallant brothers, when bound apart in this living tomb, and of the gradual decay of their cheery fortitude, is full of pity and agony. — JEFFREY.]

[4] The Château de Chillon is situated between Clarens and Villeneuve, which last is at one extremity of the Lake of Geneva. On its left are the entrances of the Rhone, and opposite are the heights of Meillerie and the range of Alps above Boveret and St. Gingo. Near it, on a hill behind, is a torrent: below it, washing its walls, the lake has been fathomed to the depth of 800 feet, French measure: within it are a range of dungeons, in which the early reformers, and subsequently prisoners of state, were confined. Across one of the vaults is a beam black with age, on which we were informed that the condemned were formerly executed. In the cells are seven pillars, or, rather, eight, one being half merged in the wall; in some of these are rings for the fetters and the fettered: in the pavement the steps of Bonnivard have left their traces. He was confined here several years. It is by

A double dungeon wall and wave
Have made — and like a living grave
Below the surface of the lake
The dark vault lies wherein we lay,
We heard it ripple night and day;
Sounding o'er our heads it knock'd;
And I have felt the winter's spray
Wash through the bars when winds were high
And wanton in the happy sky;
And then the very rock hath rock'd,
And I have felt it shake, unshock'd,
Because I could have smiled to see
The death that would have set me free.

VII.

I said my nearer brother pined,
I said his mighty heart declined,
He loathed and put away his food;
It was not that 'twas coarse and rude,
For we were used to hunter's fare,
And for the like had little care:
The milk drawn from the mountain goat
Was changed for water from the moat,
Our bread was such as captive's tears
Have moisten'd many a thousand years,
Since man first pent his fellow men
Like brutes within an iron den;
But what were these to us or him?
These wasted not his heart or limb;
My brother's soul was of that mould
Which in a palace had grown cold,
Had his free breathing been denied
The range of the steep mountain's side;
But why delay the truth? — he died. [1]
I saw, and could not hold his head,
Nor reach his dying hand — nor dead, —
Though hard I strove, but strove in vain,
To rend and gnash [2] my bonds in twain.
He died — and they unlock'd his chain,
And scoop'd for him a shallow grave
Even from the cold earth of our cave.
I begg'd them, as a boon, to lay
His corse in dust whereon the day
Might shine — it was a foolish thought,
But then within my brain it wrought,
That even in death his freeborn breast
In such a dungeon could not rest.
I might have spared my idle prayer —
They coldly laugh'd — and laid him there:
The flat and turfless earth above
The being we so much did love;
His empty chain above it leant,
Such murder's fitting monument!

VIII.

But he, the favourite and the flower,
Most cherish'd since his natal hour,
His mother's image in fair face,
The infant love of all his race,
His martyr'd father's dearest thought,
My latest care, for whom I sought
To hoard my life, that his might be
Less wretched now, and one day free;
He, too, who yet had held untired
A spirit natural or inspired —
He, too, was struck, and day by day
Was wither'd on the stalk away.
Oh, God! it is a fearful thing
To see the human soul take wing
In any shape, in any mood:
I've seen it rushing forth in blood,
I've seen it on the breaking ocean
Strive with a swoln convulsive motion,
I've seen the sick and ghastly bed
Of Sin delirious with its dread:
But these were horrors — this was woe
Unmix'd with such — but sure and slow:
He faded, and so calm and meek,
So softly worn, so sweetly weak,
So tearless, yet so tender — kind,
And grieved for those he left behind;
With all the while a cheek whose bloom
Was as a mockery of the tomb,
Whose tints as gently sunk away
As a departing rainbow's ray —
An eye of most transparent light,
That almost made the dungeon bright,
And not a word of murmur — not
A groan o'er his untimely lot, —
A little talk of better days,
A little hope my own to raise,
For I was sunk in silence — lost
In this last loss, of all the most;
And then the sighs he would suppress
Of fainting nature's feebleness,
More slowly drawn, grew less and less:
I listen'd, but I could not hear;
I call'd, for I was wild with fear;
I knew 'twas hopeless, but my dread
Would not be thus admonished;
I call'd, and thought I heard a sound —
I burst my chain with one strong bound,
And rush'd to him: — I found him not,
I only stirr'd in this black spot,
I only lived — *I* only drew
The accursed breath of dungeon-dew;
The last — the sole — the dearest link
Between me and the eternal brink,
Which bound me to my failing race,
Was broken in this fatal place. [3]
One on the earth, and one beneath —
My brothers — both had ceased to breathe:
I took that hand which lay so still,
Alas! my own was full as chill;

this castle that Rousseau has fixed the catastrophe of his Héloïse, in the rescue of one of her children by Julie from the water; the shock of which, and the illness produced by the immersion, is the cause of her death. The château is large, and seen along the lake for a great distance. The walls are white. — ["The early history of this castle," says Mr. Tennant, who went over it in 1821, "is, I believe, involved in doubt. By some historians it is said to be built in the year 1120, and according to others, in the year 1236; but by whom it was built seems not to be known. It is said, however, in history, that Charles the Fifth, Duke of Savoy, stormed and took it in 1536; that he there found great hidden treasures, and many wretched beings pining away their lives in these frightful dungeons, amongst whom was the good Bonnivard. On the pillar to which this unfortunate man is said to have been chained, I observed, cut out of the stone, the name of one whose beautiful poem has done much to heighten the interest of this dreary spot, and will, perhaps, do more towards rescuing from oblivion the names of 'Chillon' and 'Bonnivard,' than all the cruel sufferings which that injured man endured within its damp and gloomy walls."]

[1] ["But why withhold the blow? — he died." — MS.]

[2] ["To break or bite." — MS.]

[3] [The gentle decay and gradual extinction of the youngest life is the most tender and beautiful passage in the poem. — JEFFREY.]

I had not strength to stir, or strive,
But felt that I was still alive —
A frantic feeling, when we know
That what we love shall ne'er be so.
I know not why
I could not die,
I had no earthly hope but faith,
And that forbade a selfish death.

IX.

What next befell me then and there
I know not well — I never knew —
First came the loss of light, and air,
And then of darkness too:
I had no thought, no feeling — none —
Among the stones I stood a stone,
And was, scarce conscious what I wist,
As shrubless crags within the mist;
For all was blank, and bleak, and grey;
It was not night — it was not day;
It was not even the dungeon-light,
So hateful to my heavy sight,
But vacancy absorbing space,
And fixedness — without a place;
There were no stars — no earth — no time —
No check — no change — no good — no crime —
But silence, and a stirless breath
Which neither was of life nor death;
A sea of stagnant idleness,
Blind, boundless, mute, and motionless!

X.

A light broke in upon my brain, —
It was the carol of a bird;
It ceased, and then it came again,
The sweetest song ear ever heard,
And mine was thankful till my eyes
Ran over with the glad surprise,
And they that moment could not see
I was the mate of misery;
But then by dull degrees came back
My senses to their wonted track;
I saw the dungeon walls and floor
Close slowly round me as before,
I saw the glimmer of the sun
Creeping as it before had done,
But through the crevice where it came
That bird was perch'd, as fond and tame,
And tamer than upon the tree;
A lovely bird, with azure wings,
And song that said a thousand things,
And seem'd to say them all for me!
I never saw its like before,
I ne'er shall see its likeness more:
It seem'd like me to want a mate,
But was not half so desolate,
And it was come to love me when
None lived to love me so again,
And cheering from my dungeon's brink,
Had brought me back to feel and think.
I know not if it late were free,
Or broke its cage to perch on mine,
But knowing well captivity,
Sweet bird! I could not wish for thine!
Or if it were, in winged guise,
A visitant from Paradise;

For — Heaven forgive that thought! the while
Which made me both to weep and smile;
I sometimes deem'd that it might be
My brother's soul come down to me;
But then at last away it flew,
And then 'twas mortal well I knew,
For he would never thus have flown,
And left me twice so doubly lone, —
Lone — as the corse within its shroud,
Lone — as a solitary cloud,
A single cloud on a sunny day,
While all the rest of heaven is clear,
A frown upon the atmosphere,
That hath no business to appear
When skies are blue, and earth is gay.

XI.

A kind of change came in my fate,
My keepers grew compassionate;
I know not what had made them so,
They were inured to sights of woe,
But so it was: — my broken chain
With links unfasten'd did remain,
And it was liberty to stride
Along my cell from side to side,
And up and down, and then athwart,
And tread it over every part;
And round the pillars one by one,
Returning where my walk begun,
Avoiding only, as I trod,
My brothers' graves without a sod;
For if I thought with heedless tread
My step profaned their lowly bed,
My breath came gaspingly and thick,
And my crush'd heart fell blind and sick.

XII.

I made a footing in the wall,
It was not therefrom to escape,
For I had buried one and all
Who loved me in a human shape;
And the whole earth would henceforth be
A wider prison unto me:
No child — no sire — no kin had I,
No partner in my misery;
I thought of this, and I was glad,
For thought of them had made me mad;
But I was curious to ascend
To my barr'd windows, and to bend
Once more, upon the mountains high,
The quiet of a loving eye.

XIII.

I saw them — and they were the same,
They were not changed like me in frame;
I saw their thousand years of snow
On high — their wide long lake below,[1]
And the blue Rhone in fullest flow;
I heard the torrents leap and gush
O'er channell'd rock and broken bush;
I saw the white-wall'd distant town,
And whiter sails go skimming down;
And then there was a little isle,[2]
Which in my very face did smile,
The only one in view;

[1] ["I saw them with their lake below,
And their three thousand years of snow." — MS.]

[2] Between the entrances of the Rhone and Villeneuve, not far from Chillon, is a very small island; the only one I could perceive, in my voyage round and over the lake, within its circumference. It contains a few trees (I think not above three), and from its singleness and diminutive size has a peculiar effect upon the view.

A small green isle, it seem'd no more,
Scarce broader than my dungeon floor,
But in it there were three tall trees,
And o'er it blew the mountain breeze,
And by it there were waters flowing,
And on it there were young flowers growing,
Of gentle breath and hue.
The fish swam by the castle wall,
And they seem'd joyous each and all;
The eagle rode the rising blast,
Methought he never flew so fast
As then to me he seem'd to fly,
And then new tears came in my eye,
And I felt troubled — and would fain
I had not left my recent chain;
And when I did descend again,
The darkness of my dim abode
Fell on me as a heavy load;
It was as is a new-dug grave,
Closing o'er one we sought to save, —
And yet my glance, too much oppress'd,
Had almost need of such a rest.

XIV.

It might be months, or years, or days,
I kept no count — I took no note,
I had no hope my eyes to raise,
And clear them of their dreary mote;
At last men came to set me free,
I ask'd not why, and reck'd not where,
It was at length the same to me,
Fetter'd or fetterless to be,
I learn'd to love despair.
And thus when they appear'd at last,
And all my bonds aside were cast,
These heavy walls to me had grown
A hermitage — and all my own!
And half I felt as they were come
To tear me from a second home:
With spiders I had friendship made,
And watch'd them in their sullen trade,
Had seen the mice by moonlight play,
And why should I feel less than they?
We were all inmates of one place,
And I, the monarch of each race,
Had power to kill — yet, strange to tell!
In quiet we had learn'd to dwell; [1]
My very chains and I grew friends,
So much a long communion tends
To make us what we are: — even I
Regain'd my freedom with a sigh. [2]

Beppo:

A VENETIAN STORY.

Rosalind. Farewell, Monsieur Traveller: Look, you lisp, and wear strange suits: disable all the benefits of your own country; be out of love with your Nativity, and almost chide God for making you that countenance you are; or I will scarce think that you have swam in a *Gondola.* *As You Like It*, Act IV. Sc. 1.

Annotation of the Commentators.

That is, been at *Venice*, which was much visited by the young English gentlemen of those times, and was then what *Paris* is *now* — the seat of all dissoluteness. S. A. [3]

[BEPPO was written at Venice, in October, 1817, and acquired great popularity immediately on its publication in the May of the following year. Lord Byron's letters show that he attached very little importance to it at the time. He was not aware that he had opened a new vein, in which his genius was destined to work out some of its brightest triumphs. "I have written," he says to Mr. Murray, "a poem humourous, in or after the excellent manner of Mr. Whistlecraft, and founded on a Venetian anecdote which

[1] [Here follow in MS. —
"Nor slew I of my subjects one —
What sovereign {hath so little / yet so much} hath done?"]

[2] [It has not been the purpose of Lord Byron to paint the peculiar character of Bonnivard. The object of the poem, like that of Sterne's celebrated sketch of the prisoner, is to consider captivity in the abstract, and to mark its effects in gradually chilling the mental powers as it benumbs and freezes the animal frame, until the unfortunate victim becomes, as it were, a part of his dungeon, and identified with his chains. This transmutation we believe to be founded on fact: at least, in the Low Countries, where solitude for life is substituted for capital punishments, something like it may be witnessed. On particular days in the course of the year, these victims of a jurisprudence which calls itself humane, are presented to the public eye, upon a stage erected in the open market-place, apparently to prevent their guilt and their punishment from being forgotten. It is scarcely possible to witness a sight more degrading to humanity than this exhibition: with matted hair, wild looks, and haggard features, with eyes dazzled by the unwonted light of the sun, and ears deafened and astounded by the sudden exchange of the silence of a dungeon for the busy hum of men, the wretches sit more like rude images fashioned to a fantastic imitation of humanity, than like living and reflecting beings. In the course of time we are assured they generally become either madmen or idiots, as mind or matter happens to predominate, when the mysterious balance between them is destroyed. It will readily be allowed that this singular poem is more powerful than pleasing. The dungeon of Bonnivard is, like that of Ugolino, a subject too dismal for even the power of the painter or poet to counteract its horrors. It is the more disagreeable as affording human hope no anchor to rest upon, and describing the sufferer, though a man of talents and virtues, as altogether inert and powerless under his accumulated sufferings: yet, as a picture, however gloomy the colouring, it may rival any which Lord Byron has drawn; nor is it possible to read it without a sinking of the heart, corresponding with that which he describes the victim to have suffered. — SIR WALTER SCOTT.]

[3] ["Although I was only nine days at Venice, I saw, in that little time, more liberty to sin, than ever I heard tell of in the city of London in nine years." — *Roger Ascham.*]

amused me. It is called *Beppo*—the short name for Giuseppo, — that is, the *Joe* of the Italian Joseph. It has politics and ferocity." Again—"Whistlecraft is my immediate model, but Berni is the father of that kind of writing; which, I think, suits our language, too, very well. We shall see by this experiment. It will, at any rate, show that I can write cheerfully, and repel the charge of monotony and mannerism." He wished Mr. Murray to accept of Beppo as a free gift, or, as he chose to express it, "as part of the contract for Canto Fourth of Childe Harold;" adding, however,—"if it pleases, you shall have more in the same mood; for I know the Italian *way of life*, and, as for the *verse* and the *passions*, I have them still in tolerable vigour."

The Right Honourable John Hookham Frere has, then, by Lord Byron's confession, the merit of having first introduced the *Bernesque* style into our language; but his performance, entitled "Prospectus and Specimen of an intended National Work, by William and Robert Whistlecraft, of Stowmarket, in Suffolk, Harness and Collar Makers, intended to comprise the most interesting Particulars relating to King Arthur and his Round Table," though it delighted all elegant and learned readers, obtained at the time little notice from the public at large, and is already almost forgotten. For the causes of this failure, about which Mr. Rose and others have written at some length, it appears needless to look further than the last sentence we have been quoting from the letters of the author of the more successful *Beppo*. Whistlecraft had the *verse:* it had also the humour, the wit, and even the poetry of the Italian model; but it wanted the life of actual manners, and the strength of stirring passions. Mr. Frere had forgot, or was, with all his genius, unfit to profit by remembering, that the poets, whose style he was adopting, always made their style *appear* a secondary matter. They never failed to embroider their merriment on the texture of a really interesting story. Lord Byron perceived this; and avoiding his immediate master's one fatal error, and at least equalling him in the excellencies which he did display, engaged at once the sympathy of readers of every class, and became substantially the founder of a new species of English poetry.

In justice to Mr. Frere, however, whose "Specimen" has long been out of print, we must take this opportunity of showing how completely, as to style and versification, he had anticipated Beppo and Don Juan. In the introductions to his cantos, and in various detached passages of mere description, he had produced precisely the sort of effect at which Lord Byron aimed in what we may call the secondary, or merely ornamental, parts of his Comic Epic. For example, this is the beginning of Whistlecraft's first canto:—

"I've often wish'd that I could write a book,
Such as all English people might peruse;
I never should regret the pains it took,
That 's just the sort of fame that I should choose:
To sail about the world like Captain Cook,
I 'd sling a cot up for my favourite Muse,
And we 'd take verses out to Demerara,
To New South Wales, and up to Niagara.

"Poets consume exciseable commodities,
They raise the nation's spirit when victorious,
They drive an export trade in whims and oddities,
Making our commerce and revenue glorious;
As an industrious and pains-taking body 't is
That Poets should be reckon'd meritorious:
And therefore I submissively propose
To erect one Board for Verse and one for Prose.

"Princes protecting Sciences and Art
I've often seen, in copper-plate and print;
I never saw them elsewhere, for my part,
And therefore I conclude there's nothing in 't:
But every body knows the Regent's heart;
I trust he won't reject a well-meant hint;
Each Board to have twelve members, with a seat
To bring them in per ann. five hundred neat:—

"From Princes I descend to the Nobility:
In former times all persons of high stations,
Lords, Baronets, and Persons of gentility,
Paid twenty guineas for the dedications:
This practice was attended with utility;
The patrons lived to future generations,
The poets lived by their industrious earning,—
So men alive and dead could live by Learning.

"Then, twenty guineas was a little fortune;
Now, we must starve unless the times should mend:
Our poets now-a-days are deem'd importune
If their addresses are diffusely penn'd;
Most fashionable authors make a short one
To their own wife, or child, or private friend,
To show their independence, I suppose;
And that may do for Gentlemen like those.

"Lastly, the common people I beseech—
Dear People! if you think my verses clever,
Preserve with care your noble parts of speech,
And take it as a maxim to endeavour
To talk as your good mothers used to teach,
And then these lines of mine may last for ever;
And don't confound the language of the nation
With long-tail'd words in *osity* and *ation*.

"I think that Poets (whether Whig or Tory)
(Whether they go to meeting or to church)
Should study to promote their country's glory
With patriotic, diligent research;
That children yet unborn may learn the story,
With grammars, dictionaries, canes, and birch:
It stands to reason—This was Homer's plan,
And we must do—like him—the best we can.

"Madoc and Marmion, and many more,
Are out in print, and most of them have sold;
Perhaps together they may make a score:
Richard the First has had his story told—
But there were Lords and Princes long before,
That had behaved themselves like warriors bold:
Amongst the rest there was the great KING ARTHUR,
What hero's fame was ever carried farther?"

The following description of King Arthur's Christmas at Carlisle is equally meritorious:—

"THE GREAT KING ARTHUR made a sumptuous Feast,
And held his Royal Christmas at Carlisle,
And thither came the Vassals, most and least,
From every corner of this British Isle;
And all were entertain'd, both man and beast,
According to their rank, in proper style;
The steeds were fed and litter'd in the stable,
The ladies and the knights sat down to table.

"The bill of fare (as you may well suppose)
Was suited to those plentiful old times,
Before our modern luxuries arose,
With truffles and ragouts, and various crimes;
And therefore, from the original in prose
I shall arrange the catalogue in rhymes:
They served up salmon, venison, and wild boars
By hundreds, and by dozens, and by scores.

"Hogsheads of honey, kilderkins of mustard,
Muttons, and fatted beeves, and bacon swine;
Herons and bitterns, peacock, swan and bustard,
Teal, mallard, pigeons, widgeons, and in fine
Plum-puddings, pancakes, apple-pies and custard:
And therewithal they drank good Gascon wine,
With mead, and ale, and cyder, of our own;
For porter, punch, and negus were not known.

"The noise and uproar of the scullery tribe,
All pilfering and scrambling in their calling,
Was past all powers of language to describe—
The din of manful oaths and female squalling:
The sturdy porter, huddling up his bribe,
And then at random breaking heads and bawling,

Outcries, and cries of order, and contusions,
Made a confusion beyond all confusions;

" Beggars and vagabonds, blind, lame, and sturdy,
Minstrels and singers with their various airs,
The pipe, the tabor, and the hurdy-gurdy,
Jugglers and mountebanks with apes and bears,
Continued from the first day to the third day,
An uproar like ten thousand Smithfield fairs;
There were wild beasts and foreign birds and creatures,
And Jews and Foreigners with foreign features.

" All sorts of people there were seen together,
All sorts of characters, all sorts of dresses;
The fool with fox's tail and peacock's feather,
Pilgrims, and penitents, and grave burgesses;
The country people with their coats of leather,
Vintners and victuallers with cans and messes;
Grooms, archers, varlets, falconers and yeomen,
Damsels and waiting-maids, and waiting-women.

" But the profane, indelicate amours,
The vulgar, unenlighten'd conversation
Of minstrels, menials, courtezans, and boors,
(Although appropriate to their meaner station)
Would certainly revolt a taste like yours;
Therefore I shall omit the calculation
Of all the curses, oaths, and cuts, and stabs,
Occasion'd by their dice, and drink, and drabs.

" We must take care in our poetic cruise,
And never hold a single tack too long;
Therefore my versatile, ingenious Muse,
Takes leave of this illiterate, low-bred throng,
Intending to present superior views,
Which to genteeler company belong,
And show the higher orders of society
Behaving with politeness and propriety.

" And certainly they say, for fine behaving
King Arthur's Court has never had its match;
True point of honour, without pride or braving,
Strict etiquette for ever on the watch:
Their manners were refined and perfect — saving
Some modern graces, which they could not catch,
As spitting through the teeth, and driving stages,
Accomplishments reserved for distant ages.

" They look'd a manly, generous generation;
Beards, shoulders, eyebrows, broad, and square, and thick,
Their accents firm and loud in conversation,
Their eyes and gestures eager, sharp, and quick,
Showed them prepared, on proper provocation,
To give the lie, pull noses, stab, and kick;
And for that very reason, it is said,
They were so very courteous and well-bred.

" The ladies look'd of an heroic race —
At first a general likeness struck your eye,
Tall figures, open features, oval face,
Large eyes, with ample eyebrows arch'd and high;
Their manners had an odd, peculiar grace,
Neither repulsive, affable, nor shy,
Majestical, reserved, and somewhat sullen;
Their dresses partly silk and partly woollen."

The little snatches of critical *quizzing* introduced in Whistlecraft are perfect in their way. Take, for example, this good-humoured parody on one of the most magnificent passages in Wordsworth: —

" In castles and in courts Ambition dwells,
But not in castles or in courts alone;
She breathed a wish, throughout those sacred cells,
For bells of larger size, and louder tone;
Giants abominate the sound of bells,
And soon the fierce antipathy was shown,
The tinkling and the jingling, and the clangor,
Roused their irrational, gigantic anger.

" Unhappy mortals! ever blind to fate!
Unhappy Monks! you see no danger nigh;
Exulting in their sound, and size, and weight,
From morn till noon the merry peal you ply:
The belfry rocks, your bosoms are elate,
Your spirits with the ropes and pulleys fly:
Tired, but transported, panting, pulling, hauling,
Ramping and stamping, overjoy'd and bawling.

Meanwhile the solemn mountains that surrounded
The silent valley where the convent lay,
With tintinnabular uproar were astounded,
When the first peal burst forth at break of day:
Feeling their granite ears severely wounded,
They scarce knew what to think, or what to say;
And (though large mountains commonly conceal
Their sentiments, dissembling what they feel,

" Yet) *Cader-Gibbrish from his cloudy throne*
To huge Loblommon gave an intimation
Of this strange rumour, with an awful tone,
Thund'ring his deep surprise and indignation;
The lesser hills, in language of their own,
Discuss'd the topic by reverberation;
Discoursing with their echoes all day long,
Their only conversation was, 'ding-dong.'"

Mr. Rose has a very elegant essay on Whistlecraft, in his " Thoughts and Recollections by One of the last Century," which thus concludes: —

" Beppo, which had a story, and which pointed but one way, met with signal and universal success; while 'The Monks and the Giants' have been little appreciated, by the majority of readers. Yet those who will only laugh upon a sufficient warrant, may, on analysing this bravura-poem, find legitimate matter for their mirth. The want of meaning certainly cannot be objected to it, with reason; for it contains a deep substratum of sense, and does not exhibit a character which has not, or might not, have its parallel in nature. I remember at the time this poem was published, (which was, when the French monarchy seemed endangered by the vacillating conduct of Louis XVIII., who, under the guidance of successive ministers, was trimming between the loyalists and the liberals, apparently thinking that civility and conciliation was a remedy for all evils,) a friend dared me to prove my assertion; and, by way of a text, referred me to the character of the crippled abbot, under whose direction,

' The convent was all going to the devil,
While he, poor creature, thought himself beloved
For saying handsome things, and being civil,
Wheeling about as he was pull'd and shoved.'

" The obvious application of this was made by me to Louis XVIII.; and if it was not the intention of the author to designate him in particular, the applicability of the passage to the then state of France, and her ruler, shows, at least, the intrinsic truth of the description. Take, in the same way, the character of Sir Tristram, and we shall find its elements, if not in one, in different living persons.

' Songs, music, languages, and many a lay
Asturian, or Armoric, Irish, Basque,
His ready memory seized and bore away;
And ever when the ladies chose to ask,
Sir Tristram was prepared to sing and play,
Not like a minstrel, earnest at his task,
But with a sportive, careless, easy style,
As if he seem'd to mock himself the while.

' His ready wit, and rambling education,
With the congenial influence of his stars,
Had taught him all the arts of conversation,
All games of skill, and stratagems of wars;
His birth, it seems, by Merlin's calculation,
Was under Venus, Mercury, and Mars:
His mind with all their attributes was mix'd,
And, like those planets, wand'ring and unfix'd.

" Who can read this description, without recognising in it the portraits (flattering portraits, perhaps) of two military characters well known in society?"

The reader will find a copious criticism on Whistlecraft, from the pen of Ugo Foscolo, in the Quarterly Review, vol. xxi.]

Beppo.

I.

'T is known, at least it should be, that throughout
All countries of the Catholic persuasion,
Some weeks before Shrove Tuesday comes about,
The people take their fill of recreation,

And buy repentance, ere they grow devout,
However high their rank, or low their station,
With fiddling, feasting, dancing, drinking, masking,
And other things which may be had for asking.

II.

The moment night with dusky mantle covers
The skies (and the more duskily the better),
The time less liked by husbands than by lovers
Begins, and prudery flings aside her fetter;
And gaiety on restless tiptoe hovers,
Giggling with all the gallants who beset her:
And there are songs and quavers, roaring, humming,
Guitars, and every other sort of strumming.

III.

And there are dresses splendid, but fantastical,
Masks of all times and nations, Turks and Jews,
And harlequins and clowns, with feats gymnastical,
Greeks, Romans, Yankee-doodles, and Hindoos;
All kinds of dress, except the ecclesiastical,
All people, as their fancies hit, may choose,
But no one in these parts may quiz the clergy,—
Therefore take heed, ye Freethinkers! I charge ye.

IV.

You'd better walk about begirt with briars,
Instead of coat and smallclothes, than put on
A single stitch reflecting upon friars,
Although you swore it only was in fun;
They'd haul you o'er the coals, and stir the fires
Of Phlegethon with every mother's son,
Nor say one mass to cool the caldron's bubble
That boil'd your bones, unless you paid them double.

V.

But saving this, you may put on whate'er
You like by way of doublet, cape, or cloak,
Such as in Monmouth-street, or in Rag Fair,
Would rig you out in seriousness or joke;
And even in Italy such places are,
With prettier name in softer accents spoke,
For, bating Covent Garden, I can hit on
No place that's call'd "Piazza" in Great Britain. [1]

VI.

This feast is named the Carnival [2], which being
Interpreted, implies "farewell to flesh:"
So call'd, because the name and thing agreeing,
Through Lent they live on fish both salt and fresh.
But why they usher Lent with so much glee in,
Is more than I can tell, although I guess
'Tis as we take a glass with friends at parting,
In the stage-coach or packet, just at starting.

VII.

And thus they bid farewell to carnal dishes,
And solid meats, and highly spiced ragouts,
To live for forty days on ill-dress'd fishes,
Because they have no sauces to their stews,
A thing which causes many "poohs" and "pishes,"
And several oaths (which would not suit the Muse),
From travellers accustom'd from a boy
To eat their salmon, at the least, with soy;

VIII.

And therefore humbly I would recommend
"The curious in fish-sauce," before they cross
The sea, to bid their cook, or wife, or friend,
Walk or ride to the Strand, and buy in gross
(Or if set out beforehand, these may send
By any means least liable to loss)
Ketchup, Soy, Chili-vinegar, and Harvey,
Or, by the Lord! a Lent will well nigh starve ye;

IX.

That is to say, if your religion's Roman,
And you at Rome would do as Romans do,
According to the proverb,—although no man,
If foreign, is obliged to fast; and you,
If Protestant, or sickly, or a woman,
Would rather dine in sin on a ragout—
Dine and be d—d! I don't mean to be coarse,
But that's the penalty, to say no worse.

X.

Of all the places where the Carnival
Was most facetious in the days of yore,
For dance, and song, and serenade, and ball,
And masque, and mime, and mystery, and more
Than I have time to tell now, or at all,
Venice the bell from every city bore,—
And at the moment when I fix my story,
That sea-born city was in all her glory.

XI.

They've pretty faces yet, those same Venetians,
Black eyes, arch'd brows, and sweet expressions still;
Such as of old were copied from the Grecians,
In ancient arts by moderns mimick'd ill;
And like so many Venuses of Titian's
(The best's at Florence [3]—see it, if ye will,)

[1] ["For, bating Covent Garden, I can't hit on
A place," &c.—MS.]

[2] ["The Carnival," says Mr. Rose, "though it is gayer or duller, according to the genius of the nations which celebrate it, is, in its general character, nearly the same all over the peninsula. The beginning is like any other season; towards the middle you begin to meet masques and mummers in sunshine: in the last fifteen days the plot thickens; and during *the three last* all is hurly-burly. But to paint these, which may be almost considered as a separate festival, I must avail myself of the words of Messrs. William and Thomas Whistlecraft, in whose 'Prospectus and Specimen of an intended National Work' I find the description ready made to my hand, observing that, besides the ordinary dramatis personæ,—

'Beggars and vagabonds, blind, lame, and sturdy,
Minstrels and singers, with their various airs,
The pipe, the tabor, and the hurdy-gurdy,
Jugglers and mountebanks, with apes and bears,
Continue, from the first day to the third day,
An uproar like ten thousand Smithfield fairs'—

the shops are shut, all business is at a stand, and the drunken cries heard at night afford a clear proof of the pleasures to which these days of leisure are dedicated. These holydays may surely be reckoned amongst the secondary causes which contribute to the indolence of the Italian, since they reconcile this to his conscience, as being of religious institution. Now there is, perhaps, no offence which is so unproportionably punished by conscience as that of indolence. With the wicked man, it is an intermittent disease; with the idle man, it is a chronic one."—Letters from the North of Italy, vol. ii. p. 171.]

[3] ["At Florence I remained but a day, having a hurry for Rome. However, I went to the two galleries, from which one returns drunk with beauty: but there are sculpture and painting, which, for the first time, gave me an idea of what people mean by their *cant* about those two most artificial of the arts. What struck me most were,—the mistress of Raphael, a portrait; the mistress of Titian, a portrait; a Venus of Titian, in the Medici gallery; *the* Venus; Canova's Venus, also in the other gallery," &c.—*Byron Letters*, 1817.]

They look when leaning over the balcony,
Or stepp'd from out a picture by Giorgione, [1]

XII.

Whose tints are truth and beauty at their best;
And when you to Manfrini's palace go, [2]
That picture (howsoever fine the rest)
Is loveliest to my mind of all the show;
It may perhaps be also to *your* zest,
And that's the cause I rhyme upon it so:
'T is but a portrait of his son, and wife,
And self; but *such* a woman! love in life! [3]

XIII.

Love in full life and length, not love ideal,
No, nor ideal beauty, that fine name,
But something better still, so very real,
That the sweet model must have been the same;
A thing that you would purchase, beg, or steal,
Were't not impossible, besides a shame:
The face recalls some face, as 't were with pain,
You once have seen, but ne'er will see again.

XIV.

One of those forms which flit by us, when we
Are young, and fix our eyes on every face;
And, oh! the loveliness at times we see
In momentary gliding, the soft grace,
The youth, the bloom, the beauty which agree,
In many a nameless being we retrace,
Whose course and home we knew not, nor shall know,
Like the lost Pleiad [4] seen no more below.

XV.

I said that like a picture by Giorgione
Venetian women were, and so they *are*,
Particularly seen from a balcony
(For beauty 's sometimes best set off afar),
And there, just like a heroine of Goldoni,
They peep from out the blind, or o'er the bar;
And truth to say, they 're mostly very pretty,
And rather like to show it, more 's the pity!

XVI.

For glances beget ogles, ogles sighs,
Sighs wishes, wishes words, and words a letter,
Which flies on wings of light-heel'd Mercuries,
Who do such things because they know no better;
And then, God knows what mischief may arise,
When love links two young people in one fetter,
Vile assignations, and adulterous beds,
Elopements, broken vows, and hearts, and heads.

XVII.

Shakspeare described the sex in Desdemona
As very fair, but yet suspect in fame, [5]
And to this day from Venice to Verona
Such matters may be probably the same,
Except that since those times was never known a
Husband whom mere suspicion could inflame
To suffocate a wife no more than twenty,
Because she had a "cavalier servente."

XVIII.

Their jealousy (if they are ever jealous)
Is of a fair complexion altogether,
Not like that sooty devil of Othello's
Which smothers women in a bed of feather,
But worthier of these much more jolly fellows,
When weary of the matrimonial tether
His head for such a wife no mortal bothers,
But takes at once another, or another's. [6]

XIX.

Didst ever see a Gondola? For fear
You should not, I'll describe it you exactly:
'T is a long cover'd boat that 's common here,
Carved at the prow, built lightly, but compactly,
Row'd by two rowers, each call'd "Gondolier,"
It glides along the water looking blackly,
Just like a coffin clapt in a canoe,
Where none can make out what you say or do.

XX.

And up and down the long canals they go,
And under the Rialto [7] shoot along,
By night and day, all paces, swift or slow,
And round the theatres, a sable throng,
They wait in their dusk livery of woe,—
But not to them do woeful things belong,
For sometimes they contain a deal of fun,
Like mourning coaches when the funeral 's done.

[1] ["I know nothing of pictures myself, and care almost as little; but to me there are none like the Venetian — above all, Giorgione. I remember well his Judgment of Solomon, in the Mariscalchi gallery in Bologna. The real mother is beautiful, exquisitely beautiful." — *Byron Letters*, 1820.]

[2] [The following is Lord Byron's account of his visit to this palace, in April, 1817:—"To-day, I have been over the Manfrini palace, famous for its pictures. Amongst them, there is a portrait of Ariosto, by Titian, surpassing all my anticipation of the power of painting or human expression: it is the poetry of portrait, and the portrait of poetry. There was also one of some learned lady centuries old, whose name I forget, but whose features must always be remembered. I never saw greater beauty, or sweetness, or wisdom; — it is the kind of face to go mad for, because it cannot walk out of its frame. There is also a famous dead Christ and live Apostles, for which Buonaparte offered in vain five thousand louis; and of which, though it is a capo d' opera of Titian, as I am no connoisseur, I say little, and thought less, except of one figure in it. There are ten thousand others, and some very fine Giorgiones amongst them. There is an original Laura and Petrarch, very hideous both. Petrarch has not only the dress, but the features and air of an old woman; and Laura looks by no means like a young one, or a pretty one. What struck most in the general collection, was the extreme resemblance of the style of the female faces in the mass of pictures, so many centuries or generations old, to those you see and meet every day among the existing Italians. The Queen of Cyprus and Giorgione's wife, particularly the latter, are Venetians as it were of yesterday; the same eyes and expression, and, to my mind, there is none finer. You must recollect, however, that I know nothing of painting, and that I detest it, unless it reminds me of something I have seen, or think it possible to see."]

[3] [This appears to be an incorrect description of the picture; as, according to Vasari and others, Giorgione never was married, and died young.]

[4] "Quæ septem dici sex tamen esse solent." — OVID.

[5] ["Look to 't:
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience
Is — not to leave undone, but keep unknown." — *Othello*.]

[6] ["Jealousy is not the order of the day in Venice, and daggers are out of fashion, while duels on love matters are unknown — at least, with the husbands." — *Byron Letters*.]

[7] [An English abbreviation. Rialto is the name, not of the bridge, but of the island from which it is called; and the Venetians say, il ponte di Rialto, as we say Westminster Bridge. In that island is the Exchange; and I have often walked there as on classic ground. In the days of Antonio and Bassanio it was second to none. "I sotto portichi," says Sansovino, writing in 1580, "sono ogni giorni frequentati da i mercatanti Fiorentini, Genovesi, Milanesi, Spagnuoli, Turchi, e d' altre nationi diverse del mondo, i quali vi concorrono in tanta copia, che questa piazza è annoverata fra le prime dell' universo." It was there that the Christian held discourse with the Jew; and Shylock refers to it, when he says,

"Signor Antonio, many a time and oft,
In the Rialto, you have rated me."

'Andiamo à Rialto' — 'l' ora di Rialto' — were on every tongue; and continue so to the present day. — ROGERS.]

XXI.

But to my story. — 'T was some years ago,
It may be thirty, forty, more or less,
The Carnival was at its height, and so
Were all kinds of buffoonery and dress;
A certain lady went to see the show,
Her real name I know not, nor can guess,
And so we'll call her Laura, if you please,
Because it slips into my verse with ease.

XXII.

She was not old, nor young, nor at the years
Which certain people call a "*certain age*,"
Which yet the most uncertain age appears,
Because I never heard, nor could engage
A person yet by prayers, or bribes, or tears,
To name, define by speech, or write on page,
The period meant precisely by that word, —
Which surely is exceedingly absurd.

XXIII.

Laura was blooming still, had made the best
Of time, and time return'd the compliment,
And treated her genteelly, so that, dress'd,
She look'd extremely well where'er she went;
A pretty woman is a welcome guest,
And Laura's brow a frown had rarely bent;
Indeed she shone all smiles, and seem'd to flatter
Mankind with her black eyes for looking at her.

XXIV.

She was a married woman; 'tis convenient,
Because in Christian countries 'tis a rule
To view their little slips with eyes more lenient;
Whereas, if single ladies play the fool,
(Unless within the period intervenient
A well-timed wedding makes the scandal cool),
I don't know how they ever can get over it,
Except they manage never to discover it.

XXV.

Her husband sail'd upon the Adriatic,
And made some voyages, too, in other seas,
And when he lay in quarantine for pratique
(A forty days' precaution 'gainst disease),
His wife would mount, at times, her highest attic,
For thence she could discern the ship with ease:
He was a merchant trading to Aleppo,
His name Giuseppe, call'd more briefly, Beppo.

XXVI.

He was a man as dusky as a Spaniard,
Sunburnt with travel, yet a portly figure;
Though colour'd, as it were, within a tanyard,
He was a person both of sense and vigour —
A better seaman never yet did man yard;
And she, although her manners show'd no rigour,
Was deem'd a woman of the strictest principle,
So much as to be thought almost invincible.[1]

XXVII.

But several years elapsed since they had met;
Some people thought the ship was lost, and some
That he had somehow blunder'd into debt,
And did not like the thoughts of steering home;
And there were several offer'd any bet,
Or that he would, or that he would not come;
For most men (till by losing render'd sager)
Will back their own opinions with a wager.

XXVIII.

'T is said that their last parting was pathetic,
As partings often are, or ought to be,
And their presentiment was quite prophetic
That they should never more each other see,
(A sort of morbid feeling, half poetic,
Which I have known occur in two or three,)
When kneeling on the shore upon her sad knee,
He left this Adriatic Ariadne.

XXIX.

And Laura waited long, and wept a little,
And thought of wearing weeds, as well she might;
She almost lost all appetite for victual,
And could not sleep with ease alone at night;
She deem'd the window-frames and shutters brittle
Against a daring housebreaker or sprite,
And so she thought it prudent to connect her
With a vice-husband, *chiefly to protect her.*

XXX.

She chose, (and what is there they will not choose,
If only you will but oppose their choice?)
Till Beppo should return from his long cruise,
And bid once more her faithful heart rejoice,
A man some women like, and yet abuse —
A coxcomb was he by the public voice;
A Count of wealth, they said, as well as quality,
And in his pleasures of great liberality.[2]

XXXI.

And then he was a Count, and then he knew
Music, and dancing, fiddling, French and Tuscan;
The last not easy, be it known to you,
For few Italians speak the right Etruscan.
He was a critic upon operas, too,
And knew all niceties of the sock and buskin;
And no Venetian audience could endure a
Song, scene, or air, when he cried "seccatura!"

XXXII.

His "bravo" was decisive, for that sound
Hush'd "Academie" sigh'd in silent awe;
The fiddlers trembled as he look'd around,
For fear of some false note's detected flaw.
The "prima donna's" tuneful heart would bound,
Dreading the deep damnation of his "bah!"
Soprano, basso, even the contra-alto,
Wish'd him five fathom under the Rialto.

[1] ["The general state of morals here is much the same as in the Doges' time; a woman is virtuous (according to the code) who limits herself to her husband and one lover; those who have two, three, or more, are a little wild; but it is only those who are indiscriminately diffuse, and form a low connection, who are considered as overstepping the modesty of marriage. There is no convincing a woman here, that she is in the smallest degree deviating from the rule of right or the fitness of things, in having an *amoroso*. The great sin seems to lie in concealing it, or having more than one; that is, unless such an extension of the prerogative is understood and approved of by the prior claimant." — *Byron Letters*, 1817.]

[2] ["A Count of wealth inferior to his quality,
Which somewhat limited his liberality." — MS.]

XXXIII.

He patronised the Improvisatori,
Nay, could himself extemporise some stanzas,
Wrote rhymes, sang songs, could also tell a story,
Sold pictures, and was skilful in the dance as
Italians can be, though in this their glory [has;
Must surely yield the palm to that which France
In short, he was a perfect cavaliero,
And to his very valet seem'd a hero.

XXXIV.

Then he was faithful too, as well as amorous;
So that no sort of female could complain,
Although they're now and then a little clamorous,
He never put the pretty souls in pain;
His heart was one of those which most enamour us,
Wax to receive, and marble to retain:
He was a lover of the good old school,
Who still become more constant as they cool.

XXXV.

No wonder such accomplishments should turn
A female head, however sage and steady—
With scarce a hope that Beppo could return,
In law he was almost as good as dead, he
Nor sent, nor wrote, nor show'd the least concern,
And she had waited several years already;
And really if a man won't let us know
That he's alive, he's *dead*, or should be so.

XXXVI.

Besides, within the Alps, to every woman,
(Although, God knows, it is a grievous sin,)
'Tis, I may say, permitted to have *two* men;
I can't tell who first brought the custom in,
But "Cavalier Serventes" are quite common,
And no one notices, nor cares a pin;
And we may call this (not to say the worst)
A *second* marriage which corrupts the *first*.

XXXVII.

The word was formerly a "Cicisbeo,"
But *that* is now grown vulgar and indecent;
The Spaniards call the person a "*Cortejo*," [1]
For the same mode subsists in Spain, though recent;
In short, it reaches from the Po to Teio,
And may perhaps at last be o'er the sea sent:
But Heaven preserve Old England from such courses!
Or what becomes of damage and divorces?

XXXVIII.

However, I still think, with all due deference
To the fair *single* part of the creation,
That married ladies should preserve the preference
In *tête-à-tête* or general conversation—
And this I say without peculiar reference
To England, France, or any other nation—
Because they know the world, and are at ease,
And being natural, naturally please.

XXXIX.

'Tis true, your budding Miss is very charming,
But shy and awkward at first coming out,
So much alarm'd, that she is quite alarming,
All Giggle, Blush; half Pertness, and half Pout;
And glancing at *Mamma*, for fear there 's harm in
What you, she, it, or they, may be about,
The nursery still lisps out in all they utter—
Besides, they always smell of bread and butter.

XL.

But "Cavalier Servente" is the phrase
Used in politest circles to express
This supernumerary slave, who stays
Close to the lady as a part of dress,
Her word the only law which he obeys.
His is no sinecure, as you may guess;
Coach, servants, gondola, he goes to call,
And carries fan and tippet, gloves and shawl.

XLI.

With all its sinful doings, I must say,
That Italy 's a pleasant place to me,
Who love to see the Sun shine every day,
And vines (not nail'd to walls) from tree to tree
Festoon'd, much like the back scene of a play,
Or melodrame, which people flock to see,
When the first act is ended by a dance
In vineyards copied from the south of France.

XLII.

I like on Autumn evenings to ride out,
Without being forced to bid my groom be sure
My cloak is round his middle strapp'd about,
Because the skies are not the most secure;
I know too that, if stopp'd upon my route,
Where the green alleys windingly allure,
Reeling with grapes red waggons choke the way,—
In England 'twould be dung, dust, or a dray.

XLIII.

I also like to dine on becaficas,
To see the Sun set, sure he'll rise to-morrow,
Not through a misty morning twinkling weak as
A drunken man's dead eye in maudlin sorrow,
But with all Heaven t'himself; that day will break as
Beauteous as cloudless, nor be forced to borrow
That sort of farthing candlelight which glimmers
Where reeking London's smoky caldron simmers.

XLIV.

I love the language, that soft bastard Latin,
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin,
With syllables which breathe of the sweet South,
And gentle liquids gliding all so pat in,
That not a single accent seems uncouth,
Like our harsh northern whistling, grunting guttural,
Which we're obliged to hiss, and spit, and sputter all.

XLV.

I like the women too (forgive my folly),
From the rich peasant-cheek of ruddy bronze,[2]
And large black eyes that flash on you a volley
Of rays that say a thousand things at once,
To the high dama's brow, more melancholy,
But clear, and with a wild and liquid glance,
Heart on her lips, and soul within her eyes,
Soft as her clime[3], and sunny as her skies.[4]

[1] Cortejo is pronounced Corteho, with an aspirate, according to the Arabesque guttural. It means what there is as yet no precise name for in England, though the practice is as common as in any tramontane country whatever.

[2] ["From the tall peasant with her ruddy bronze."—MS.]

[3] ["Like her own clime, all sun, and bloom, and skies."—MS.]

[4] ["In these lines the author rises above the usual and

XLVI.

Eve of the land which still is Paradise!
Italian beauty! didst thou not inspire
Raphael [1], who died in thy embrace, and vies
With all we know of Heaven, or can desire,
In what he hath bequeath'd us? — in what guise,
Though flashing from the fervour of the lyre,
Would *words* describe thy past and present glow,
While yet Canova can create below? [2]

XLVII.

"England! with all thy faults I love thee still,"
I said at Calais, and have not forgot it;
I like to speak and lucubrate my fill;
I like the government (but that is not it);
I like the freedom of the press and quill;
I like the Habeas Corpus (when we've got it);
I like a parliamentary debate,
Particularly when 'tis not too late;

XLVIII.

I like the taxes, when they're not too many;
I like a seacoal fire, when not too dear;
I like a beef-steak, too, as well as any;
Have no objection to a pot of beer;
I like the weather, when it is not rainy,
That is, I like two months of every year.
And so God save the Regent, Church, and King!
Which means that I like all and everything.

XLIX.

Our standing army, and disbanded seamen,
Poor's rate, Reform, my own, the nation's debt,
Our little riots just to show we are free men,
Our trifling bankruptcies in the Gazette,
Our cloudy climate, and our chilly women,
All these I can forgive, and those forget,
And greatly venerate our recent glories,
And wish they were not owing to the Tories.

L.

But to my tale of Laura, — for I find
Digression is a sin, that by degrees
Becomes exceeding tedious to my mind,
And, therefore, may the reader too displease —
The gentle reader, who may wax unkind,
And caring little for the author's ease,
Insist on knowing what he means, a hard
And hapless situation for a bard.

LI.

Oh that I had the art of easy writing
What should be easy reading! could I scale
Parnassus, where the Muses sit inditing
Those pretty poems never known to fail,
How quickly would I print (the world delighting)
A Grecian, Syrian, or Assyrian tale;
And sell you, mix'd with western sentimentalism,
Some samples of the finest Orientalism!

LII.

But I am but a nameless sort of person,
(A broken Dandy [3] lately on my travels)
And take for rhyme, to hook my rambling verse on,
The first that Walker's Lexicon unravels,
And when I can't find that, I put a worse on,
Not caring as I ought for critics' cavils;
I 've half a mind to tumble down to prose,
But verse is more in fashion — so here goes.

LIII.

The Count and Laura made their new arrangement,
Which lasted, as arrangements sometimes do,
For half a dozen years without estrangement;
They had their little differences, too;
Those jealous whiffs, which never any change meant;
In such affairs there probably are few
Who have not had this pouting sort of squabble,
From sinners of high station to the rabble.

LIV.

But, on the whole, they were a happy pair,
As happy as unlawful love could make them;
The gentleman was fond, the lady fair,
Their chains so slight, 'twas not worth while to break them:
The world beheld them with indulgent air;
The pious only wish'd "the devil take them!"
He took them not; he very often waits,
And leaves old sinners to be young ones' baits.

LV.

But they were young: Oh! what without our youth
Would love be! What would youth be without love!
Youth lends it joy, and sweetness, vigour, truth,
Heart, soul, and all that seems as from above;
But, languishing with years, it grows uncouth —
One of few things experience don't improve,
Which is, perhaps, the reason why old fellows
Are always so preposterously jealous.

LVI.

It was the Carnival, as I have said
Some six and thirty stanzas back, and so
Laura the usual preparations made,
Which you do when your mind 's made up to go
To-night to Mrs. Boehm's masquerade,
Spectator, or partaker in the show;
The only difference known between the cases
Is — *here*, we have six weeks of "varnish'd faces."

appropriate pitch of his composition, and is betrayed into something too like enthusiasm and deep feeling for the light and fantastic strain of his poetry. Neither does the fit go off, for he rises quite into rapture in the succeeding stanza. This is, however, the only slip of the kind in the whole work — the only passage in which the author betrays the secret (which might, however, have been suspected) of his own genius, and his affinity to a higher order of poets than those to whom he has here been pleased to hold out a model." — JEFFREY.]

[1] For the received accounts of the cause of Raphael's death, see his lives.

[2] *Note.* — (In talking thus, the writer, more especially
Of women, would be understood to say,
He speaks as a spectator, not officially,
And always, reader, in a modest way;
Perhaps, too, in no very great degree shall he
Appear to have offended in this lay,
Since, as all know, without the sex, our sonnets
Would seem unfinish'd, like their untrimm'd bonnets.)
(Signed) PRINTER'S DEVIL.

[3] ["The expressions '*blue-stocking*' and '*dandy*' may furnish matter for the learning of a commentator at some future period. At this moment, every English reader will understand them. Our present ephemeral dandy is akin to the maccaroni of my earlier days. The first of those expressions has become classical, by Mrs. Hannah More's poem of 'Bas-Bleu,' and the other by the use of it in one of Lord Byron's poems. Though now become familiar and trite, their day may not be long.

— 'Cadentque
Quæ nunc sunt in honore vocabula.'"
— LORD GLENBERVIE, *Ricciardetto*, 1822.]

LVII.

Laura, when dress'd, was (as I sang before)
A pretty woman as was ever seen,
Fresh as the Angel o'er a new inn door,
Or frontispiece of a new Magazine,
With all the fashions which the last month wore,
Colour'd, and silver paper leaved between
That and the title-page, for fear the press
Should soil with parts of speech the parts of dress.

LVIII.

They went to the Ridotto; — 't is a hall
Where people dance, and sup, and dance again;
Its proper name, perhaps, were a masqued ball,
But that 's of no importance to my strain;
'T is (on a smaller scale) like our Vauxhall,
Excepting that it can't be spoilt by rain:
The company is "mix'd" (the phrase I quote is
As much as saying, they 're below your notice);

LIX.

For a "mix'd company" implies that, save
Yourself and friends, and half a hundred more,
Whom you may bow to without looking grave,
The rest are but a vulgar set, the bore
Of public places, where they basely brave
The fashionable stare of twenty score
Of well-bred persons, call'd "*The World*;" but I,
Although I know them, really don't know why.

LX.

This is the case in England; at least was
During the dynasty of Dandies [1], now
Perchance succeeded by some other class
Of imitated imitators: — how
Irreparably soon decline, alas!
The demagogues of fashion: all below
Is frail; how easily the world is lost
By love, or war, and now and then by frost!

LXI.

Crush'd was Napoleon by the northern Thor,
Who knock'd his army down with icy hammer,
Stopp'd by the *elements* [2], like a whaler, or
A blundering novice in his new French grammar;
Good cause had he to doubt the chance of war,
And as for Fortune — but I dare not d—n her,
Because, were I to ponder to infinity,
The more I should believe in her divinity. [3]

LXII.

She rules the present, past, and all to be yet,
She gives us luck in lotteries, love, and marriage;
I cannot say that she 's done much for me yet;
Not that I mean her bounties to disparage,
We 've not yet closed accounts, and we shall see yet
How much she 'll make amends for past miscarriage.
Meantime the goddess I'll no more importune,
Unless to thank her when she 's made my fortune.

LXIII.

To turn, — and to return; — the devil take it!
This story slips for ever through my fingers,
Because, just as the stanza likes to make it,
It needs must be — and so it rather lingers:
This form of verse began, I can't well break it,
But must keep time and tune like public singers;
But if I once get through my present measure,
I 'll take another when I 'm next at leisure.

LXIV.

They went to the Ridotto ('t is a place
To which I mean to go myself to-morrow, [4]
Just to divert my thoughts a little space,
Because I 'm rather hippish, and may borrow
Some spirits, guessing at what kind of face
May lurk beneath each mask; and as my sorrow
Slackens its pace sometimes, I 'll make, or find,
Something shall leave it half an hour behind.)

LXV.

Now Laura moves along the joyous crowd,
Smiles in her eyes, and simpers on her lips;
To some she whispers, others speaks aloud;
To some she curtsies, and to some she dips,
Complains of warmth, and this complaint avow'd,
Her lover brings the lemonade, she sips;
She then surveys, condemns, but pities still
Her dearest friends for being dress'd so ill.

LXVI.

One has false curls, another too much paint,
A third — where did she buy that frightful turban?
A fourth 's so pale she fears she 's going to faint,
A fifth 's look 's vulgar, dowdyish, and suburban,
A sixth 's white silk has got a yellow taint,
A seventh 's thin muslin surely will be her bane,
And lo! an eighth appears, — "I 'll see no more!"
For fear, like Banquo's kings, they reach a score.

LXVII.

Meantime, while she was thus at others gazing,
Others were levelling their looks at her;
She heard the men's half-whisper'd mode of praising,
And, till 't was done, determined not to stir;
The women only thought it quite amazing
That, at her time of life, so many were
Admirers still, — but men are so debased,
Those brazen creatures always suit their taste.

LXVIII.

For my part, now, I ne'er could understand
Why naughty women — but I won't discuss
A thing which is a scandal to the land,
I only don't see why it should be thus;
And if I were but in a gown and band,
Just to entitle me to make a fuss,
I 'd preach on this till Wilberforce and Romilly
Should quote in their next speeches from my homily.

[1] ["I liked the Dandies: they were always very civil to me; though, in general, they disliked literary people, and persecuted and mystified Madame de Staël, Lewis, Horace Twiss, and the like. The truth is, that though I gave up the business early, I had a tinge of Dandyism in my minority, and probably retained enough of *it* to conciliate the great ones at four and twenty." — *Byron Diary*, 1821.]

[2] ["When Brummell was obliged to retire to France, he knew no French, and having obtained a grammar for the purpose of study, our friend Scrope Davies was asked what progress Brummell had made in French: he responded, 'that Brummell had been stopped, like Buonaparte in Russia, by the *elements*. I have put this pun into Beppo, which is 'a fair exchange and no robbery;' for Scrope made his fortune at several dinners (as he owned himself), by repeating occasionally, as his own, some of the buffooneries with which I had encountered him in the morning." — *Byron Diary* 1821.]

[3] ["Like Sylla, I have always believed that all things depend upon Fortune, and nothing upon ourselves. I am not aware of any one thought or action, worthy of being called good to myself or others, which is not to be attributed to the good goddess — Fortune!" — *Byron Diary*, 1821.]

[4] [In the margin of the original MS. Lord Byron has written — "January 19th, 1818. To-morrow will be a Sunday, and full Ridotto."]

LXIX.

While Laura thus was seen, and seeing, smiling,
Talking, she knew not why, and cared not what.
So that her female friends, with envy broiling,
Beheld her airs and triumph, and all that;
And well-dress'd males still kept before her filing,
And passing bow'd and mingled with her chat;
More than the rest one person seem'd to stare
With pertinacity that's rather rare.

LXX.

He was a Turk, the colour of mahogany;
And Laura saw him, and at first was glad,
Because the Turks so much admire philogyny,
Although their usage of their wives is sad;
'Tis said they use no better than a dog any
Poor woman, whom they purchase like a pad;
They have a number, though they ne'er exhibit 'em,
Four wives by law, and concubines "ad libitum."

LXXI.

They lock them up, and veil, and guard them daily,
They scarcely can behold their male relations,
So that their moments do not pass so gaily
As is supposed the case with northern nations;
Confinement, too, must make them look quite palely;
And as the Turks abhor long conversations,
Their days are either pass'd in doing nothing,
Or bathing, nursing, making love, and clothing.

LXXII.

They cannot read, and so don't lisp in criticism;
Nor write, and so they don't affect the muse;
Were never caught in epigram or witticism,
Have no romances, sermons, plays, reviews, —
In harams learning soon would make a pretty schism!
But luckily these beauties are no "Blues,"
No bustling Botherbys have they to show 'em
"That charming passage in the last new poem:"

LXXIII.

No solemn, antique gentleman of rhyme,
Who having angled all his life for fame,
And getting but a nibble at a time,
Still fussily keeps fishing on, the same
Small "Triton of the minnows," the sublime
Of mediocrity, the furious tame,
The echo's echo, usher of the school
Of female wits, boy bards — in short, a fool!

LXXIV.

A stalking oracle of awful phrase,
The approving "*Good!*" (by no means good in law),
Humming like flies around the newest blaze,
The bluest of bluebottles you e'er saw,
Teasing with blame, excruciating with praise,
Gorging the little fame he gets all raw,
Translating tongues he knows not even by letter,
And sweating plays so middling, bad were better.

LXXV.

One hates an author that's *all author*, fellows
In foolscap uniforms turn'd up with ink,
So very anxious, clever, fine, and jealous,
One don't know what to say to them, or think,
Unless to puff them with a pair of bellows;
Of coxcombry's worst coxcombs e'en the pink
Are preferable to these shreds of paper,
These unquench'd snuffings of the midnight taper.

LXXVI.

Of these same we see several, and of others,
Men of the world, who know the world like men,
Scott, Rogers, Moore, and all the better brothers,
Who think of something else besides the pen;
But for the children of the "mighty mother's,"
The would-be wits and can't-be gentlemen,
I leave them to their daily "tea is ready,"
Smug coterie, and literary lady.[1]

LXXVII.

The poor dear Mussulwomen whom I mention
Have none of these instructive pleasant people,
And *one* would seem to them a new invention,
Unknown as bells within a Turkish steeple;
I think 'twould almost be worth while to pension
(Though best-sown projects very often reap ill)
A missionary author, just to preach
Our Christian usage of the parts of speech

LXXVIII.

No chemistry for them unfolds her gases,
No metaphysics are let loose in lectures,
No circulating library amasses
Religious novels, moral tales, and strictures
Upon the living manners, as they pass us;
No exhibition glares with annual pictures;
They stare not on the stars from out their attics,
Nor deal (thank God for that!) in mathematics.

LXXIX.

Why I thank God for that is no great matter,
I have my reasons, you no doubt suppose,
And as, perhaps, they would not highly flatter,
I'll keep them for my life (to come) in prose;
I fear I have a little turn for satire,
And yet methinks the older that one grows
Inclines us more to laugh than scold, though laughter
Leaves us so doubly serious shortly after.

LXXX.

Oh, Mirth and Innocence! Oh, Milk and Water!
Ye happy mixtures of more happy days!
In these sad centuries of sin and slaughter,
Abominable Man no more allays
His thirst with such pure beverage. No matter,
I love you both, and both shall have my praise:
Oh, for old Saturn's reign of sugar-candy! —
Meantime I drink to your return in brandy.

LXXXI.

Our Laura's Turk still kept his eyes upon her,
Less in the Mussulman than Christian way,
Which seems to say, "Madam, I do you honour,
And while I please to stare, you'll please to stay."
Could staring win a woman, this had won her,
But Laura could not thus be led astray;
She had stood fire too long and well, to boggle
Even at this stranger's most outlandish ogle.

LXXXII.

The morning now was on the point of breaking,
A turn of time at which I would advise
Ladies who have been dancing, or partaking
In any other kind of exercise,
To make their preparations for forsaking
The ball-room ere the sun begins to rise,
Because when once the lamps and candles fail,
His blushes make them look a little pale.

[1] [Nothing can be cleverer than this caustic little diatribe, introduced *à propos* of the life of Turkish ladies in their harams. — JEFFREY.]

LXXXIII.

I 've seen some balls and revels in my time,
And stay'd them over for some silly reason,
And then I look'd (I hope it was no crime)
To see what lady best stood out the season;
And though I've seen some thousands in their prime,
Lovely and pleasing, and who still may please on,
I never saw but one (the stars withdrawn)
Whose bloom could after dancing dare the dawn.

LXXXIV.

The name of this Aurora I 'll not mention,
Although I might, for she was nought to me
More than that patent work of God's invention,
A charming woman, whom we like to see;
But writing names would merit reprehension,
Yet if you like to find out this fair *she*,
At the next London or Parisian ball
You still may mark her cheek, out-blooming all.

LXXXV.

Laura, who knew it would not do at all
To meet the daylight after seven hours' sitting
Among three thousand people at a ball,
To make her curtsy thought it right and fitting:
The Count was at her elbow with her shawl,
And they the room were on the point of quitting,
When lo! those cursed gondoliers had got
Just in the very place where they *should not*.

LXXXVI.

In this they 're like our coachmen, and the cause
Is much the same—the crowd, and pulling, hauling,
With blasphemies enough to break their jaws,
They make a never intermitted bawling.
At home, our Bow-street gemmen keep the laws,
And here a sentry stands within your calling;
But for all that, there is a deal of swearing,
And nauseous words past mentioning or bearing.

LXXXVII.

The Count and Laura found their boat at last,
And homeward floated o'er the silent tide,
Discussing all the dances gone and past;
The dancers and their dresses, too, beside;
Some little scandals eke: but all aghast
(As to their palace stairs the rowers glide)
Sate Laura by the side of her Adorer, [1]
When lo! the Mussulman was there before her.

LXXXVIII.

"Sir," said the Count, with brow exceeding grave,
"Your unexpected presence here will make
It necessary for myself to crave
Its import? But perhaps 'tis a mistake;
I hope it is so; and, at once to waive
All compliment, I hope so for *your* sake:
You understand my meaning, or you *shall*."
"Sir," (quoth the Turk) "'tis no mistake at all:

LXXXIX.

"That lady is *my wife!*" Much wonder paints
The lady's changing cheek, as well it might;
But where an Englishwoman sometimes faints,
Italian females don't do so outright;
They only call a little on their saints,
And then come to themselves, almost or quite;
Which saves much hartshorn, salts, and sprinkling faces,
And cutting stays, as usual in such cases.

[1] ["Sate Laura with a kind of comic horror."—MS.]

XC.

She said,—what could she say? Why, not a word:
But the Count courteously invited in
The stranger, much appeased by what he heard:
"Such things, perhaps, we 'd best discuss within,"
Said he; "don't let us make ourselves absurd
In public, by a scene, nor raise a din,
For then the chief and only satisfaction
Will be much quizzing on the whole transaction."

XCI.

They enter'd, and for coffee call'd—it came,
A beverage for Turks and Christians both,
Although the way they make it 's not the same.
Now Laura, much recover'd, or less loth
To speak, cries "Beppo! what 's your pagan name?
Bless me! your beard is of amazing growth!
And how came you to keep away so long?
Are you not sensible 't was very wrong?

XCII.

"And are you *really, truly*, now a Turk?
With any other women did you wive?
Is 't true they use their fingers for a fork?
Well, that 's the prettiest shawl—as I 'm alive!
You 'll give it me? They say you eat no pork.
And how so many years did you contrive
To—Bless me! did I ever? No, I never
Saw a man grown so yellow! How 's your liver?

XCIII.

"Beppo! that beard of yours becomes you not;
It shall be shaved before you 're a day older:
Why do you wear it? Oh! I had forgot—
Pray don't you think the weather here is colder?
How do I look? You shan't stir from this spot
In that queer dress, for fear that some beholder
Should find you out, and make the story known.
How short your hair is! Lord! how gray it 's grown!"

XCIV.

What answer Beppo made to these demands
Is more than I know. He was cast away
About where Troy stood once, and nothing stands·
Became a slave of course, and for his pay
Had bread and bastinadoes, till some bands
Of pirates landing in a neighbouring bay,
He join'd the rogues and prosper'd, and became
A renegado of indifferent fame.

XCV.

But he grew rich, and with his riches grew so
Keen the desire to see his home again,
He thought himself in duty bound to do so,
And not be always thieving on the main;
Lonely he felt, at times, as Robin Crusoe,
And so he hired a vessel come from Spain,
Bound for Corfu: she was a fine polacca,
Mann'd with twelve hands, and laden with tobacco.

XCVI.

Himself, and much (Heaven knows how gotten!) cash,
He then embark'd, with risk of life and limb,
And got clear off, although the attempt was rash;
He said that *Providence* protected him—
For my part, I say nothing, lest we clash
In our opinions:—well, the ship was trim,
Set sail, and kept her reckoning fairly on,
Except three days of calm when off Cape Bonn.

XCVII.

They reach'd the island, he transferr'd his lading
And self and live stock to another bottom,
And pass'd for a true Turkey-merchant, trading
With goods of various names, but I've forgot 'em.
However, he got off by this evading,
Or else the people would perhaps have shot him;
And thus at Venice [1] landed to reclaim
His wife, religion, house, and Christian name.

XCVIII.

His wife received, the patriarch re-baptized him
(He made the church a present, by the way);
He then threw off the garments which disguised him,
And borrow'd the Count's smallclothes for a day:
His friends the more for his long absence prized him,
Finding he 'd wherewithal to make them gay,
With dinners, where he oft became the laugh of them,
For stories — but *I* don't believe the half of them.

XCIX.

Whate'er his youth had suffer'd, his old age
With wealth and talking make him some amends;
Though Laura sometimes put him in a rage,
I've heard the Count and he were always friends.
My pen is at the bottom of a page,
Which being finish'd, here the story ends;
'Tis to be wish'd it had been sooner done,
But stories somehow lengthen when begun. [2]

Mazeppa.[3]

ADVERTISEMENT.

"Celui qui remplissait alors cette place était un gentilhomme Polonais, nommé Mazeppa, né dans le palatinat de Podolie: il avait été élevé page de Jean Casimir, et avait pris à sa cour quelque teinture des belles-lettres. Une intrigue qu'il eut dans sa jeunesse avec la femme d'un gentilhomme Polonais ayant été

[1] ["You ask me," says Lord Byron, in a letter written in 1820, "for a volume of Manners, &c. on Italy. Perhaps I am in the case to know more of them than most Englishmen, because I have lived among the natives, and in parts of the country where Englishmen never resided before (I speak of Romagna and this place particularly); but there are many reasons why I do not choose to treat in print on such a subject. Their moral is not your moral; their life is not your life; you would not understand it: it is not English, nor French, nor German, which you would all understand. The conventual education, the cavalier servitude, the habits of thought and living, are so entirely different, and the difference becomes so much more striking the more you live intimately with them, that I know not how to make you comprehend a people who are at once temperate and profligate, serious in their characters and buffoons in their amusements, capable of impressions and passions, which are at once *sudden* and *durable* (what you find in no other nation), and who actually have no society (what we would call so), as you may see by their comedies; they have no real comedy, not even in Goldoni, and that is because they have no society to draw it from. Their conversazioni are not society at all. They go to the theatre to talk, and into company to hold their tongues. The women sit in a circle, and the men gather into groups, or they play at dreary faro, or 'lotto reale,' for small sums. Their academie are concerts like our own, with better music and more form. Their best things are the carnival balls and masquerades, when every body runs mad for six weeks. After their dinners and suppers they make extempore verses and buffoon one another; but it is in a humour which you would not enter into, ye of the north. — In their houses it is better. As for the women, from the fisherman's wife up to the nobil dama, their system has its rules, and its fitnesses, and its decorums, so as to be reduced to a kind of discipline or game at hearts, which admits few deviations, unless you wish to lose it. They are extremely tenacious, and jealous as furies, not permitting their lovers even to marry if they can help it, and keeping them always close to them in public as in private, whenever they can. In short, they transfer marriage to adultery, and strike the *not* out of that commandment. The reason is, that they marry for their parents, and love for themselves. They exact fidelity from a lover as a debt of honour, while they pay the husband as a tradesman, that is, not at all. You hear a person's character, male or female, canvassed, not as depending on their conduct to their husbands or wives, but to their mistress or lover. If I wrote a quarto, I don't know that I could do more than amplify what I have here noted."]

[2] [This extremely clever and amusing performance affords a very curious and complete specimen of a kind of diction and composition of which our English literature has hitherto presented very few examples. It is, in itself, absolutely a thing of nothing — without story, characters, sentiments, or intelligible object; — a mere piece of lively and loquacious prattling, in short, upon all kinds of frivolous subjects, — a sort of gay and desultory babbling about Italy and England, Turks, balls, literature, and fish sauces. But still there is something very engaging in the uniform gaiety, politeness, and good humour of the author, and something still more striking and admirable in the matchless facility with which he has cast into regular, and even difficult, versification the unmingled, unconstrained, and unselected language of the most light, familiar, and ordinary conversation. With great skill and felicity, he has furnished us with an example of about one hundred stanzas of good verse, entirely composed of common words, in their common places; never presenting us with one sprig of what is called poetical diction, or even making use of a single inversion, either to raise the style or assist the rhyme, but running on in an inexhaustible series of good easy colloquial phrases, and finding them fall into verse by some unaccountable and happy fatality. In this great and characteristic quality it is almost invariably excellent. In some other respects, it is more unequal. About one half is as good as possible, in the style to which it belongs; the other half bears, perhaps, too many marks of that haste with which such a work must necessarily be written. Some passages are rather too snappish, and some run too much on the cheap and rather plebeian humour of out-of-the-way rhymes, and strange-sounding words and epithets. But the greater part is extremely pleasant, amiable, and gentlemanlike. — Jeffrey.]

[3] [The following "lively, spirited, and pleasant tale," as Mr. Gifford calls it, on the margin of the MS., was written in the autumn of 1818, at Ravenna. We extract the following from a reviewal of the time: — "Mazeppa is a very fine and spirited sketch of a very noble story, and is every way worthy of its author. The story is a well-known one; namely, that of the young Pole, who, being bound naked on the back of a wild horse, on account of an intrigue with the lady of a certain great noble of his country, was carried by his steed into the heart of the Ukraine, and being there picked up by some Cossacks, in a state apparently of utter hopelessness and exhaustion, recovered, and lived to be long after the prince and leader of the nation among whom he had arrived in this extraordinary manner. Lord Byron has represented the strange and wild incidents of this adventure, as being related in a half serious, half sportive way, by Mazeppa himself, to no less a person than Charles the Twelfth of Sweden, in some of whose last campaigns the Cossack Hetman took a distinguished part. He tells it during the desolate bivouack of Charles and the few friends who fled with him towards Turkey, after the bloody overthrow of Pultowa. There is not a little of beauty and gracefulness in this way of setting the picture; — the age of Mazeppa — the calm, practised indifference with which he now submits to the worst of fortune's deeds — the heroic, unthinking coldness of the royal

découverte, le mari le fit lier tout nu sur un cheval farouche, et le laissa aller en cet état. Le cheval, qui était du pays de l'Ukraine, y retourna, et y porta Mazeppa, demi-mort de fatigue et de faim. Quelques paysans le secoururent: il resta long-tems parmi eux, et se signala dans plusieurs courses contre les Tartares. La supériorité de ses lumières lui donna une grande considération parmi les Cosaques: sa réputation s'augmentant de jour en jour obligea le Czar à le faire Prince de l'Ukraine."—VOLTAIRE, *Hist. de Charles XII.* p. 196.

"Le roi fuyant, et poursuivi, eut son cheval tué sous lui; le Colonel Gieta, blessé, et perdant tout son sang, lui donna le sien. Ainsi on remit deux fois à cheval, dans sa fuite, ce conquérant qui n'avait pu y monter pendant la bataille."—P. 216.

"Le roi alla par un autre chemin avec quelques cavaliers. Le carrosse où il était rompit dans la marche; on le remit à cheval. Pour comble de disgrace, il s'égara pendant la nuit dans un bois; là, son courage ne pouvant plus suppléer à ses forces épuisées, les douleurs de sa blessure devenues plus insupportables par la fatigue, son cheval étant tombé de lassitude, il se coucha quelques heures au pied d'un arbre, en danger d'être surpris à tout moment par les vainqueurs, qui le cherchaient de tous côtés."—P. 218. [1]

Mazeppa.

I.

'Twas after dread Pultowa's day,
When fortune left the royal Swede,
Around a slaughter'd army lay,
No more to combat and to bleed.
The power and glory of the war,
Faithless as their vain votaries, men,
Had pass'd to the triumphant Czar,
And Moscow's walls were safe again,
Until a day more dark and drear,
And a more memorable year,
Should give to slaughter and to shame
A mightier host and haughtier name;
A greater wreck, a deeper fall,
A shock to one—a thunderbolt to all.

II.

Such was the hazard of the die;
The wounded Charles was taught to fly
By day and night through field and flood,
Stain'd with his own and subjects' blood;
For thousands fell that flight to aid:
And not a voice was heard t'upbraid
Ambition in his humbled hour,
When truth had nought to dread from power.
His horse was slain, and Gieta gave
His own—and died the Russians' slave.
This too sinks after many a league
Of well sustain'd but vain fatigue;
And in the depth of forests, darkling
The watch-fires in the distance sparkling—
The beacons of surrounding foes—
A king must lay his limbs at length.
Are these the laurels and repose
For which the nations strain their strength?
They laid him by a savage tree,
In outworn nature's agony;
His wounds were stiff—his limbs were stark—
The heavy hour was chill and dark;
The fever in his blood forbade
A transient slumber's fitful aid:
And thus it was; but yet through all,
Kinglike the monarch bore his fall,
And made, in this extreme of ill,
His pangs the vassals of his will:
All silent and subdued were they,
As once the nations round him lay.

III.

A band of chiefs!—alas! how few,
Since but the fleeting of a day
Had thinn'd it; but this wreck was true
And chivalrous: upon the clay
Each sate him down, all sad and mute,
Beside his monarch and his steed,
For danger levels man and brute,
And all are fellows in their need.
Among the rest, Mazeppa made
His pillow in an old oak's shade—
Himself as rough, and scarce less old,
The Ukraine's Hetman, calm and bold;
But first, outspent with this long course,
The Cossack prince rubb'd down his horse,
And made for him a leafy bed,
And smooth'd his fetlocks and his mane,
And slack'd his girth, and stripp'd his rein,
And joy'd to see how well he fed;
For until now he had the dread
His wearied courser might refuse
To browse beneath the midnight dews:
But he was hardy as his lord,
And little cared for bed and board;
But spirited and docile too,
Whate'er was to be done, would do.
Shaggy and swift, and strong of limb,
All Tartar-like he carried him;
Obey'd his voice, and came to call,
And knew him in the midst of all:
Though thousands were around,—and Night,
Without a star, pursued her flight,—
That steed from sunset until dawn
His chief would follow like a fawn.

IV.

This done, Mazeppa spread his cloak,
And laid his lance beneath his oak,
Felt if his arms in order good
The long day's march had well withstood—
If still the powder fill'd the pan,
And flints unloosen'd kept their lock—

maiman to whom he speaks—the dreary and perilous accompaniments of the scene around the speaker and the audience,—all contribute to throw a very striking charm both of preparation and of contrast over the wild story of the Hetman. Nothing can be more beautiful, in like manner, than the account of the love—the guilty love—the fruits of which had been so miraculous."]

[1] [For some authentic and interesting particulars concerning the Hetman Mazeppa, see Barrow's "Memoir of the Life of Peter the Great."]

His sabre's hilt and scabbard felt,
And whether they had chafed his belt—
And next the venerable man,
From out his havresack and can,
Prepared and spread his slender stock;
And to the monarch and his men
The whole or portion offer'd then
With far less of inquietude
Than courtiers at a banquet would.
And Charles of this his slender share
With smiles partook a moment there,
To force of cheer a greater show,
And seem above both wounds and woe;
And then he said—"Of all our band,
Though firm of heart and strong of hand,
In skirmish, march, or forage, none
Can less have said or more have done
Than thee, Mazeppa! On the earth
So fit a pair had never birth,
Since Alexander's days till now,
As thy Bucephalus and thou:
All Scythia's fame to thine should yield
For pricking on o'er flood and field."
Mazeppa answer'd—"Ill betide
The school wherein I learn'd to ride!"
Quoth Charles—"Old Hetman, wherefore so,
Since thou hast learn'd the art so well?"
Mazeppa said—"'T were long to tell;
And we have many a league to go,
With every now and then a blow,
And ten to one at least the foe,
Before our steeds may graze at ease
Beyond the swift Borysthenes:
And, sire, your limbs have need of rest,
And I will be the sentinel
Of this your troop."—"But I request,"
Said Sweden's monarch, "thou wilt tell
This tale of thine, and I may reap,
Perchance, from this the boon of sleep;
For at this moment from my eyes
The hope of present slumber flies."

"Well, sire, with such a hope, I'll track
My seventy years of memory back:
I think 't was in my twentieth spring,—
Ay, 't was,—when Casimir was king—
John Casimir,—I was his page
Six summers, in my earlier age:
A learned monarch, faith! was he,
And most unlike your majesty:
He made no wars, and did not gain
New realms to lose them back again;
And (save debates in Warsaw's diet)
He reign'd in most unseemly quiet;
Not that he had no cares to vex;
He loved the muses and the sex;
And sometimes these so froward are,
They made him wish himself at war;
But soon his wrath being o'er, he took
Another mistress, or new book;
And then he gave prodigious fêtes—
All Warsaw gather'd round his gates
To gaze upon his splendid court,
And dames, and chiefs, of princely port:
He was the Polish Solomon,
So sung his poets, all but one,
Who, being unpension'd, made a satire,
And boasted that he could not flatter.

It was a court of jousts and mimes,
Where every courtier tried at rhymes;
Even I for once produced some verses,
And sign'd my odes 'Despairing Thyrsis.'
There was a certain Palatine,
A count of far and high descent,
Rich as a salt or silver mine;[1]
And he was proud, ye may divine,
As if from heaven he had been sent:
He had such wealth in blood and ore
As few could match beneath the throne;
And he would gaze upon his store,
And o'er his pedigree would pore,
Until by some confusion led,
Which almost look'd like want of head,
He thought their merits were his own.
His wife was not of his opinion;
His junior she by thirty years,
Grew daily tired of his dominion;
And, after wishes, hopes, and fears,
To virtue a few farewell tears,
A restless dream or two, some glances
At Warsaw's youth, some songs, and dances,
Awaited but the usual chances,
Those happy accidents which render
The coldest dames so very tender,
To deck her Count with titles given,
'T is said, as passports into heaven;
But, strange to say, they rarely boast
Of these, who have deserved them most.

V.

"I was a goodly stripling then;
At seventy years I so may say,
That there were few, or boys or men,
Who, in my dawning time of day,
Of vassal or of knight's degree,
Could vie in vanities with me;
For I had strength, youth, gaiety,
A port, not like to this ye see,
But smooth, as all is rugged now;
For time, and care, and war, have plough'd
My very soul from out my brow;
And thus I should be disavow'd
By all my kind and kin, could they
Compare my day and yesterday;
This change was wrought, too, long ere age
Had ta'en my features for his page:
With years, ye know, have not declined
My strength, my courage, or my mind,
Or at this hour I should not be
Telling old tales beneath a tree,
With starless skies my canopy.
But let me on: Theresa's form—
Methinks it glides before me now,
Between me and yon chestnut's bough,
The memory is so quick and warm;
And yet I find no words to tell
The shape of her I loved so well:
She had the Asiatic eye,
Such as our Turkish neighbourhood,
Hath mingled with our Polish blood,
Dark as above us is the sky;

[1] This comparison of a "*salt* mine" may, perhaps, be permitted to a Pole, as the wealth of the country consists greatly in the salt mines.

But through it stole a tender light,
Like the first moonrise of midnight;
Large, dark, and swimming in the stream,
Which seem'd to melt to its own beam;
All love, half languor, and half fire,
Like saints that at the stake expire,
And lift their raptured looks on high,
As though it were a joy to die.[1]
A brow like a midsummer lake,
Transparent with the sun therein,
When waves no murmur dare to make,
And heaven beholds her face within.
A cheek and lip — but why proceed?
I loved her then — I love her still;
And such as I am, love indeed
In fierce extremes — in good and ill.
But still we love even in our rage,
And haunted to our very age
With the vain shadow of the past,
As is Mazeppa to the last.

VI.

"We met — we gazed — I saw, and sigh'd,
She did not speak, and yet replied;
There are ten thousand tones and signs
We hear and see, but none defines —
Involuntary sparks of thought,
Which strike from out the heart o'erwrought,
And form a strange intelligence,
Alike mysterious and intense,
Which link the burning chain that binds,
Without their will, young hearts and minds:
Conveying, as the electric wire,
We know not how, the absorbing fire.
I saw, and sigh'd — in silence wept,
And still reluctant distance kept,
Until I was made known to her,
And we might then and there confer
Without suspicion — then, even then,
I long'd, and was resolved to speak;
But on my lips they died again,
The accents tremulous and weak,
Until one hour. — There is a game,
A frivolous and foolish play,
Wherewith we while away the day;
It is — I have forgot the name —
And we to this, it seems, were set,
By some strange chance, which I forget:
I reck'd not if I won or lost,
It was enough for me to be
So near to hear, and oh! to see
The being whom I loved the most.
I watch'd her as a sentinel,
(May ours this dark night watch as well!)
Until I saw, and thus it was,
That she was pensive, nor perceived
Her occupation, nor was grieved
Nor glad to lose or gain; but still
Play'd on for hours, as if her will
Yet bound her to the place, though not
That hers might be the winning lot.[2]
Then through my brain the thought did pass
Even as a flash of lightning there,
That there was something in her air
Which would not doom me to despair;
And on the thought my words broke forth,
All incoherent as they were;
Their eloquence was little worth,
But yet she listen'd — 't is enough —
Who listens once will listen twice;
Her heart, be sure, is not of ice,
And one refusal no rebuff.

VII.

"I loved, and was beloved again —
They tell me, sire, you never knew
Those gentle frailties; if 't is true,
I shorten all my joy or pain;
To you 't would seem absurd as vain;
But all men are not born to reign,
Or o'er their passions, or as you
Thus o'er themselves and nations too.
I am — or rather *was* — a prince,
A chief of thousands, and could lead
Them on where each would foremost bleed;
But could not o'er myself evince
The like control — But to resume:
I loved, and was beloved again;
In sooth, it is a happy doom,
But yet where happiest ends in pain.
We met in secret, and the hour
Which led me to that lady's bower
Was fiery Expectation's dower.
My days and nights were nothing — all
Except that hour which doth recall
In the long lapse from youth to age
No other like itself: I'd give
The Ukraine back again to live
It o'er once more, and be a page,
The happy page, who was the lord
Of one soft heart, and his own sword,
And had no other gem nor wealth
Save nature's gift of youth and health.
We met in secret — doubly sweet,
Some say, they find it so to meet;
I know not that — I would have given
My life but to have call'd her mine
In the full view of earth and heaven;
For I did oft and long repine
That we could only meet by stealth.

VIII.

"For lovers there are many eyes,
And such there were on us; — the devil
On such occasions should be civil —
The devil! — I'm loth to do him wrong,
It might be some untoward saint,
Who would not be at rest too long,
But to his pious bile gave vent —
But one fair night, some lurking spies
Surprised and seized us both.
The Count was something more than wroth —
I was unarm'd; but if in steel,
All cap-à-pie from head to heel,
What 'gainst their numbers could I do?
'T was near his castle, far away
From city or from succour near,
And almost on the break of day;

[1] ["Until it proves a joy to die." — MS.]

[2] [——— "but not
For that which we had both forgot." — MS.]

I did not think to see another,
My moments seem'd reduced to few;
And with one prayer to Mary Mother,
And, it may be, a saint or two,
As I resign'd me to my fate,
They led me to the castle gate:
Theresa's doom I never knew,
Our lot was henceforth separate.
An angry man, ye may opine,
Was he, the proud Count Palatine;
And he had reason good to be,
But he was most enraged lest such
An accident should chance to touch
Upon his future pedigree;
Nor less amazed, that such a blot
His noble 'scutcheon should have got,
While he was highest of his line;
Because unto himself he seem'd
The first of men, nor less he deem'd
In others' eyes, and most in mine.
'Sdeath! with a *page* — perchance a king
Had reconciled him to the thing;
But with a stripling of a page —
I felt, but cannot paint his rage.

IX.

"'Bring forth the horse!'—the horse was brought;
In truth, he was a noble steed,
A Tartar of the Ukraine breed,
Who look'd as though the speed of thought
Were in his limbs; but he was wild,
Wild as the wild deer, and untaught,
With spur and bridle undefiled —
'T was but a day he had been caught;
And snorting, with erected mane,
And struggling fiercely, but in vain,
In the full foam of wrath and dread
To me the desert-born was led:
They bound me on, that menial throng;
Upon his back with many a thong;
Then loosed him with a sudden lash —
Away! — away! — and on we dash!
Torrents less rapid and less rash.

X.

"Away! — away! — My breath was gone —
I saw not where he hurried on:
'T was scarcely yet the break of day,
And on he foam'd — away! — away! —
The last of human sounds which rose,
As I was darted from my foes,
Was the wild shout of savage laughter,
Which on the wind came roaring after
A moment from that rabble rout:
With sudden wrath I wrench'd my head,
And snapp'd the cord, which to the mane
Had bound my neck in lieu of rein,
And, writhing half my form about,
Howl'd back my curse; but 'midst the tread,
The thunder of my courser's speed,
Perchance they did not hear nor heed:
It vexes me — for I would fain
Have paid their insult back again.
I paid it well in after days:
There is not of that castle gate,
Its drawbridge and portcullis' weight,
Stone, bar, moat, bridge, or barrier left;
Nor of its fields a blade of grass,
Save what grows on a ridge of wall,
Where stood the hearth-stone of the hall;
And many a time ye there might pass,
Nor dream that e'er that fortress was.
I saw its turrets in a blaze,
Their crackling battlements all cleft,
And the hot lead pour down like rain
From off the scorch'd and blackening roof,
Whose thickness was not vengeance-proof.
They little thought that day of pain,
When launch'd, as on the lightning's flash,
They bade me to destruction dash,
That one day I should come again,
With twice five thousand horse, to thank
The Count for his uncourteous ride.
They play'd me then a bitter prank,
When, with the wild horse for my guide,
They bound me to his foaming flank:
At length I play'd them one as frank —
For time at last sets all things even —
And if we do but watch the hour,
There never yet was human power
Which could evade, if unforgiven,
The patient search and vigil long
Of him who treasures up a wrong.

XI.

"Away, away, my steed and I,
Upon the pinions of the wind,
All human dwellings left behind;
We sped like meteors through the sky,
When with its crackling sound the night
Is chequer'd with the northern light:
Town — village — none were on our track,
But a wild plain of far extent,
And bounded by a forest black;
And, save the scarce seen battlement
On distant heights of some strong hold,
Against the Tartars built of old,
No trace of man. The year before
A Turkish army had march'd o'er;
And where the Spahi's hoof hath trod,
The verdure flies the bloody sod:
The sky was dull, and dim, and gray,
And a low breeze crept moaning by —
I could have answer'd with a sigh —
But fast we fled, away, away,
And I could neither sigh nor pray;
And my cold sweat-drops fell like rain
Upon the courser's bristling mane;
But, snorting still with rage and fear,
He flew upon his far career:
At times I almost thought, indeed,
He must have slacken'd in his speed;
But no — my bound and slender frame
Was nothing to his angry might,
And merely like a spur became:
Each motion which I made to free
My swoln limbs from their agony
Increas'd his fury and affright:
I tried my voice, — 't was faint and low,
But yet he swerv'd as from a blow;
And, starting to each accent, sprang
As from a sudden trumpet's clang:
Meantime my cords were wet with gore,
Which, oozing through my limbs, ran o'er;

And in my tongue the thirst became
A something fierier far than flame.

XII.

" We near'd the wild wood — 't was so wide,
I saw no bounds on either side;
'T was studded with old sturdy trees,
That bent not to the roughest breeze
Which howls down from Siberia's waste,
And strips the forest in its haste, —
But these were few and far between,
Set thick with shrubs more young and green,
Luxuriant with their annual leaves,
Ere strown by those autumnal eves
That nip the forest's foliage dead,
Discolour'd with a lifeless red,
Which stands thereon like stiffen'd gore
Upon the slain when battle 's o'er,
And some long winter's night hath shed
Its frost o'er every tombless head,
So cold and stark the raven's beak
May peck unpierced each frozen cheek:
'T was a wild waste of underwood,
And here and there a chestnut stood,
The strong oak, and the hardy pine;
But far apart — and well it were,
Or else a different lot were mine —
The boughs gave way, and did not tear
My limbs; and I found strength to bear
My wounds, already scarr'd with cold —
My bonds forbade to loose my hold.
We rustled through the leaves like wind,
Left shrubs, and trees, and wolves behind,
By night I heard them on the track,
Their troop came hard upon our back,
With their long gallop, which can tire
The hound's deep hate, and hunter's fire:
Where'er we flew they follow'd on,
Nor left us with the morning sun;
Behind I saw them, scarce a rood,
At day-break winding through the wood,
And through the night had heard their feet,
Their stealing, rustling step repeat.
Oh! how I wish'd for spear or sword,
At least to die amidst the horde,
And perish — if it must be so —
At bay, destroying many a foe!
When first my courser's race begun,
I wish'd the goal already won;
But now I doubted strength and speed.
Vain doubt! his swift and savage breed
Had nerved him like the mountain-roe;
Nor faster falls the blinding snow
Which whelms the peasant near the door
Whose threshold he shall cross no more,
Bewilder'd with the dazzling blast,
Than through the forest-paths he pass'd —
Untired, untamed, and worse than wild;
All furious as a favour'd child
Balk'd of its wish; or fiercer still —
A woman piqued — who has her will.

XIII.

" The wood was pass'd; 'twas more than noon,
But chill the air, although in June;
Or it might be my veins ran cold —
Prolong'd endurance tames the bold;
And I was then not what I seem,
But headlong as a wintry stream,
And wore my feelings out before
I well could count their causes o'er:
And what with fury, fear, and wrath,
The tortures which beset my path,
Cold, hunger, sorrow, shame, distress,
Thus bound in nature's nakedness;
Sprung from a race whose rising blood
When stirr'd beyond its calmer mood,
And trodden hard upon, is like
The rattle-snake's, in act to strike,
What marvel if this worn-out trunk
Beneath its woes a moment sunk?
The earth gave way, the skies roll'd round,
I seem'd to sink upon the ground;
But err'd, for I was fastly bound.
My heart turn'd sick, my brain grew sore,
And throbb'd awhile, then beat no more:
The skies spun like a mighty wheel;
I saw the trees like drunkards reel,
And a slight flash sprang o'er my eyes,
Which saw no farther: he who dies
Can die no more than then I died.
O'ertortured by that ghastly ride,
I felt the blackness come and go,
And strove to wake; but could not make
My senses climb up from below:
I felt as on a plank at sea,
When all the waves that dash o'er thee,
At the same time upheave and whelm,
And hurl thee towards a desert realm.
My undulating life was as
The fancied lights that flitting pass
Our shut eyes in deep midnight, when
Fever begins upon the brain;
But soon it pass'd, with little pain,
But a confusion worse than such:
I own that I should deem it much,
Dying, to feel the same again;
And yet I do suppose we must
Feel far more ere we turn to dust:
No matter; I have bared my brow
Full in Death's face — before — and now.[1]

XIV.

" My thoughts came back; where was I? Cold,
And numb, and giddy: pulse by pulse
Life reassumed its lingering hold,
And throb by throb, — till grown a pang
Which for a moment would convulse,
My blood reflow'd, though thick and chill;
My ear with uncouth noises rang,
My heart began once more to thrill;
My sight return'd, though dim; alas!
And thicken'd, as it were, with glass.
Methought the dash of waves was nigh;
There was a gleam too of the sky,
Studded with stars; — it is no dream;
The wild horse swims the wilder stream!
The bright broad river's gushing tide
Sweeps, winding onward, far and wide,

[1] [The reviewer already quoted says, — " As the Hetman proceeds, it strikes us there is a much closer resemblance to the fiery flow of Walter Scott's chivalrous narrative, than in any of Lord Byron's previous pieces. Nothing can be grander than the sweep and torrent of the horse's speed, and the slow, unwearied, inflexible pursuit of the wolves."]

And we are half-way, struggling o'er
To yon unknown and silent shore.
The waters broke my hollow trance,
And with a temporary strength
My stiffen'd limbs were rebaptized.
My courser's broad breast proudly braves,
And dashes off the ascending waves,
And onward we advance!
We reach the slippery shore at length,
A haven I but little prized,
For all behind was dark and drear,
And all before was night and fear.
How many hours of night or day
In those suspended pangs I lay,
I could not tell; I scarcely knew
If this were human breath I drew.

XV.

"With glossy skin, and dripping mane,
And reeling limbs, and reeking flank,
The wild steed's sinewy nerves still strain
Up the repelling bank.
We gain the top: a boundless plain
Spreads through the shadow of the night,
And onward, onward, onward, seems,
Like precipices in our dreams,
To stretch beyond the sight;
And here and there a speck of white,
Or scatter'd spot of dusky green,
In masses broke into the light,
As rose the moon upon my right:
But nought distinctly seen
In the dim waste would indicate
The omen of a cottage gate;
No twinkling taper from afar
Stood like a hospitable star;
Not even an ignis-fatuus rose
To make him merry with my woes:
That very cheat had cheer'd me then!
Although detected, welcome still,
Reminding me, through every ill,
Of the abodes of men.

XVI.

"Onward we went — but slack and slow;
His savage force at length o'erspent,
The drooping courser, faint and low,
All feebly foaming went.
A sickly infant had had power
To guide him forward in that hour;
But useless all to me:
His new-born tameness nought avail'd —
My limbs were bound; my force had fail'd,
Perchance, had they been free.
With feeble effort still I tried
To rend the bonds so starkly tied,
But still it was in vain;
My limbs were only wrung the more,
And soon the idle strife gave o'er,
Which but prolong'd their pain:
The dizzy race seem'd almost done,
Although no goal was nearly won:
Some streaks announced the coming sun —
How slow, alas! he came!
Methought that mist of dawning gray
Would never dapple into day;
How heavily it roll'd away —
Before the eastern flame
Rose crimson, and deposed the stars,
And call'd the radiance from their cars,[1]
And fill'd the earth, from his deep throne,
With lonely lustre, all his own.

XVII.

"Up rose the sun; the mists were curl'd
Back from the solitary world
Which lay around — behind — before.
What booted it to traverse o'er
Plain, forest, river? Man nor brute,
Nor dint of hoof, nor print of foot,
Lay in the wild luxuriant soil;
No sign of travel — none of toil;
The very air was mute;
And not an insect's shrill small horn,
Nor matin bird's new voice was borne
From herb nor thicket. Many a werst,
Panting as if his heart would burst,
The weary brute still stagger'd on;
And still we were — or seem'd — alone.
At length, while reeling on our way,
Methought I heard a courser neigh,
From out yon tuft of blackening firs.
Is it the wind those branches stirs?
No, no! from out the forest prance
A trampling troop; I see them come!
In one vast squadron they advance!
I strove to cry — my lips were dumb.
The steeds rush on in plunging pride;
But where are they the reins to guide?
A thousand horse — and none to ride!
With flowing tail, and flying mane,
Wide nostrils — never stretch'd by pain,
Mouths bloodless to the bit or rein,
And feet that iron never shod,
And flanks unscarr'd by spur or rod,
A thousand horse, the wild, the free,
Like waves that follow o'er the sea,
Came thickly thundering on,
As if our faint approach to meet;
The sight re-nerved my courser's feet,
A moment staggering, feebly fleet,
A moment, with a faint low neigh,
He answer'd, and then fell;
With gasps and glazing eyes he lay,
And reeking limbs immoveable,
His first and last career is done!
On came the troop — they saw him stoop,
They saw me strangely bound along
His back with many a bloody thong:
They stop — they start — they snuff the air,
Gallop a moment here and there,
Approach, retire, wheel round and round,
Then plunging back with sudden bound,
Headed by one black mighty steed,
Who seem'd the patriarch of his breed,
Without a single speck or hair
Of white upon his shaggy hide;
They snort — they foam — neigh — swerve aside,
And backward to the forest fly,
By instinct, from a human eye.
They left me there to my despair,
Link'd to the dead and stiffening wretch,
Whose lifeless limbs beneath me stretch,

[1] ["Rose crimson, and forbad the stars
To sparkle in their radiant cars." — MS.]

Relieved from that unwonted weight,
From whence I could not extricate
Nor him nor me — and there we lay
The dying on the dead!
I little deem'd another day
Would see my houseless, helpless head.

" And there from morn till twilight bound,
I felt the heavy hours toil round,
With just enough of life to see
My last of suns go down on me,
In hopeless certainty of mind,
That makes us feel at length resign'd
To that which our foreboding years
Present the worst and last of fears:
Inevitable — even a boon,
Nor more unkind for coming soon,
Yet shunn'd and dreaded with such care,
As if it only were a snare
That prudence might escape:
At times both wish'd for and implored,
At times sought with self-pointed sword,
Yet still a dark and hideous close
To even intolerable woes,
And welcome in no shape.
And, strange to say, the sons of pleasure,
They who have revell'd beyond measure
In beauty, wassail, wine, and treasure,
Die calm, or calmer, oft than he
Whose heritage was misery:
For he who hath in turn run through
All that was beautiful and new,
Hath nought to hope, and nought to leave,
And, save the future, (which is view'd
Not quite as men are base or good,
But as their nerves may be endued,)
With nought perhaps to grieve:
The wretch still hopes his woes must end,
And Death, whom he should deem his friend,
Appears, to his distemper'd eyes,
Arrived to rob him of his prize,
The tree of his new Paradise.
To-morrow would have given him all,
Repaid his pangs, repair'd his fall;
To-morrow would have been the first
Of days no more deplored or curst,
But bright, and long, and beckoning years,
Seen dazzling through the mist of tears,
Guerdon of many a painful hour;
To-morrow would have given him power
To rule, to shine, to smite, to save —
And must it dawn upon his grave?

XVIII.

" The sun was sinking — still I lay
Chain'd to the chill and stiffening steed;
I thought to mingle there our clay;
And my dim eyes of death had need,
No hope arose of being freed:
I cast my last looks up the sky,
And there between me and the sun
I saw the expecting raven fly,
Who scarce would wait till both should die,
Ere his repast begun;
He flew, and perch'd, then flew once more,
And each time nearer than before;
I saw his wing through twilight flit,
And once so near me he alit
I could have smote, but lack'd the strength;
But the slight motion of my hand,
And feeble scratching of the sand,
The exerted throat's faint struggling noise,
Which scarcely could be call'd a voice,
Together scared him off at length.
I know no more — my latest dream
Is something of a lovely star
Which fix'd my dull eyes from afar,
And went and came with wandering beam,
And of the cold, dull, swimming, dense
Sensation of recurring sense,
And then subsiding back to death,
And then again a little breath,
A little thrill, a short suspense,
An icy sickness curdling o'er
My heart, and sparks that cross'd my brain —
A gasp, a throb, a start of pain,
A sigh, and nothing more.

XIX.

" I woke — Where was I? — Do I see
A human face look down on me?
And doth a roof above me close?
Do these limbs on a Couch repose?
Is this a chamber where I lie?
And is it mortal yon bright eye,
That watches me with gentle glance?
I closed my own again once more,
As doubtful that my former trance
Could not as yet be o'er.
A slender girl, long-hair'd, and tall,
Sate watching by the cottage wall;
The sparkle of her eye I caught,
Even with my first return of thought;
For ever and anon she threw
A prying, pitying glance on me
With her black eyes so wild and free:
I gazed, and gazed, until I knew
No vision it could be, —
But that I lived, and was released
From adding to the vulture's feast:
And when the Cossack maid beheld
My heavy eyes at length unseal'd,
She smiled — and I essay'd to speak,
But fail'd — and she approach'd, and made
With lip and finger signs that said,
I must not strive as yet to break
The silence, till my strength should be
Enough to leave my accents free;
And then her hand on mine she laid,
And smooth'd the pillow for my head,
And stole along on tiptoe tread,
And gently oped the door, and spake
In whispers — ne'er was voice so sweet!
Even music follow'd her light feet;
But those she call'd were not awake,
And she went forth; but, ere she pass'd,
Another look on me she cast,
Another sign she made, to say,
That I had nought to fear, that all
Were near, at my command or call,
And she would not delay
Her due return: — while she was gone,
Methought I felt too much alone.

W. Westall del.

MAZEPPA.

STANZA 18.

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XX.

" She came with mother and with sire—
What need of more?—I will not tire
With long recital of the rest,
Since I became the Cossack's guest.
They found me senseless on the plain—
They bore me to the nearest hut—
They brought me into life again—
Me—one day o'er their realm to reign!
Thus the vain fool who strove to glut
His rage, refining on my pain,
Sent me forth to the wilderness,
Bound, naked, bleeding, and alone,
To pass the desert to a throne,—
What mortal his own doom may guess?
Let none despond, let none despair!
To-morrow the Borysthenes
May see our coursers graze at ease
Upon his Turkish bank,—and never
Had I such welcome for a river
As I shall yield when safely there. [1]
Comrades, good night!"—The Hetman threw
His length beneath the oak-tree shade,
With leafy couch already made,
A bed nor comfortless nor new
To him, who took his rest whene'er
The hour arrived, no matter where:
His eyes the hastening slumbers steep.
And if ye marvel Charles forgot
To thank his tale, *he* wonder'd not,—
The king had been an hour asleep. [2]

The Island; [3]

OR,

CHRISTIAN AND HIS COMRADES. [4]

ADVERTISEMENT.

THE foundation of the following story will be found partly in Lieutenant Bligh's " Narrative of the Mutiny and Seizure of the Bounty, in the South Seas, in 1789;" and partly in " Mariner's Account of the Tonga Islands." [5]

Genoa, 1823.

The Island.

CANTO THE FIRST.

I.

THE morning watch was come; the vessel lay
Her course, and gently made her liquid way;
The cloven billow flash'd from off her prow
In furrows form'd by that majestic plough;
The waters with their world were all before;
Behind, the South Sea's many an islet shore.
The quiet night, now dappling, 'gan to wane,
Dividing darkness from the dawning main;
The dolphins, not unconscious of the day,
Swam high, as eager of the coming ray;
The stars from broader beams began to creep,
And lift their shining eyelids from the deep;
The sail resumed its lately shadow'd white,
And the wind flutter'd with a freshening flight;
The purpling ocean owns the coming sun,
But ere he break—a deed is to be done.

II.

The gallant chief within his cabin slept,
Secure in those by whom the watch was kept:

[1] ["Charles, having perceived that the day was lost, and that his only chance of safety was to retire with the utmost precipitation, suffered himself to be mounted on horseback, and with the remains of his army fled to a place called Perewolochna, situated in the angle formed by the junction of the Vorskla and the Borysthenes. Here, accompanied by Mazeppa, and a few hundreds of his followers, Charles swam over the latter great river, and proceeding over a desolate country, in danger of perishing with hunger, at length reached the Bog, where he was kindly received by the Turkish pacha. The Russian envoy at the Sublime Porte demanded that Mazeppa should be delivered up to Peter; but the old Hetman of the Cossacks escaped this fate by taking a disease which hastened his death." — BARROW's *Peter the Great*, pp. 196—203.]

[2] [It is impossible not to suspect that the Poet had some circumstances of his own personal history in his mind, when he portrayed the fair Polish *Theresa*, her youthful lover, and the jealous rage of the old Count Palatine.]

[3] ["The Island" was written at Genoa, early in the year 1823, and published in the June following.]

[4] [We are taught by The Book of sacred history, that the disobedience of our first parents entailed on our globe of earth a sinful and a suffering race. In our time there has sprung up from the most abandoned of this sinful family—from pirates, mutineers, and murderers—a little society, which, under the precepts of that sacred volume, is characterised by religion, morality, and innocence. The discovery of this happy people, as unexpected as it was accidental, and all that regards their condition and history, partake so much of the romantic, as to render the story not ill adapted for an epic poem. Lord Byron, indeed, has partially treated the subject; but, by blending two incongruous stories, and leaving both of them imperfect, and by mixing up fact with fiction, has been less felicitous than usual; for, beautiful as many passages in his " Island " are, in a region where every tree, and flower, and fountain, breathe poetry, yet, as a whole, the poem is deficient in dramatic effect. — BARROW.]

[5] [The hitherto scattered materials of the " Eventful History of the Mutiny and Piratical Seizure of the Bounty," with many important and most interesting additions, from the records of the Admiralty, and the family papers of Captain Heywood, R. N., have lately been collected and arranged by Sir John Barrow, in a little volume, to which the reader of this poem is referred, and from which every young officer of the navy may derive valuable instruction.]

His dreams were of Old England's welcome shore,
Of toils rewarded, and of dangers o'er;
His name was added to the glorious roll
Of those who search the storm-surrounded Pole.
The worst was over, and the rest seem'd sure,[1]
And why should not his slumber be secure?
Alas! his deck was trod by unwilling feet,
And wilder hands would hold the vessel's sheet;
Young hearts, which languish'd for some sunny isle,
Where summer years and summer women smile;
Men without country, who, too long estranged,
Had found no native home, or found it changed,
And, half uncivilised, preferr'd the cave
Of some soft savage to the uncertain wave—
The gushing fruits that nature gave untill'd;
The wood without a path but where they will'd;
The field o'er which promiscuous Plenty pour'd
Her horn; the equal land without a lord;
The wish—which ages have not yet subdued
In man—to have no master save his mood;[2]
The earth, whose mine was on its face, unsold,
The glowing sun and produce all its gold;
The freedom which can call each grot a home;
The general garden, where all steps may roam,
Where Nature owns a nation as her child,
Exulting in the enjoyment of the wild;
Their shells, their fruits, the only wealth they know,
Their unexploring navy, the canoe;
Their sport, the dashing breakers and the chase;
Their strangest sight, an European face:—
Such was the country which these strangers yearn'd
To see again; a sight they dearly earn'd.

III.

Awake, bold Bligh! the foe is at the gate!
Awake! awake!——Alas! it is too late!
Fiercely beside thy cot the mutineer
Stands, and proclaims the reign of rage and fear.
Thy limbs are bound, the bayonet at thy breast;
The hands, which trembled at thy voice, arrest;
Dragg'd o'er the deck, no more at thy command
The obedient helm shall veer, the sail expand;
That savage spirit, which would lull by wrath
Its desperate escape from duty's path,
Glares round thee, in the scarce believing eyes
Of those who fear the chief they sacrifice:
For ne'er can man his conscience all assuage,
Unless he drain the wine of passion—rage.

IV.

In vain, not silenced by the eye of death,
Thou call'st the loyal with thy menaced breath:—
They come not; they are few, and, overawed,
Must acquiesce, while sterner hearts applaud.
In vain thou dost demand the cause: a curse
Is all the answer, with the threat of worse.
Full in thine eyes is waved the glittering blade,
Close to thy throat the pointed bayonet laid.
The levell'd muskets circle round thy breast
In hands as steel'd to do the deadly rest.
Thou darest them to their worst, exclaiming—"Fire!"
But they who pitied not could yet admire;
Some lurking remnant of their former awe
Restrain'd them longer than their broken law;
They would not dip their souls at once in blood,
But left thee to the mercies of the flood.[3]

V.

"Hoist out the boat!" was now the leader's cry,
And who dare answer "No!" to Mutiny,
In the first dawning of the drunken hour,
The Saturnalia of unhoped-for power?
The boat is lower'd with all the haste of hate,
With its slight plank between thee and thy fate;
Her only cargo such a scant supply
As promises the death their hands deny;
And just enough of water and of bread
To keep, some days, the dying from the dead:
Some cordage, canvas, sails, and lines, and twine,
But treasures all to hermits of the brine,
Were added after, to the earnest prayer
Of those who saw no hope, save sea and air;
And last, that trembling vassal of the Pole—
The feeling compass—Navigation's soul.[4]

VI.

And now the self-elected chief finds time
To stun the first sensation of his crime,
And raise it in his followers—"Ho! the bowl!"[5]
Lest passion should return to reason's shoal.
"Brandy for heroes!"[6] Burke could once exclaim—
No doubt a liquid path to epic fame;

[1] ["A few hours before, my situation had been peculiarly flattering: I had a ship in the most perfect order, stored with every necessary, both for health and service; the object of the voyage was attained, and two thirds of it now completed. The remaining part had every prospect of success."—BLIGH.]

[2] ["The women of Otaheite are handsome, mild, and cheerful in manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them be admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these and many other concomitant circumstances, it ought hardly to be the subject of surprise that a set of sailors, most of them void of connections, should be led away, where they had the power of fixing themselves, in the midst of plenty, in one of the finest islands in the world, where there was no necessity to labour, and where the allurements of dissipation are beyond any conception that can be formed of it."—B.]

[3] ["Just before sunrise, while I was yet asleep, Mr. Christian, with the master at arms, gunner's mate, and Thomas Burkitt, seaman, came into my cabin, and, seizing me, tied my hands with a cord behind my back, threatening me with instant death, if I spoke or made the least noise. I nevertheless called out as loud as I could, in hopes of assistance; but the officers not of their party were already secured by sentinels at their doors. At my own cabin door were three men, besides the four within: all except Christian had muskets and bayonets; he had only a cutlass. I was dragged out of bed, and forced on deck in my shirt. On demanding the reason of such violence, the only answer was abuse for not holding my tongue. The boatswain was then ordered to hoist out the launch, accompanied by a threat, if he did not do it instantly, to take care of himself. The boat being hoisted out, Mr. Heyward and Mr. Hallet, two of the midshipmen, and Mr. Samuel, the clerk, were ordered into it. I demanded the intention of giving this order, and endeavoured to persuade the people near me not to persist in such acts of violence; but it was to no effect; for the constant answer was, 'Hold your tongue, or you are dead this moment!'"—BLIGH.]

[4] ["The boatswain and those seamen who were to be put into the boat were allowed to collect twine, canvass, lines, sails, cordage, an eight-and-twenty-gallon cask of water; and Mr. Samuel got one hundred and fifty pounds of bread, with a small quantity of rum and wine; also a quadrant and compass."—B.]

[5] ["The mutineers having thus forced those of the seamen whom they wished to get rid of into the boat, Christian directed a dram to be served to each of his crew."—B.]

[6] [It appears to have been Dr. Johnson who thus gave honour to Cognac.—"He was persuaded," says Boswell, "to take one glass of claret. He shook his head, and said, 'Poor stuff!—No, Sir, claret is the liquor for boys; port for men; but he who aspires to be a hero (smiling) must drink brandy.'"—See *Boswell*, vol. viii. p. 54. ed. 1835.]

And such the new-born heroes found it here,
And drain'd the draught with an applauding cheer.
"Huzza! for Otaheite!" was the cry.
How strange such shouts from sons of Mutiny!
The gentle island, and the genial soil,
The friendly hearts, the feasts without a toil,
The courteous manners but from nature caught,
The wealth unhoarded, and the love unbought;
Could these have charms for rudest sea-boys, driven
Before the mast by every wind of heaven?
And now, even now prepared with others' woes
To earn mild Virtue's vain desire, repose?
Alas! such is our nature! all but aim
At the same end by pathways not the same;
Our means, our birth, our nation, and our name,
Our fortune, temper, even our outward frame,
Are far more potent o'er our yielding clay
Than aught we know beyond our little day.
Yet still there whispers the small voice within,
Heard through Gain's silence, and o'er Glory's din:
Whatever creed be taught or land be trod,
Man's conscience is the oracle of God.

VII.

The launch is crowded with the faithful few
Who wait their chief, a melancholy crew:
But some remain'd reluctant on the deck
Of that proud vessel — now a moral wreck —
And view'd their captain's fate with piteous eyes:
While others scoff'd his augur'd miseries,
Sneer'd at the prospect of his pigmy sail,
And the slight bark so laden and so frail.
The tender nautilus, who steers his prow,
The sea-born sailor of his shell canoe,
The ocean Mab, the fairy of the sea,
Seems far less fragile, and, alas! more free.
He, when the lightning-wing'd tornados sweep
The surge, is safe — his port is in the deep —
And triumphs o'er the armadas of mankind,
Which shake the world, yet crumble in the wind.

VIII.

When all was now prepared, the vessel clear,
Which hail'd her master in the mutineer,
A seaman, less obdurate than his mates,
Show'd the vain pity which but irritates;
Watch'd his late chieftain with exploring eye,
And told, in signs, repentant sympathy;
Held the moist shaddock to his parched mouth,
Which felt exhaustion's deep and bitter drouth:
But soon observed, this guardian was withdrawn,
Nor further mercy clouds rebellion's dawn.[1]
Then forward stepp'd the bold and froward boy
His chief had cherish'd only to destroy,
And, pointing to the helpless prow beneath,
Exclaim'd, "Depart at once! delay is death!"
Yet then, even then, his feelings ceased not all:
In that last moment could a word recall
Remorse for the black deed as yet half done,
And what he hid from many show'd to one:
When Bligh in stern reproach demanded where
Was now his grateful sense of former care?
Where all his hopes to see his name aspire,
And blazon Britain's thousand glories higher?
His feverish lips thus broke their gloomy spell,
"'Tis that! 'tis that! I am in hell! in hell!"[2]
No more he said; but urging to the bark
His chief, commits him to his fragile ark;
These the sole accents from his tongue that fell
But volumes lurk'd below his fierce farewell.

IX.

The arctic sun rose broad above the wave;
The breeze now sank, now whisper'd from his cave;
As on the Æolian harp, his fitful wings
Now swell'd, now flutter'd o'er his ocean strings.
With slow, despairing oar, the abandon'd skiff
Ploughs its drear progress to the scarce-seen cliff,
Which lifts its peak a cloud above the main:
That boat and ship shall never meet again!
But 't is not mine to tell their tale of grief,
Their constant peril, and their scant relief;
Their days of danger, and their nights of pain;
Their manly courage even when deem'd in vain,
The sapping famine, rendering scarce a son
Known to his mother in the skeleton;
The ills that lessen'd still their little store,
And starved even Hunger till he wrung no more;
The varying frowns and favours of the deep,
That now almost ingulfs, then leaves to creep
With crazy oar and shatter'd strength along
The tide that yields reluctant to the strong;
The incessant fever of that arid thirst
Which welcomes, as a well, the clouds that burst
Above their naked bones, and feels delight
In the cold drenching of the stormy night,
And from the outspread canvas gladly wrings
A drop to moisten life's all-gasping springs;
The savage foe escaped, to seek again
More hospitable shelter from the main;
The ghastly spectres which were doom'd at last
To tell as true a tale of dangers past,
As ever the dark annals of the deep
Disclosed for man to dread or woman weep.

X.

We leave them to their fate, but not unknown
Nor unredress'd. Revenge may have her own:
Roused discipline aloud proclaims their cause,
And injured navies urge their broken laws.
Pursue we on his track the mutineer,
Whom distant vengeance had not taught to fear.
Wide o'er the wave — away! away! away!
Once more his eyes shall hail the welcome bay;
Once more the happy shores without a law
Receive the outlaws whom they lately saw;

[1] ["Isaac Martin, I saw, had an inclination to assist me; and as he fed me with shaddock, my lips being quite parched, we explained each other's sentiments by looks. But this was observed, and he was removed. He then got into the boat, but was compelled to return." — BLIGH.]

[2] ["Christian then said, 'Come, Captain Bligh, your officers and men are now in the boat, and you must go with them: if you attempt to make the least resistance, you will instantly be put to death;' and, without further ceremony, I was forced over the side by a tribe of armed ruffians, where they untied my hands. Being in the boat, we were veered astern by a rope. A few pieces of pork were thrown to us, also the four cutlasses. After having been kept some time to make sport for these unfeeling wretches, and having undergone much ridicule, we were at length cast adrift in the open ocean. Eighteen persons were with me in the boat. When we were sent away, 'Huzza for Otaheite!' was frequently heard among the mutineers. Christian, the chief of them, was of a respectable family in the north of England. While they were forcing me out of the ship, I asked him whether this was a proper return for the many instances he had experienced of my friendship? He appeared disturbed at the question, and answered, with much emotion, 'That — Captain Bligh — that is the thing — I am in hell — I am in hell!'" — BLIGH.]

Nature, and Nature's goddess — woman — woos
To lands where, save their conscience, none accuse;
Where all partake the earth without dispute,
And bread itself is gather'd as a fruit [1];
Where none contest the fields, the woods, the streams: —
The goldless age, where gold disturbs no dreams,
Inhabits or inhabited the shore,
Till Europe taught them better than before.
Bestow'd her customs, and amended theirs,
But left her vices also to their heirs.
Away with this! behold them as they were,
Do good with Nature, or with Nature err.
"Huzza! for Otaheite!" was the cry,
As stately swept the gallant vessel by.
The breeze springs up; the lately flapping sail
Extends its arch before the growing gale;
In swifter ripples stream aside the seas,
Which her bold bow flings off with dashing ease.
Thus Argo [2] plough'd the Euxine's virgin foam,
But those she wafted still look'd back to home:
These spurn their country with their rebel bark,
And fly her as the raven fled the ark;
And yet they seek to nestle with the dove,
And tame their fiery spirits down to love.

The Island.

CANTO THE SECOND.

I.

How pleasant were the songs of Toobonai [3],
When summer's sun went down the coral bay!
Come, let us to the islet's softest shade,
And hear the warbling birds! the damsels said:
The wood-dove from the forest depth shall coo,
Like voices of the gods from Bolotoo;
We 'll cull the flowers that grow above the dead,
For these most bloom where rests the warrior's head;
And we will sit in twilight's face, and see
The sweet moon glancing through the tooa tree,
The lofty accents of whose sighing bough
Shall sadly please us as we lean below;
Or climb the steep, and view the surf in vain
Wrestle with rocky giants o'er the main,
Which spurn in columns back the baffled spray.
How beautiful are these! how happy they,
Who, from the toil and tumult of their lives,
Steal to look down where nought but ocean strives!
Even he too loves at times the blue lagoon,
And smooths his ruffled mane beneath the moon.

II.

Yes — from the sepulchre we 'll gather flowers,
Then feast like spirits in their promised bowers,
Then plunge and revel in the rolling surf,
Then lay our limbs along the tender turf,
And, wet and shining from the sportive toil,
Anoint our bodies with the fragrant oil,
And plait our garlands gather'd from the grave,
And wear the wreaths that sprung from out the brave.
But lo! night comes, the Mooa woos us back,
The sound of mats are heard along our track;
Anon the torchlight dance shall fling its sheen
In flashing mazes o'er the Marly's green;
And we too will be there; we too recall
The memory bright with many a festival,
Ere Fiji blew the shell of war, when foes
For the first time were wafted in canoes.
Alas! for them the flower of mankind bleeds;
Alas! for them our fields are rank with weeds:
Forgotten is the rapture, or unknown,
Of wandering with the moon and love alone.
But be it so: — *they* taught us how to wield
The club, and rain our arrows o'er the field:
Now let them reap the harvest of their art!
But feast to-night! to-morrow we depart.
Strike up the dance! the cava bowl fill high!
Drain every drop! — to-morrow we may die.
In summer garments be our limbs array'd;
Around our waists the tappa's white display'd;
Thick wreaths shall form our coronal, like spring's,
And round our necks shall glance the hooni strings;
So shall their brighter hues contrast the glow
Of the dusk bosoms that beat high below.

III.

But now the dance is o'er — yet stay awhile;
Ah, pause! nor yet put out the social smile.
To-morrow for the Mooa we depart,
But not to-night — to-night is for the heart.
Again bestow the wreaths we gently woo,
Ye young enchantresses of gay Licoo!
How lovely are your forms! how every sense
Bows to your beauties, soften'd, but intense,
Like to the flowers on Mataloco's steep,
Which fling their fragrance far athwart the deep! —
We too will see Licoo; but — oh! my heart! —
What do I say? — to-morrow we depart!

IV.

Thus rose a song — the harmony of times
Before the winds blew Europe o'er these climes.
True, they had vices — such are Nature's growth —
But only the barbarian's — we have both:
The sordor of civilisation, mix'd
With all the savage which man's fall hath fix'd.
Who hath not seen Dissimulation's reign,
The prayers of Abel link'd to deeds of Cain?
Who such would see may from his lattice view
The Old World more degraded than the New, —
Now *new* no more, save where Columbia rears
Twin giants, born by Freedom to her spheres,
Where Chimborazo, over air, earth, wave,
Glares with his Titan eye, and sees no slave.

V.

Such was this ditty of Tradition's days,
Which to the dead a lingering fame conveys

[1] The now celebrated bread-fruit, to transplant which Captain Bligh's expedition was undertaken.

[2] [The vessel in which Jason embarked in quest of the golden fleece.]

[3] The first three sections are taken from an actual song of the Tonga Islanders, of which a prose translation is given in "Mariner's Account of the Tonga Islands." Toobonai is *not* however one of them; but was one of those where Christian and the mutineers took refuge. I have altered and added, but have retained as much as possible of the original.

In song, where fame as yet hath left no sign
Beyond the sound whose charm is half divine;
Which leaves no record to the sceptic eye,
But yields young history all to harmony;
A boy Achilles, with the centaur's lyre
In hand, to teach him to surpass his sire.
For one long-cherish'd ballad's simple stave,
Rung from the rock, or mingled with the wave,
Or from the bubbling streamlet's grassy side,
Or gathering mountain echoes as they glide,
Hath greater power o'er each true heart and ear,
Than all the columns Conquest's minions rear;
Invites, when hieroglyphics are a theme
For sages' labours or the student's dream;
Attracts, when History's volumes are a toil, —
The first, the freshest bud of Feeling's soil.
Such was this rude rhyme — rhyme is of the rude —
But such inspired the Norseman's solitude,
Who came and conquer'd; such, wherever rise
Lands which no foes destroy or civilise,
Exist: and what can our accomplish'd art
Of verse do more than reach the awaken'd heart?

VI.

And sweetly now those untaught melodies
Broke the luxurious silence of the skies,
The sweet siesta of a summer day,
The tropic afternoon of Tooboná,
When every flower was bloom, and air was balm,
And the first breath began to stir the palm,
The first yet voiceless wind to urge the wave
All gently to refresh the thirsty cave,
Where sat the songstress with the stranger boy,
Who taught her passion's desolating joy,
Too powerful over every heart, but most
O'er those who know not how it may be lost;
O'er those who, burning in the new-born fire,
Like martyrs revel in their funeral pyre,
With such devotion to their ecstasy,
That life knows no such rapture as to die:
And die they do; for earthly life has nought
Match'd with that burst of nature, even in thought;
And all our dreams of better life above
But close in one eternal gush of love.

VII.

There sat the gentle savage of the wild,
In growth a woman, though in years a child,
As childhood dates within our colder clime,
Where nought is ripen'd rapidly save crime;
The infant of an infant world, as pure
From nature — lovely, warm, and premature;
Dusky like night, but night with all her stars;
Or cavern sparkling with its native spars;
With eyes that were a language and a spell,
A form like Aphrodite's in her shell,
With all her loves around her on the deep,
Voluptuous as the first approach of sleep;
Yet full of life — for through her tropic cheek
The blush would make its way, and all but speak;
The sun-born blood suffused her neck, and threw
O'er her clear nut-brown skin a lucid hue,
Like coral reddening through the darken'd wave,
Which draws the diver to the crimson cave.
Such was this daughter of the southern seas,
Herself a billow in her energies,
To bear the bark of others' happiness,
Nor feel a sorrow till their joy grew less:
Her wild and warm yet faithful bosom knew
No joy like what it gave; her hopes ne'er drew
Aught from experience, that chill touchstone, whose
Sad proof reduces all things from their hues:
She fear'd no ill, because she knew it not,
Or what she knew was soon — too soon — forgot:
Her smiles and tears had pass'd, as light winds pass
O'er lakes to ruffle, not destroy, their glass,
Whose depths unsearch'd, and fountains from the hill,
Restore their surface, in itself so still,
Until the earthquake tear the naiad's cave,
Root up the spring, and trample on the wave,
And crush the living waters to a mass,
The amphibious desert of the dank morass!
And must their fate be hers? The eternal change
But grasps humanity with quicker range;
And they who fall but fall as worlds will fall,
To rise, if just, a spirit o'er them all.

VIII.

And who is he? the blue-eyed northern child [1]
Of isles more known to man, but scarce less wild;
The fair-hair'd offspring of the Hebrides,
Where roars the Pentland with its whirling seas;
Rock'd in his cradle by the roaring wind,
The tempest-born in body and in mind,
His young eyes opening on the ocean-foam,
Had from that moment deem'd the deep his home,
The giant comrade of his pensive moods,
The sharer of his craggy solitudes,
The only Mentor of his youth, where'er
His bark was borne; the sport of wave and air;
A careless thing, who placed his choice in chance,
Nursed by the legends of his land's romance;
Eager to hope, but not less firm to bear,
Acquainted with all feelings save despair.
Placed in the Arab's clime, he would have been
As bold a rover as the sands have seen,
And braved their thirst with as enduring lip
As Ishmael, wafted on his desert-ship; [2]
Fix'd upon Chili's shore, a proud cacique;
On Hellas' mountains, a rebellious Greek;
Born in a tent, perhaps a Tamerlane;
Bred to a throne, perhaps unfit to reign.
For the same soul that rends its path to sway,
If rear'd to such, can find no further prey
Beyond itself, and must retrace its way, [3]
Plunging for pleasure into pain: the same
Spirit which made a Nero, Rome's worst shame,
A humbler state and discipline of heart,
Had form'd his glorious namesake's counterpart; [4]

[1] [George Stewart. "He was," says Bligh, "a young man of creditable parents in the Orkneys; at which place, on the return of the Resolution from the South Seas, in 1780, we received so many civilities, that, on that account only, I should gladly have taken him with me; but, independent of this recommendation, he was a seaman, and had always borne a good character."]

[2] The "ship of the desert" is the Oriental figure for the camel or dromedary; and they deserve the metaphor well, — the former for his endurance, the latter for his swiftness.

[3] "Lucullus, when frugality could charm,
Had roasted turnips in the Sabine farm." — POPE.

[4] The consul Nero, who made the unequalled march which deceived Hannibal, and defeated Asdrubal; thereby accomplishing an achievement almost unrivalled in military annals. The first intelligence of his return, to Hannibal, was the sight of Asdrubal's head thrown into his camp. When Hannibal saw this, he exclaimed with a sigh, that "Rome would now be the mistress of the world." And yet to this victory of Nero's it might be owing that his imperial namesake reigned

But grant his vices, grant them all his own,
How small their theatre without a throne!

IX.

Thou smilest: — these comparisons seem high
To those who scan all things with dazzled eye;
Link'd with the unknown name of one whose doom
Has nought to do with glory or with Rome,
With Chili, Hellas, or with Araby; —
Thou smilest? — Smile; 'tis better thus than sigh;
Yet such he might have been; he was a man,
A soaring spirit, ever in the van,
A patriot hero or despotic chief,
To form a nation's glory or its grief,
Born under auspices which makes us more
Or less than we delight to ponder o'er.
But these are visions; say, what was he here?
A blooming boy, a truant mutineer.
The fair-hair'd Torquil, free as ocean's spray,
The husband of the bride of Toobonai.

X.

By Neuha's side he sate, and watch'd the waters, —
Neuha, the sun-flower of the island daughters,
Highborn, (a birth at which the herald smiles,
Without a scutcheon for these secret isles,)
Of a long race, the valiant and the free,
The naked knights of savage chivalry,
Whose grassy cairns ascend along the shore;
And thine — I've seen — Achilles! do no more.
She, when the thunder-bearing strangers came,
In vast canoes, begirt with bolts of flame,
Topp'd with tall trees, which, loftier than the palm,
Seem'd rooted in the deep amidst its calm:
But when the winds awaken'd, shot forth wings
Broad as the cloud along the horizon flings,
And sway'd the waves like cities of the sea,
Making the very billows look less free; —
She, with her paddling oar and dancing prow,
Shot through the surf, like reindeer through the snow,
Swift-gliding o'er the breaker's whitening edge,
Light as a nereid in her ocean sledge,
And gazed and wonder'd at the giant hulk,
Which heaved from wave to wave its trampling bulk:
The anchor dropp'd; it lay along the deep,
Like a huge lion in the sun asleep,
While round it swarm'd the proas' flitting chain,
Like summer bees that hum around his mane.

XI.

The white man landed! — need the rest be told?
The New World stretch'd its dusk hand to the Old;
Each was to each a marvel, and the tie
Of wonder warm'd to better sympathy.
Kind was the welcome of the sun-born sires,
And kinder still their daughters' gentler fires.
Their union grew: the children of the storm
Found beauty link'd with many a dusky form;
While these in turn admired the paler glow,
Which seem'd so white in climes that knew no snow.
The chase, the race, the liberty to roam,
The soil where every cottage show'd a home;
The sea-spread net, the lightly-launch'd canoe,
Which stemm'd the studded archipelago,
O'er whose blue bosom rose the starry isles;
The healthy slumber, earn'd by sportive toils;
The palm, the loftiest dryad of the woods,
Within whose bosom infant Bacchus broods,
While eagles scarce build higher than the crest
Which shadows o'er the vineyard in her breast;
The cava feast, the yam, the cocoa's root,
Which bears at once the cup, and milk, and fruit;
The bread-tree, which, without the ploughshare, yields
The unreap'd harvest of unfurrow'd fields,
And bakes its unadulterated loaves
Without a furnace in unpurchased groves,
And flings off famine from its fertile breast,
A priceless market for the gathering guest; —
These, with the luxuries of seas and woods,
The airy joys of social solitudes,
Tamed each rude wanderer to the sympathies
Of those who were more happy, if less wise,
Did more than Europe's discipline had done,
And civilised Civilisation's son!

XII.

Of these, and there was many a willing pair,
Neuha and Torquil were not the least fair:
Both children of the isles, though distant far;
Both born beneath a sea-presiding star;
Both nourish'd amidst nature's native scenes,
Loved to the last, whatever intervenes
Between us and our childhood's sympathy,
Which still reverts to what first caught the eye.
He who first met the Highlands' swelling blue
Will love each peak that shows a kindred hue,
Hail in each crag a friend's familiar face,
And clasp the mountain in his mind's embrace.
Long have I roam'd through lands which are not mine,
Adored the Alp, and loved the Apennine,
Revered Parnassus, and beheld the steep
Jove's Ida and Olympus crown the deep:
But 't was not all long ages' lore, nor all
Their nature held me in their thrilling thrall;
The infant rapture still survived the boy,
And Loch-na-gar with Ida look'd o'er Troy, [1]
Mix'd Celtic memories with the Phrygian mount,
And Highland linns with Castalie's clear fount.
Forgive me, Homer's universal shade!
Forgive me, Phœbus! that my fancy stray'd;
The north and nature taught me to adore
Your scenes sublime, from those beloved before.

XIII.

The love which maketh all things fond and fair,
The youth which makes one rainbow of the air,
The dangers past, that make even man enjoy
The pause in which he ceases to destroy,
The mutual beauty, which the sternest feel
Strike to their hearts like lightning to the steel,
United the half savage and the whole,
The maid and boy, in one absorbing soul.
No more the thundering memory of the fight
Wrapp'd his wean'd bosom in its dark delight;

at all. But the infamy of the one has eclipsed the glory of the other. When the name of "Nero" is heard, who thinks of the consul? — But such are human things!

[1] When very young, about eight years of age, after an attack of the scarlet fever at Aberdeen, I was removed by medical advice into the Highlands. Here I passed occasionally some summers, and from this period I date my love of mountainous countries. I can never forget the effect, a few years afterwards, in England, of the only thing I had long seen, even in miniature, of a mountain, in the Malvern Hills. After I returned to Cheltenham, I used to watch them every afternoon, at sunset, with a sensation which I cannot describe. This was boyish enough; but I was then only thirteen years of age, and it was in the holidays.

No more the irksome restlessness of rest
Disturb'd him like the eagle in her nest.
Whose whetted beak and far-pervading eye
Darts for a victim over all the sky:
His heart was tamed to that voluptuous state,
At once Elysian and effeminate,
Which leaves no laurels o'er the hero's urn; —
These wither when for aught save blood they burn,
Yet when their ashes in their nook are laid,
Doth not the myrtle leave as sweet a shade?
Had Cæsar known but Cleopatra's kiss,
Rome had been free, the world had not been his.
And what have Cæsar's deeds and Cæsar's fame
Done for the earth? We feel them in our shame:
The gory sanction of his glory stains
The rust which tyrants cherish on our chains.
Though Glory, Nature, Reason, Freedom, bid
Roused millions do what single Brutus did —
Sweep these mere mock-birds of the despot's song
From the tall bough where they have perch'd so long, —
Still are we hawk'd at by such mousing owls,
And take for falcons those ignoble fowls,
When but a word of freedom would dispel
These bugbears, as their terrors show too well.

XIV.

Rapt in the fond forgetfulness of life,
Neuha, the South Sea girl, was all a wife,
With no distracting world to call her off
From love; with no society to scoff
At the new transient flame; no babbling crowd
Of coxcombry in admiration loud,
Or with adulterous whisper to alloy
Her duty, and her glory, and her joy:
With faith and feelings naked as her form,
She stood as stands a rainbow in a storm,
Changing its hues with bright variety,
But still expanding lovelier o'er the sky,
Howe'er its arch may swell, its colours move,
The cloud-compelling harbinger of love.

XV.

Here, in this grotto of the wave-worn shore,
They pass'd the tropic's red meridian o'er;
Nor long the hours — they never paused o'er time,
Unbroken by the clock's funereal chime,
Which deals the daily pittance of our span,
And points and mocks with iron laugh at man.
What deem'd they of the future or the past?
The present, like a tyrant, held them fast:
Their hour-glass was the sea-sand, and the tide,
Like her smooth billow, saw their moments glide:
Their clock the sun, in his unbounded tow'r;
They reckon'd not, whose day was but an hour;

The nightingale, their only vesper-bell,
Sung sweetly to the rose the day's farewell; [1]
The broad sun set, but not with lingering sweep,
As in the north he mellows o'er the deep;
But fiery, full, and fierce, as if he left
The world for ever, earth of light bereft,
Plunged with red forehead down along the wave,
As dives a hero headlong to his grave.
Then rose they, looking first along the skies,
And then for light into each other's eyes,
Wondering that summer show'd so brief a sun,
And asking if indeed the day were done.

XVI.

And let not this seem strange: the devotee
Lives not in earth, but in his ecstasy;
Around him days and worlds are heedless driven,
His soul is gone before his dust to heaven.
Is love less potent? No — his path is trod,
Alike uplifted gloriously to God;
Or link'd to all we know of heaven below,
The other better self, whose joy or woe
Is more than ours; the all-absorbing flame
Which, kindled by another, grows the same,
Wrapt in one blaze; the pure, yet funeral pile,
Where gentle hearts, like Bramins, sit and smile.
How often we forget all time, when lone,
Admiring Nature's universal throne,
Her woods, her wilds, her waters, the intense
Reply of *hers* to our intelligence!
Live not the stars and mountains? Are the waves
Without a spirit? Are the dropping caves
Without a feeling in their silent tears?
No, no; — they woo and clasp us to their spheres,
Dissolve this clog and clod of clay before
Its hour, and merge our soul in the great shore.
Strip off this fond and false identity! —
Who thinks of self, when gazing on the sky?
And who, though gazing lower, ever thought,
In the young moments ere the heart is taught
Time's lesson, of man's baseness or his own?
All nature is his realm, and love his throne.

XVII.

Neuha arose, and Torquil: twilight's hour
Came sad and softly to their rocky bower,
Which, kindling by degrees its dewy spars,
Echoed their dim light to the mustering stars.
Slowly the pair, partaking nature's calm,
Sought out their cottage, built beneath the palm;
Now smiling and now silent, as the scene;
Lovely as Love — the spirit! — when serene.
The Ocean scarce spoke louder with his swell,
Than breathes his mimic murmurer in the shell, [2]

[1] The now well-known story of the loves of the nightingale and rose need not be more than alluded to, being sufficiently familiar to the Western as to the Eastern reader.

[2] If the reader will apply to his ear the sea-shell on his chimney-piece, he will be aware of what is alluded to. If the text should appear obscure, he will find in "Gebir" the same idea better expressed in two lines. The poem I never read, but have heard the lines quoted by a more recondite reader — who seems to be of a different opinion from the editor of the Quarterly Review, who qualified it, in his answer to the Critical Reviewer of his Juvenal, as trash of the worst and most insane description. It is to Mr. Landor, the author of "Gebir," so qualified, and of some Latin poems, which vie with Martial or Catullus in obscenity, that the immaculate Mr. Southey addresses his declamation against impurity!

[Mr. Landor's lines above alluded to are —

"For I have often seen her with both hands
Shake a dry crocodile of equal height,
And listen to the shells within the scales,
And fancy there was life, and yet apply
The jagged jaws wide open to the ear."

In the "Excursion" of Wordsworth occurs the following exquisite passage: —

—— "I have seen
A curious child, applying to his ear
The convolutions of a smooth-lipp'd shell,
To which, in silence hush'd, his very soul
Listen'd intensely, and his countenance soon
Brighten'd with joy; for murmuring from within
Were heard sonorous cadences! whereby,
To his belief, the monitor express'd
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of faith; and doth impart
Authentic tidings of invisible things:
Of ebb and flow, and ever-during power;
And central peace subsisting at the heart
Of endless agitation."]

As, far divided from his parent deep,
The sea-born infant cries, and will not sleep,
Raising his little plaint in vain, to rave
For the broad bosom of his nursing wave:
The woods droop'd darkly, as inclined to rest,
The tropic bird wheel'd rockward to his nest,
And the blue sky spread round them like a lake
Of peace, where Piety her thirst might slake.

XVIII.

But through the palm and plantain, hark, a voice!
Not such as would have been a lover's choice,
In such an hour, to break the air so still;
No dying night-breeze, harping o'er the hill,
Striking the strings of nature, rock and tree,
Those best and earliest lyres of harmony,
With Echo for their chorus; nor the alarm
Of the loud war-whoop to dispel the charm;
Nor the soliloquy of the hermit owl,
Exhaling all his solitary soul,
The dim though large-eyed winged anchorite,
Who peals his dreary pæan o'er the night;
But a loud, long, and naval whistle, shrill
As ever started through a sea-bird's bill;
And then a pause, and then a hoarse "Hillo!
Torquil! my boy! what cheer? Ho! brother, ho!"
"Who hails?" cried Torquil, following with his eye
The sound. "Here's one," was all the brief reply.

XIX.

But here the herald of the self-same mouth
Came breathing o'er the aromatic south,
Not like a "bed of violets" on the gale,
But such as wafts its cloud o'er grog or ale,
Borne from a short frail pipe, which yet had blown
Its gentle odours over either zone,
And, puff'd where'er winds rise or waters roll,
Had wafted smoke from Portsmouth to the Pole,
Opposed its vapour as the lightning flash'd,
And reek'd, 'midst mountain-billows, unabash'd,
To Æolus a constant sacrifice,
Through every change of all the varying skies.
And what was he who bore it? — I may err,
But deem him sailor or philosopher.[1]
Sublime tobacco! which from east to west
Cheers the tar's labour or the Turkman's rest;
Which on the Moslem's ottoman divides
His hours, and rivals opium and his brides;
Magnificent in Stamboul, but less grand,
Though not less loved, in Wapping or the Strand;
Divine in hookas, glorious in a pipe,
When tipp'd with amber, mellow, rich, and ripe;
Like other charmers, wooing the caress
More dazzlingly when daring in full dress:
Yet thy true lovers more admire by far
Thy naked beauties — Give me a cigar![2]

XX.

Through the approaching darkness of the wood
A human figure broke the solitude,

Fantastically, it may be, array'd,
A seaman in a savage masquerade;
Such as appears to rise out from the deep
When o'er the line the merry vessels sweep,
And the rough saturnalia of the tar
Flock o'er the deck, in Neptune's borrow'd car;[3]
And, pleased, the god of ocean sees his name
Revive once more, though but in mimic game
Of his true sons, who riot in the breeze
Undreamt of in his native Cyclades.
Still the old god delights, from out the main,
To snatch some glimpses of his ancient reign.
Our sailor's jacket, though in ragged trim,
His constant pipe, which never yet burn'd dim,
His foremast air, and somewhat rolling gait,
Like his dear vessel, spoke his former state;
But then a sort of kerchief round his head,
Not over-tightly bound, nor nicely spread;
And, 'stead of trowsers (ah! too early torn!
For even the mildest woods will have their thorn),
A curious sort of somewhat scanty mat
Now served for inexpressibles and hat;
His naked feet and neck, and sunburnt face,
Perchance might suit alike with either race.
His arms were all his own, our Europe's growth,
Which two worlds bless for civilising both;
The musket swung behind his shoulders broad,
And somewhat stoop'd by his marine abode,
But brawny as the boar's; and hung beneath,
His cutlass droop'd, unconscious of a sheath,
Or lost or worn away; his pistols were
Link'd to his belt, a matrimonial pair —
(Let not this metaphor appear a scoff,
Though one miss'd fire, the other would go off);
These, with a bayonet, not so free from rust
As when the arm-chest held its brighter trust,
Completed his accoutrements, as Night
Survey'd him in his garb heteroclite.

XXI.

"What cheer, Ben Bunting?" cried (when in full view
Our new acquaintance) Torquil. "Aught of new?"
"Ey, ey!" quoth Ben, "not new, but news enow;
A strange sail in the offing."— "Sail! and how?
What! could you make her out? It cannot be;
I've seen no rag of canvas on the sea."
"Belike," said Ben, "you might not from the bay,
But from the bluff-head, where I watch'd to-day,
I saw her in the doldrums; for the wind
Was light and baffling."— "When the sun declined
Where lay she? had she anchor'd?"— "No, but still
She bore down on us, till the wind grew still."
"Her flag?"— "I had no glass: but fore and aft,
Egad! she seem'd a wicked-looking craft."
"Arm'd?"— "I expect so; — sent on the look-out:
'Tis time, belike, to put our helm about."
"About? — Whate'er may have us now in chase,
We'll make no running fight, for that were base;

[1] Hobbes, the father of Locke's and other philosophy, was an inveterate smoker, — even to pipes beyond computation.

[2] ["We talked of change of manners (1773). Dr. Johnson observed, that our drinking less than our ancestors was owing to the change from ale to wine. 'I remember,' said he, 'when all the *decent* people in Lichfield got drunk every night, and were not the worse thought of. Smoking has gone out. To be sure, it is a shocking thing, blowing smoke out of our mouths into other people's mouths, eyes, and noses, and having the same thing done to us. Yet I cannot account, why a thing which requires so little exertion, and yet preserves the mind from total vacuity, should have gone out.'"—BOSWELL. As an item in the history of manners, it may be observed, that *drinking* to excess has diminished greatly in the memory even of those who can remember forty or fifty years. The taste for *smoking*, however, has revived, probably from the military habits of Europe during the French wars; but, instead of the sober sedentary *pipe*, the ambulatory *cigar* is now chiefly used. — CROKER, 1830.]

[3] This rough but jovial ceremony, used in crossing the line, has been so often and so well described, that it need not be more than alluded to.

We will die at our quarters, like true men."
"Ey, ey? for that 't is all the same to Ben."
"Does Christian know this?"—"Ay; he has piped all hands
To quarters. They are furbishing the stands
Of arms; and we have got some guns to bear,
And scaled them. You are wanted."—"That's but fair;
And if it were not, mine is not the soul
To leave my comrades helpless on the shoal.
My Neuha! ah! and must my fate pursue
Not me alone, but one so sweet and true?
But whatsoe'er betide, ah, Neuha! now
Unman me not; the hour will not allow
A tear; I am thine whatever intervenes!"
"Right," quoth Ben, "that will do for the marines."[1]

The Island.

CANTO THE THIRD.

I.

THE fight was o'er; the flashing through the gloom,
Which robes the cannon as he wings a tomb,
Had ceased; and sulphury vapours upward driven
Had left the earth, and but polluted heaven:
The rattling roar which rung 'n every volley
Had left the echoes to their melancholy;
No more they shriek'd their horror, boom for boom;
The strife was done, the vanquish'd had their doom;
The mutineers were crush'd, dispersed, or ta'en,
Or lived to deem the happiest were the slain.
Few, few escaped, and these were hunted o'er
The isle they loved beyond their native shore.
No further home was theirs, it seem'd, on earth,
Once renegades to that which gave them birth;
Track'd like wild beasts, like them they sought the wild,
As to a mother's bosom flies the child;
But vainly wolves and lions seek their den,
And still more vainly men escape from men.

II.

Beneath a rock whose jutting base protrudes
Far over ocean in his fiercest moods,
When scaling his enormous crag the wave
Is hurl'd down headlong like the foremost brave,
And falls back on the foaming crowd behind,
Which fight beneath the banners of the wind,
But now at rest, a little remnant drew
Together, bleeding, thirsty, faint, and few;
But still their weapons in their hands, and still
With something of the pride of former will,
As men not all unused to meditate,
And strive much more than wonder at their fate.
Their present lot was what they had foreseen,
And dared as what was likely to have been:
Yet still the lingering hope, which deem'd their lot
Not pardon'd, but unsought for or forgot,
Or trusted that, if sought, their distant caves
Might still be miss'd amidst the world of waves,
Had wean'd their thoughts in part from what they saw
And felt, the vengeance of their country's law.
Their sea-green isle, their guilt-won paradise,
No more could shield their virtue or their vice:
Their better feelings, if such were, were thrown
Back on themselves,—their sins remain'd alone.
Proscribed even in their second country, they
Were lost; in vain the world before them lay;
All outlets seem'd secured. Their new allies
Had fought and bled in mutual sacrifice;
But what avail'd the club and spear, and arm
Of Hercules, against the sulphury charm,
The magic of the thunder, which destroy'd
The warrior ere his strength could be employ'd?
Dug, like a spreading pestilence, the grave
No less of human bravery than the brave![2]
Their own scant numbers acted all the few
Against the many oft will dare and do:
But though the choice seems native to die free,
Even Greece can boast but one Thermopylæ,
Till *now*, when she has forged her broken chain
Back to a sword, and dies and lives again!

III.

Beside the jutting rock the few appear'd,
Like the last remnant of the red-deer's herd;
Their eyes were feverish, and their aspect worn,
But still the hunter's blood was on their horn,
A little stream came tumbling from the height,
And straggling into ocean as it might,
Its bounding crystal frolick'd in the ray,
And gush'd from cliff to crag with saltless spray;
Close on the wild, wide ocean, yet as pure
And fresh as innocence, and more secure,
Its silver torrent glitter'd o'er the deep,
As the shy chamois' eye o'erlooks the steep,
While far below the vast and sullen swell
Of ocean's alpine azure rose and fell.
To this young spring they rush'd,—all feelings first
Absorb'd in passion's and in nature's thirst,—
Drank as they do who drink their last, and threw
Their arms aside to revel in its dew; [stains
Cool'd their scorch'd throats, and wash'd the gory
From wounds whose only bandage might be chains;
Then, when their drought was quench'd, look'd sadly round,
As wondering how so many still were found
Alive and fetterless:—but silent all,
Each sought his fellow's eyes, as if to call
On him for language which his lips denied,
As though their voices with their cause had died.

IV.

Stern, and aloof a little from the rest,
Stood Christian, with his arms across his chest.
The ruddy, reckless, dauntless hue once spread
Along his cheek was livid now as lead;
His light-brown locks, so graceful in their flow,
Now rose like startled vipers o'er his brow.

[1] "That will do for the marines, but the sailors won't believe it," is an old saying; and one of the few fragments of former jealousies which still survive (in jest only) between these gallant services.

[2] Archidamus, king of Sparta, and son of Agesilaus, when he saw a machine invented for the casting of stones and darts, exclaimed, that it was the "grave of valour." The same story has been told of some knights on the first application of gunpowder; but the original anecdote is in Plutarch.

Still as a statue, with his lips comprest
To stifle even the breath within his breast,
Fast by the rock all menacing, but mute,
He stood; and, save a slight beat of his foot,
Which deepen'd now and then the sandy dint
Beneath his heel, his form seem'd turn'd to flint.
Some paces further Torquil lean'd his head
Against a bank, and spoke not, but he bled, —
Not mortally: — his worst wound was within;
His brow was pale, his blue eyes sunken in,
And blood-drops, sprinkled o'er his yellow hair,
Show'd that his faintness came not from despair,
But nature's ebb. Beside him was another,
Rough as a bear, but willing as a brother, —
Ben Bunting, who essay'd to wash, and wipe,
And bind his wound — then calmly lit his pipe,
A trophy which survived a hundred fights,
A beacon which had cheer'd ten thousand nights.
The fourth and last of this deserted group
Walk'd up and down — at times would stand, then stoop
To pick a pebble up — then let it drop —
Then hurry as in haste — then quickly stop —
Then cast his eyes on his companions — then
Half whistle half a tune, and pause again —
And then his former movements would redouble,
With something between carelessness and trouble.
This is a long description, but applies
To scarce five minutes pass'd before the eyes;
But yet *what* minutes! Moments like to these
Rend men's lives into immortalities.

V.

At length Jack Skyscrape, a mercurial man,
Who flutter'd over all things like a fan,
More brave than firm, and more disposed to dare
And die at once than wrestle with despair,
Exclaim'd, "G—d damn!" — those syllables intense, —
Nucleus of England's native eloquence,
As the Turk's "Allah!" or the Roman's more
Pagan "Proh Jupiter!" was wont of yore
To give their first impressions such a vent,
By way of echo to embarrassment.
Jack was embarrass'd, — never hero more,
And as he knew not what to say, he swore:
Nor swore in vain; the long congenial sound
Revived Ben Bunting from his pipe profound;
He drew it from his mouth, and look'd full wise,
But merely added to the oath his *eyes;*
Thus rendering the imperfect phrase complete,
A peroration I need not repeat.

VI.

But Christian, of a higher order, stood
Like an extinct volcano in his mood;
Silent, and sad, and savage, — with the trace
Of passion reeking from his clouded face;
Till lifting up again his sombre eye,
It glanced on Torquil, who lean'd faintly by.
"And is it thus?" he cried, "unhappy boy!
And thee, too, *thee* — my madness must destroy!"
He said, and strode to where young Torquil stood,
Yet dabbled with his lately flowing blood;
Seized his hand wistfully, but did not press,
And shrunk as fearful of his own caress;
Inquired into his state; and when he heard
The wound was slighter than he deem'd or fear'd,
A moment's brightness pass'd along his brow,
As much as such a moment would allow.

"Yes," he exclaim'd, "we are taken in the toil,
But not a coward or a common spoil;
Dearly they've bought us — dearly still may buy, —
And I must fall; but have you strength to fly?
'Twould be some comfort still, could you survive;
Our dwindled band is now too few to strive.
Oh! for a sole canoe! though but a shell,
To bear you hence to where a hope may dwell!
For me, my lot is what I sought; to be,
In life or death, the fearless and the free."

VII.

Even as he spoke, around the promontory,
Which nodded o'er the billows high and hoary,
A dark speck dotted ocean: on it flew
Like to the shadow of a roused sea-mew:
Onward it came — and, lo! a second follow'd —
Now seen — now hid — where ocean's vale was hollow'd;
And near, and nearer, till their dusky crew
Presented well-known aspects to the view,
Till on the surf their skimming paddles play,
Buoyant as wings, and flitting through the spray; —
Now perching on the wave's high curl, and now
Dash'd downward in the thundering foam below,
Which flings it broad and boiling sheet on sheet,
And slings its high flakes, shiver'd into sleet:
But floating still through surf and swell, drew nigh
The barks, like small birds through a lowering sky.
Their art seem'd nature — such the skill to sweep
The wave of these born playmates of the deep.

VIII.

And who the first that, springing on the strand,
Leap'd like a nereid from her shell to land,
With dark but brilliant skin, and dewy eye
Shining with love, and hope, and constancy?
Neuha — the fond, the faithful, the adored —
Her heart on Torquil's like a torrent pour'd:
And smiled, and wept, and near, and nearer clasp'd,
As if to be assured 't was *him* she grasp'd;
Shudder'd to see his yet warm wound, and then,
To find it trivial, smiled and wept again.
She was a warrior's daughter, and could bear
Such sights, and feel, and mourn, but not despair.
Her lover lived, — nor foes nor fears could blight
That full-blown moment in its all delight:
Joy trickled in her tears, joy fill'd the sob
That rock'd her heart till almost heard to throb;
And paradise was breathing in the sigh
Of nature's child in nature's ecstasy.

IX.

The sterner spirits who beheld that meeting
Were not unmoved: who are, when hearts are greeting?
Even Christian gazed upon the maid and boy
With tearless eye, but yet a gloomy joy
Mix'd with those bitter thoughts the soul arrays
In hopeless visions of our better days,
When all 's gone — to the rainbow's latest ray.
"And but for me!" he said, and turn'd away;
Then gazed upon the pair, as in his den
A lion looks upon his cubs again;
And then relapsed into his sullen guise,
As heedless of his further destinies.

X.

But brief their time for good or evil thought;
The billows round the promontory brought
The plash of hostile oars. — Alas! who made
That sound a dread? All around them seem'd array'd
Against them, save the bride of Toobonai:
She, as she caught the first glimpse o'er the bay
Of the arm'd boats, which hurried to complete
The remnant's ruin with their flying feet,
Beckon'd the natives round her to their prows,
Embark'd their guests and launch'd their light canoes;
In one placed Christian and his comrades twain;
But she and Torquil must not part again,
She fix'd him in her own. — Away! away!
They clear the breakers, dart along the bay,
And towards a group of islets, such as bear
The sea-bird's nest and seal's surf-hollow'd lair,
They skim the blue tops of the billows; fast
They flew, and fast their fierce pursuers chased.
They gain upon them — now they lose again, —
Again make way and menace o'er the main;
And now the two canoes in chase divide,
And follow different courses o'er the tide,
To baffle the pursuit. — Away! away!
As life is on each paddle's flight to-day,
And more than life or lives to Neuha: Love
Freights the frail bark and urges to the cove —
And now the refuge and the foe are nigh —
Yet, yet a moment! — Fly, thou light ark, fly!

The Island.

CANTO THE FOURTH.

I.

White as a white sail on a dusky sea,
When half the horizon's clouded and half free,
Fluttering between the dun wave and the sky,
Is hope's last gleam in man's extremity.
Her anchor parts! but still her snowy sail
Attracts our eye amidst the rudest gale:
Though every wave she climbs divides us more,
The heart still follows from the loneliest shore.

II.

Not distant from the isle of Toobonai,
A black rock rears its bosom o'er the spray,
The haunt of birds, a desert to mankind,
Where the rough seal reposes from the wind,
And sleeps unwieldy in his cavern dun,
Or gambols with huge frolic in the sun:
There shrilly to the passing oar is heard
The startled echo of the ocean bird,
Who rears on its bare breast her callow brood,
The feather'd fishers of the solitude.
A narrow segment of the yellow sand
On one side forms the outline of a strand;
Here the young turtle, crawling from his shell,
Steals to the deep wherein his parents dwell;
Chipp'd by the beam, a nursling of the day,
But hatch'd for ocean by the fostering ray;
The rest was one bleak precipice, as e'er
Gave mariners a shelter and despair;
A spot to make the saved regret the deck
Which late went down, and envy the lost wreck.
Such was the stern asylum Neuha chose
To shield her lover from his following foes;
But all its secret was not told; she knew
In this a treasure hidden from the view.

III.

Ere the canoes divided, near the spot,
The men that mann'd what held her Torquil's lot,
By her command removed, to strengthen more
The skiff which wafted Christian from the shore.
This he would have opposed; but with a smile
She pointed calmly to the craggy isle,
And bade him "speed and prosper." *She* would take
The rest upon herself for Torquil's sake.
They parted with this added aid; afar
The proa darted like a shooting star,
And gain'd on the pursuers, who now steer'd
Right on the rock which she and Torquil near'd.
They pull'd; her arm, though delicate, was free
And firm as ever grappled with the sea,
And yielded scarce to Torquil's manlier strength.
The prow now almost lay within its length
Of the crag's steep, inexorable face,
With nought but soundless waters for its base;
Within a hundred boats' length was the foe,
And now what refuge but their frail canoe?
This Torquil ask'd with half upbraiding eye,
Which said — "Has Neuha brought me here to die?
Is this a place of safety, or a grave,
And yon huge rock the tombstone of the wave?"

IV.

They rested on their paddles, and uprose
Neuha, and pointing to the approaching foes,
Cried, "Torquil, follow me, and fearless follow!"
Then plunged at once into the ocean's hollow.
There was no time to pause — the foes were near —
Chains in his eye, and menace in his ear;
With vigour they pull'd on, and as they came,
Hail'd him to yield, and by his forfeit name.
Headlong he leapt — to him the swimmer's skill
Was native, and now all his hope from ill:
But how, or where? He dived, and rose no more;
The boat's crew look'd amazed o'er sea and shore.
There was no landing on that precipice,
Steep, harsh, and slippery as a berg of ice.
They watch'd awhile to see him float again,
But not a trace rebubbled from the main:
The wave roll'd on, no ripple on its face,
Since their first plunge recall'd a single trace;
The little whirl which eddied, and slight foam,
That whiten'd o'er what seem'd their latest home,
White as a sepulchre above the pair
Who left no marble (mournful as an heir)
The quiet proa wavering o'er the tide
Was all that told of Torquil and his bride;
And but for this alone the whole might seem
The vanish'd phantom of a seaman's dream.
They paused and search'd in vain, then pull'd away,
Even superstition now forbade their stay.
Some said he had not plunged into the wave,
But vanish'd like a corpse-light from a grave;
Others, that something supernatural
Glared in his figure, more than mortal tall;

While all agreed that in his cheek and eye
There was a dead hue of eternity.
Still as their oars receded from the crag,
Round every weed a moment would they lag,
Expectant of some token of their prey;
But no — he had melted from them like the spray.

V.

And where was he, the pilgrim of the deep,
Following the nereid? Had they ceased to weep
For ever? or, received in coral caves,
Wrung life and pity from the softening waves?
Did they with ocean's hidden sovereigns dwell,
And sound with mermen the fantastic shell?
Did Neuha with the mermaids comb her hair
Flowing o'er ocean as it stream'd in air?
Or had they perish'd, and in silence slept
Beneath the gulf wherein they boldly leapt?

VI.

Young Neuha plunged into the deep, and he
Follow'd: her track beneath her native sea
Was as a native's of the element,
So smoothly, bravely, brilliantly she went,
Leaving a streak of light behind her heel,
Which struck and flash'd like an amphibious steel.
Closely, and scarcely less expert to trace
The depths where divers hold the pearl in chase,
Torquil, the nursling of the northern seas,
Pursued her liquid steps with heart and ease.
Deep — deeper for an instant Neuha led
The way — then upward soar'd — and as she spread
Her arms, and flung the foam from off her locks,
Laugh'd, and the sound was answer'd by the rocks.
They had gain'd a central realm of earth again,
But look'd for tree, and field, and sky, in vain.

Around she pointed to a spacious cave,
Whose only portal was the keyless wave,[1]
(A hollow archway by the sun unseen,
Save through the billows' glassy veil of green,
In some transparent ocean holiday,
When all the finny people are at play,)
Wiped with her hair the brine from Torquil's eyes,
And clapp'd her hands with joy at his surprise;
Led him to where the rock appear'd to jut,
And form a something like a Triton's hut;
For all was darkness for a space, till day
Through clefts above let in a sober'd ray;
As in some old cathedral's glimmering aisle
The dusty monuments from light recoil,
Thus sadly in their refuge submarine
The vault drew half her shadow from the scene.

VII.

Forth from her bosom the young savage drew
A pine torch, strongly girded with gnatoo;
A plantain leaf o'er all, the more to keep
Its latent sparkle from the sapping deep.
This mantle kept it dry; then from a nook
Of the same plantain leaf a flint she took,
A few shrunk wither'd twigs, and from the blade
Of Torquil's knife struck fire, and thus array'd
The grot with torchlight. Wide it was and high,
And show'd a self-born Gothic canopy;
The arch uprear'd by nature's architect,
The architrave some earthquake might erect;
The buttress from some mountain's bosom hurl'd,
When the Poles crash'd, and water was the world;
Or harden'd from some earth-absorbing fire,
While yet the globe reek'd from its funeral pyre;
The fretted pinnacle, the aisle, the nave,[2]
Were there, all scoop'd by Darkness from her cave.

[1] Of this cave (which is no fiction) the original will be found in the ninth chapter of "Mariner's Account of the Tonga Islands." I have taken the poetical liberty to transplant it to Toobonai, the last island where any distinct account is left of Christian and his comrades. — [The following is the account given by Mariner: —

"On this island there is a peculiar cavern situated on the western coast, the entrance to which is at least a fathom beneath the surface of the sea at low water; and was first discovered by a young chief, whilst diving after a turtle. The nature of this cavern will be better understood if we imagine a hollow rock rising sixty feet or more above the surface of the water, into the cavity of which there is no known entrance but one, and that is in the side of the rock, as low down as six feet under the water, into which it flows; and, consequently, the base of the cavern may be said to be the sea itself. Finow, and his friends, being on this part of the island, proposed one afternoon, on a sudden thought, to go into this cavern and drink cava. Mr. Mariner was not with them at the time this proposal was made; but happening to come down a little while after to the shore, and seeing some of the young chiefs diving into the water one after another, and not rise again, he was a little surprised, and inquired of the last, who was just preparing to take the same step, what they were about! "Follow me," said he, "and I will take you where you have never been before; and where Finow, and his chiefs and matabooles, are now assembled." Mr. Mariner, without any further hesitation, prepared himself to follow his companion, who dived into the water, and he after him, and, guided by the light reflected from his heels, entered the opening in the rock, and rose into the cavern. He was no sooner above the surface of the water than, sure enough! he heard the voices of the king and his friends; being directed by his guide, he climbed upon a jutting portion of rock and sat down. The light was sufficient, after remaining about five minutes, to show objects with some little distinctness; and he could discover Finow and the rest of the company seated, like himself, round the cavern. Nevertheless, as it was desirable to have a stronger illumination, Mr. Mariner dived out again, and procuring his pistol, primed it well, tied plenty of gnatoo tight round it, and wrapped the whole up in a plantain-leaf; he directed an attendant to bring a torch in the same way. Thus prepared, he re-entered the cavern, unwrapped the gnatoo, a great portion of which was perfectly dry, fired it by the flash of the powder, and lighted the torch. The place was now illuminated tolerably well, for the first time, perhaps, since its existence. It appeared (by guess) to be about forty feet wide in the main part, but which branched off, on one side, in two narrower portions. The medium height seemed also about forty feet. The roof was hung with stalactites in a very curious way, resembling, upon a cursory view, the Gothic arches and ornaments of an old church. After having examined the place, they drank cava, and passed away the time in conversation upon different subjects." The account proceeds to state that the mode in which the cavern was discovered, and the interesting use made of the retreat by the young chief who found it out, were related by one of the matabooles present. According to his statement, the entire family of a certain chief had been in former times condemned to death in consequence of his conspiring against a tyrannical governor of the island. One of the devoted family was a beautiful daughter, to whom the young chief who had accidentally discovered the cave had long been ardently attached. On learning her danger, he bethought himself of this retreat, to which he easily persuaded her to accompany him, and she remained concealed within it, occasionally enjoying the society of her lover, until he was enabled to carry her off to the Fiji islands, where they remained until the death of the governor enabled them to return. The only part of this romantic tale which seemed very improbable was the length of time which the girl was said to have remained in the cavern, two or three months. To ascertain whether this was possible, Mr. Mariner examined every part of it, but without discovering any opening. If the story be true, in all likelihood the duration of her stay in the cavern was not much more than one fourth of the time mentioned; as the space would not contain a quantity of air sufficient for the respiration of an individual for a longer period.]

[2] This may seem too minute for the general outlines (in Mariner's Account) from which it is taken. But few men have travelled without seeing something of the kind—on *land*, that is. Without adverting to Ellora, in Mungo Park's last journal, he mentions having met with a rock or mountain so exactly resembling a Gothic cathedral, that only minute inspection could convince him that it was a work of nature.

There, with a little tinge of phantasy,
Fantastic faces mop'd and mow'd on high,
And then a mitre or a shrine would fix
The eye upon its seeming crucifix.
Thus Nature play'd with the stalactites,
And built herself a chapel of the seas.

VIII.

And Neuha took her Torquil by the hand,
And waved along the vault her kindled brand,
And led him into each recess, and show'd
The secret places of their new abode.
Nor these alone, for all had been prepared
Before, to soothe the lover's lot she shared:
The mat for rest; for dress the fresh gnatoo,
And sandal oil to fence against the dew;
For food the cocoa-nut, the yam, the bread
Born of the fruit; for board the plantain spread
With its broad leaf, or turtle-shell which bore
A banquet in the flesh it cover'd o'er;
The gourd with water recent from the rill,
The ripe banana from the mellow hill;
A pine-torch pile to keep undying light,
And she herself, as beautiful as night,
To fling her shadowy spirit o'er the scene,
And make their subterranean world serene.
She had foreseen, since first the stranger's sail
Drew to their isle, that force or flight might fail,
And form'd a refuge of the rocky den
For Torquil's safety from his countrymen.
Each dawn had wafted there her light canoe,
Laden with all the golden fruits that grew;
Each eve had seen her gliding through the hour
With all could cheer or deck their sparry bower;
And now she spread her little store with smiles,
The happiest daughter of the loving isles.

IX.

She, as he gazed with grateful wonder, press'd
Her shelter'd love to her impassion'd breast;
And suited to her soft caresses, told
An olden tale of love, — for love is old,
Old as eternity, but not outworn
With each new being born or to be born: [1]
How a young chief, a thousand moons ago,
Diving for turtle in the depths below,
Had risen, in tracking fast his ocean prey,
Into the cave which round and o'er them lay;
How in some desperate feud of after-time
He shelter'd there a daughter of the clime,
A foe beloved, and offspring of a foe,
Saved by his tribe but for a captive's woe;
How, when the storm of war was still'd, he led
His island clan to where the waters spread
Their deep-green shadow o'er the rocky door,
Then dived — it seem'd as if to rise no more:
His wondering mates, amazed within their bark,
Or deem'd him mad, or prey to the blue shark;
Row'd round in sorrow the sea-girded rock,
Then paused upon their paddles from the shock;
When, fresh and springing from the deep, they saw
A goddess rise — so deem'd they in their awe;
And their companion, glorious by her side,
Proud and exulting in his mermaid bride;
And how, when undeceived, the pair they bore
With sounding conchs and joyous shouts to shore;
How they had gladly lived and calmly died,
And why not also Torquil and his bride?
Not mine to tell the rapturous caress
Which follow'd wildly in that wild recess
This tale; enough that all within that cave
Was love, though buried strong as in the grave
Where Abelard, through twenty years of death,
When Eloïsa's form was lower'd beneath
Their nuptial vault, his arms outstretch'd, and press'd
The kindling ashes to his kindled breast.[2]
The waves without sang round their couch, their roar
As much unheeded as if life were o'er;
Within, their hearts made all their harmony,
Love's broken murmur and more broken sigh.

X.

And they, the cause and sharers of the shock
Which left them exiles of the hollow rock,
Where were they? O'er the sea for life they plied,
To seek from Heaven the shelter men denied.
Another course had been their choice — but where?
The wave which bore them still their foes would bear,
Who, disappointed of their former chase,
In search of Christian now renew'd their race.
Eager with anger, their strong arms made way,
Like vultures baffled of their previous prey.
They gain'd upon them, all whose safety lay
In some bleak crag or deeply-hidden bay:
No further chance or choice remain'd; and right
For the first further rock which met their sight
They steer'd, to take their latest view of land,
And yield as victims, or die sword in hand;
Dismiss'd the natives and their shallop, who
Would still have battled for that scanty crew;
But Christian bade them seek their shore again,
Nor add a sacrifice which were in vain;
For what were simple bow and savage spear
Against the arms which must be wielded here?

XI.

They landed on a wild but narrow scene,
Where few but Nature's footsteps yet had been;
Prepared their arms, and with that gloomy eye,
Stern and sustain'd, of man's extremity,
When hope is gone, nor glory's self remains,
To cheer resistance against death or chains, —
They stood, the three, as the three hundred stood
Who dyed Thermopylæ with holy blood.
But, ah! how different! 't is the *cause* makes all,
Degrades or hallows courage in its fall.
O'er them no fame, eternal and intense,
Blazed through the clouds of death and beckon'd hence;
No grateful country, smiling through her tears,
Began the praises of a thousand years;
No nation's eyes would on their tomb be bent,
No heroes envy them their monument;
However boldly their warm blood was spilt,
Their life was shame, their epitaph was guilt.
And this they knew and felt, at least the one,
The leader of the band he had undone;

[1] The reader will recollect the epigram of the Greek anthology, or its translation into most of the modern languages: —

"Whoe'er thou art, thy master see —
He was, or is, or is to be."

[2] The tradition is attached to the story of Eloisa, that when her body was lowered into the grave of Abelard (who had been buried twenty years), he opened his arms to receive her.

Who, born perchance for better things, had set
His life upon a cast which linger'd yet:
But now the die was to be thrown, and all
The chances were in favour of his fall:
And such a fall! But still he faced the shock,
Obdurate as a portion of the rock
Whereon he stood, and fix'd his levell'd gun,
Dark as a sullen cloud before the sun.

XII.

The boat drew nigh, well arm'd, and firm the crew
To act whatever duty bade them do;
Careless of danger, as the onward wind
Is of the leaves it strews, nor looks behind.
And yet perhaps they rather wish'd to go
Against a nation's than a native foe,
And felt that this poor victim of self-will,
Briton no more, had once been Britain's still.
They hail'd him to surrender—no reply;
Their arms were poised, and glitter'd in the sky.
They hail'd again—no answer; yet once more
They offer'd quarter louder than before.
The echoes only, from the rock's rebound,
Took their last farewell of the dying sound.
Then flash'd the flint, and blazed the volleying flame,
And the smoke rose between them and their aim,
While the rock rattled with the bullets' knell,
Which peal'd in vain, and flatten'd as they fell;
Then flew the only answer to be given
By those who had lost all hope in earth or heaven.
After the first fierce peal, as they pull'd nigher,
They heard the voice of Christian shout, "Now, fire!"
And ere the word upon the echo died,
Two fell; the rest assail'd the rock's rough side,
And, furious at the madness of their foes,
Disdain'd all further efforts, save to close.
But steep the crag, and all without a path,
Each step opposed a bastion to their wrath,
While, placed midst clefts the least accessible,
Which Christian's eye was train'd to mark full well,
The three maintain'd a strife which must not yield,
In spots where eagles might have chosen to build.
Their every shot told; while the assailant fell,
Dash'd on the shingles like the limpet shell;
But still enough survived, and mounted still,
Scattering their numbers here and there, until
Surrounded and commanded, though not nigh
Enough for seizure, near enough to die,
The desperate trio held aloof their fate
But by a thread, like sharks who have gorged the bait;
Yet to the very last they battled well,
And not a groan inform'd their foes *who* fell.
Christian died last—twice wounded; and once more
Mercy was offer'd when they saw his gore;
Too late for life, but not too late to die,
With, though a hostile hand, to close his eye.
A limb was broken, and he droop'd along
The crag, as doth a falcon reft of young.
The sound revived him, or appear'd to wake
Some passion which a weakly gesture spake:
He beckon'd to the foremost, who drew nigh,
But, as they near'd, he rear'd his weapon high—
His last ball had been aim'd, but from his breast
He tore the topmost button from his vest,[1]
Down the tube dash'd it, levell'd, fired, and smiled
As his foe fell; then, like a serpent, coil'd
His wounded, weary form, to where the steep
Look'd desperate as himself along the deep;
Cast one glance back, and clench'd his hand, and shook
His last rage 'gainst the earth which he forsook;
Then plunged: the rock below received like glass
His body crush'd into one gory mass,
With scarce a shred to tell of human form,
Or fragment for the sea-bird or the worm;
A fair-hair'd scalp, besmear'd with blood and weeds,
Yet reek'd, the remnant of himself and deeds;
Some splinters of his weapons (to the last,
As long as hand could hold, he held them fast)
Yet glitter'd, but at distance—hurl'd away
To rust beneath the dew and dashing spray.
The rest was nothing—save a life mis-spent,
And soul—but who shall answer where it went?
'T is ours to bear, not judge the dead; and they
Who doom to hell, themselves are on the way,
Unless these bullies of eternal pains
Are pardon'd their bad hearts for their worse brains.

XIII.

The deed was over! All were gone or ta'en,
The fugitive, the captive, or the slain.
Chain'd on the deck, where once, a gallant crew,
They stood with honour, were the wretched few
Survivors of the skirmish on the isle;
But the last rock left no surviving spoil.
Cold lay they where they fell, and weltering,
While o'er them flapp'd the sea-birds' dewy wing,
Now wheeling nearer from the neighbouring surge,
And screaming high their harsh and hungry dirge:
But calm and careless heaved the wave below,
Eternal with unsympathetic flow;
Far o'er its face the dolphins sported on,
And sprung the flying fish against the sun,
Till its dried wing relapsed from its brief height,
To gather moisture for another flight.

XIV.

'T was morn; and Neuha, who by dawn of day
Swam smoothly forth to catch the rising ray,
And watch if aught approach'd the amphibious lair
Where lay her lover, saw a sail in air:
It flapp'd, it fill'd, and to the growing gale
Bent its broad arch: her breath began to fail
With fluttering fear, her heart beat thick and high,
While yet a doubt sprung where its course might lie.
But no! it came not; fast and far away
The shadow lessen'd as it clear'd the bay.
She gazed, and flung the sea-foam from her eyes,
To watch as for a rainbow in the skies.
On the horizon verged the distant deck,
Diminish'd, dwindled to a very speck—
Then vanish'd. All was ocean, all was joy!
Down plunged she through the cave to rouse her boy;

[1] In Thibault's account of Frederic the Second of Prussia, there is a singular relation of a young Frenchman, who with his mistress appeared to be of some rank. He enlisted and deserted at Schweidnitz; and after a desperate resistance was retaken, having killed an officer, who attempted to seize him after he was wounded, by the discharge of his musket loaded with a *button* of his uniform. Some circumstances on his court-martial raised a great interest amongst his judges, who wished to discover his real situation in life, which he offered to disclose, but to the *king* only, to whom he requested permission to write. This was refused, and Frederic was filled with the greatest indignation, from baffled curiosity or some other motive, when he understood that his request had been denied.

Told all she had seen, and all she hoped, and all
That happy love could augur or recall;
Sprung forth again, with Torquil following free
His bounding nereid over the broad sea;
Swam round the rock, to where a shallow cleft
Hid the canoe that Neuha there had left
Drifting along the tide, without an oar,
That eve the strangers chased them from the shore;
But when these vanish'd, she pursued her prow,
Regain'd, and urged to where they found it now:
Nor ever did more love and joy embark,
Than now were wafted in that slender ark.

XV.

Again their own shore rises on the view,
No more polluted with a hostile hue;
No sullen ship lay bristling o'er the foam,
A floating dungeon: — all was hope and home!
A thousand proas darted o'er the bay,
With sounding shells, and heralded their way;
The chiefs came down, around the people pour'd,
And welcomed Torquil as a son restored;
The women throng'd, embracing and embraced
By Neuha, asking where they had been chased,
And how escaped? The tale was told; and then
One acclamation rent the sky again;
And from that hour a new tradition gave
Their sanctuary the name of "Neuha's Cave."
A hundred fires, far flickering from the height,
Blazed o'er the general revel of the night,
The feast in honour of the guest, return'd
To peace and pleasure, perilously earn'd;
A night succeeded by such happy days
As only the yet infant world displays.[1]

Manfred:

A DRAMATIC POEM.[2]

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

DRAMATIS PERSONÆ.

MANFRED.
CHAMOIS HUNTER.
ABBOT OF ST. MAURICE.
MANUEL.
HERMAN.

WITCH OF THE ALPS.
ARIMANES.
NEMESIS.
THE DESTINIES.
SPIRITS, &c.

The scene of the Drama is amongst the Higher Alps — partly in the Castle of Manfred, and partly in the Mountains.

Manfred.

ACT I.

SCENE I.

MANFRED *alone.* — *Scene, a Gothic Gallery.* — *Time, Midnight.*

Man. THE lamp must be replenish'd, but even then
It will not burn so long as I must watch:
My slumbers — if I slumber — are not sleep,
But a continuance of enduring thought,
Which then I can resist not: in my heart
There is a vigil, and these eyes but close
To look within; and yet I live, and bear
The aspect and the form of breathing men.

[1] [Byron! the sorcerer! He can do with me according to his will. If it is to throw me headlong upon a desert Island; if it is to place me on the summit of a dizzy cliff — his power is the same. I wish he had a friend or a servant, appointed to the office of the slave, who was to knock every morning at the chamber-door of Philip of Macedon, and remind him he was mortal. — DR. PARR.]

[2] [The following extracts from Lord Byron's letters to Mr. Murray, are all we have to offer respecting the history of the composition of Manfred: —

Venice, Feb. 15, 1817. — "I forgot to mention to you, that a kind of Poem in dialogue (in blank verse) or Drama, from which 'the Incantation' is an extract, begun last summer in Switzerland, is finished; it is in three acts, but of a very wild, metaphysical, and inexplicable kind. Almost all the persons — but two or three — are Spirits of the earth and air, or the waters; the scene is in the Alps; the hero a kind of magician, who is tormented by a species of remorse, the cause of which is left half unexplained. He wanders about invoking these Spirits, which appear to him, and are of no use; he at last goes to the very abode of the Evil Principle, *in propriâ personâ*, to evocate a ghost, which appears, and gives him an ambiguous and disagreeable answer; and, in the third Act, he is found by his attendants dying in a tower where he had studied his art. You may perceive, by this outline, that I have no great opinion of this piece of fantasy; but I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt. I have not even copied it off, and feel too lazy at present to attempt the whole; but when I have, I will send it you, and you may either throw it into the fire or not."

March 3. — "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes: mine is but in three acts."

March 9. — "In remitting the third act of the sort of dramatic poem of which you will by this time have received the two first, I have little to observe, except that you must

But grief should be the instructor of the wise ;
Sorrow is knowledge : they who know the most
Must mourn the deepest o'er the fatal truth,
The Tree of Knowledge is not that of Life.
Philosophy and science, and the springs
Of wonder, and the wisdom of the world,
I have essay'd, and in my mind there is
A power to make these subject to itself —
But they avail not : I have done men good,
And I have met with good even among men —
But this avail'd not : I have had my foes,
And none have baffled, many fallen before me —
But this avail'd not : — Good, or evil, life,
Powers, passions, all I see in other beings,
Have been to me as rain unto the sands,
Since that all-nameless hour. I have no dread,
And feel the curse to have no natural fear,
Nor fluttering throb, that beats with hopes or wishes,
Or lurking love of something on the earth.
Now to my task. —
Mysterious Agency !
Ye spirits of the unbounded Universe ![1]
Whom I have sought in darkness and in light —
Ye, who do compass earth about, and dwell
In subtler essence — ye, to whom the tops
Of mountains inaccessible are haunts,[2]
And earth's and ocean's caves familiar things —
I call upon ye by the written charm

not publish it (if it ever is published) without giving me previous notice. I have really and truly no notion whether it is good or bad ; and as this was not the case with the principal of my former publications, I am, therefore, inclined to rank it very humbly. You will submit it to Mr. Giffbrd, and to whomsoever you please besides. The thing, you will see at a glimpse, could never be attempted or thought of for the stage ; I much doubt if for publication even. It is too much in my old style ; but I composed it actually with a *horror* of the stage, and with a view to render the thought of it impracticable, knowing the zeal of my friends that I should try that for which I have an invincible repugnance, viz. a representation. I certainly am a devil of a mannerist, and must leave off ; but what could I do ? Without exertion of some kind, I should have sunk under my imagination and reality."

March 25. — " With regard to the ' Witch Drama,' I repeat, that I have not an idea if it is good or bad. If bad, it must, on no account, be risked in publication ; if good, it is at your service. I value it at three hundred guineas, or less, if you like it. Perhaps, if published, the best way will be to add it to your winter volume and not publish separately. The price will show you I don't pique myself upon it ; so speak out. You may put it into the fire, if you like, and Gifford don't like."

April 9. — " As for ' Manfred,' the two first acts are the best ; the third so so ; but I was blown with the first and second heats. You may call it ' a Poem,' for it is no Drama, and I do not choose to have it called by so d—d a name — a ' Poem in dialogue,' or — Pantomime, if you will ; any thing but a green-room synonyme ; and this is your motto —

' There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.' "

The Third Act was re-written before publication ; as to the particulars of which, the reader is referred to a subsequent note. To avoid overloading the margin, we may give here the most important paragraphs of the two ablest critiques that immediately followed the appearance of Manfred : —

" In Manfred, we recognise at once the gloom and potency of that soul which burned and blasted and fed upon itself, in Harold, and Conrad, and Lara — and which comes again in this piece, more in sorrow than in anger — more proud, perhaps, and more awful than ever — but with the fiercer traits of its misanthropy subdued, as it were, and quenched in the gloom of a deeper despondency. Manfred does not, like Conrad and Lara, wreak the anguish of his burning heart in the dangers and daring of desperate and predatory war — nor seek to drown bitter thoughts in the tumult of perpetual contention ; nor yet, like Harold, does he sweep over the peopled scenes of the earth with high disdain and aversion, and make his survey of the business, and pleasures, and studies of man an occasion for taunts and sarcasms, and the food of an unmeasurable spleen. He is fixed by the genius of the poet in the majestic solitudes of the central Alps — where, from his youth up, he has lived in proud but calm seclusion from the ways of men, conversing only with the magnificent forms and aspects of nature by which he is surrounded, and with the Spirits of the Elements over whom he has acquired dominion, by the secret and unhallowed studies of sorcery and magic. He is averse, indeed, from mankind, and scorns the low and frivolous nature to which he belongs ; but he cherishes no animosity or hostility to that feeble race. Their concerns excite no interest — their pursuits no sympathy — their joys no envy. It is irksome and vexatious for him to be crossed by them in his melancholy musings, — but he treats them with gentleness and pity ; and, except when stung to impatience by too importunate an intrusion, is kind and considerate to the comforts of all around him. — This piece is properly entitled a dramatic poem — for it is merely poetical, and is not at all a drama or play in the modern acceptation of the term. It has no action, no plot, and no characters ; Manfred merely muses and suffers from the beginning to the end. His distresses are the same at the opening of the scene and at its closing, and the temper in which they are borne is the same. A hunter and a priest, and some domestics, are indeed introduced, but they have no connection with the passions or sufferings on which the interest depends ; and Manfred is substantially alone throughout the whole piece. He holds no communion but with the memory of the Being he had loved ; and the immortal Spirits whom he evokes to reproach with his misery, and their inability to relieve it. These unearthly beings approach nearer to the character of persons of the drama — but still they are but choral accompaniments to the performance ; and Manfred is, in reality, the only actor and sufferer on the scene. To delineate his character indeed — to render conceivable his feelings — is plainly the whole scope and design of the poem ; and the conception and execution are, in this respect, equally admirable. It is a grand and terrific vision of a being invested with superhuman attributes, in order that he may be capable of more than human sufferings, and be sustained under them by more than human force and pride. To object to the improbability of the fiction, is to mistake the end and aim of the author. Probabilities, we apprehend, did not enter at all into his consideration ; his object was, to produce effect — to exalt and dilate the character through whom he was to interest or appal us — and to raise our conception of it, by all the helps that could be derived from the majesty of nature, or the dread of superstition. It is enough, therefore, if the situation in which he has placed him is *conceivable*, and if the supposition of its reality enhances our emotions and kindles our imagination ; — for it is Manfred only that we are required to fear, to pity, or admire. If we can once conceive of him as a real existence, and enter into the depth and the height of his pride and his sorrows, we may deal as we please with the means that have been used to furnish us with this impression, or to enable us to attain to this conception. We may regard them but as types, or metaphors, or allegories ; but HE is the thing to be expressed, and the feeling and the intellect of which all these are but shadows." — JEFFREY.

" In this very extraordinary poem, Lord Byron has pursued the same course as in the third canto of Childe Harold, and put out his strength upon the same objects. The action is laid among the mountains of the Alps — the characters are all, more or less, formed and swayed by the operations of the magnificent scenery around them, and every page of the poem teems with imagery and passion, though, at the same time, the mind of the poet is often overborne, as it were, by the strength and novelty of its own conceptions ; and thus the composition, as a whole, is liable to many and fatal objections. But there is a still more novel exhibition of Lord Byron's powers in this remarkable drama. He has here burst into the world of spirits ; and, in the wild delight with which the elements of nature seem to have inspired him, he has endeavoured to embody and call up before him their ministering agents, and to employ these wild personifications, as he formerly employed the feelings and passions of man. We are not prepared to say, that, in this daring attempt, he has completely succeeded. We are inclined to think, that the plan he has conceived, and the principal character which he has wished to delineate, would require a fuller developement than is here given to them ; and, accordingly, a sense of imperfection, incompleteness, and confusion accompanies the mind throughout the perusal of the poem, owing either to some failure on the part of the poet, or to the inherent mystery of the subject. But though, on that account, it is difficult to comprehend distinctly the drift of the composition, it unquestionably exhibits many noble delineations of mountain scenery, — many impressive and terrible pictures of passion, — and many wild and awful visions of imaginary horror." — PROFESSOR WILSON.]

[1] [" Eternal Agency !
Ye spirits of the immortal Universe !" — MS.]

[2] [" Of inaccessible mountains are the haunts." — MS.]

Which gives me power upon you —— Rise! Appear!
[*A pause.*
They come not yet. — Now by the voice of him
Who is the first among you — by this sign,
Which makes you tremble — by the claims of him
Who is undying, — Rise! Appear! —— Appear!
[*A pause.*
If it be so. — Spirits of earth and air,
Ye shall not thus elude me: by a power,
Deeper than all yet urged, a tyrant-spell,
Which had its birthplace in a star condemn'd,
The burning wreck of a demolish'd world,
A wandering hell in the eternal space;
By the strong curse which is upon my soul,
The thought which is within me and around me,
I do compel ye to my will. — Appear!
[*A star is seen at the darker end of the gallery: it is stationary; and a voice is heard singing.*

First Spirit.

Mortal! to thy bidding bow'd,
From my mansion in the cloud,
Which the breath of twilight builds,
And the summer's sunset gilds
With the azure and vermilion,
Which is mix'd for my pavilion;[1]
Though thy quest may be forbidden,
On a star-beam I have ridden:
To thine adjuration bow'd,
Mortal — be thy wish avow'd!

Voice of the Second Spirit.

Mont Blanc is the monarch of mountains;
They crown'd him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow.
Around his waist are forests braced,
The Avalanche in his hand;
But ere it fall, that thundering ball
Must pause for my command.
The Glacier's cold and restless mass
Moves onward day by day;
But I am he who bids it pass,
Or with its ice delay.[2]
I am the spirit of the place,
Could make the mountain bow
And quiver to his cavern'd base —
And what with me wouldst *Thou?*

Voice of the Third Spirit.

In the blue depth of the waters,
Where the wave hath no strife,
Where the wind is a stranger,
And the sea-snake hath life,
Where the Mermaid is decking
Her green hair with shells,
Like the storm on the surface
Came the sound of thy spells;
O'er my calm Hall of Coral
The deep echo roll'd —
To the Spirit of Ocean
Thy wishes unfold!

Fourth Spirit.

Where the slumbering earthquake
Lies pillow'd on fire,
And the lakes of bitumen
Rise boilingly higher;
Where the roots of the Andes
Strike deep in the earth,
As their summits to heaven
Shoot soaringly forth;
I have quitted my birthplace,
Thy bidding to bide —
Thy spell hath subdued me,
Thy will be my guide!

Fifth Spirit.

I am the Rider of the wind,
The Stirrer of the storm;
The hurricane I left behind
Is yet with lightning warm;
To speed to thee, o'er shore and sea
I swept upon the blast:
The fleet I met sail'd well, and yet
'T will sink ere night be past.

Sixth Spirit.

My dwelling is the shadow of the night,
Why doth thy magic torture me with light?

Seventh Spirit.

The star which rules thy destiny
Was ruled, ere earth began, by me:
It was a world as fresh and fair
As e'er revolved round sun in air;
Its course was free and regular,
Space bosom'd not a lovelier star.
The hour arrived — and it became
A wandering mass of shapeless flame,
A pathless comet, and a curse,
The menace of the universe;
Still rolling on with innate force,
Without a sphere, without a course,
A bright deformity on high,
The monster of the upper sky!
And thou! beneath its influence born —
Thou worm! whom I obey and scorn —
Forced by a power (which is not thine,
And lent thee but to make thee mine)
For this brief moment to descend,
Where these weak spirits round thee bend
And parley with a thing like thee —
What wouldst thou, Child of Clay! with me?

The Seven Spirits.

Earth, ocean, air, night, mountains, winds, thy star,
Are at thy beck and bidding, Child of Clay!
Before thee at thy quest their spirits are —
What wouldst thou with us, son of mortals — say?

Man. Forgetfulness ——
First Spirit. Of what — of whom — and why?
Man. Of that which is within me; read it there —
Ye know it, and I cannot utter it.
Spirit. We can but give thee that which we possess:
Ask of us subjects, sovereignty, the power
O'er earth — the whole, or portion — or a sign
Which shall control the elements, whereof
We are the dominators, each and all,
These shall be thine.
Man. Oblivion, self-oblivion —
Can ye not wring from out the hidden realms
Ye offer so profusely what I ask?

[1] ["Which is fit for my pavilion." — MS.]

[2] ["Or makes its ice delay." — MS.]

Spirit. It is not in our essence, in our skill;
But — thou may'st die.
Man. Will death bestow it on me?
Spirit. We are immortal, and do not forget;
We are eternal; and to us the past
Is, as the future, present. Art thou answer'd?
Man. Ye mock me — but the power which brought ye here
Hath made you mine. Slaves, scoff not at my will!
The mind, the spirit, the Promethean spark,
The lightning of my being, is as bright,
Pervading, and far-darting as your own,
And shall not yield to yours, though coop'd in clay!
Answer, or I will teach you what I am.
Spirit. We answer as we answer'd; our reply
Is even in thine own words.
Man. Why say ye so?
Spirit. If, as thou say'st, thine essence be as ours,
We have replied in telling thee, the thing
Mortals call death hath nought to do with us.
Man. I then have call'd ye from your realms in vain;
Ye cannot, or ye will not, aid me.
Spirit. Say;
What we possess we offer; it is thine:
Bethink ere thou dismiss us, ask again —
Kingdom, and sway, and strength, and length of days ——
Man. Accursed! what have I to do with days?
They are too long already. — Hence — begone!
Spirit. Yet pause: being here, our will would do thee service;
Bethink thee, is there then no other gift
Which we can make not worthless in thine eyes?
Man. No, none: yet stay — one moment, ere we part —
I would behold ye face to face. I hear
Your voices, sweet and melancholy sounds,
As music on the waters; and I see
The steady aspect of a clear large star;
But nothing more. Approach me as ye are,
Or one, or all, in your accustom'd forms.
Spirit. We have no forms beyond the elements
Of which we are the mind and principle:
But choose a form — in that we will appear.
Man. I have no choice; there is no form on earth
Hideous or beautiful to me. Let him,
Who is most powerful of ye, take such aspect
As unto him may seem most fitting — Come!
Seventh Spirit. (*Appearing in the shape of a beautiful female figure.*) Behold!
Man. Oh God! if it be thus, and *thou*
Art not a madness and a mockery,
I yet might be most happy. I will clasp thee,
And we again will be —— [*The figure vanishes.*
My heart is crush'd!
[MANFRED *falls senseless.*

(*A Voice is heard in the Incantation which follows.*)[1]

When the moon is on the wave,
And the glow-worm in the grass,
And the meteor on the grave,
And the wisp on the morass;[2]
When the falling stars are shooting,
And the answer'd owls are hooting,
And the silent leaves are still
In the shadow of the hill,
Shall my soul be upon thine,
With a power and with a sign.

Though thy slumber may be deep,
Yet thy spirit shall not sleep;
There are shades which will not vanish,
There are thoughts thou canst not banish;
By a power to thee unknown,
Thou canst never be alone;
Thou art wrapt as with a shroud,
Thou art gather'd in a cloud;
And for ever shalt thou dwell
In the spirit of this spell.
Though thou seest me not pass by,
Thou shalt feel me with thine eye
As a thing that, though unseen,
Must be near thee, and hath been;
And when in that secret dread
Thou hast turn'd around thy head,
Thou shalt marvel I am not
As thy shadow on the spot,
And the power which thou dost feel
Shall be what thou must conceal.

And a magic voice and verse
Hath baptized thee with a curse;
And a spirit of the air
Hath begirt thee with a snare;
In the wind there is a voice
Shall forbid thee to rejoice;
And to thee shall Night deny
All the quiet of her sky;
And the day shall have a sun,
Which shall make thee wish it done.

From thy false tears I did distil
An essence which hath strength to kill;
From thy own heart I then did wring
The black blood in its blackest spring;
From thy own smile I snatch'd the snake,
For there it coil'd as in a brake;
From thy own lip I drew the charm
Which gave all these their chiefest harm;
In proving every poison known,
I found the strongest was thine own.

By thy cold breast and serpent smile,
By thy unfathom'd gulfs of guile,
By that most seeming virtuous eye,
By thy shut soul's hypocrisy;

[1] [These verses were written in Switzerland, in 1816, and transmitted to England for publication, with the third canto of Childe Harold. "As they were written," says Mr. Moore, "immediately after the last fruitless attempt at reconciliation, it is needless to say who was in the poet's thoughts while he penned some of the opening stanzas."]

[2] ["And the *wisp* on the morass." — Hearing, in February, 1818, of a menaced version of Manfred by some Italian, Lord Byron wrote to his friend Mr. Hoppner — "If you have any means of communicating with the man, would you permit me to convey to him the offer of any price he may obtain, or think to obtain, for his project, provided he will throw his translation into the fire, and promise not to undertake any other of that, or any other of my things? I will send him his money immediately, on this condition." A negotiation was accordingly set on foot, and the translator, on receiving two hundred francs, delivered up his manuscript, and engaged never to translate any other of the poet's works. Of his qualifications for the task some notion may be formed from the fact, that he had turned the word "wisp," in this line, into "a bundle of straw."]

By the perfection of thine art
Which pass'd for human thine own heart;
By thy delight in others' pain,
And by thy brotherhood of Cain,
I call upon thee! and compel[1]
Thyself to be thy proper Hell!

And on thy head I pour the vial
Which doth devote thee to this trial;
Nor to slumber, nor to die,
Shall be in thy destiny;
Though thy death shall still seem near
To thy wish, but as a fear;
Lo! the spell now works around thee,
And the clankless chain hath bound thee;
O'er thy heart and brain together
Hath the word been pass'd — now wither!

SCENE II.

The Mountain of the Jungfrau. — Time, Morning. — MANFRED *alone upon the Cliffs.*

Man. The spirits I have raised abandon me —
The spells which I have studied baffle me —
The remedy I reck'd of tortured me;
I lean no more on superhuman aid;
It hath no power upon the past, and for
The future, till the past be gulf'd in darkness,
It is not of my search. — My mother Earth!
And thou fresh breaking Day, and you, ye Mountains,
Why are ye beautiful? I cannot love ye.
And thou, the bright eye of the universe,
That openest over all, and unto all
Art a delight — thou shin'st not on my heart.
And you, ye crags, upon whose extreme edge
I stand, and on the torrent's brink beneath
Behold the tall pines dwindled as to shrubs
In dizziness of distance; when a leap,
A stir, a motion, even a breath, would bring
My breast upon its rocky bosom's bed
To rest for ever — wherefore do I pause?
I feel the impulse — yet I do not plunge;
I see the peril — yet do not recede;
And my brain reels — and yet my foot is firm:
There is a power upon me which withholds,
And makes it my fatality to live;
If it be life to wear within myself
This barrenness of spirit, and to be
My own soul's sepulchre, for I have ceased
To justify my deeds unto myself —
The last infirmity of evil. Ay,
Thou winged and cloud-cleaving minister,
[*An eagle passes.*
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me — I should be
Thy prey, and gorge thine eaglets; thou art gone
Where the eye cannot follow thee; but thine
Yet pierces downward, onward, or above,
With a pervading vision. — Beautiful!
How beautiful is all this visible world!
How glorious in its action and itself!
But we, who name ourselves its sovereigns, we,
Half dust, half deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements, and breathe
The breath of degradation and of pride,
Contending with low wants and lofty will,
Till our mortality predominates,
And men are — what they name not to themselves,
And trust not to each other. Hark! the note,
[*The Shepherd's pipe in the distance is heard.*
The natural music of the mountain reed —
For here the patriarchal days are not
A pastoral fable — pipes in the liberal air,
Mix'd with the sweet bells of the sauntering herd;[2]
My soul would drink those echoes. Oh, that I were
The viewless spirit of a lovely sound,
A living voice, a breathing harmony,
A bodiless enjoyment — born and dying
With the blest tone which made me!

Enter from below a CHAMOIS HUNTER.

Chamois Hunter. Even so
This way the chamois leapt: her nimble feet
Have baffled me; my gains to-day will scarce
Repay my break-neck travail. — What is here?
Who seems not of my trade, and yet hath reach'd
A height which none even of our mountaineers,
Save our best hunters, may attain: his garb
Is goodly, his mien manly, and his air
Proud as a freeborn peasant's, at this distance —
I will approach him nearer.

Man. (*not perceiving the other*). To be thus —
Grey-hair'd with anguish[3], like these blasted pines,
Wrecks of a single winter, barkless, branchless,[4]
A blighted trunk upon a cursed root,
Which but supplies a feeling to decay —
And to be thus, eternally but thus,
Having been otherwise! Now furrow'd o'er
With wrinkles, plough'd by moments, not by years
And hours — all tortured into ages — hours

[1] ["I do adjure thee to this spell."— MS.]

[2] [The germs of this, and of several other passages in Manfred, may be found in the Journal of his Swiss tour, which Lord Byron transmitted to his sister: *e. g.* "Sept. 19. — Arrived at a lake in the very bosom of the mountains; left our quadrupeds, and ascended further; came to some snow in patches, upon which my forehead's perspiration fell like rain, making the same dents as in a sieve; the chill of the wind and the snow turned me giddy, but I scrambled on and upwards. Hobhouse went to the highest pinnacle. The whole of the mountains superb. A shepherd on a steep and very high cliff playing upon his *pipe*; very different from Arcadia. The music of the cows' *bells* (for their wealth, like the patriarchs', is cattle) in the pastures, which reach to a height far above any mountains in Britain, and the shepherds shouting to us from crag to crag, and playing on their reeds where the steeps appeared almost inaccessible, with the surrounding scenery, realised all that I have ever heard or imagined of a pastoral existence — much more so than Greece or Asia Minor; for there we are a little too much of the sabre and musket order, and if there is a crook in one hand, you are sure to see a gun in the other: but this was pure and unmixed — solitary, savage, and *patriarchal*. As we went, they played the 'Ranz des Vaches' and other airs, by way of farewell. I was lately repeopled my mind with nature."]

[3] [See the opening lines to the "Prisoner of Chillon," *antè*, p. 138. Speaking of Marie Antoinette, "I was struck," says Madame Campan, "with the astonishing change misfortune had wrought upon her features: her whole head of hair had turned almost white, during her transit from Varennes to Paris." The same thing occurred to the unfortunate Queen Mary. "With calm but undaunted fortitude," says her historian, "she laid her neck upon the block; and while one executioner held her hands, the other, at the second stroke, cut off her head, which, falling out of its attire, discovered her hair, already grown quite grey with cares and sorrows." The hair of Mary's grandson, Charles I., turned quite grey, in like manner, during his stay at Carisbrooke.]

[4] ["Passed whole woods of *withered pines*, all withered, — trunks stripped and barkless, branches lifeless, done by a *single winter*; their appearance reminded me of me and my family." — *Swiss Journal.*]

Which I outlive!—Ye toppling crags of ice!
Ye avalanches, whom a breath draws down
In mountainous o'erwhelming, come and crush me!
I hear ye momently above, beneath,
Crash with a frequent conflict[1]; but ye pass,
And only fall on things that still would live;
On the young flourishing forest, or the hut
And hamlet of the harmless villager.

C. Hun. The mists begin to rise from up the valley;
I'll warn him to descend, or he may chance
To lose at once his way and life together.

Man. The mists boil up around the glaciers; clouds
Rise curling fast beneath me, white and sulphury,
Like foam from the roused ocean of deep Hell,[2]
Whose every wave breaks on a living shore,
Heap'd with the damn'd like pebbles.—I am giddy.[3]

C. Hun. I must approach him cautiously; if near,
A sudden step will startle him, and he
Seems tottering already.

Man. Mountains have fallen,
Leaving a gap in the clouds, and with the shock
Rocking their Alpine brethren; filling up
The ripe green valleys with destruction's splinters,
Damming the rivers with a sudden dash,
Which crush'd the waters into mist, and made
Their fountains find another channel—thus,
Thus, in its old age, did Mount Rosenberg—
Why stood I not beneath it?

C. Hun. Friend! have a care,
Your next step may be fatal!—for the love
Of him who made you, stand not on that brink!

Man. (*not hearing him*). Such would have been
for me a fitting tomb;
My bones had then been quiet in their depth;
They had not then been strewn upon the rocks
For the wind's pastime—as thus—thus they shall
be—
In this one plunge.—Farewell, ye opening heavens!
Look not upon me thus reproachfully—
You were not meant for me—Earth! take these atoms!

[*As* MANFRED *is in act to spring from the cliff, the* CHAMOIS HUNTER *seizes and retains him with a sudden grasp.*

C. Hun. Hold, madman!—though aweary of thy
life,
Stain not our pure vales with thy guilty blood:
Away with me——I will not quit my hold.

Man. I am most sick at heart—nay, grasp me
not—
I am all feebleness—the mountains whirl [thou?
Spinning around me——I grow blind——What art

C. Hun. I'll answer that anon.—Away with
me——
The clouds grow thicker——there—now lean on
me—
Place your foot here—here, take this staff, and cling
A moment to that shrub—now give me your hand,
And hold fast by my girdle—softly—well—
The Chalet will be gain'd within an hour:
Come on, we 'll quickly find a surer footing,
And something like a pathway, which the torrent
Hath wash'd since winter.—Come, 't is bravely done—
You should have been a hunter.—Follow me.

[*As they descend the rocks with difficulty, the scene closes.*

ACT II.

SCENE I.

A Cottage amongst the Bernese Alps.

MANFRED *and the* CHAMOIS HUNTER.

C. Hun. No, no—yet pause—thou must not yet
go forth:
Thy mind and body are alike unfit
To trust each other, for some hours, at least;
When thou art better, I will be thy guide—
But whither?

Man. It imports not: I do know
My route full well, and need no further guidance.

C. Hun. Thy garb and gait bespeak thee of high
lineage—
One of the many chiefs, whose castled crags
Look o'er the lower valleys—which of these
May call thee lord? I only know their portals;
My way of life leads me but rarely down
To bask by the huge hearths of those old halls,
Carousing with the vassals; but the paths,
Which step from out our mountains to their doors,
I know from childhood—which of these is thine?

Man. No matter.

C. Hun. Well, sir, pardon me the question,
And be of better cheer. Come, taste my wine;
'T is of an ancient vintage: many a day
'T has thaw'd my veins among our glaciers, now
Let it do thus for thine—Come, pledge me fairly.

Man. Away, away! there 's blood upon the brim!
Will it then never—never sink in the earth?

C. Hun. What dost thou mean? thy senses wan-
der from thee.

Man. I say 't is blood—my blood! the pure warm
stream
Which ran in the veins of my fathers, and in ours
When we were in our youth, and had one heart,
And loved each other as we should not love,
And this was shed: but still it rises up,
Colouring the clouds, that shut me out from heaven,
Where thou art not—and I shall never be.

C. Hun. Man of strange words, and some half-
maddening sin,
Which makes thee people vacancy, whate'er
Thy dread and sufferance be, there 's comfort yet—
The aid of holy men, and heavenly patience——

Man. Patience and patience! Hence—that word
was made
For brutes of burthen, not for birds of prey;

[1] ["Ascended the Wengen mountain; left the horses, took off my coat, and went to the summit. On one side, our view comprised the Jungfrau, with all her glaciers; then the Dent d'Argent, shining like truth; then the Little Giant, and the Great Giant; and last, not least, the Wetterhorn. The height of the Jungfrau is thirteen thousand feet above the sea, and eleven thousand above the valley. Heard the avalanches falling every five minutes nearly."—*Swiss Journal.*]

[2] ["Like foam from the roused ocean of *old* Hell."—MS.]

[3] ["The clouds rose from the opposite valley, curling up perpendicular precipices, like the *foam* of the *ocean of hell* during a spring tide—it was white and sulphury, and immeasurably deep in appearance. The side we ascended was not of so precipitous a nature; but, on arriving at the summit, we looked down upon the other side upon a boiling sea of cloud, dashing against the crags on which we stood—these crags on one side quite perpendicular. In passing the masses of snow, I made a snowball and pelted Hobhouse with it."—*Swiss Journal.*]

Preach it to mortals of a dust like thine, —
I am not of thine order.
C. Hun. Thanks to heaven!
I would not be of thine for the free fame
Of William Tell; but whatsoe'er thine ill,
It must be borne, and these wild starts are useless.
Man. Do I not bear it? — Look on me — I live.
C. Hun. This is convulsion, and no healthful life.
Man. I tell thee, man! I have lived many years,
Many long years, but they are nothing now
To those which I must number: ages — ages —
Space and eternity — and consciousness,
With the fierce thirst of death — and still unslaked!
C. Hun. Why, on thy brow the seal of middle age
Hath scarce been set; I am thine elder far.
Man. Think'st thou existence doth depend on time?
It doth; but actions are our epochs: mine
Have made my days and nights imperishable,
Endless, and all alike, as sands on the shore,
Innumerable atoms; and one desert,
Barren and cold, on which the wild waves break,
But nothing rests, save carcasses and wrecks,
Rocks, and the salt-surf weeds of bitterness.
C. Hun. Alas! he's mad — but yet I must not leave him.
Man. I would I were — for then the things I see
Would be but a distemper'd dream.
C. Hun. What is it
That thou dost see, or think thou look'st upon?
Man. Myself, and thee — a peasant of the Alps —
Thy humble virtues, hospitable home,
And spirit patient, pious, proud, and free;
Thy self-respect, grafted on innocent thoughts;
Thy days of health, and nights of sleep; thy toils,
By danger dignified, yet guiltless; hopes
Of cheerful old age and a quiet grave,
With cross and garland over its green turf,
And thy grandchildren's love for epitaph;
This do I see — and then I look within —
It matters not — my soul was scorch'd already!
C. Hun. And would'st thou then exchange thy lot for mine?
Man. No, friend! I would not wrong thee, nor exchange
My lot with living being: I can bear —
However wretchedly, 'tis still to bear —
In life what others could not brook to dream,
But perish in their slumber.
C. Hun. And with this —
This cautious feeling for another's pain,
Canst thou be black with evil? — say not so.
Can one of gentle thoughts have wreak'd revenge
Upon his enemies?
Man. Oh! no, no, no!
My injuries came down on those who loved me —
On those whom I best loved: I never quell'd
An enemy, save in my just defence —
But my embrace was fatal.
C. Hun. Heaven give thee rest!
And penitence restore thee to thyself;
My prayers shall be for thee.
Man. I need them not,
But can endure thy pity. I depart —
'Tis time — farewell! — Here's gold, and thanks for thee —
No words — it is thy due. — Follow me not —
I know my path — the mountain peril's past: —
And once again, I charge thee, follow not!

[*Exit* MANFRED.

SCENE II.

A lower Valley in the Alps.—A Cataract.[1]

Enter MANFRED.

It is not noon — the sunbow's rays[2] still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse.[3] No eyes
But mine now drink this sight of loveliness;
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters. — I will call her.

[MANFRED *takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the* WITCH OF THE ALPS *rises beneath the arch of the sunbow of the torrent.*

Beautiful Spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence
Of purer elements; while the hues of youth, —
Carnation'd like a sleeping infant's cheek,
Rock'd by the beating of her mother's heart,
Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven, —
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.[4]
Beautiful Spirit! in thy calm clear brow,

[1] [This scene is one of the most poetical and most sweetly written in the poem. There is a still and delicious witchery in the tranquillity and seclusion of the place, and the celestial beauty of the being who reveals herself in the midst of these visible enchantments. — JEFFREY.]

[2] This iris is formed by the rays of the sun over the lower part of the Alpine torrents: it is exactly like a rainbow come down to pay a visit, and so close that you may walk into it: this effect lasts till noon. — ["Before ascending the mountain, went to the torrent; the sun upon it, forming a *rainbow* of the lower part of all colours, but principally purple and gold; the bow moving as you move: I never saw any thing like this; it is only in the sunshine."— *Swiss Journal.*]

[3] ["Arrived at the foot of the Jungfrau; glaciers; torrents: one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on — thunder, lightning, hail; all in perfection, and beautiful. The torrent is in shape curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the *Apocalypse*. It is neither mist nor water, but a something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wonderful and indescribable."— *Swiss Journal.*]

[4] [In all Lord Byron's heroes we recognize, though with infinite modifications, the same great characteristics — a high and audacious conception of the power of the mind, — an intense sensibility of passion, — an almost boundless capacity of tumultuous emotion, — a haunting admiration of the grandeur of disordered power, — and, above all, a soul-felt, blood-felt delight in beauty. Parisina is full of it to overflowing; it breathes from every page of the "Prisoner of Chillon;" but it is in "Manfred" that it riots and revels among the streams, and waterfalls, and groves, and mountains, and heavens. There is in the character of Manfred more of the self-might of Byron than in all his previous productions. He has therein brought, with wonderful power, metaphysical

Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them — if that he
Avail him of his spells — to call thee thus,
And gaze on thee a moment.

Witch. Son of Earth!
I know thee, and the powers which give thee power;
I know thee for a man of many thoughts,
And deeds of good and ill, extreme in both,
Fatal and fated in thy sufferings.
I have expected this — what would'st thou with me?

Man. To look upon thy beauty — nothing further. [1]
The face of the earth hath madden'd me, and I
Take refuge in her mysteries, and pierce
To the abodes of those who govern her —
But they can nothing aid me. I have sought
From them what they could not bestow, and now
I search no further.

Witch. What could be the quest
Which is not in the power of the most powerful,
The rulers of the invisible?

Man. A boon;
But why should I repeat it? 'twere in vain.

Witch. I know not that; let thy lips utter it.

Man. Well, though it torture me, 't is but the same;
My pang shall find a voice. From my youth upwards
My spirit walk'd not with the souls of men,
Nor look'd upon the earth with human eyes;
The thirst of their ambition was not mine,
The aim of their existence was not mine;
My joys, my griefs, my passions, and my powers,
Made me a stranger; though I wore the form,
I had no sympathy with breathing flesh,
Nor midst the creatures of clay that girded me
Was there but one who —— but of her anon.
I said, with men, and with the thoughts of men,
I held but slight communion; but instead,
My joy was in the wilderness, — to breathe
The difficult air of the iced mountain's top,
Where the birds dare not build, nor insect's wing
Flit o'er the herbless granite; or to plunge
Into the torrent, and to roll along
On the swift whirl of the new breaking wave
Of river-stream, or ocean, in their flow.
In these my early strength exulted; or
To follow through the night the moving moon,
The stars and their development; or catch
The dazzling lightnings till my eyes grew dim;
Or to look, list'ning, on the scatter'd leaves,
While Autumn winds were at their evening song.
These were my pastimes, and to be alone;
For if the beings, of whom I was one, —
Hating to be so, — cross'd me in my path,
I felt myself degraded back to them,
And was all clay again. And then I dived,
In my lone wanderings, to the caves of death,
Searching its cause in its effect; and drew
From wither'd bones, and skulls, and heap'd up dust,
Conclusions most forbidden. Then I pass'd
The nights of years in sciences untaught,
Save in the old time; and with time and toil,
And terrible ordeal, and such penance
As in itself hath power upon the air,
And spirits that do compass air and earth,
Space, and the peopled infinite, I made
Mine eyes familiar with Eternity,
Such as, before me, did the Magi, and
He who from out their fountain dwellings raised
Eros and Anteros [2], at Gadara,
As I do thee; — and with my knowledge grew
The thirst of knowledge, and the power and joy
Of this most bright intelligence, until, ——

Witch. Proceed.

Man. Oh! I but thus prolong'd my words,
Boasting these idle attributes, because
As I approach the core of my heart's grief —
But to my task. I have not named to thee
Father or mother, mistress, friend, or being,
With whom I wore the chain of human ties;
If I had such, they seem'd not such to me;
Yet there was one ——

Witch. Spare not thyself — proceed.

Man. She was like me in lineaments — her eyes,
Her hair, her features, all, to the very tone
Even of her voice, they said were like to mine;
But soften'd all, and temper'd into beauty:
She had the same lone thoughts and wanderings,
The quest of hidden knowledge, and a mind
To comprehend the universe: nor these
Alone, but with them gentler powers than mine,
Pity, and smiles, and tears — which I had not;
And tenderness — but that I had for her;
Humility — and that I never had.
Her faults were mine — her virtues were her own —
I loved her, and destroy'd her!

Witch. With thy hand?

Man. Not with my hand, but heart — which broke her heart;
It gazed on mine, and wither'd. I have shed

conceptions into forms, — and we know of no poem in which the aspect of external nature is throughout lighted up with an expression at once so beautiful, solemn, and majestic. It is the poem, next to "Childe Harold," which we should give to a foreigner to read, that he might know something of Byron. Shakspeare has given to those abstractions of human life and being, which are truth in the intellect, forms as full, clear, glowing, as the idealised forms of visible nature. The very words of Ariel picture to us his beautiful being. In "Manfred," we see glorious but immature manifestations of similar power. The poet there creates, with delight, thoughts and feelings and fancies into visible forms, that he may cling and cleave to them, and clasp them in his passion. The beautiful Witch of the Alps seems exhaled from the luminous spray of the cataract, — as if the poet's eyes, unsated with the beauty of inanimate nature, gave spectral apparitions of loveliness to feed the pure passion of the poet's soul. — WILSON.]

[1] [There is something exquisitely beautiful in all this passage; and both the apparition and the dialogue are so managed, that the sense of their improbability is swallowed up in that of their beauty, and, without actually believing that such spirits exist or communicate themselves, we feel for the moment as if we stood in their presence. — JEFFREY.]

[2] The philosopher Jamblicus. The story of the raising of Eros and Anteros may be found in his life by Eunapius. It is well told. — ["It is reported of him," says Eunapius, "that while he and his scholars were bathing in the hot baths of Gadara in Syria, a dispute arising concerning the baths, he, smiling, ordered his disciples to ask the inhabitants by what names the two lesser springs, that were nearer and handsomer than the rest, were called. To which the inhabitants replied, that 'the one was called Eros, and the other Anteros, but for what reason they knew not.' Upon which Jamblicus, sitting by one of the springs, put his hand in the water, and muttering some few words to himself, called up a fair-complexioned boy, with gold-coloured locks dangling from his back and breast, so that he looked like one that was washing: and then, going to the other spring, and doing as he had done before, called up another Cupid, with darker and more dishevelled hair: upon which both the Cupids clung about Jamblicus; but he presently sent them back to their proper places. After this, his friends submitted their belief to him in every thing."]

Blood, but not hers — and yet her blood was shed;
I saw — and could not stanch it.
Witch. And for this —
A being of the race thou dost despise,
The order which thine own would rise above,
Mingling with us and ours, — thou dost forego
The gifts of our great knowledge, and shrink'st back
To recreant mortality — — Away!
Man. Daughter of Air! I tell thee, since that hour —
But words are breath — look on me in my sleep,
Or watch my watchings — Come and sit by me!
My solitude is solitude no more,
But peopled with the Furies; — I have gnash'd
My teeth in darkness till returning morn,
Then cursed myself till sunset; — I have pray'd
For madness as a blessing — 't is denied me.
I have affronted death — but in the war
Of elements the waters shrunk from me,
And fatal things pass'd harmless; the cold hand
Of an all-pitiless demon held me back,
Back by a single hair, which would not break.
In fantasy, imagination, all
The affluence of my soul — which one day was
A Crœsus in creation — I plunged deep,
But, like an ebbing wave, it dash'd me back
Into the gulf of my unfathom'd thought.
I plunged amidst mankind — Forgetfulness
I sought in all, save where 't is to be found,
And that I have to learn; my sciences,
My long pursued and superhuman art,
Is mortal here: I dwell in my despair —
And live — and live for ever.
Witch. It may be
That I can aid thee.
Man. To do this thy power
Must wake the dead, or lay me low with them.
Do so — in any shape — in any hour —
With any torture — so it be the last.
Witch. That is not in my province; but if thou
Wilt swear obedience to my will, and do
My bidding, it may help thee to thy wishes.
Man. I will not swear — Obey! and whom? the spirits
Whose presence I command, and be the slave
Of those who served me — Never!
Witch. Is this all?
Hast thou no gentler answer? — Yet bethink thee,
And pause ere thou rejectest.
Man. I have said it.
Witch. Enough! — I may retire then — say!
Man. Retire!

[*The* Witch *disappears.*

Man. (*alone*). We are the fools of time and terror: Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.
In all the days of this detested yoke —
This vital weight upon the struggling heart,
Which sinks with sorrow, or beats quick with pain,
Or joy that ends in agony or faintness —
In all the days of past and future, for
In life there is no present, we can number
How few — how less than few — wherein the soul
Forbears to pant for death, and yet draws back
As from a stream in winter, though the chill
Be but a moment's. I have one resource
Still in my science — I can call the dead,
And ask them what it is we dread to be:
The sternest answer can but be the Grave,
And that is nothing. If they answer not — —
The buried Prophet answered to the Hag
Of Endor; and the Spartan Monarch drew
From the Byzantine maid's unsleeping spirit
An answer and his destiny — he slew
That which he loved, unknowing what he slew,
And died unpardon'd — though he call'd in aid
The Phyxian Jove, and in Phigalia roused
The Arcadian Evocators to compel
The indignant shadow to depose her wrath,
Or fix her term of vengeance — she replied
In words of dubious import, but fulfill'd.[1]
If I had never lived, that which I love
Had still been living; had I never loved,
That which I love would still be beautiful —
Happy and giving happiness. What is she?
What is she now? — a sufferer for my sins —
A thing I dare not think upon — or nothing.
Within few hours I shall not call in vain —
Yet in this hour I dread the thing I dare:
Until this hour I never shrunk to gaze
On spirit, good or evil — now I tremble,
And feel a strange cold thaw upon my heart.
But I can act even what I most abhor,
And champion human fears. — The night approaches.

[*Exit.*

SCENE III.

The Summit of the Jungfrau Mountain.

Enter First Destiny.

The moon is rising broad, and round, and bright;
And here on snows, where never human foot
Of common mortal trod, we nightly tread,
And leave no traces; o'er the savage sea,
The glassy ocean of the mountain ice,
We skim its rugged breakers, which put on
The aspect of a tumbling tempest's foam,

[1] The story of Pausanias, king of Sparta (who commanded the Greeks at the battle of Platea, and afterwards perished for an attempt to betray the Lacedæmonians), and Cleonice, is told in Plutarch's life of Cimon; and in the Laconics of Pausanias the sophist, in his description of Greece. — [The following is the passage from Plutarch: — "It is related, that when Pausanias was at Byzantium, he cast his eyes upon a young virgin named Cleonice, of a noble family there, and insisted on having her for a mistress. The parents, intimidated by his power, were under the hard necessity of giving up their daughter. The young woman begged that the light might be taken out of his apartments, that she might go to his bed in secrecy and silence. When she entered he was asleep, and she unfortunately stumbled upon the candlestick and threw it down. The noise waked him suddenly, and he, in his confusion, thinking it was an enemy coming to assassinate him, unsheathed a dagger that lay by him, and plunged it into the virgin's heart. After this he could never rest. Her image appeared to him every night, and with a menacing tone repeated this heroic verse, —

'Go to the fate which pride and lust prepare!'

The allies, highly incensed at this infamous action, joined Cimon to besiege him in Byzantium. But he found means to escape thence; and as he was still haunted by the spectre, he is said to have applied to a temple at Heraclea, where the manes of the dead were consulted. There he invoked the spirit of Cleonice, and entreated her pardon. She appeared, and told him 'he would soon be delivered from all his troubles, after his return to Sparta:' in which, it seems, his death was enigmatically foretold. These particulars we have from many historians." — Langhorne's *Plutarch*, vol. iii. p. 279. "Thus we find," adds the translator, "that it was a custom in the Pagan as well as in the Hebrew theology, to conjure up the spirits of the dead; and that the witch of Endor was not the only witch in the world."]

Frozen in a moment[1] — a dead whirlpool's image:
And this most steep fantastic pinnacle,
The fretwork of some earthquake — where the clouds
Pause to repose themselves in passing by —
Is sacred to our revels, or our vigils;
Here do I wait my sisters, on our way
To the Hall of Arimanes, for to-night
Is our great festival — 'tis strange they come not.

A Voice without, singing.

The Captive Usurper,
Hurl'd down from the throne,
Lay buried in torpor,
Forgotten and lone;
I broke through his slumbers,
I shiver'd his chain,
I leagued him with numbers —
He 's Tyrant again!
With the blood of a million he 'll answer my care,
With a nation's destruction — his flight and despair.

Second Voice, without.

The ship sail'd on, the ship sail'd fast,
But I left not a sail, and I left not a mast;
There is not a plank of the hull or the deck,
And there is not a wretch to lament o'er his wreck;
Save one, whom I held, as he swam, by the hair,
And he was a subject well worthy my care;
A traitor on land, and a pirate at sea —
But I saved him to wreak further havoc for me!

FIRST DESTINY, *answering.*

The city lies sleeping;
The morn, to deplore it,
May dawn on it weeping:
Sullenly, slowly,
The black plague flew o'er it —
Thousands lie lowly;
Tens of thousands shall perish —
The living shall fly from
The sick they should cherish;
But nothing can vanquish
The touch that they die from.
Sorrow and anguish,
And evil and dread,
Envelope a nation;
The blest are the dead,
Who see not the sight
Of their own desolation;
This work of a night —
This wreck of a realm — this deed of my doing —
For ages I've done, and shall still be renewing!

Enter the SECOND *and* THIRD DESTINIES.

The Three.

Our hands contain the hearts of men,
Our footsteps are their graves;
We only give to take again
The spirits of our slaves!

First Des. Welcome! — Where 's Nemesis?
Second Des. At some great work;
But what I know not, for my hands were full.
Third Des. Behold she cometh.

Enter NEMESIS.

First Des. Say, where hast thou been?
My sisters and thyself are slow to-night.
Nem. I was detain'd repairing shatter'd thrones,
Marrying fools, restoring dynasties,
Avenging men upon their enemies,
And making them repent their own revenge;
Goading the wise to madness; from the dull
Shaping out oracles to rule the world
Afresh, for they were waxing out of date,
And mortals dared to ponder for themselves,
To weigh kings in the balance, and to speak
Of freedom, the forbidden fruit. — Away!
We have outstay'd the hour — mount we our clouds![2]
[*Exeunt.*

SCENE IV.

The Hall of Arimanes — Arimanes on his Throne, a Globe of Fire, surrounded by the Spirits.

Hymn of the SPIRITS.

Hail to our Master! — Prince of Earth and Air!
Who walks the clouds and waters — in his hand
The sceptre of the elements, which tear
Themselves to chaos at his high command!
He breatheth — and a tempest shakes the sea;
He speaketh — and the clouds reply in thunder;
He gazeth — from his glance the sunbeams flee;
He moveth — earthquakes rend the world asunder.
Beneath his footsteps the volcanoes rise;
His shadow is the Pestilence; his path
The comets herald through the crackling skies;[3]
And planets turn to ashes at his wrath.
To him War offers daily sacrifice;
To him Death pays his tribute; Life is his,
With all its infinite of agonies —
And his the spirit of whatever is!

Enter the DESTINIES *and* NEMESIS.

First Des. Glory to Arimanes! on the earth
His power increaseth — both my sisters did
His bidding, nor did I neglect my duty!
Second Des. Glory to Arimanes! we who bow
The necks of men, bow down before his throne!
Third Des. Glory to Arimanes! we await
His nod!
Nem. Sovereign of Sovereigns! we are thine,
And all that liveth, more or less, is ours,
And most things wholly so; still to increase
Our power, increasing thine, demands our care,
And we are vigilant. Thy late commands
Have been fulfill'd to the utmost.

[1] ["Came to a morass; Hobhouse dismounted to get over well; I tried to pass my horse over; the horse sunk up to the chin, and of course he and I were in the mud together; bemired, but not hurt; laughed and rode on. Arrived at the Grindenwold; mounted again, and rode to the higher glacier — like *a frozen hurricane*." — *Swiss Journal.*]

[2] [This stanza we think is out of place, at least, if not out of character; and though the author may tell us that human calamities are naturally subjects of derision to the ministers of vengeance, yet we cannot be persuaded that satirical and political allusions are at all compatible with the feelings and impressions which it was here his business to maintain. — JEFFREY.]

[3] ["The comets herald through the {crackling / burning} skies." — MS.

Enter MANFRED.

A Spirit. What is here?
A mortal! — Thou most rash and fatal wretch,
Bow down and worship!
Second Spirit. I do know the man —
A Magian of great power, and fearful skill!
Third Spirit. Bow down and worship, slave! — What, know'st thou not
Thine and our Sovereign? — Tremble, and obey!
All the Spirits. Prostrate thyself, and thy condemned clay,
Child of the Earth! or dread the worst.
Man. I know it;
And yet ye see I kneel not.
Fourth Spirit. 'T will be taught thee.
Man. 'T is taught already; — many a night on the earth,
On the bare ground, have I bow'd down my face,
And strew'd my head with ashes; I have known
The fulness of humiliation, for
I sunk before my vain despair, and knelt
To my own desolation.
Fifth Spirit. Dost thou dare
Refuse to Arimanes on his throne
What the whole earth accords, beholding not
The terror of his glory? — Crouch! I say.
Man. Bid *him* bow down to that which is above him,
The overruling Infinite — the Maker
Who made him not for worship — let him kneel,
And we will kneel together.
The Spirits. Crush the worm!
Tear him in pieces! —
First Des. Hence! Avaunt! — he's mine.
Prince of the Powers invisible! This man
Is of no common order, as his port
And presence here denote; his sufferings
Have been of an immortal nature, like
Our own; his knowledge and his powers and will,
As far as is compatible with clay,
Which clogs the ethereal essence, have been such
As clay hath seldom borne; his aspirations
Have been beyond the dwellers of the earth,
And they have only taught him what we know — That knowledge is not happiness, and science
But an exchange of ignorance for that
Which is another kind of ignorance.
This is not all — the passions, attributes
Of earth and heaven, from which no power, nor being,
Nor breath from the worm upwards is exempt,
Have pierced his heart; and in their consequence
Made him a thing, which I, who pity not,
Yet pardon those who pity. He is mine,
And thine, it may be; be it so, or not,
No other Spirit in this region hath
A soul like his — or power upon his soul.
Nem. What doth he here then?
First Des. Let him answer that.
Man. Ye know what I have known; and without power
I could not be amongst ye: but there are
Powers deeper still beyond — I come in quest
Of such, to answer unto what I seek.
Nem. What would'st thou?
Man. Thou canst not reply to me.
Call up the dead — my question is for them.

Nem. Great Arimanes, doth thy will avouch
The wishes of this mortal?
Ari. Yea.
Nem. Whom would'st thou
Uncharnel?
Man. One without a tomb — call up
Astarte.

NEMESIS.

Shadow! or Spirit!
Whatever thou art,
Which still doth inherit
The whole or a part
Of the form of thy birth,
Of the mould of thy clay,
Which return'd to the earth,
Re-appear to the day!
Bear what thou borest,
The heart and the form,
And the aspect thou worest
Redeem from the worm.
Appear! — Appear! — Appear!
Who sent thee there requires thee here!

[*The Phantom of* ASTARTE *rises and stands in the midst.*

Man. Can this be death? there's bloom upon her cheek;
But now I see it is no living hue,
But a strange hectic — like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! Oh, God! that I should dread
To look upon the same — Astarte! — No,
I cannot speak to her — but bid her speak —
Forgive me or condemn me.

NEMESIS.

By the power which hath broken
The grave which enthrall'd thee,
Speak to him who hath spoken,
Or those who have call'd thee!

Man. She is silent,
And in that silence I am more than answer'd.
Nem. My power extends no further. Prince of Air!
It rests with thee alone — command her voice.
Ari. Spirit — obey this sceptre!
Nem. Silent still!
She is not of our order, but belongs
To the other powers. Mortal! thy quest is vain,
And we are baffled also.
Man. Hear me, hear me —
Astarte! my beloved! speak to me:
I have so much endured — so much endure —
Look on me! the grave hath not changed thee more
Than I am changed for thee. Thou lovedst me
Too much, as I loved thee: we were not made
To torture thus each other, though it were
The deadliest sin to love as we have loved.
Say that thou loath'st me not — that I do bear
This punishment for both — that thou wilt be
One of the blessed — and that I shall die;
For hitherto all hateful things conspire
To bind me in existence — in a life
Which makes me shrink from immortality —
A future like the past. I cannot rest.
I know not what I ask, nor what I seek:
I feel but what thou art — and what I am;

And I would hear yet once before I perish
The voice which was my music — Speak to me!
For I have call'd on thee in the still night,
Startled the slumbering birds from the hush'd boughs,
And woke the mountain wolves, and made the caves
Acquainted with thy vainly echoed name,
Which answer'd me — many things answer'd me —
Spirits and men — but thou wert silent all.
Yet speak to me! I have outwatch'd the stars,
And gazed o'er heaven in vain in search of thee.
Speak to me! I have wander'd o'er the earth,
And never found thy likeness — Speak to me!
Look on the fiends around — they feel for me:
I fear them not, and feel for thee alone —
Speak to me! though it be in wrath; — but say —
I reck not what — but let me hear thee once —
This once — once more!

Phantom of Astarte. Manfred!

Man. Say on, say on —
I live but in the sound — it is thy voice! [ills.

Phan. Manfred! To-morrow ends thine earthly
Farewell!

Man. Yet one word more — am I forgiven?

Phan. Farewell!

Man. Say, shall we meet again?

Phan. Farewell!

Man. One word for mercy! Say, thou lovest me.

Phan. Manfred!

[*The Spirit of* ASTARTE *disappears.*[1]

Nem. She's gone, and will not be recall'd;
Her words will be fulfill'd. Return to the earth.

A Spirit. He is convulsed — This is to be a mortal,
And seek the things beyond mortality.

Another Spirit. Yet, see, he mastereth himself, and makes
His torture tributary to his will.
Had he been one of us, he would have made
An awful spirit.

Nem. Hast thou further question
Of our great sovereign, or his worshippers?

Man. None.

Nem. Then for a time farewell.

Man. We meet then! Where? On the earth? —
Even as thou wilt: and for the grace accorded
I now depart a debtor. Fare ye well!

[*Exit* MANFRED.

(*Scene closes.*)

[1] [Over this fine drama, a moral feeling hangs like a sombrous thunder cloud. No other guilt but that so darkly shadowed out could have furnished so dreadful an illustration of the hideous aberrations of human nature, however noble and majestic, when left a prey to its desires, its passions, and its imagination. The beauty, at one time so innocently adored, is at last soiled, profaned, and violated. Affection, love, guilt, horror, remorse, and death, come in terrible succession, yet all darkly linked together. We think of Astarte as young, beautiful, innocent — guilty — lost — murdered — buried — judged — pardoned; but still, in her permitted visit to earth, speaking in a voice of sorrow, and with a countenance yet pale with mortal trouble. We had but a glimpse of her in her beauty and innocence; but, at last, she rises up before us in all the mortal silence of a ghost, with fixed, glazed, and passionless eyes, revealing death, judgment, and eternity. The moral breathes and burns in every word, — in sadness, misery, insanity, desolation, and death. The work is "instinct with spirit," — and in the agony and distraction, and all its dimly imagined causes, we behold, though broken up, confused, and shattered, the elements of a purer existence. — WILSON.]

[2] [The third Act, as originally written, being shown to Mr. Gifford, he expressed his unfavourable opinion of it very distinctly; and Mr. Murray transmitted this opinion to Lord Byron. The result is told in the following extracts from his letters: —

"Venice, April 14, 1817. — The third Act is certainly d—d bad, and, like the Archbishop of Grenada's homily, (which savoured of the palsy,) has the dregs of my fever, during which it was written. It must *on no account* be published in its present state. I will try and reform it, or re-write it altogether; but the impulse is gone, and I have no chance of making any thing out of it. The speech of Manfred to the Sun is the only part of this Act I thought good myself; the rest is certainly as bad as bad can be, and I wonder what the devil possessed me. I am very glad indeed that you sent me Mr. Gifford's opinion without *deduction*. Do you suppose me such a booby as not, to be very much obliged to him? or that I was not, and am not, convinced and convicted in my conscience of this same overt act of nonsense? I shall try at it again; in the mean time, lay it upon the shelf — the whole Drama I mean. — Recollect *not* to publish, upon pain of I know not what, until I have tried again at the third act. I am not sure that I shall try, and still less that I shall succeed if I do."

"Rome, May 5. — I have re-written the greater part, and returned what is not altered in the proof you sent me. The Abbot is become a good man, and the Spirits are brought in at the death. You will find, I think, some good poetry in this new Act, here and there; and if so, print it, without sending me farther proofs, *under Mr. Gifford's correction*, if he will have the goodness to overlook it."]

ACT III.[2]

SCENE I.

A Hall in the Castle of Manfred.

MANFRED *and* HERMAN.

Man. What is the hour?

Her. It wants but one till sunset,
And promises a lovely twilight.

Man. Say,
Are all things so disposed of in the tower
As I directed?

Her. All, my lord, are ready:
Here is the key and casket.

Man. It is well:
Thou may'st retire. [*Exit* HERMAN.

Man. (*alone*). There is a calm upon me —
Inexplicable stillness! which till now
Did not belong to what I knew of life.
If that I did not know philosophy
To be of all our vanities the motliest,
The merest word that ever fool'd the ear
From out the schoolman's jargon, I should deem
The golden secret, the sought "Kalon," found,
And seated in my soul. It will not last,
But it is well to have known it, though but once:
It hath enlarged my thoughts with a new sense,
And I within my tablets would note down
That there is such a feeling. Who is there?

Re-enter HERMAN.

Her. My lord, the abbot of St. Maurice craves
To greet your presence.

Enter the ABBOT OF ST. MAURICE.

Abbot. Peace be with Count Manfred!

Man. Thanks, holy father! welcome to these walls;
Thy presence honours them, and blesseth those
Who dwell within them.

Abbot. Would it were so, Count! —
But I would fain confer with thee alone.

Man. Herman, retire. — What would my reverend guest?

Abbot. Thus, without prelude: — Age and zeal, my office,
And good intent, must plead my privilege;
Our near, though not acquainted neighbourhood,

May also be my herald. Rumours strange,
And of unholy nature, are abroad,
And busy with thy name; a noble name
For centuries: may he who bears it now
Transmit it unimpair'd!

Man. Proceed,—I listen.

Abbot. 'Tis said thou holdest converse with the things
Which are forbidden to the search of man;
That with the dwellers of the dark abodes,
The many evil and unheavenly spirits
Which walk the valley of the shade of death,
Thou communest. I know that with mankind,
Thy fellows in creation, thou dost rarely
Exchange thy thoughts, and that thy solitude
Is as an anchorite's, were it but holy.

Man. And what are they who do avouch these things?

Abbot. My pious brethren—the scared peasantry—
Even thy own vassals—who do look on thee
With most unquiet eyes. Thy life 's in peril.

Man. Take it.

Abbot. I come to save, and not destroy—
I would not pry into thy secret soul;
But if these things be sooth, there still is time
For penitence and pity: reconcile thee [heaven.
With the true church, and through the church to

Man. I hear thee. This is my reply: whate'er
I may have been, or am, doth rest between
Heaven and myself.—I shall not choose a mortal
To be my mediator. Have I sinn'd
Against your ordinances? prove and punish![1]

Abbot. My son! I did not speak of punishment,
But penitence and pardon;—with thyself
The choice of such remains—and for the last,
Our institutions and our strong belief
Have given me power to smooth the path from sin
To higher hope and better thoughts; the first
I leave to heaven,—"Vengeance is mine alone!"
So saith the Lord, and with all humbleness
His servant echoes back the awful word.

Man. Old man! there is no power in holy men,
Nor charm in prayer—nor purifying form
Of penitence—nor outward look—nor fast—
Nor agony—nor, greater than all these,
The innate tortures of that deep despair,
Which is remorse without the fear of hell,
But all in all sufficient to itself
Would make a hell of heaven—can exorcise
From out the unbounded spirit, the quick sense
Of its own sins, wrongs, sufferance, and revenge
Upon itself; there is no future pang
Can deal that justice on the self-condemn'd
He deals on his own soul.

Abbot. All this is well;
For this will pass away, and be succeeded
By an auspicious hope, which shall look up
With calm assurance to that blessed place,
Which all who seek may win, whatever be
Their earthly errors, so they be atoned:
And the commencement of atonement is
The sense of its necessity. — Say on —
And all our church can teach thee shall be taught;
And all we can absolve thee shall be pardon'd.

Man. When Rome's sixth emperor[2] was near his last,
The victim of a self-inflicted wound,
To shun the torments of a public death[3]

Abbot. I fear thee not—hence—hence—
Avaunt thee, evil one!—help, ho! without there!

Man. Convey this man to the Shreckhorn—to its peak—
To its extremest peak—watch with him there
From now till sunrise; let him gaze, and know
He ne'er again will be so near to heaven.
But harm him not; and, when the morrow breaks,
Set him down safe in his cell—away with him!

Ash. Had I not better bring his brethren too,
Convent and all, to bear him company?

Man. No, this will serve for the present. Take him up.

Ash. Come, friar! now an exorcism or two,
And we shall fly the lighter.

ASHTAROTH *disappears with the* ABBOT, *singing as follows*:—

A prodigal son, and a maid undone,
And a widow re-wedded within the year;
And a worldly monk, and a pregnant nun,
Are things which every day appear.

MANFRED *alone.*

Man. Why would this fool break in on me, and force
My art to pranks fantastical?—no matter,
It was not of my seeking. My heart sickens,
And weighs a fix'd foreboding on my soul:
But it is calm—calm as a sullen sea
After the hurricane; the winds are still,
But the cold waves swell high and heavily,
And there is danger in them. Such a rest
Is no repose. My life hath been a combat,
And every thought a wound, till I am scarr'd
In the immortal part of me.—What now?"]

[1] [Thus far the text stands as originally penned: we subjoin the sequel of the scene as given in the first MS.:—

"*Abbot.* Then, hear and tremble! For the headstrong
Who in the mail of innate hardihood [wretch
Would shield himself, and battle for his sins,
There is the stake on earth, and beyond earth eternal——
Man. Charity, most reverend father,
Becomes thy lips so much more than this menace,
That I would call thee back to it: but say,
What wouldst thou with me?
Abbot. It may be there are
Things that would shake thee—but I keep them back,
And give thee till to-morrow to repent.
Then if thou dost not all devote thyself
To penance, and with gift of all thy lands
To the monastery——
Man. I understand thee,—well!
Abbot. Expect no mercy; I have warned thee.
Man. (*opening the casket*). Stop—
There is a gift for thee within this casket.
[MANFRED *opens the casket, strikes a light, and burns some incense.*
Ho! Ashtaroth!

The DEMON ASHTAROTH *appears, singing as follows*:—

The raven sits
On the raven-stone,
And his black wing flits
O'er the milk-white bone;
To and fro, as the night-winds blow,
The carcass of the assassin swings;
And there alone, on the raven-stone,*
The raven flaps his dusky wings.
The fetters creak—and his ebon beak
Croaks to the close of the hollow sound;
And this is the tune, by the light of the moon,
To which the witches dance their round—
Merrily, merrily, cheerily, cheerily,
Merrily, speeds the ball:
The dead in their shrouds, and the demons in clouds,
Flock to the witches' carnival.

* "Raven-stone (Rabenstein), a translation of the German word for the gibbet, which in Germany and Switzerland is permanent, and made of stone."

[2] Otho, being defeated in a general engagement near Brixellum, stabbed himself. Plutarch says, that, though he lived full as badly as Nero, his last moments were those of a philosopher. He comforted his soldiers who lamented his fortune, and expressed his concern for their safety, when they solicited to pay him the last friendly offices. Martial says:

"Sit Cato, dum vivit, sane vel Cæsare major,
Dum moritur, numquid major Othone fuit?"

[3] ["To shun { not loss of life, but / the torments of a } public death. Choose between them."—MS.]

From senates once his slaves, a certain soldier,
With show of loyal pity, would have stanch'd
The gushing throat with his officious robe;
The dying Roman thrust him back, and said —
Some empire still in his expiring glance,
" It is too late — is this fidelity ? "
Abbot. And what of this ?
Man. I answer with the Roman —
" It is too late ! "
Abbot. It never can be so,
To reconcile thyself with thy own soul,
And thy own soul with heaven. Hast thou no hope ?
'T is strange — even those who do despair above,
Yet shape themselves some fantasy on earth,
To which frail twig they cling, like drowning men.
Man. Ay — father ! I have had those earthly visions
And noble aspirations in my youth,
To make my own the mind of other men,
The enlightener of nations; and to rise
I knew not whither — it might be to fall;
But fall, even as the mountain-cataract,
Which having leapt from its more dazzling height,
Even in the foaming strength of its abyss,
(Which casts up misty columns that become
Clouds raining from the re-ascended skies,)
Lies low but mighty still. — But this is past,
My thoughts mistook themselves.
Abbot. And wherefore so ?
Man. I could not tame my nature down; for he
Must serve who fain would sway — and soothe — and sue —
And watch all time — and pry into all place —
And be a living lie — who would become
A mighty thing amongst the mean, and such
The mass are; I disdain'd to mingle with
A herd, though to be leader — and of wolves.
The lion is alone, and so am I.
Abbot. And why not live and act with other men ?
Man. Because my nature was averse from life;
And yet not cruel; for I would not make,
But find a desolation: — like the wind,
The red-hot breath of the most lone simoom,
Which dwells but in the desert, and sweeps o'er
The barren sands which bear no shrubs to blast,
And revels o'er their wild and arid waves,
And seeketh not, so that it is not sought,
But being met is deadly; such hath been
The course of my existence; but there came
Things in my path which are no more.
Abbot. Alas !
I 'gin to fear that thou art past all aid
From me and from my calling; yet so young,
I still would ——
Man. Look on me ! there is an order
Of mortals on the earth, who do become
Old in their youth, and die ere middle age,
Without the violence of warlike death;
Some perishing of pleasure — some of study —
Some worn with toil — some of mere weariness —
Some of disease — and some insanity — [1]
And some of wither'd or of broken hearts;
For this last is a malady which slays
More than are number'd in the lists of Fate,
Taking all shapes, and bearing many names.
Look upon me ! for even of all these things
Have I partaken; and of all these things,
One were enough; then wonder not that I
Am what I am, but that I ever was,
Or having been, that I am still on earth.
Abbot. Yet, hear me still ——
Man. Old man ! I do respect
Thine order, and revere thine years; I deem
Thy purpose pious, but it is in vain:
Think me not churlish; I would spare thyself,
Far more than me, in shunning at this time
All further colloquy — and so — farewell. [2]
[*Exit* MANFRED.
Abb. This should have been a noble creature [3]: he
Hath all the energy which would have made
A goodly frame of glorious elements,
Had they been wisely mingled; as it is,
It is an awful chaos — light and darkness —
And mind and dust — and passions and pure thoughts,
Mix'd, and contending without end or order,
All dormant or destructive: he will perish,
And yet he must not; I will try once more,
For such are worth redemption; and my duty
Is to dare all things for a righteous end.
I 'll follow him — but cautiously, though surely.
[*Exit* ABBOT.

[1] [This speech has been quoted in more than one of the sketches of the Poet's own life. Much earlier, when only twenty-three years of age, he had thus *prophesied* :— " It seems as if I were to experience in my youth the greatest misery of old age. My friends fall around me, and I shall be left a lonely tree before I am withered. Other men can always take refuge in their families — *I* have no resource but my own reflections, and they present no prospect, here or hereafter, except the selfish satisfaction of surviving my betters. I am, indeed, very wretched. My days are listless, and my nights restless. I have very seldom any society; and when I have, I run out of it. I don't know that I sha'n't end with insanity."— *Byron Letters*, 1811.]

[2] [" Of the immortality of the soul, it appears to me that there can be little doubt — if we attend for a moment to the action of mind. It is in perpetual activity. I used to doubt it — but reflection has taught me better. How far our future state will be individual; or, rather, how far it will at all resemble our present existence, is another question; but that the mind is eternal seems as probable as that the body is not so." — *Byron Diary*, 1821. — " I have no wish to reject Christianity without investigation; on the contrary, I am very desirous of believing; for I have no happiness in my present unsettled notions on religion." — *Byron Conversations with Kennedy*, 1823.]

[3] [There are three only, even among the great poets of modern times, who have chosen to depict, in their full shape and vigour, those agonies to which great and meditative intellects are, in the present progress of human history, exposed by the eternal recurrence of a deep and discontented scepticism. But there is only one who has dared to represent himself as the victim of those nameless and undefinable sufferings. Goethe chose for his doubts and his darkness the terrible disguise of the mysterious Faustus. Schiller, with still greater boldness, planted the same anguish in the restless, haughty, and heroic bosom of Wallenstein. But Byron has sought no external symbol in which to embody the inquietudes of his soul. He takes the world, and all that it inherit, for his arena and his spectators; and he displays himself before their gaze, wrestling unceasingly and ineffectually with the demon that torments him. At times, there is something mournful and depressing in his scepticism; but oftener it is of a high and solemn character, approaching to the very verge of a confiding faith. Whatever the poet may believe, we, his readers, always feel ourselves too much ennobled and elevated, even by his melancholy, not to be confirmed in our own belief by the very doubts so majestically conceived and uttered. His scepticism, if it ever approaches to a creed, carries with it its refutation in its grandeur. There is neither philosophy nor religion in those bitter and savage taunts which have been cruelly thrown out, from many quarters, against those moods of mind which are involuntary, and will not pass away; the shadows and spectres which still haunt his imagination may once have disturbed our own; — through his gloom there are frequent flashes of illumination: — and the sublime sadness which to him is breathed from the mysteries of mortal existence, is always joined with a longing after immortality, and expressed in language that is itself divine. — WILSON.]

SCENE II.

Another Chamber.

MANFRED *and* HERMAN.

Her. My lord, you bade me wait on you at sunset:
He sinks behind the mountain.

Man. Doth he so?
I will look on him.

[MANFRED *advances to the Window of the Hall.*
Glorious Orb! the idol
Of early nature, and the vigorous race
Of undiseased mankind, the giant sons [1]
Of the embrace of angels, with a sex
More beautiful than they, which did draw down
The erring spirits who can ne'er return.
Most glorious orb! that wert a worship, ere
The mystery of thy making was reveal'd!
Thou earliest minister of the Almighty,
Which gladden'd, on their mountain tops, the hearts
Of the Chaldean shepherds, till they pour'd
Themselves in orisons! Thou material God!
And representative of the Unknown—
Who chose thee for his shadow! Thou chief star!
Centre of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!
Sire of the seasons! Monarch of the climes,
And those who dwell in them! for near or far,
Our inborn spirits have a tint of thee,
Even as our outward aspects;—thou dost rise,
And shine, and set in glory. Fare thee well!
I ne'er shall see thee more. As my first glance
Of love and wonder was for thee, then take
My latest look: thou wilt not beam on one
To whom the gifts of life and warmth have been
Of a more fatal nature. [2] He is gone:
I follow. [*Exit* MANFRED.

SCENE III.

The Mountains—The Castle of Manfred at some distance—A Terrace before a Tower.—Time, Twilight.

HERMAN, MANUEL, *and other Dependants of* MANFRED.

Her. 'T is strange enough; night after night, for years,
He hath pursued long vigils in this tower,
Without a witness. I have been within it,—
So have we all been oft-times: but from it,
Or its contents, it were impossible
To draw conclusions absolute, of aught
His studies tend to. To be sure, there is
One chamber where none enter: I would give
The fee of what I have to come these three years,
To pore upon its mysteries.

Manuel. 'Twere dangerous;
Content thyself with what thou know'st already.

Her. Ah! Manuel! thou art elderly and wise,
And couldst say much; thou hast dwelt within the castle—
How many years is 't?

Manuel. Ere Count Manfred's birth,
I served his father, whom he nought resembles.

Her. There be more sons in like predicament.
But wherein do they differ?

Manuel. I speak not
Of features or of form, but mind and habits;
Count Sigismund was proud,—but gay and free,—
A warrior and a reveller; he dwelt not
With books and solitude, nor made the night
A gloomy vigil, but a festal time,
Merrier than day; he did not walk the rocks
And forests like a wolf, nor turn aside
From men and their delights.

Her. Beshrew the hour,
But those were jocund times! I would that such
Would visit the old walls again; they look
As if they had forgotten them.

Manuel. These walls
Must change their chieftain first. Oh! I have seen
Some strange things in them, Herman. [3]

Her. Come, be friendly;
Relate me some to while away our watch:
I've heard thee darkly speak of an event
Which happen'd hereabouts, by this same tower.

Manuel. That was a night indeed! I do remember
'T was twilight, as it may be now, and such
Another evening;—yon red cloud, which rests
On Eigher's pinnacle, so rested then,—
So like that it might be the same; the wind
Was faint and gusty, and the mountain snows
Began to glitter with the climbing moon;
Count Manfred was, as now, within his tower,—
How occupied, we knew not, but with him
The sole companion of his wanderings
And watchings—her, whom of all earthly things
That lived, the only thing he seem'd to love,—
As he, indeed, by blood was bound to do,
The Lady Astarte, his——[4]
Hush! who comes here?

[1] "And it came to pass, that the *Sons of God* saw the daughters of men, that they were fair," &c.—"There were giants in the earth in those days; and also after that, when the *Sons of God* came in unto the daughters of men, and they bare children to them, the same became mighty men which were of old, men of renown."—*Genesis*, ch. vi. verses 2 and 4.

[2] ["Pray, was Manfred's speech to the Sun still retained in Act third? I hope so: it was one of the best in the thing, and better than the Coliseum."—*Byron Letters*, 1817.]

[3] ["Some strange things in these few years."—MS.]

[4] [The remainder of the third Act, in its original shape, ran thus:—

Her. Look—look—the tower—
The tower 's on fire. Oh, heavens and earth! what sound,
What dreadful sound is that? [*A crash like thunder.*

Manuel. Help, help, there!—to the rescue of the Count,—
The Count 's in danger,—what ho! there! approach!
[*The Servants, Vassals, and Peasantry approach, stupified with terror.*
If there be any of you who have heart
And love of human kind, and will to aid
Those in distress—pause not—but follow me—
The portal 's open, follow. [MANUEL *goes in.*

Her. Come—Who follows?
What, none of ye?—ye recreants! shiver then
Without. I will not see old Manuel risk
His few remaining years unaided. [HERMAN *goes in.*

Vassal. Hark!—
No—all is silent—not a breath—the flame
Which shot forth such a blaze is also gone:
What may this mean? Let 's enter!

Peasant. Faith, not I,—
Not that, if one, or two, or more, will join,
I then will stay behind; but, for my part,
I do not see precisely to what end.

Vassal. Cease your vain prating—come.

Manuel (*speaking within*). 'T is all in vain—
He 's dead.

Her. (*within*). Not so—even now methought he moved;
But it is dark—so bear him gently out—
Softly—how cold he is! take care of his temples
In winding down the staircase.

Enter the ABBOT.

Abbot. Where is your master?
Her. Yonder, in the tower.
Abbot. I must speak with him.
Manuel. 'T is impossible;
He is most private, and must not be thus
Intruded on.
Abbot. Upon myself I take
The forfeit of my fault, if fault there be —
But I must see him.
Her. Thou hast seen him once
This eve already.
Abbot Herman! I command thee,
Knock, and apprize the Count of my approach.
Her. We dare not.
Abbot. Then it seems I must be herald
Of my own purpose.
Manuel. Reverend father, stop —
I pray you pause.
Abbot. Why so?
Manuel. But step this way,
And I will tell you further. [*Exeunt.*

SCENE IV. [1]

Interior of the Tower.

MANFRED *alone.*

The stars are forth, the moon above the tops
Of the snow-shining mountains. — Beautiful!
I linger yet with Nature, for the Night
Hath been to me a more familiar face
Than that of man; and in her starry shade
Of dim and solitary loveliness,
I learn'd the language of another world.
I do remember me, that in my youth,
When I was wandering, — upon such a night
I stood within the Coliseum's wall, [2]
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watch-dog bay'd beyond the Tiber; and
More near from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Began and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot. Where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through levell'd battlements,
And twines its roots with the imperial hearths,
Ivy usurps the laurel's place of growth;
But the gladiators' bloody Circus stands,
A noble wreck in ruinous perfection,
While Cæsar's chambers, and the Augustan halls,
Grovel on earth in indistinct decay. —
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which soften'd down the hoar austerity
Of rugged desolation, and fill'd up,
As 't were anew, the gaps of centuries;
Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old, —
The dead but sceptred sovereigns, who still rule
Our spirits from their urns.
'T was such a night!
'T is strange that I recall it at this time;
But I have found our thoughts take wildest flight
Even at the moment when they should array
Themselves in pensive order.

Enter the ABBOT.

Abbot. My good lord!
I crave a second grace for this approach;
But yet let not my humble zeal offend
By its abruptness — all it hath of ill
Recoils on me; its good in the effect
May light upon your head — could I say *heart* —
Could I touch *that*, with words or prayers, I should
Recall a noble spirit which hath wander'd;
But is not yet all lost.
Man Thou know'st me not;
My da are number'd, and my deeds recorded:
Retire, or 't will be dangerous — Away!
Abbot. Thou dost not mean to menace me?
Man. Not I;
I simply tell thee peril is at hand,
And would preserve thee.
Abbot. What dost mean?
Man. Look there!
What dost thou see?
Abbot. Nothing.
Man. Look there, I say,
And stedfastly; — now tell me what thou seest.

Re-enter MANUEL *and* HERMAN, *bearing* MANFRED *in their arms.*

Manuel. Hie to the castle, some of ye, and bring
What aid you can. Saddle the barb, and speed
For the leech to the city — quick! some water there!
Her. His cheek is black — but there is a faint beat
Still lingering about the heart. Some water.
[*They sprinkle* MANFRED *with water: after a pause, he gives some signs of life.*
Manuel. He seems to strive to speak — come — cheerly,
Count!
He moves his lips — canst hear him? I am old,
And cannot catch faint sounds.
[HERMAN *inclining his head and listening.*
Her. I hear a word
Or two — but indistinctly — what is next?
What 's to be done? let 's bear him to the castle.
[MANFRED *motions with his hand not to remove him.*
Manuel. He disapproves — and 't were of no avail —
He changes rapidly.
Her. 'T will soon be over.
Manuel. Oh! what a death is this! that I should live
To shake my gray hairs over the last chief
Of the house of Sigismund. — And such a death!
Alone — we know not how — unshrived — untended —
With strange accompaniments and fearful signs —
I shudder at the sight — but must not leave him.
Manfred (*speaking faintly and slowly*). Old man! 't is
not so difficult to die.
[MANFRED *having said this expires.*
Her. His eyes are fixed and lifeless. — He is gone. —
Manuel. Close them. — My old hand quivers. — He departs —
Whither? I dread to think — but he is gone!]

[1] ["The opening of this scene is, perhaps, the finest passage in the drama; and its solemn, calm, and majestic character throws an air of grandeur over the catastrophe, which was in danger of appearing extravagant, and somewhat too much in the style of the "Devil and Dr. Faustus." — WILSON.]

[2] ["Drove at midnight to see the Coliseum by moonlight: but what can I say of the Coliseum? It must be *seen*; to describe it I should have thought impossible, if I had not read 'Manfred.' To see it aright, as the Poet of the North tells us of the fair Melrose, one 'must see it by the pale moonlight.' The stillness of night, the whispering echoes, the moonlight shadows, and the awful grandeur of the impending ruins, form a scene of romantic sublimity, such as Byron alone could describe as it deserves. His description is the very thing itself." — MATTHEWS's *Diary of an Invalid.*]

W. Westall del.

MANFRED.

Act III.

To face page 191.

Abbot. That which should shake me,—but I fear it not:
I see a dusk and awful figure rise,
Like an infernal god, from out the earth;
His face wrapt in a mantle, and his form
Robed as with angry clouds: he stands between
Thyself and me—but I do fear him not.
Man. Thou hast no cause—he shall not harm thee—but
His sight may shock thine old limbs into palsy.
I say to thee—Retire!
Abbot. And I reply—
Never—till I have battled with this fiend:—
What doth he here?
Man. Why—ay—what doth he here?
I did not send for him,—he is unbidden. [these
Abbot. Alas! lost mortal! what with guests like
Hast thou to do? I tremble for thy sake:
Why doth he gaze on thee, and thou on him?
Ah! he unveils his aspect: on his brow
The thunder-scars are graven; from his eye
Glares forth the immortality of hell—
Avaunt!—
Man. Pronounce—what is thy mission?
Spirit. Come!
Abbot. What art thou, unknown being? answer!—speak!
Spirit. The genius of this mortal.—Come! 'tis time.
Man. I am prepared for all things, but deny
The power which summons me. Who sent thee here?
Spirit. Thou'lt know anon—Come! come!
Man. I have commanded
Things of an essence greater far than thine,
And striven with thy masters. Get thee hence!
Spirit. Mortal! thine hour is come—Away! I say.
Man. I knew, and know my hour is come, but not
To render up my soul to such as thee:
Away! I'll die as I have lived—alone.
Spirit. Then I must summon up my brethren.—Rise! [*Other Spirits rise up.*
Abbot. Avaunt! ye evil ones!—Avaunt! I say;
Ye have no power where piety hath power,
And I do charge ye in the name——
Spirit. Old man!
We know ourselves, our mission, and thine order;
Waste not thy holy words on idle uses,
It were in vain: this man is forfeited.
Once more I summon him—Away! away!
Man. I do defy ye,—though I feel my soul
Is ebbing from me, yet I do defy ye;
Nor will I hence, while I have earthly breath
To breathe my scorn upon ye—earthly strength
To wrestle, though with spirits; what ye take
Shall be ta'en limb by limb.
Spirit. Reluctant mortal!
Is this the Magian who would so pervade
The world invisible, and make himself
Almost our equal?—Can it be that thou
Art thus in love with life? the very life
Which made thee wretched!
Man. Thou false fiend, thou liest!
My life is in its last hour,—*that* I know,
Nor would redeem a moment of that hour;
I do not combat against death, but thee
And thy surrounding angels; my past power
Was purchased by no compact with thy crew,
But by superior science—penance—daring—
And length of watching—strength of mind—and skill
In knowledge of our fathers—when the earth
Saw men and spirits walking side by side,
And gave ye no supremacy: I stand
Upon my strength—I do defy—deny—
Spurn back, and scorn ye!—
Spirit. But thy many crimes
Have made thee——
Man. What are they to such as thee?
Must crimes be punish'd but by other crimes,
And greater criminals?—Back to thy hell!
Thou hast no power upon me, *that* I feel;
Thou never shalt possess me, *that* I know:
What I have done is done; I bear within
A torture which could nothing gain from thine:
The mind which is immortal makes itself
Requital for its good or evil thoughts—
Is its own origin of ill and end—
And its own place and time: its innate sense
When stripp'd of this mortality, derives
No colour from the fleeting things without,
But is absorb'd in sufferance or in joy,
Born from the knowledge of its own desert.
Thou didst not tempt me, and thou couldst not tempt me;
I have not been thy dupe, nor am thy prey—
But was my own destroyer, and will be
My own hereafter.—Back, ye baffled fiends!
The hand of death is on me—but not yours! [*The Demons disappear.*
Abbot. Alas! how pale thou art—thy lips are white—
And thy breast heaves—and in thy gasping throat
The accents rattle: Give thy prayers to Heaven—
Pray—albeit but in thought,—but die not thus.
Man. 'Tis over—my dull eyes can fix thee not;
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well—
Give me thy hand.
Abbot. Cold—cold—even to the heart—
But yet one prayer—Alas! how fares it with thee?
Man. Old man! 'tis not so difficult to die.[1] [MANFRED *expires.*
Abbot. He's gone—his soul hath ta'en his earthless flight—
Whither? I dread to think—but he is gone.[2]

[1] [In the first edition, this line was accidentally left out. On discovering the omission, Lord Byron wrote to Mr. Murray—"You have destroyed the whole effect and moral of the poem, by omitting the last line of Manfred's speaking."]

[2] [In June, 1820, Lord Byron thus writes to Mr. Murray:—"Enclosed is something which will interest you; to wit, the opinion of the greatest man in Germany—perhaps in Europe—upon one of the great men of your advertisements (all 'famous hands,' as Jacob Tonson used to say of his ragamuffins)—in short, a critique of Goethe's upon *Manfred*. There is the original, an English translation, and an Italian one: keep them all in your archives; for the opinions of such a man as Goethe, whether favourable or not, are always interesting—and this is more so, as favourable. His Faust I never read, for I don't know German; but Matthew Monk Lewis, in 1816, at Coligny, translated most of it to me *viva voce* and I was naturally much struck with it: but it was the Staubbach and the Jungfrau, and something else, much more than Faustus, that made me write Manfred. The first scene, however, and that of Faustus are very similar."

The following is the extract from Goethe's *Kunst und Alterthum* (*i. e.* Art and Antiquity) which the above letter enclosed:—

"Byron's tragedy, 'Manfred,' was to me a wonderful phe-

nomenon, and one that closely touched me. This singularly intellectual poet has taken my Faustus to himself, and extracted from it the strongest nourishment for his hypochondriac humour. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same; and it is particularly on this account that I cannot enough admire his genius. The whole is in this way so completely formed anew, that it would be an interesting task for the critic to point out, not only the alterations he has made, but their degree of resemblance with, or dissimilarity to, the original: in the course of which I cannot deny, that the gloomy heat of an unbounded and exuberant despair becomes at last oppressive to us. Yet is the dissatisfaction we feel always connected with esteem and admiration.

"We find thus, in this tragedy, the quintessence of the most astonishing talent born to be its own tormentor. The character of Lord Byron's life and poetry hardly permits a just and equitable appreciation. He has often enough confessed what it is that torments him. He has repeatedly portrayed it; and scarcely any one feels compassion for this intolerable suffering, over which he is ever laboriously ruminating. There are, properly speaking, two females whose phantoms for ever haunt him, and which, in this piece also, perform principal parts — one under the name of Astarte, the other without form or actual presence, and merely a voice. Of the horrid occurrence which took place with the former, the following is related: — When a bold and enterprising young man, he won the affections of a Florentine lady. * Her husband discovered the amour, and murdered his wife; but the murderer was the same night found dead in the street, and there was no one on whom any suspicion could be attached. Lord Byron removed from Florence, and these spirits haunted him all his life after.

"This romantic incident is rendered highly probable by innumerable allusions to it in his poems. As, for instance, when turning his sad contemplations inwards, he applies to himself the fatal history of the king of Sparta. It is as follows: — Pausanias, a Lacedæmonian general, acquires glory by the important victory at Platæa, but afterwards forfeits the confidence of his countrymen through his arrogance, obstinacy, and secret intrigues with the enemies of his country. This man draws upon himself the heavy guilt of innocent blood, which attends him to his end; for, while commanding the fleet of the allied Greeks, in the Black Sea, he is inflamed with a violent passion for a Byzantine maiden. After long resistance, he at length obtains her from her parents, and she is to be delivered up to him at night. She modestly desires the servant to put out the lamp, and, while groping her way in the dark, she overturns it. Pausanias is awakened from his sleep — apprehensive of an attack from murderers, he seizes his sword, and destroys his mistress. The horrid sight never leaves him. Her shade pursues him unceasingly, and he implores for aid in vain from the gods and the exorcising priests.

"That poet must have a lacerated heart who selects such a scene from antiquity, appropriates it to himself, and burdens his tragic image with it. The following soliloquy, which is overladen with gloom and a weariness of life, is, by this remark, rendered intelligible. We recommend it as an exercise to all friends of declamation. Hamlet's soliloquy appears improved upon here." — Goethe here subjoins Manfred's soliloquy, beginning, "We are the fools of time and terror," in which the allusion to Pausanias occurs.

The reader will not be sorry to pass from this German criticism to that of the Edinburgh Review on Manfred. — "This is, undoubtedly, a work of great genius and originality. Its worst fault, perhaps, is that it fatigues and overawes us by the uniformity of its terror and solemnity. Another, is the painful and offensive nature of the circumstance on which its distress is ultimately founded. The lyrical songs of the Spirits are too long, and not all excellent. There is something of pedantry in them now and then; and even Manfred deals in classical allusions a little too much. If we were to consider it as a proper drama, or even as a finished poem, we should be obliged to add, that it is far too indistinct and unsatisfactory. But this we take to be according to the design and conception of the author. He contemplated but a dim and magnificent sketch of a subject which did not admit of more accurate drawing or more brilliant colouring. Its obscurity is a part of its grandeur; — and the darkness that rests upon it, and the smoky distance in which it is lost, are all devices to increase its majesty, to stimulate our curiosity, and to impress us with deeper awe. — It is suggested, in an ingenious paper in a late number of the Edinburgh Magazine, that the general conception of this piece, and much of what is excellent in the manner of its execution, have been borrowed from 'The Tragical History of Dr. Faustus,' of Marlow †; and a variety of passages are quoted, which the author considers as similar, and, in many respects, superior to others in the poem before us. We cannot agree in the general terms of the conclusion; but there is no doubt a certain resemblance, both in some of the topics that are suggested, and in the cast of the diction in which they are expressed. Thus, to induce Faustus to persist in his unlawful studies, he is told that the Spirits of the Elements will serve him, —

> 'Sometimes like women, or unwedded maids,
> Shadowing more beauty in their ayrie browes,
> Than have the white breasts of the Queene of Love.'

And again, when the amorous sorcerer commands Helen of Troy to revive again to be his paramour, he addresses her, on her first appearance, in these rapturous lines —

> 'Was this the face that launcht a thousand ships,
> And burn'd the topless towers of Ilium?
> Sweet Helen! make me immortal with a kiss.
> Her lips suck forth my soule! — see where it flies.
> Come, Helen, come give me my soule againe,
> Here will I dwell, for heaven is on that lip,
> And all is dross that is not Helena.
> O! thou art fairer than the evening ayre,
> Clad in the beauty of a thousand starres;
> More lovely than the monarch of the skyes,
> In wanton Arethusa's azure arms!'

The catastrophe, too, is bewailed in verses of great elegance and classical beauty —

> 'Cut is the branch that might have growne full straight,
> And burned is Apollo's laurel bough
> That sometime grew within this learned man.
> Faustus is gone! — regard his hellish fall,
> Whose findful torture may exhort the wise,
> Only to wonder at unlawful things!'

But these, and many other smooth and fanciful verses in this curious old drama, prove nothing, we think, against the originality of Manfred; for there is nothing to be found there of the pride, the abstraction, and the heart-rooted misery in which that originality consists. Faustus is a vulgar sorcerer, tempted to sell his soul to the devil for the ordinary price of sensual pleasure, and earthly power and glory; and who shrinks and shudders in agony when the forfeit comes to be exacted. The style, too, of Marlow, though elegant and scholarlike, is weak and childish compared with the depth and force of much of Lord Byron; and the disgusting buffoonery and low farce of which his piece is principally made up, place it more in contrast, than in any terms of comparison, with that of his noble successor. In the tone and pitch of the composition, as well as in the character of the diction in the more solemn parts, Manfred reminds us much more of the 'Prometheus' of Æschylus ‡, than of any more modern performance. The tremendous solitude of the principal person — the supernatural beings with whom alone he holds communion — the guilt — the firmness — the misery — are all points of resemblance, to which the grandeur of the poetic imagery only gives a more striking effect. The chief differences are, that the subject of the Greek poet was sanctified and exalted by the established belief of his country, and that his terrors are nowhere tempered with the sweetness which breathes from so many passages of his English rival."]

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* [" The grave confidence with which the venerable critic traces the fancies of his brother poet to real persons and events, making no difficulty even of a double murder at Florence to furnish grounds for his theory, affords an amusing instance of the disposition so prevalent throughout Europe, to picture Byron as a man of marvels and mysteries, as well in his life as his poetry. To these exaggerated, or wholly false notions of him, the numerous fictions palmed upon the world of his romantic tours and wonderful adventures, in places he never saw, and with persons that never existed, have, no doubt, considerably contributed; and the consequence is, so utterly out of truth and nature are the representations of his life and character long current upon the Continent, that it may be questioned whether the real 'flesh and blood' hero of these pages,— the social, practical-minded, and, with all his faults and eccentricities, *English* Lord Byron, — may not, to the over-exalted imaginations of most of his foreign admirers, appear but an ordinary, unromantic, and prosaic personage." — MOORE.]

† [On reading this, Lord Byron wrote from Venice: — "Jeffrey is very kind about Manfred, and defends its originality, which I did not know that any body had attacked. As to the germs of it, they may be found in the Journal which I sent to Mrs. Leigh, before I left Switzerland. I have the whole scene of Manfred before me, as if it was but yesterday, and could point it out, spot by spot, torrent and all."

‡ ["Of the 'Prometheus' of Æschylus I was passionately fond as a boy (it was one of the Greek plays we read thrice a year at Harrow); indeed, that and the 'Medea' were the only ones, except the 'Seven before Thebes,' which ever much pleased me. The Prometheus, if not exactly in my plan, has always been so much in my head, that I can easily conceive its influence over all or any thing that I have written; but I deny Marlow and his progeny, and beg that you will do the same." — *Byron Letters*, 1817.]

Marino Faliero, Doge of Venice:

AN HISTORICAL TRAGEDY,

IN FIVE ACTS.[1]

"Dux inquieti turbidus Adriæ."—HORACE.

PREFACE.

THE conspiracy of the Doge Marino Faliero is one of the most remarkable events in the annals of the most singular government, city, and people of modern history. It occurred in the year 1355. Everything about Venice is, or was, extraordinary—her aspect is like a dream, and her history is like a romance.

[1] [On the original MS. sent from Ravenna, Lord Byron has written:—"Begun April 4th, 1820—completed July 16th, 1820—finished copying August 16th-17th, 1820; the which copying makes ten times the toil of composing, considering the weather—thermometer 90 in the shade—and my domestic duties." He at the time intended to keep it by him for six years before sending it to the press; but resolutions of this kind are, in modern days, very seldom adhered to. It was published in the end of the same year; and, to the poet's great disgust, and in spite of his urgent and repeated remonstrances, was produced on the stage of Drury Lane Theatre early in 1821. The extracts from his letters sufficiently explain his feelings on this occasion.]

Marino Faliero was, greatly to his satisfaction, commended warmly for the truth of its adhesion to Venetian history and manners, as well as the antique severity of its structure and language, by that eminent master of Italian and classical literature, the late Ugo Foscolo. Mr. Gifford also delighted him by pronouncing it "English—genuine English." It was, however, little favoured by the contemporary critics. There was, indeed, only one who spoke of it as quite worthy of Lord Byron's reputation. "Nothing," said he, "has for a long time afforded us so much pleasure, as the rich promise of dramatic excellence unfolded in this production of Lord Byron. Without question, no such tragedy as Marino Faliero has appeared in English, since the day when Otway also was inspired to his masterpiece by the interests of a Venetian story and a Venetian conspiracy. The story of which Lord Byron has possessed himself is, we think, by far the finer of the two,—and we say *possessed*, because we believe he has adhered almost to the letter of the transactions as they really took place."—The language of the Edinburgh and Quarterly Reviewers, Mr. Jeffrey and Bishop Heber, was in a far different strain. The former says—

"Marino Faliero has undoubtedly considerable beauties, both dramatic and poetical; and might have made the fortune of any young aspirant for fame: but the name of Byron raises expectations which are not so easily satisfied; and, judging of it by the lofty standard which he himself has established, we are compelled to say, that we cannot but regard it as a failure, both as a poem and a play. This may be partly accounted for from the inherent difficulty of uniting these two sorts of excellence—of confining the daring and digressive genius of poetry within the forms and limits of a regular drama, and, at the same time, imparting its warm and vivifying spirit to the practical preparation and necessary details of a complete theatrical action. These, however, are difficulties with which dramatic adventurers have long had to struggle; and over which, though they are incomparably most formidable to the most powerful spirits, there is no reason to doubt that the powers of Lord Byron would have triumphed. The true history of his failure, therefore, we conceive, and the actual cause of his miscarriage on the present occasion, is to be found in the bad choice of his subject—his selection of a story which not only gives no scope to the peculiar and commanding graces of his genius, but runs continually counter to the master currents of his fancy. His great gifts are exquisite tenderness, and demoniacal sublimity; the power of conjuring up at pleasure those delicious visions of love and beauty, and pity and purity, which melt our hearts within us with a thrilling and etherial softness—and of wielding, at the same time, that infernal fire which blasts and overthrows all things with the dark and capricious fulminations of its scorn, rancour, and revenge. With the consciousness of these great powers, and as if in wilful perversity to their suggestions, he has here chosen a story which, in a great measure, excludes the agency of either; and resolutely conducted it, so as to secure himself against their intrusion;—a story without love or hatred—misanthropy or pity—containing nothing voluptuous and nothing terrific—but depending, for its grandeur, on the anger of a very old and irritable man; and, for its attraction, on the elaborate representations of conjugal dignity and domestic honour,—the sober and austere triumphs of cold and untempted chastity, and the noble propriety of a pure and disciplined understanding. These, we think, are not the most promising themes for any writer whose business is to raise powerful emotions; nor very likely, in any hands, to redeem the modern drama from the imputation of want of spirit, interest, and excitement. But, for Lord Byron to select them for a grand dramatic effort, is as if a swift-footed racer were to tie his feet together at the starting, or a valiant knight to enter the lists without his arms. No mortal prowess could succeed under such disadvantages.—The story, in so far as it is original in our drama, is extremely improbable, though, like most other very improbable stories, derived from authentic sources: but, in the main, it is original; being, indeed, merely another 'Venice Preserved,' and continually recalling, though certainly without eclipsing, the memory of the first. Except that Jaffier is driven to join the conspirators by the natural impulse of love and misery, and the Doge by a resentment so outrageous as to exclude all sympathy,—and that the disclosure, which is produced by love in the old play, is here ascribed to mere friendship,—the general action and catastrophe of the two pieces are almost identical; while, with regard to the writing and management, it must be owned that, if Lord Byron has most sense and vigour, Otway has by far the most passion and pathos; and that though his conspirators are better orators and reasoners than the gang of Pierre and Reynault, the tenderness of Belvidere is as much more touching, as it is more natural, than the stoical and self-satisfied decorum of Angiolina."

After an elaborate disquisition on the Unities, Bishop Heber thus concludes:—

"We cannot conceive a greater instance of the efficacy of system to blind the most acute perception, than the fact that Lord Byron, in works avowedly and exclusively intended for the closet, has piqued himself on the observance of rules, which (be their advantage on the stage what it may) are evidently, off the stage, a matter of perfect indifference. The only object of adhering to the unities is to preserve the illusion of the scene. To the reader they are obviously useless. It is true, that, in the closet, not only are their supposed advantages destroyed, but their inconveniences are also, in a great measure, neutralised: and it is true also, that poetry so splendid has often accompanied them, as to make us wholly overlook, in the blaze of greater excellences, whatever inconveniences result from them, either in the closet or the theatre. But even diminished difficulties are not to be needlessly courted, and though, in the strength and dexterity of the combatant, we soon lose sight of the cumbrous trappings by which he has chosen to distinguish himself; yet, if those trappings are at once cumbersome and pedantic, not only will his difficulty of success be increased, but his failure, if he fails, will be rendered the more signal and ridiculous.

"Marino Faliero has, we believe, been pretty generally pronounced a failure by the public voice, and we see no reason to call for a revision of their sentence. It contains, beyond all doubt, many passages of commanding eloquence, and some of genuine poetry; and the scenes, more particularly, in which Lord Byron has neglected the absurd creed of his pseudo-Hellenic writers, are conceived and elaborated with great tragic effect and dexterity. But the subject is decidedly ill-chosen. In the main tissue of the plot, and in all the busiest and most interesting parts of it, it is, in fact, no more than another 'Venice Preserved,' in which the author has had to

The story of this Doge is to be found in all her Chronicles, and particularly detailed in the "Lives of the Doges," by Marin Sanuto, which is given in the Appendix. It is simply and clearly related, and is perhaps more dramatic in itself than any scenes which can be founded upon the subject.

Marino Faliero appears to have been a man of talents and of courage. I find him commander in chief of the land forces at the siege of Zara, where he beat the King of Hungary and his army of eighty thousand men, killing eight thousand men, and keeping the besieged at the same time in check; an exploit to which I know none similar in history, except that of Cæsar at Alesia, and of Prince Eugene at Belgrade. He was afterwards commander of the fleet in the same war. He took Capo d'Istria. He was ambassador at Genoa and Rome, — at which last he received the news of his election to the dukedom; his absence being a proof that he sought it by no intrigue, since he was apprized of his predecessor's death and his own succession at the same moment. But he appears to have been of an ungovernable temper. A story is told by Sanuto, of his having, many years before, when podesta and captain at Treviso, boxed the ears of the bishop, who was somewhat tardy in bringing the Host. For this, honest

contend (nor has he contended successfully) with our recollections of a former and deservedly popular play on the same subject. And the only respect in which it differs is, that the Jaffier of Lord Byron's plot is drawn in to join the conspirators, not by the natural and intelligible motives of poverty, aggravated by the sufferings of a beloved wife, and a deep and well-grounded resentment of oppression, but by his outrageous anger for a private wrong of no very atrocious nature. The Doge of Venice, to chastise the vulgar libel of a foolish boy, attempts to overturn that republic of which he is the first and most trusted servant; to massacre all his ancient friends and fellow soldiers, the magistracy and nobility of the land. With such a resentment as this, thus simply stated and taken singly, who ever sympathised, or who but Lord Byron would have expected in such a cause to be able to awaken sympathy? It is little to the purpose to say that this is all historically true. A thing may be true without being probable; and such a case of idiosyncrasy as is implied in a resentment so sudden and extravagant, is no more a fitting subject for the poet, than an animal with two heads would be for an artist of a different description.

"It is true that, when a long course of mutual bickering had preceded, when the mind of the prince had been prepared, by due degrees, to hate the oligarchy with which he was surrounded and over-ruled, and to feel or suspect, in every act of the senate, a studied and persevering design to wound and degrade him, a very slight addition of injury might make the cup of anger overflow; and the insufficient punishment of Steno (though to most men this punishment seems not unequal to the offence) might have opened the last floodgate to that torrent which had been long gathering strength from innumerable petty insults and aggressions.

"It is also possible that an old man, doatingly fond of a young and beautiful wife, yet not insensible to the ridicule of such an unequal alliance, might for months or years have been tormenting himself with the suspected suspicions of his countrymen; have smarted, though convinced of his consort's purity, under the idea that others were not equally candid, and have attached, at length, the greater importance to Steno's ribaldry, from apprehending this last to be no more than an overt demonstration of the secret thoughts of half the little world of Venice.

"And we cannot but believe that, if the story of Faliero (unpromising as we regard it in every way of telling) had fallen into the hands of the barbarian Shakspeare, the commencement of the play would have been placed considerably earlier; that time would have been given for the gradual development of those strong lines of character which were to decide the fate of the hero, and for the working of those subtle but not instantaneous poisons which were to destroy the peace, and embitter the feelings, and confuse the understanding, of a brave and high-minded but proud and irritable veteran.

"But the misfortune is, (and it is in a great measure, as we conceive, to be ascribed to Lord Byron's passion for the unities,) that, instead of placing this accumulation of painful feelings before our eyes, even our ears are made very imperfectly acquainted with them. Of the previous encroachments of the oligarchy on the ducal power we see nothing. Nay, we only hear a very little of it, and that in general terms, and at the conclusion of the piece; in the form of an apology for the Doge's past conduct, not as the constant and painful feeling which we ought to have shared with him in the first instance, if we were to sympathise in his views and wish success to his enterprise. The fear that his wife might be an object of suspicion to his countrymen is, in like manner, scarcely hinted at; and no other reason for such a fear is named than that which, simply taken, could never have produced it — a libel scribbled on the back of a chair. We are, therefore, through the whole tragedy, under feelings of surprise rather than of pity or sympathy, as persons witnessing portentous events from causes apparently inadequate. We see a man become a traitor for no other visible cause (however other causes are incidentally insinuated) than a single vulgar insult, which was more likely to recoil on the perpetrator than to wound the object; and we cannot pity a death incurred in such a quarrel."

The following extract from a letter of January, 1821, will show the author's own estimate of the piece thus criticised. After repeating his hope, that no manager would be so audacious as to trample on his feelings by producing it on the stage, he thus proceeds: —

"It is too regular — the time, twenty-four hours — the change of place not frequent — nothing *melo*-dramatic — no surprises — no starts, nor trap-doors, nor opportunities 'for tossing their heads and kicking their heels' — and no *love*, the grand ingredient of a modern play. I am persuaded that a great tragedy is not to be produced by following the old dramatists — who are full of gross faults, pardoned only for the beauty of their language, — but by writing naturally and *regularly*, and producing regular tragedies, like the Greeks; but not in imitation, — merely the outline of their conduct, adapted to our own times and circumstances, and of course *no* chorus. You will laugh, and say, 'Why don't you do so?' I have, you see, tried a sketch in Marino Faliero; but many people think my talent '*essentially undramatic*,' and I am not at all clear that they are not right. If Marino Faliero don't fail — in the perusal — I shall, perhaps, try again (but not for the stage); and as I think that *love* is not the principal passion for tragedy (and yet most of ours turn upon it), you will not find me a popular writer. Unless it is love *furious*, *criminal*, and *hapless*, it ought not to make a tragic subject. When it is melting and maudlin, it *does*, but it ought not to do; it is then for the gallery and second-price boxes. If you want to have a notion of what I am trying, take up a *translation* of any of the Greek tragedians. If I said the original, it would be an impudent presumption of mine: but the translations are so inferior to the originals, that I think I may risk it. Then judge of the 'simplicity of plot,' and do not judge me by your old mad dramatists; which is like drinking usquebaugh, and then proving a fountain. Yet, after all, I suppose you do not mean that spirits is a nobler element than a clear spring bubbling up in the sun? and this I take to be the difference between the Greeks and those turbid mountebanks — always excepting Ben Jonson, who was a scholar and a classic. Or, take up a translation of Alfieri, and try the interest, &c. of these my new attempts in the old line, by *him* in English; and then tell me fairly your opinion. But don't measure me by YOUR OWN *old* or *new* tailor's yard. Nothing so easy as intricate confusion of plot and rant. Mrs. Centlivre, in comedy, has ten times the bustle of Congreve; but are they to be compared? and yet she drove Congreve from the theatre."

Again, February 16., he thus writes, —

"You say the Doge will not be popular: did I ever write for popularity? I defy you to show a work of mine (except a tale or two) of a popular style or complexion. It appears to me that there is room for a different style of the drama; neither a servile following of the old drama, which is a grossly erroneous one, nor yet *too* French, like those who succeeded the older writers. It appears to me that good English, and a severer approach to the rules, might combine something not dishonourable to our literature. I have also attempted to make a play without love; and there are neither rings, nor mistakes, nor starts, nor outrageous canting villains, nor melodrama in it. All this will prevent its popularity, but does not persuade me that it is *therefore* faulty. Whatever fault it has will arise from deficiency in the conduct, rather than in the conception, which is simple and severe.

"Reproach is useless always, and irritating — but my feelings were very much hurt, to be dragged like a gladiator to the fate of a gladiator by that '*retiarius*,' Mr. Elliston. As to his defence and offers of compensation, what is all this to the purpose? It is like Louis XIV. who insisted upon buying at any price Algernon Sydney's horse, and, on his refusal, on taking it by force, Sydney shot his horse. I could not shoot my tragedy, but I would have flung it into the fire rather than have had it represented."

Sanuto "saddles him with a judgment," as Thwackum did Square; but he does not tell us whether he was punished or rebuked by the Senate for this outrage at the time of its commission. He seems, indeed, to have been afterwards at peace with the church, for we find him ambassador at Rome, and invested with the fief of Val di Marino, in the march of Treviso, and with the title of Count, by Lorenzo Count-bishop of Ceneda. For these facts my authorities are Sanuto, Vettor Sandi, Andrea Navagero, and the account of the siege of Zara, first published by the indefatigable Abate Morelli, in his "Monumenti Veneziani di varia Letteratura," printed in 1796, all of which I have looked over in the original language. The moderns, Darù, Sismondi, and Laugier, nearly agree with the ancient chroniclers. Sismondi attributes the conspiracy to his *jealousy*; but I find this nowhere asserted by the national historians. Vettor Sandi, indeed, says, that "Altri scrissero che . . . . . dalla gelosa suspizion di esso Doge siasi fatto (Michel Steno) staccar con violenza," &c. &c.; but this appears to have been by no means the general opinion, nor is it alluded to by Sanuto, or by Navagero: and Sandi himself adds, a moment after, that "per altre Veneziane memorie traspiri, che non il *solo* desiderio di vendetta lo dispose alla congiura ma anche la innata abituale ambizion sua, per cui anelava a farsi principe independente." The first motive appears to have been excited by the gross affront of the words written by Michel Steno on the ducal chair, and by the light and inadequate sentence of the Forty on the offender, who was one of their "tre Capi." The attentions of Steno himself appear to have been directed towards one of her damsels, and not to the "Dogaressa" herself, against whose fame not the slightest insinuation appears, while she is praised for her beauty, and remarked for her youth. Neither do I find it asserted (unless the hint of Sandi be an assertion), that the Doge was actuated by jealousy of his wife; but rather by respect for her, and for his own honour, warranted by his past services and present dignity.

I know not that the historical facts are alluded to in English, unless by Dr. Moore in his View of Italy. His account is false and flippant, full of stale jests about old men and young wives, and wondering at so great an effect from so slight a cause. How so acute and severe an observer of mankind as the author of Zeluco could wonder at this is inconceivable. He knew that a basin of water spilt on Mrs. Masham's gown deprived the Duke of Marlborough of his command, and led to the inglorious peace of Utrecht — that Louis XIV. was plunged into the most desolating wars, because his minister was nettled at his finding fault with a window, and wished to give him another occupation — that Helen lost Troy — that Lucretia expelled the Tarquins from Rome — and that Cava brought the Moors to Spain — that an insulted husband led the Gauls to Clusium, and thence to Rome — that a single verse of Frederick II. of Prussia on the Abbé de Bernis, and a jest on Madame de Pompadour, led to the battle of Rosbach [1] — that the elopement of Dearbhorgil with Mac Murchad conducted the English to the slavery of Ireland — that a personal pique between Maria Antoinette and the Duke of Orleans precipitated the first expulsion of the Bourbons — and, not to multiply instances, that Commodus, Domitian, and Caligula fell victims not to their public tyranny, but to private vengeance — and that an order to make Cromwell disembark from the ship in which he would have sailed to America destroyed both king and commonwealth. After these instances, on the least reflection, it is indeed extraordinary in Dr. Moore to seem surprised that a man used to command, who had served and swayed in the most important offices, should fiercely resent, in a fierce age, an unpunished affront, the grossest that can be offered to a man, be he prince or peasant. The age of Faliero is little to the purpose, unless to favour it —

> "The young man's wrath is like straw on fire,
> *But like red-hot steel is the old man's ire.*"
>
> "Young men soon give and soon forget affronts.
> Old age is slow at both."

Laugier's reflections are more philosophical: — "Tale fù il fine ignominioso di un' uomo, che la sua nascità, la sua età, il suo carattere dovevano tener lontano dalle passioni produttrici di grandi delitti. I suoi *talenti* per lungo tempo esercitati ne' maggiori impieghi, la sua capacità sperimentata ne' governi e nelle ambasciate, gli avevano acquistato la stima e la fiducia de' cittadini, ed avevano uniti i suffragi per collocarlo alla testa della republica. Innalzato ad un grado che terminava gloriosamente la sua vita, il risentimento di un' ingiuria leggiera insinuò nel suo cuore tal veleno che bastò a corrompere le antiche sue qualità, e a condurlo al termine dei scellerati; serio esempio, che prova *non esservi età, in cui la prudenza umana sia sicura, e che nell' uomo restano sempre passioni capaci a disonorarlo, quando non invigili sopra se stesso.*" [2]

Where did Dr. Moore find that Marino Faliero begged his life? I have searched the chroniclers, and find nothing of the kind; it is true that he avowed all. He was conducted to the place of torture, but there is no mention made of any application for mercy on his part; and the very circumstance of their having taken him to the rack seems to argue anything but his having shown a want of firmness, which would doubtless have been also mentioned by those minute historians, who by no means favour him: such, indeed, would be contrary to his character as a soldier, to the age in which he lived, and *at* which he died, as it is to the truth of history. I know no justification, at any distance of time, for calumniating an historical character: surely truth belongs to the dead, and to the unfortunate; and they who have died upon a scaffold have generally had faults enough of their own, without attributing to them that which the very incurring of the perils which conducted them to their violent death renders, of all others, the most improbable. The black veil

[1] [The Abbé's biographer denies the correctness of this statement. — "Quelques écrivains," he says, "qui trouvaient sans doute piquant d'attribuer de grands effets à de petites causes, ont prétendu que l'Abbé avait insisté dans le conseil pour faire déclarer la guerre à la Prusse, par ressentiment contre Frédéric, et pour venger sa vanité poétique, humilié par le vers du monarque bel-esprit et poëte —

'Evitez de Bernis la stérile abondance.'

Je ne m'amuserai point à réfuter cette opinion ridicule; elle tombe par le fait, si l'abbé, comme dit Duclos, se déclara au contraire, dans le conseil, constamment pour l'alliance avec la Prusse, contre le sentiment même de Louis XV. et de Madame de Pompadour."— *Bib. Univ.*]

[2] Laugier, Hist. de la Répub. de Venise, Italian translation, vol. iv. p. 30.

which is painted over the place of Marino Faliero amongst the Doges, and the Giants' Staircase where he was crowned, and discrowned, and decapitated, struck forcibly upon my imagination; as did his fiery character and strange story. I went, in 1819, in search of his tomb more than once to the church San Giovanni e San Paolo; and, as I was standing before the monument of another family, a priest came up to me and said, "I can show you finer monuments than that." I told him that I was in search of that of the Faliero family, and particularly of the Doge Marino's. "Oh," said he, "I will show it you;" and conducting me to the outside, pointed out a sarcophagus in the wall with an illegible inscription. He said that it had been in a convent adjoining, but was removed after the French came, and placed in its present situation; that he had seen the tomb opened at its removal; there were still some bones remaining, but no positive vestige of the decapitation. The equestrian statue of which I have made mention in the third act as before that church is not, however, of a Faliero, but of some other now obsolete warrior, although of a later date. There were two other Doges of this family prior to Marino; Ordelafo, who fell in battle at Zara in 1117 (where his descendant afterwards conquered the Huns), and Vital Faliero, who reigned in 1082. The family, originally from Fano, was of the most illustrious in blood and wealth in the city of once the most wealthy and still the most ancient families in Europe. The length I have gone into on this subject will show the interest I have taken in it. Whether I have succeeded or not in the tragedy, I have at least transferred into our language an historical fact worthy of commemoration.

It is now four years that I have meditated this work; and before I had sufficiently examined the records, I was rather disposed to have made it turn on a jealousy in Faliero.[1] But, perceiving no foundation for this in historical truth, and aware that jealousy is an exhausted passion in the drama, I have given it a more historical form. I was, besides, well advised by the late Matthew Lewis on that point, in talking with him of my intention at Venice in 1817. "If you make him jealous," said he, "recollect that you have to contend with established writers, to say nothing of Shakspeare, and an exhausted subject;—stick to the old fiery Doge's natural character, which will bear you out, if properly drawn; and make your plot as regular as you can." Sir William Drummond gave me nearly the same counsel. How far I have followed these instructions, or whether they have availed me, is not for me to decide. I have had no view to the stage; in its present state it is, perhaps, not a very exalted object of ambition; besides, I have been too much behind the scenes to have thought it so at any time.[2] And I cannot conceive any man of irritable feeling putting himself at the mercies of an audience. The sneering reader, and the loud critic, and the tart review, are scattered and distant calamities; but the trampling of an intelligent or of an ignorant audience on a production which, be it good or bad, has been a mental labour to the writer, is a palpable and immediate grievance, heightened by a man's doubt of their competency to judge, and his certainty of his own imprudence in electing them his judges. Were I capable of writing a play which could be deemed stage-worthy, success would give me no pleasure, and failure great pain. It is for this reason that, even during the time of being one of the Committee of one of the theatres, I never made the attempt, and never will.[3] But surely there is dramatic power somewhere, where Joanna Baillie[4], and Millman[5], and John Wilson[6] exist. The "City of the Plague," and the "Fall of

[1] [In February, 1817, Lord Byron writes to Mr. Murray—"Look into Dr. Moore's 'View of Italy' for me: in one of the volumes you will find an account of the Doge Valiero (it ought to be Faliero) and his conspiracy, or the motives of it. Get it transcribed for me, and send it in a letter to me soon. I want it, and cannot find so good an account of that business here; though the veiled patriot, and the place where he was crowned, and afterwards decapitated, still exist and are shown. I have searched all their histories; but the policy of the old aristocracy made their writers silent on his motives, which were a private grievance against one of the patricians. I mean to write a tragedy on the subject, which appears to me very dramatic; an old man, jealous, and conspiring against the state, of which he was actually reigning chief. The last circumstance makes it the most remarkable, and only fact of the kind, in all history of all nations."]

[2] ["It is like being at the whole process of a woman's toilet—it disenchants."—MS.]

[3] While I was in the sub-committee of Drury Lane Theatre, I can vouch for my colleagues, and I hope for myself, that we did our best to bring back the legitimate drama. I tried what I could to get "De Montfort" revived, but in vain, and equally in vain in favour of Sotheby's "Ivan," which was thought an acting play; and I endeavoured also to wake Mr. Coleridge to write a tragedy. Those who are not in the secret will hardly believe that the "School for Scandal" is the play which has brought *least money*, averaging the number of times it has been acted since its production; so Manager Dibden assured me. Of what has occurred since Maturin's "Bertram" I am not aware; so that I may be traducing, through ignorance, some excellent new writers: if so, I beg their pardon. I have been absent from England nearly five years, and, till last year, I never read an English newspaper since my departure, and am now only aware of theatrical matters through the medium of the Parisian Gazette of Galignani, and only for the last twelve months. Let me then deprecate all offence to tragic or comic writers, to whom I wish well, and of whom I know nothing. The long complaints of the actual state of the drama arise, however, from no fault of the performers. I can conceive nothing better than Kemble, Cooke, and Kean in their very different manners, or than Elliston in *gentleman*'s comedy, and in some parts of tragedy. Miss O'Neill I never saw, having made and kept a determination to see nothing which should divide or disturb my recollection of Siddons. Siddons and Kemble were the *ideal* of tragic action; I never saw anything at all resembling them even in *person*: for this reason, we shall never see again Coriolanus or Macbeth. When Kean is blamed for want of dignity, we should remember that it is a grace, and not an art, and not to be attained by study. In all, *not* SUPER-natural parts, he is perfect; even his very defects belong, or seem to belong, to the parts themselves, and appear truer to nature. But of Kemble we may say, with reference to his acting, what the Cardinal de Retz said of the Marquis of Montrose, "that he was the only man he ever saw who reminded him of the heroes of Plutarch."

[4] [Mrs. Baillie's "Family Legend" is the only one of her dramas that ever had any success on the stage.]

[5] [The Rev. Henry Hart Millman, of Brazen Nose College, Oxford, for some time Professor of Poetry in that University, and now Rector of St. Margaret, Westminster. "Fazio," which he wrote before taking his first degree at Oxford, is the only one of his plays that has done well on the stage.]

[6] [John Wilson, of Magdalen College, Oxford, now Professor of Moral Philosophy in the University of Edinburgh,—the well known author of the "Isle of Palms," "Margaret Lindsay," "Lights and Shadows of Scottish Life," &c. &c., and the principal critic as well as humourist of Blackwood's Magazine.]

* [The Rev. Charles Maturin (a curate in Dublin) died in 1824. His first production, the "House of Montorio," a romance, is the only one of his works that has survived him. When he wished his family to be aware that *the fit* was on him, this fantastical gentleman used to stick a wafer on his forehead. —"Maturin," says Lord Byron, "sent his 'Bertram' and a letter to the Drury Lane Committee, without his address; so that at first I could give him no answer; when I at length hit upon his residence, I sent him a favourable one, and something more substantial."]

Jerusalem" are full of the best *materiel* for tragedy that has been seen since Horace Walpole, except passages of Ethwald and De Montfort. It is the fashion to underrate Horace Walpole; firstly, because he was a nobleman, and secondly, because he was a gentleman; but, to say nothing of the composition of his incomparable letters, and of the Castle of Otranto, he is the "Ultimus Romanorum," the author of the Mysterious Mother, a tragedy of the highest order, and not a puling love-play. He is the father of the first romance and of the last tragedy in our language, and surely worthy of a higher place than any living writer, be he who he may.

In speaking of the drama of Marino Faliero, I forgot to mention, that the desire of preserving, though still too remote, a nearer approach to unity than the irregularity, which is the reproach of the English theatrical compositions, permits, has induced me to represent the conspiracy as already formed, and the Doge acceding to it; whereas, in fact, it was of his own preparation and that of Israel Bertuccio. The other characters (except that of the Duchess), incidents, and almost the time, which was wonderfully short for such a design in real life, are strictly historical, except that all the consultations took place in the palace. Had I followed this, the unity would have been better preserved; but I wished to produce the Doge in the full assembly of the conspirators, instead of monotonously placing him always in dialogue with the same individuals. For the real facts, I refer to the Appendix. [1]

[1] Lord Byron originally designed to inscribe this tragedy to his friend, the late Mr. Douglas Kinnaird; but the dedication, then drawn up, has remained till now in MS. It is in these words:—

"To the Honourable Douglas Kinnaird.

"My dear Douglas,—I dedicate to you the following tragedy, rather on account of your good opinion of it, than from any notion of my own that it may be worthy of your acceptance. But if its merits were ten times greater than they possibly can be, this offering would still be a very inadequate acknowledgment of the active and steady friendship with which, for a series of years, you have honoured your obliged and affectionate friend, BYRON."

At another moment, the Poet resolved to dedicate this tragedy to Goethe, whose praises of "Manfred" had highly delighted him; but this dedication shared the fate of that to Mr. Kinnaird:—it did not reach the hands of Goethe till 1831, when it was presented to him at Weimar, by Mr. Murray, jun.; nor was it printed at all, until Mr. Moore included it in his Life of Lord Byron. It is to be regretted that Mr. Moore, in doing so, omitted some passages, which, the MS. having since been lost, we cannot now restore. "It is written," he says, "in the poet's most whimsical and mocking mood; and the unmeasured severity poured out in it upon the two favourite objects of his wrath and ridicule, compels me to deprive the reader of some of its most amusing passages." The world are in possession of so much of Lord Byron's sarcastic criticisms on his contemporaries, and the utter recklessness with which he threw them off is so generally appreciated, that one is at a loss to understand what purpose could be served by suppressing the fragments thus characterised.

"To Baron Goethe*, &c. &c. &c.

"Sir,—In the Appendix to an English work lately translated into German and published at Leipsic, a judgment of yours upon English poetry is quoted as follows: 'That in English poetry, great genius, universal power, a feeling of profundity, with sufficient tenderness and force, are to be found; but that *altogether these do not constitute poets*,' &c. &c.

"I regret to see a great man falling into a great mistake. This opinion of yours only proves, that the '*Dictionary of ten thousand living English Authors*' has not been translated into German. You will have read, in your friend Schlegel's version, the dialogue in Macbeth—

'There are *ten thousand*!
Macbeth. *Geese*, villain?
Answer. *Authors*, sir.

Now, of these 'ten thousand authors,' there are actually nineteen hundred and eighty-seven poets, all alive at this moment, whatever their works may be, as their booksellers well know: and amongst these there are several who possess a far greater reputation than mine, although considerably less than yours. It is owing to this neglect on the part of your German translators that you are not aware of the works of

* * * * * * *

"There is also another, named

* * * * * * *

"I mention these poets by way of sample to enlighten you. They form but two bricks of our Babel (Windsor bricks, by the way), but may serve for a specimen of the building.

"It is, moreover, asserted, that 'the predominant character of the whole body of the present English poetry is a *disgust* and *contempt* for life.' But I rather suspect that, by one single work of *prose*, *you* yourself have excited a greater contempt for life, than all the English volumes of poesy that ever were written. Madame de Staël says, that 'Werther has occasioned more suicides than the most beautiful woman;' and I really believe that he has put more individuals out of this world than Napoleon himself,—except in the way of his profession. Perhaps, Illustrious Sir, the acrimonious judgment passed by a celebrated northern journal upon you in particular, and the Germans in general, has rather indisposed you towards English poetry as well as criticism. But you must not regard our critics, who are at bottom good-natured fellows, considering their two professions,—taking up the law in court, and laying it down out of it. No one can more lament their hasty and unfair judgment, in your particular, than I do; and I so expressed myself to your friend Schlegel, in 1816, at Coppet.

"In behalf of my 'ten thousand' living brethren, and of myself, I have thus far taken notice of an opinion expressed with regard to 'English poetry' in general, and which merited notice, because it was yours.

"My principal object in addressing you was to testify my sincere respect and admiration of a man, who, for half a century, has led the literature of a great nation, and will go down to posterity as the first literary character of his age.

"You have been fortunate, Sir, not only in the writings which have illustrated your name, but in the name itself, as being sufficiently musical for the articulation of posterity. In this you have the advantage of some of your countrymen, whose names would perhaps be immortal also—if anybody could pronounce them.

"It may, perhaps, be supposed, by this apparent tone of levity, that I am wanting in intentional respect towards you; but this will be a mistake: I am always flippant in prose. Considering you, as I really and warmly do, in common with

* [Goethe was ennobled, having the *Von* prefixed to his name, but never received the title of Baron.]

DRAMATIS PERSONÆ.

MEN.

Marino Faliero, *Doge of Venice.*
Bertuccio Faliero, *Nephew of the Doge.*
Lioni, *a Patrician and Senator.*
Benintende, *Chief of the Council of Ten.*
Michel Steno, *One of the Three Capi of the Forty.*
Israel Bertuccio, *Chief of the Arsenal,*
Philip Calendaro,
Dagolino,
Bertram,
} *Conspirators.*
Signor of the Night, ("*Signore di Notte,*") *one of the Officers belonging to the Republic.*
First Citizen.
Second Citizen.
Third Citizen.
Vincenzo,
Pietro,
Battista,
} *Officers belonging to the Ducal Palace.*
Secretary of the Council of Ten.
Guards, Conspirators, Citizens, The Council of Ten, The Giunta, &c. &c.

WOMEN.

Angiolina, *Wife to the Doge.*
Marianna, *her Friend.*
Female Attendants, &c.

Scene Venice—in the year 1355.

Marino Faliero.

ACT I.

SCENE I.

An Antechamber in the Ducal Palace.

PIETRO *speaks, in entering, to* BATTISTA.

Pie. Is not the messenger return'd?
Bat. Not yet;
I have sent frequently, as you commanded,
But still the Signory is deep in council
And long debate on Steno's accusation.
Pie. Too long—at least so thinks the Doge.
Bat. How bears he
These moments of suspense?
Pie. With struggling patience.
Placed at the ducal table, cover'd o'er
With all the apparel of the state; petitions,
Despatches, judgments, acts, reprieves, reports,
He sits as rapt in duty; but whene'er
He hears the jarring of a distant door,
Or aught that intimates a coming step,
Or murmur of a voice, his quick eye wanders,
And he will start up from his chair, then pause,
And seat himself again, and fix his gaze
Upon some edict; but I have observed
For the last hour he has not turn'd a leaf. ['t was
Bat. 'T is said he is much moved,—and doubtless
Foul scorn in Steno to offend so grossly.
Pie. Ay, if a poor man: Steno 's a patrician,
Young, galliard, gay, and haughty.
Bat. Then you think
He will not be judged hardly?
Pie. 'T were enough
He be judged justly; but 'tis not for us
To anticipate the sentence of the Forty.
Bat. And here it comes.—What news, Vincenzo?

Enter VINCENZO.

Vin. 'T is
Decided; but as yet his doom 's unknown:
I saw the president in act to seal
The parchment which will bear the Forty's judgment
Unto the Doge, and hasten to inform him. [*Exeunt.*

SCENE II.

The Ducal Chamber.

MARINO FALIERO, *Doge; and his Nephew,* BERTUCCIO FALIERO.

Ber. F. It cannot be but they will do you justice.
Doge. Ay, such as the Avogadori[1] did,
Who sent up my appeal unto the Forty
To try him by his peers, his own tribunal.
Ber. F. His peers will scarce protect him: such an act
Would bring contempt on all authority. [Forty?
Doge. Know you not Venice? Know you not the
But we shall see anon.
Ber. F. (*addressing* VINCENZO, *then entering*).
How now—what tidings?
Vin. I am charged to tell his highness that the court
Has pass'd its resolution, and that, soon
As the due forms of judgment are gone through,
The sentence will be sent up to the Doge;
In the mean time the Forty doth salute
The Prince of the Republic, and entreat
His acceptation of their duty.
Doge. Yes—
They are wond'rous dutiful, and ever humble.
Sentence is pass'd, you say?
Vin. It is, your highness:
The president was sealing it, when I
Was call'd in, that no moment might be lost
In forwarding the intimation due
Not only to the Chief of the Republic,
But the complainant, both in one united. [ceived,
Ber. F. Are you aware, from aught you have per-
Of their decision?
Vin. No, my lord; you know
The secret custom of the courts in Venice.
Ber. F. True; but there still is something given to guess,
Which a shrewd gleaner and quick eye would catch at;
A whisper, or a murmur, or an air
More or less solemn spread o'er the tribunal.
The Forty are but men—most worthy men,
And wise, and just, and cautious—this I grant—
And secret as the grave to which they doom
The guilty: but with all this, in their aspects—
At least in some, the juniors of the number—
A searching eye, an eye like yours, Vincenzo,
Would read the sentence ere it was pronounced.
Vin. My lord, I came away upon the moment,
And had no leisure to take note of that
Which passed among the Judges, even in seeming;
My station near the accused too, Michel Steno,
Made me—
Doge (*abruptly*). And how look'd *he*? deliver that.
Vin. Calm, but not overcast, he stood resign'd
To the decree, whate'er it were;—but lo!
It comes, for the perusal of his highness.

Enter the SECRETARY *of the Forty.*

Sec. The high tribunal of the Forty sends
Health and respect to the Doge Faliero,
Chief magistrate of Venice, and requests
His highness to peruse and to approve
The sentence pass'd on Michel Steno, born
Patrician, and arraign'd upon the charge

all your own, and with most other nations, to be by far the first literary character which has existed in Europe since the death of Voltaire, I felt, and feel, desirous to inscribe to you the following work,—*not* as being either a tragedy or a *poem*, (for I cannot pronounce upon its pretensions to be either one or the other, or both, or neither,) but as a mark of esteem and admiration from a foreigner to the man who has been hailed in Germany 'THE GREAT GOETHE.' I have the honour to be, with the truest respect, your most obedient and very humble servant, BYRON.

"Ravenna, 8bre 14o. 1820.

"P. S. I perceive that in Germany as well as in Italy, there is a great struggle about what they call '*Classical*' and '*Romantic*,'—terms which were not subjects of classification in England, at least when I left it four or five years ago. Some of the English scribblers, it is true, abused Pope and Swift, but the reason was that they themselves did not know how to write either prose or verse; but nobody thought them worth making a sect of. Perhaps there may be something of the kind sprung up lately, but I have not heard much about it, and it would be such bad taste that I shall be very sorry to believe it."

The illustrious Goethe was much gratified with this token of Lord Byron's admiration. He died at Weimar early in the year 1832—a year which swept away so many of the great men of the European world—among others, Cuvier and Scott.]

[1] [The Avogadori, three in number, were the conductors of criminal prosecutions on the part of the state; and no act of the councils was valid, unless sanctioned by the presence of one of them.]

Contain'd, together with its penalty,
Within the rescript which I now present.
Doge. Retire, and wait without.
[*Exeunt* SECRETARY *and* VINCENZO.
Take thou this paper:
The misty letters vanish from my eyes:
I cannot fix them.
Ber. F. Patience, my dear uncle:
Why do you tremble thus?—nay, doubt not, all
Will be as could be wish'd.
Doge. Say on.
Ber. F. (*reading*). "Decreed
In council, without one dissenting voice,
That Michel Steno, by his own confession,
Guilty on the last night of Carnival
Of having graven on the ducal throne
The following words——"[1]
Doge. Would'st thou repeat them?
Would'st *thou* repeat them — *thou*, a Faliero,
Harp on the deep dishonour of our house,
Dishonour'd in its chief—that chief the prince
Of Venice, first of cities?—To the sentence.
Ber. F. Forgive me, my good lord; I will obey—
(*Reads*) "That Michel Steno be detain'd a month
In close arrest."[2]
Doge. Proceed.
Ber. F. My lord, 'tis finish'd.
Doge. How say you?—finish'd! Do I dream?—
'tis false—
Give me the paper—(*Snatches the paper and reads*)
—"'Tis decreed in council
That Michel Steno"——Nephew, thine arm!
Ber. F. Nay,
Cheer up, be calm; this transport is uncall'd for—
Let me seek some assistance.
Doge. Stop, sir—Stir not—
'Tis past.
Ber. F. I cannot but agree with you
The sentence is too slight for the offence;
It is not honourable in the Forty
To affix so slight a penalty to that
Which was a foul affront to you, and even
To them, as being your subjects; but 'tis not
Yet without remedy: you can appeal
To them once more, or to the Avogadori,
Who, seeing that true justice is withheld,
Will now take up the cause they once declined,
And do you right upon the bold delinquent.
Think you not thus, good uncle? why do you stand
So fix'd? You heed me not;—I pray you, hear me!
Doge (*dashing down the ducal bonnet, and offering to trample upon it, exclaims, as he is withheld by his nephew*)
Oh! that the Saracen were in Saint Mark's!
Thus would I do him homage.
Ber. F. For the sake
Of Heaven and all its saints, my lord——
Doge. Away!
Oh, that the Genoese were in the port!
Oh, that the Huns whom I o'erthrew at Zara
Were ranged around the palace!
Ber. F. 'Tis not well
In Venice' Duke to say so.
Doge. Venice' Duke!
Who now is Duke in Venice? let me see him,
That he may do me right.
Ber. F. If you forget
Your office, and its dignity and duty,
Remember that of man, and curb this passion.
The Duke of Venice——
Doge (*interrupting him*). There is no such thing—
It is a word—nay, worse—a worthless by-word:
The most despised, wrong'd, outraged, helpless wretch,
Who begs his bread, if 'tis refused by one,
May win it from another kinder heart:
But he, who is denied his right by those
Whose place it is to do no wrong, is poorer
Than the rejected beggar—he's a slave—
And that am I, and thou, and all our house,
Even from this hour; the meanest artisan
Will point the finger, and the haughty noble
May spit upon us:—where is our redress?
Ber. F. The law, my prince—— [done—
Doge (*interrupting him*). You see what it has
I ask'd no remedy but from the law—
I sought no vengeance but redress by law—
I call'd no judges but those named by law—
As sovereign, I appeal'd unto my subjects,
The very subjects who had made me sovereign,
And gave me thus a double right to be so.
The rights of place and choice, of birth and service,
Honours and years, these scars, these hoary hairs,
The travel, toil, the perils, the fatigues,
The blood and sweat of almost eighty years,
Were weigh'd i' the balance, 'gainst the foulest stain,
The grossest insult, most contemptuous crime
Of a rank, rash patrician—and found wanting!
And this is to be borne!
Ber. F. I say not that:—
In case your fresh appeal should be rejected,
We will find other means to make all even.
Doge. Appeal again! art thou my brother's son?
A scion of the house of Faliero?
The nephew of a Doge? and of that blood
Which hath already given three dukes to Venice?
But thou say'st well—we must be humble now.
Ber. F. My princely uncle! you are too much moved:
I grant it was a gross offence, and grossly
Left without fitting punishment: but still
This fury doth exceed the provocation,
Or any provocation: if we are wrong'd,
We will ask justice; if it be denied,
We'll take it; but may do all this in calmness—
Deep Vengeance is the daughter of deep Silence.
I have yet scarce a third part of your years,
I love our house, I honour you, its chief,

[1] ["Marino Faliero, dalla bella moglie—altri la gode, ed egli la mantiene."—SANUTO.]

[2] [It is not in the plot only, that we think we can trace the injurious effects of Lord Byron's continental prejudices and his choice of injudicious models. We trace them in the abruptness of his verse, which has all the harshness, though not all the vigour, of Alfieri, and which, instead of that richness and variety of cadence which distinguishes even the most careless of our elder dramatists, is often only distinguishable from prose by the unrelenting uniformity with which it is divided into decasyllabic portions. The sentence of the College of Justice was likely, indeed, to be prosaic; and Shakspeare and our other elder tragedians would have given it as *bonâ fide* prose, without that affectation (for which, however, Lord Byron has many precedents in modern times) which condemns letters, proclamations, the speeches of the vulgar, and the outcries of the rabble and the soldiery, to strut in the same precise measure with the lofty musings and dignified resentment of the powerful and the wise:—but Bertuccio Faliêro might as well have spoken poetry.—HEBER.]

The guardian of my youth, and its instructor —
But though I understand your grief, and enter
In part of your disdain, it doth appal me
To see your anger, like our Adrian waves,
O'ersweep all bounds, and foam itself to air.

Doge. I tell thee—*must* I tell thee—what thy father
Would have required no words to comprehend?
Hast thou no feeling save the external sense
Of torture from the touch? hast thou no soul —
No pride — no passion — no deep sense of honour?

Ber. F. 'Tis the first time that honour has been doubted,
And were the last, from any other sceptic.

Doge. You know the full offence of this born villain,
This creeping, coward, rank, acquitted felon,
Who threw his sting into a poisonous libel,[1]
And on the honour of — Oh God! — my wife,
The nearest, dearest part of all men's honour,
Left a base slur to pass from mouth to mouth
Of loose mechanics, with all coarse foul comments,
And villanous jests, and blasphemies obscene;
While sneering nobles, in more polish'd guise,
Whisper'd the tale, and smiled upon the lie
Which made me look like them — a courteous wittol,
Patient — ay, proud, it may be, of dishonour.

Ber. F. But still it was a lie — you knew it false,
And so did all men.

Doge. Nephew, the high Roman
Said, "Cæsar's wife must not even be suspected,"
And put her from him.

Ber. F. True — but in those days ——

Doge. What is it that a Roman would not suffer,
That a Venetian prince must bear? Old Dandolo
Refused the diadem of all the Cæsars,
And wore the ducal cap I trample on,
Because 'tis now degraded.

Ber. F. 'Tis even so.

Doge. It is — it is: — I did not visit on
The innocent creature thus most vilely slander'd
Because she took an old man for her lord,
For that he had been long her father's friend
And patron of her house, as if there were
No love in woman's heart but lust of youth
And beardless faces; — I did not for this
Visit the villain's infamy on her,
But craved my country's justice on his head,
The justice due unto the humblest being
Who hath a wife whose faith is sweet to him,
Who hath a home whose hearth is dear to him,
Who hath a name whose honour 's all to him,
When these are tainted by the accursing breath
Of calumny and scorn.

Ber. F. And what redress
Did you expect as his fit punishment?

Doge. Death! Was I not the sovereign of the state —
Insulted on his very throne, and made
A mockery to the men who should obey me?
Was I not injured as a husband? scorn'd
As man? reviled, degraded, as a prince?
Was not offence like his a complication
Of insult and of treason? — and he lives!
Had he instead of on the Doge's throne
Stamp'd the same brand upon a peasant's stool,
His blood had gilt the threshold; for the carle
Had stabb'd him on the instant.

[1] ["Who threw his sting into a poisonous rhyme." — MS.]

Ber. F. Do not doubt it,
He shall not live till sunset — leave to me
The means, and calm yourself.

Doge. Hold, nephew: this
Would have sufficed but yesterday; at present
I have no further wrath against this man.

Ber. F. What mean you? is not the offence redoubled
By this most rank — I will not say — acquittal;
For it is worse, being full acknowledgment
Of the offence, and leaving it unpunish'd?

Doge. It is *redoubled*, but not now by him:
The Forty hath decreed a month's arrest —
We must obey the Forty.

Ber. F. Obey *them!*
Who have forgot their duty to the sovereign?

Doge. Why, yes; — boy, you perceive it then at last:
Whether as fellow citizen who sues
For justice, or as sovereign who commands it,
They have defrauded me of both my rights
(For here the sovereign is a citizen);
But, notwithstanding, harm not thou a hair
Of Steno's head — he shall not wear it long.

Ber. F. Not twelve hours longer, had you left to me
The mode and means: if you had calmly heard me,
I never meant this miscreant should escape,
But wish'd you to repress such gusts of passion,
That we more surely might devise together
His taking off.

Doge. No, nephew, he must live;
At least, just now — a life so vile as his
Were nothing at this hour; in th' olden time
Some sacrifices ask'd a single victim,
Great expiations had a hecatomb.

Ber. F. Your wishes are my law; and yet I fain
Would prove to you how near unto my heart
The honour of our house must ever be.

Doge. Fear not; you shall have time and place of proof;
But be not thou too rash, as I have been.
I am ashamed of my own anger now;
I pray you, pardon me.

Ber. F. Why, that 's my uncle!
The leader, and the statesman, and the chief
Of commonwealths, and sovereign of himself!
I wonder'd to perceive you so forget
All prudence in your fury at these years,
Although the cause ——

Doge. Ay, think upon the cause —
Forget it not: — When you lie down to rest,
Let it be black among your dreams; and when
The morn returns, so let it stand between
The sun and you, as an ill-omen'd cloud
Upon a summer-day of festival:
So will it stand to me; — but speak not, stir not, —
Leave all to me; — we shall have much to do,
And you shall have a part. — But now retire,
'Tis fit I were alone.

Ber. F. (*taking up and placing the ducal bonnet on the table*). Ere I depart,
I pray you to resume what you have spurn'd,
Till you can change it haply for a crown.
And now I take my leave, imploring you
In all things to rely upon my duty
As doth become your near and faithful kinsman,
And not less loyal citizen and subject.

[*Exit* Bertuccio Faliero.

Doge (*solus*). Adieu, my worthy nephew. —
Hollow bauble! [*Taking up the ducal cap.*
Beset with all the thorns that line a crown,
Without investing the insulted brow
With the all-swaying majesty of kings;
Thou idle, gilded, and degraded toy,
Let me resume thee as I would a vizor. [*Puts it on.*
How my brain aches beneath thee! and my temples
Throb feverish under thy dishonest weight.
Could I not turn thee to a diadem?
Could I not shatter the Briarean sceptre
Which in this hundred-handed senate rules,
Making the people nothing, and the prince
A pageant? In my life I have achieved
Tasks not less difficult — achieved for them,
Who thus repay me! Can I not requite them?
Oh for one year! Oh! but for even a day
Of my full youth, while yet my body served
My soul as serves the generous steed his lord,
I would have dash'd amongst them, asking few
In aid to overthrow these swoln patricians;
But now I must look round for other hands
To serve this hoary head; — but it shall plan
In such a sort as will not leave the task
Herculean, though as yet 'tis but a chaos
Of darkly brooding thoughts: my fancy is
In her first work, more nearly to the light
Holding the sleeping images of things
For the selection of the pausing judgment. —
The troops are few in ——

Enter VINCENZO.

Vin. There is one without
Craves audience of your highness.
Doge. I'm unwell —
I can see no one, not even a patrician —
Let him refer his business to the council.
Vin. My lord, I will deliver your reply;
It cannot much import — he's a plebeian,
The master of a galley, I believe.
Doge. How! did you say the patron of a galley?
That is — I mean — a servant of the state:
Admit him, he may be on public service.
[*Exit* VINCENZO.
Doge (*solus*). This patron may be sounded; I will try him.
I know the people to be discontented:
They have cause, since Sapienza's adverse day,
When Genoa conquer'd: they have further cause,
Since they are nothing in the state, and in
The city worse than nothing — mere machines,
To serve the nobles' most patrician pleasure.
The troops have long arrears of pay, oft promised,
And murmur deeply — any hope of change
Will draw them forward: they shall pay themselves
With plunder: — but the priests — I doubt the priesthood
Will not be with us; they have hated me
Since that rash hour, when, madden'd with the drone,
I smote the tardy bishop at Treviso,[1]
Quickening his holy march; yet, ne'ertheless,
They may be won, at least their chief at Rome,
By some well-timed concessions; but, above
All things, I must be speedy: at my hour
Of twilight little light of life remains.
Could I free Venice, and avenge my wrongs,
I had lived too long, and willingly would sleep
Next moment with my sires; and, wanting this,
Better that sixty of my fourscore years
Had been already where — how soon, I care not —
The whole must be extinguish'd; — better that
They ne'er had been, than drag me on to be
The thing these arch-oppressors fain would make me.
Let me consider — of efficient troops
There are three thousand posted at ——

Enter VINCENZO *and* ISRAEL BERTUCCIO.

Vin. May it please
Your highness, the same patron whom I spake of
Is here to crave your patience.
Doge. Leave the chamber,
Vincenzo. — [*Exit* VINCENZO.
Sir, you may advance — what would you?
I. Ber. Redress.
Doge. Of whom?
I. Ber. Of God and of the Doge.
Doge. Alas! my friend, you seek it of the twain
Of least respect and interest in Venice.
You must address the council.
I. Ber. 'T were in vain;
For he who injured me is one of them.
Doge. There 's blood upon thy face — how came it there?
I. Ber. 'Tis mine, and not the first I've shed for Venice,
But the first shed by a Venetian hand:
A noble smote me.
Doge. Doth he live?
I. Ber. Not long —
But for the hope I had and have, that you,
My prince, yourself a soldier, will redress
Him, whom the laws of discipline and Venice
Permit not to protect himself; — if not —
I say no more.
Doge. But something you would do —
Is it not so?
I. Ber. I am a man, my lord.
Doge. Why so is he who smote you.
I. Ber. He is call'd so;
Nay, more, a noble one — at least, in Venice:
But since he hath forgotten that I am one,
And treats me like a brute, the brute may turn —
'T is said the worm will.
Doge. Say — his name and lineage?
I. Ber. Barbaro.
Doge. What was the cause? or the pretext?
I. Ber. I am the chief of the arsenal[2], employ'd
At present in repairing certain galleys
But roughly used by the Genoese last year.
This morning comes the noble Barbaro
Full of reproof, because our artisans
Had left some frivolous order of his house,
To execute the state's decree: I dared
To justify the men — he raised his hand; —

[1] An historical fact. See Marin Sanuto's Lives of the Doges. — ["Sanuto says that Heaven took away his senses for this buffet, and induced him to conspire: — 'Però fu permesso che il Faliero perdette l' intelletto,' &c." — *Byron Letters.*]

[2] [This officer was chief of the artisans of the arsenal, and commanded the Bucentaur, for the safety of which, even if an accidental storm should arise, he was responsible with his life. He mounted guard at the ducal palace during an interregnum, and bore the red standard before the new Doge on his inauguration; for which service his perquisites were the ducal mantle, and the two silver basins from which the Doge scattered the regulated pittance which he was permitted to throw among the people. — *Amelot de la Houssaye*, 79.]

Behold my blood! the first time it e'er flow'd
Dishonourably.
Doge. Have you long time served?
I. Ber. So long as to remember Zara's siege,
And fight beneath the chief who beat the Huns there,
Sometime my general, now the Doge Faliero. —
Doge. How! are we comrades? — the state's ducal robes
Sit newly on me, and you were appointed
Chief of the arsenal ere I came from Rome;
So that I recognised you not. Who placed you?
I. Ber. The late Doge; keeping still my old command
As patron of a galley: my new office
Was given as the reward of certain scars
(So was your predecessor pleased to say):
I little thought his bounty would conduct me
To his successor as a helpless plaintiff;
At least, in such a cause.
Doge. Are you much hurt?
I. Ber. Irreparably in my self-esteem.
Doge. Speak out; fear nothing: being stung at heart,
What would you do to be revenged on this man?
I. Ber. That which I dare not name, and yet will do.
Doge. Then wherefore came you here?
I. Ber. I come for justice,
Because my general is Doge, and will not
See his old soldier trampled on. Had any,
Save Faliero, fill'd the ducal throne,
This blood had been wash'd out in other blood.
Doge. You come to me for justice — unto *me!*
The Doge of Venice, and I cannot give it;
I cannot even obtain it — 't was denied
To me most solemnly an hour ago!
I. Ber. How says your highness?
Doge. Steno is condemn'd
To a month's confinement.
I. Ber. What! the same who dared
To stain the ducal throne with those foul words,
That have cried shame to every ear in Venice?
Doge. Ay, doubtless they have echo'd o'er the arsenal,
Keeping due time with every hammer's clink
As a good jest to jolly artisans;
Or making chorus to the creaking oar,
In the vile tune of every galley-slave,
Who, as he sung the merry stave, exulted
He was not a shamed dotard like the Doge.
I. Ber. Is't possible? a month's imprisonment!
No more for Steno?
Doge. You have heard the offence,
And now you know his punishment; and then
You ask redress of *me!* Go to the Forty,
Who pass'd the sentence upon Michel Steno;
They 'll do as much by Barbaro, no doubt.
I. Ber. Ah! dared I speak my feelings!
Doge. Give them breath.
Mine have no further outrage to endure.
I. Ber. Then, in a word, it rests but on your word
To punish and avenge — I will not say
My petty wrong, for what is a mere blow,
However vile, to such a thing as I am? —
But the base insult done your state and person.
Doge. You overrate my power, which is a pageant.
This cap is not the monarch's crown; these robes
Might move compassion, like a beggar's rags;
Nay, more, a beggar's are his own, and these
But lent to the poor puppet, who must play
Its part with all its empire in this ermine.
I. Ber. Wouldst thou be king?
Doge. Yes — of a happy people.
I. Ber. Wouldst thou be sovereign lord of Venice?
Doge. Ay,
If that the people shared that sovereignty,
So that nor they nor I were further slaves
To this o'ergrown aristocratic Hydra,
The poisonous heads of whose envenom'd body
Have breathed a pestilence upon us all.
I. Ber. Yet, thou wast born, and still hast lived, patrician.
Doge. In evil hour was I so born; my birth
Hath made me Doge to be insulted: but
I lived and toil'd a soldier and a servant
Of Venice and her people, not the senate;
Their good and my own honour were my guerdon.
I have fought and bled; commanded, ay, and conquered;
Have made and marr'd peace oft in embassies,
As it might chance to be our country's 'vantage;
Have traversed land and sea in constant duty,
Through almost sixty years, and still for Venice,
My fathers' and my birthplace, whose dear spires,
Rising at distance o'er the blue Lagoon,
It was reward enough for me to view
Once more; but not for any knot of men,
Nor sect, nor faction, did I bleed or sweat!
But would you know why I have done all this?
Ask of the bleeding pelican why she
Hath ripp'd her bosom? Had the bird a voice,
She 'd tell thee 't was for *all* her little ones.
I. Ber. And yet they made thee duke.
Doge. *They made* me so;
I sought it not, the flattering fetters met me
Returning from my Roman embassy,
And never having hitherto refused
Toil, charge, or duty for the state, I did not,
At these late years, decline what was the highest
Of all in seeming, but of all most base
In what we have to do and to endure:
Bear witness for me thou, my injured subject,
When I can neither right myself nor thee.
I. Ber. You shall do both, if you possess the will;
And many thousands more not less oppress'd,
Who wait but for a signal — will you give it?
Doge. You speak in riddles.
I. Ber. Which shall soon be read
At peril of my life, if you disdain not
To lend a patient ear.
Doge. Say on.
I. Ber. Not thou,
Nor I alone, are injured and abused,
Contemn'd and trampled on; but the whole people
Groan with the strong conception of their wrongs:
The foreign soldiers in the senate's pay
Are discontented for their long arrears;
The native mariners, and civic troops,
Feel with their friends; for who is he amongst them
Whose brethren, parents, children, wives, or sisters,
Have not partook oppression, or pollution,
From the patricians? And the hopeless war
Against the Genoese, which is still maintain'd
With the plebeian blood, and treasure wrung
From their hard earnings, has inflamed them further:

Even now — but, I forget that speaking thus,
Perhaps I pass the sentence of my death!
Doge. And suffering what thou hast done — fear'st thou death?
Be silent then, and live on, to be beaten
By those for whom thou hast bled.
I. Ber. No, I will speak
At every hazard; and if Venice' Doge
Should turn delator, be the shame on him,
And sorrow too; for he will lose far more
Than I.
Doge. From me fear nothing; out with it!
I. Ber. Know then, that there are met and sworn in secret
A band of brethren, valiant hearts and true;
Men who have proved all fortunes, and have long
Grieved over that of Venice, and have right
To do so; having served her in all climes,
And having rescued her from foreign foes,
Would do the same from those within her walls.
They are not numerous, nor yet too few
For their great purpose; they have arms, and means,
And hearts, and hopes, and faith, and patient courage.
Doge. For what then do they pause?
I. Ber. An hour to strike.
Doge (*aside*). Saint Mark's shall strike that hour![1]
I. Ber. I now have placed
My life, my honour, all my earthly hopes
Within thy power, but in the firm belief
That injuries like ours, sprung from one cause,
Will generate one vengeance: should it be so,
Be our chief now — our sovereign hereafter.
Doge. How many are ye?
I. Ber. I'll not answer that
Till I am answer'd.
Doge. How, sir! do you menace?
I. Ber. No; I affirm. I have betray'd myself;
But there's no torture in the mystic wells
Which undermine your palace, nor in those
Not less appalling cells, the "leaden roofs,"
To force a single name from me of others.
The Pozzi[2] and the Piombi were in vain;
They might wring blood from me, but treachery never.
And I would pass the fearful "Bridge of Sighs,"
Joyous that mine must be the last that e'er
Would echo o'er the Stygian wave which flows
Between the murderers and the murder'd, washing
The prison and the palace walls: there are
Those who would live to think on't, and avenge me.
Doge. If such your power and purpose, why come here
To sue for justice, being in the course
To do yourself due right?
I. Ber. Because the man,
Who claims protection from authority,
Showing his confidence and his submission
To that authority, can hardly be
Suspected of combining to destroy it.
Had I sate down too humbly with this blow,
A moody brow and mutter'd threats had made me
A mark'd man to the Forty's inquisition;
But loud complaint, however angrily
It shapes its phrase, is little to be fear'd,
And less distrusted. But, besides all this,
I had another reason.
Doge. What was that? [moved
I. Ber. Some rumours that the Doge was greatly
By the reference of the Avogadori
Of Michel Steno's sentence to the Forty
Had reach'd me. I had served you, honour'd you,
And felt that you were dangerously insulted,
Being of an order of such spirits, as
Requite tenfold both good and evil: 'twas
My wish to prove and urge you to redress.
Now you know all; and that I speak the truth,
My peril be the proof.
Doge. You have deeply ventured;
But all must do so who would greatly win:
Thus far I'll answer you — your secret's safe.
I. Ber. And is this all?
Doge. Unless with all intrusted,
What would you have me answer?
I. Ber. I would have you
Trust him who leaves his life in trust with you.
Doge. But I must know your plan, your names, and numbers;
The last may then be doubled, and the former
Matured and strengthen'd.
I. Ber. We're enough already:
You are the sole ally we covet now.
Doge. But bring me to the knowledge of your chiefs.
I. Ber. That shall be done upon your formal pledge
To keep the faith that we will pledge to you.
Doge. When? where?
I. Ber. This night I'll bring to your apartment
Two of the principals; a greater number
Were hazardous.
Doge. Stay, I must think of this.
What if I were to trust myself amongst you,
And leave the palace?
I. Ber. You must come alone.
Doge. With but my nephew.
I. Ber. Not were he your son.
Doge. Wretch! darest thou name my son? He died in arms
At Sapienza for this faithless state.
Oh! that he were alive, and I in ashes!
Or that he were alive ere I be ashes!
I should not need the dubious aid of strangers.
I. Ber. Not one of all those strangers whom thou doubtest,
But will regard thee with a filial feeling,
So that thou keep'st a father's faith with them.
Doge. The die is cast. Where is the place of meeting?
I. Ber. At midnight I will be alone and mask'd
Where'er your highness pleases to direct me,
To wait your coming, and conduct you where
You shall receive our homage, and pronounce
Upon our project.
Doge. At what hour arises
The moon?

[1] The bells of San Marco were never rung but by order of the Doge. One of the pretexts for ringing this alarm was to have been an announcement of the appearance of a Genoese fleet off the Lagune.

[2] [The state dungeons, called Pozzi, or wells, were sunk in the thick walls of the palace; and the prisoner, when taken out to die, was conducted across the gallery to the other side, and being then led back into the other compartment, or cell, upon the bridge, was there strangled. The low portal through which the criminal was taken into this cell is now walled up; but the passage is open, and is still known by the name of the Bridge of Sighs. — HOBHOUSE.]

I. Ber. Late, but the atmosphere is thick and dusky;
T is a sirocco.
Doge. At the midnight hour, then,
Near to the church where sleep my sires[1]; the same,
Twin-named from the apostles John and Paul;
A gondola[2], with one oar only, will
Lurk in the narrow channel which glides by.
Be there.
I. Ber. I will not fail.
Doge. And now retire——
I. Ber. In the full hope your highness will not falter
In your great purpose. Prince, I take my leave.
[*Exit* ISRAEL BERTUCCIO.
Doge (*solus*). At midnight, by the church Saints John and Paul,
Where sleep my noble fathers, I repair——
To what? to hold a council in the dark
With common ruffians leagued to ruin states!
And will not my great sires leap from the vault,
Where lie two doges who preceded me,
And pluck me down amongst them? Would they could!
For I should rest in honour with the honour'd.
Alas! I must not think of them, but those
Who have made me thus unworthy of a name
Noble and brave as aught of consular
On Roman marbles; but I will redeem it
Back to its antique lustre in our annals,
By sweet revenge on all that's base in Venice,
And freedom to the rest, or leave it black
To all the growing calumnies of time,
Which never spare the fame of him who fails,
But try the Cæsar, or the Catiline,
By the true touchstone of desert——success.[3]

ACT II.

SCENE I.

An Apartment in the Ducal Palace.

ANGIOLINA (*wife of the* DOGE) *and* MARIANNA.

Ang. What was the Doge's answer?
Mar. That he was
That moment summon'd to a conference;
But 't is by this time ended. I perceived
Not long ago the senators embarking;
And the last gondola may now be seen
Gliding into the throng of barks which stud
The glittering waters.
Ang. Would he were return'd!
He has been much disquieted of late;
And Time, which has not tamed his fiery spirit,
Nor yet enfeebled even his mortal frame,
Which seems to be more nourish'd by a soul
So quick and restless that it would consume
Less hardy clay——Time has but little power
On his resentments or his griefs. Unlike
To other spirits of his order, who,
In the first burst of passion, pour away
Their wrath or sorrow, all things wear in him
An aspect of eternity: his thoughts,
His feelings, passions, good or evil, all
Have nothing of old age; and his bold brow
Bears but the scars of mind, the thoughts of years,
Not their decrepitude: and he of late
Has been more agitated than his wont.
Would he were come! for I alone have power
Upon his troubled spirit.
Mar. It is true,
His highness has of late been greatly moved
By the affront of Steno, and with cause:
But the offender doubtless even now
Is doom'd to expiate his rash insult with
Such chastisement as will enforce respect
To female virtue, and to noble blood.
Ang. 'T was a gross insult; but I heed it not
For the rash scorner's falsehood in itself,
But for the effect, the deadly deep impression
Which it has made upon Faliero's soul,
The proud, the fiery, the austere——austere
To all save me: I tremble when I think
To what it may conduct.
Mar. Assuredly
The Doge cannot suspect you?
Ang. Suspect *me!*
Why Steno dared not: when he scrawl'd his lie,
Grovelling by stealth in the moon's glimmering light,
His own still conscience smote him for the act,
And every shadow on the walls frown'd shame
Upon his coward calumny.
Mar. 'T were fit
He should be punish'd grievously.
Ang. He is so.
Mar. What! is the sentence pass'd? is he condemn'd?
Ang. I know not that, but he has been detected.
Mar. And deem you this enough for such foul scorn?
Ang. I would not be a judge in my own cause,
Nor do I know what sense of punishment
May reach the soul of ribalds such as Steno;
But if his insults sink no deeper in
The minds of the inquisitors than they
Have ruffled mine, he will, for all acquittance,
Be left to his own shamelessness or shame.
Mar. Some sacrifice is due to slander'd virtue.
Ang. Why, what is virtue if it needs a victim?
Or if it must depend upon men's words?
The dying Roman said, "'t was but a name:"

[1] [The Doges were all buried in St. Mark's *before* Faliero. It is singular that when his predecessor, Andrea Dandolo, died, the Ten made a law that all the future Doges should be buried with their families in their own churches——one would think, by a kind of presentiment. So that all that is said of his *ancestral Doges*, as buried at St. John's and Paul's, is altered from the fact, they being in St. Mark's. Make a note of this, and put *Editor* as the subscription to it. As I make such pretensions to accuracy, I should not like to be twitted even with such trifles on that score. Of the play they may say what they please, but not so of my costume and *dram. pers.*——they having been real existences.——*Byron Letters*, Oct. 1820.]

[2] A gondola is not like a common boat, but is as easily rowed with one oar as with two (though, of course, not so swiftly), and often is so from motives of privacy; and, since the decay of Venice, of economy.

[3] ["What Gifford says of the first act is very consolatory. English, sterling *genuine English*, is a desideratum amongst you, and I am glad that I have got so much left; though Heaven knows how I retain it: I *hear* none but from my valet, and he is Nottinghamshire; and I *see* none but in your new publications, and theirs is *no* language at all, but jargon. Gifford says that it is good English, and Foscolo says that the characters are right Venetian——

'Here are in all *two* worthy voices gain'd.'"

——*Byron Letters*, Sept. 1820.]

It were indeed no more, if human breath
Could make or mar it.
Mar. Yet full many a dame,
Stainless and faithful, would feel all the wrong
Of such a slander; and less rigid ladies,
Such as abound in Venice, would be loud
And all-inexorable in their cry
For justice.
Ang. This but proves it is the name
And not the quality they prize: the first
Have found it a hard task to hold their honour,
If they require it to be blazon'd forth;
And those who have not kept it, seek its seeming
As they would look out for an ornament
Of which they feel the want, but not because
They think it so; they live in others' thoughts,
And would seem honest, as they must seem fair.
Mar. You have strange thoughts for a patrician dame.
Ang. And yet they were my father's; with his name,
The sole inheritance he left.
Mar. You want none;
Wife to a prince, the chief of the Republic.
Ang. I should have sought none though a peasant's bride,
But feel not less the love and gratitude
Due to my father, who bestow'd my hand
Upon his early, tried, and trusted friend,
The Count Val di Marino, now our Doge.
Mar. And with that hand did he bestow your heart?
Ang. He did so, or it had not been bestow'd.
Mar. Yet this strange disproportion in your years,
And, let me add, disparity of tempers,
Might make the world doubt whether such an union
Could make you wisely, permanently happy.
Ang. The world will think with worldlings; but my heart
Has still been in my duties, which are many,
But never difficult.
Mar. And do you love him?
Ang. I love all noble qualities which merit
Love, and I loved my father, who first taught me
To single out what we should love in others,
And to subdue all tendency to lend
The best and purest feelings of our nature
To baser passions. He bestow'd my hand
Upon Faliero: he had known him noble,
Brave, generous; rich in all the qualities
Of soldier, citizen, and friend; in all
Such have I found him as my father said.
His faults are those that dwell in the high bosoms
Of men who have commanded; too much pride,
And the deep passions fiercely foster'd by
The uses of patricians, and a life
Spent in the storms of state and war; and also
From the quick sense of honour, which becomes
A duty to a certain sign, a vice
When overstrain'd, and this I fear in him.
And then he has been rash from his youth upwards
Yet temper'd by redeeming nobleness
In such sort, that the wariest of republics
Has lavish'd all its chief employs upon him,
From his first fight to his last embassy,
From which on his return the Dukedom met him.
Mar. But previous to this marriage, had your heart
Ne'er beat for any of the noble youth,
Such as in years had been more meet to match
Beauty like yours? or since have you ne'er seen
One, who, if your fair hand were still to give,
Might now pretend to Loredano's daughter?
Ang. I answer'd your first question when I said I married.
Mar. And the second?
Ang. Needs no answer.
Mar. I pray you pardon, if I have offended.
Ang. I feel no wrath, but some surprise: I knew not
That wedded bosoms could permit themselves
To ponder upon what they *now* might choose,
Or aught save their past choice.
Mar. 'T is their past choice
That far too often makes them deem they would
Now choose more wisely, could they cancel it.
Ang. It may be so. I knew not of such thoughts.
Mar. Here comes the Doge — shall I retire?
Ang. It may
Be better you should quit me; he seems wrapt
In thought. — How pensively he takes his way!
[*Exit* MARIANNA.

Enter the DOGE *and* PIETRO.

Doge (*musing*). There is a certain Philip Calendaro
Now in the Arsenal, who holds command
Of eighty men, and has great influence
Besides on all the spirits of his comrades:
This man, I hear, is bold and popular,
Sudden and daring, and yet secret; 't would
Be well that he were won: I needs must hope
That Israel Bertuccio has secured him,
But fain would be ——
Pie. My lord, pray pardon
For breaking in upon your meditation;
The Senator Bertuccio, your kinsman,
Charged me to follow and inquire your pleasure
To fix an hour when he may speak with you.
Doge. At sunset. — Stay a moment — let me see —
Say in the second hour of night. [*Exit* PIETRO.
Ang. My lord!
Doge. My dearest child, forgive me — why delay
So long approaching me? — I saw you not.
Ang. You were absorb'd in thought, and he who now
Has parted from you might have words of weight
To bear you from the senate.
Doge. From the senate?[1]

[1] [This scene is, perhaps, the finest in the whole play. The character of the calm, pure-spirited Angiolina is developed in it most admirably; — the great difference between her temper and that of her fiery husband is vividly portrayed; — but not less vividly touched is that strong bond of their union which exists in the common nobleness of their deeper natures. There is no spark of jealousy in the old man's thoughts, — he does not expect the fervours of youthful passion in his wife, nor does he find them; but he finds what is far better, — the fearless confidence of one, who, being to the heart's core innocent, can scarcely be a believer in the existence of such a thing as guilt. He finds every charm which gratitude, respect, anxious and deep-seated affection can give to the confidential language of a lovely, and a modest, and a pious woman. She has been extremely troubled by her observance of the countenance and gesture of the Doge, ever since the discovery of Steno's guilt; and she does all she can to soothe him from his proud irritation. Strong in her consciousness of purity, she has brought herself to regard without anger the insult offered to herself; and the yet uncorrected instinct of a noble heart makes her try to persuade her lord, as she is herself persuaded, that Steno, whatever be the sentence of his judges, *must* be punished — more even than they would wish him to be — by the secret suggestions of his own guilty conscience, — the deep blushes of his privacy. — LOCKHART.]

Ang. I would not interrupt him in his duty
And theirs.
Doge. The senate's duty! you mistake;
'T is we who owe all service to the senate.
Ang. I thought the Duke had held command in Venice.
Doge. He shall.—But let that pass.—We will be jocund.
How fares it with you? have you been abroad?
The day is overcast, but the calm wave
Favours the gondolier's light skimming oar;
Or have you held a levee of your friends?
Or has your music made you solitary?
Say—is there aught that you would will within
The little sway now left the Duke? or aught
Of fitting splendour, or of honest pleasure,
Social or lonely, that would glad your heart,
To compensate for many a dull hour, wasted
On an old man oft moved with many cares?
Speak, and 't is done.
Ang. You 're ever kind to me.
I have nothing to desire, or to request,
Except to see you oftener and calmer.
Doge. Calmer?
Ang. Ay, calmer, my good lord.—Ah, why
Do you still keep apart, and walk alone,
And let such strong emotions stamp your brow,
As not betraying their full import, yet
Disclose too much?
Doge. Disclose too much!—of what?
What is there to disclose?
Ang. A heart so ill
At ease.
Doge. 'T is nothing, child.—But in the state
You know what daily cares oppress all those
Who govern this precarious commonwealth;
Now suffering from the Genoese without,
And malcontents within—'t is this which makes me
More pensive and less tranquil than my wont.
Ang. Yet this existed long before, and never
Till in these late days did I see you thus.
Forgive me; there is something at your heart
More than the mere discharge of public duties,
Which long use and a talent like to yours
Have render'd light, nay, a necessity,
To keep your mind from stagnating. 'T is not
In hostile states, nor perils, thus to shake you;
You, who have stood all storms and never sunk,
And climb'd up to the pinnacle of power
And never fainted by the way, and stand
Upon it, and can look down steadily
Along the depth beneath, and ne'er feel dizzy.
Were Genoa's galleys riding in the port,
Were civil fury raging in Saint Mark's,
You are not to be wrought on, but would fall,
As you have risen, with an unalter'd brow:
Your feelings now are of a different kind;
Something has stung your pride, not patriotism.
Doge. Pride! Angiolina? Alas! none is left me.
Ang. Yes—the same sin that overthrew the angels,
And of all sins most easily besets
Mortals the nearest to the angelic nature:
The vile are only vain; the great are proud.

Doge. I *had* the pride of honour, of *your* honour,
Deep at my heart——But let us change the theme.
Ang. Ah no!—As I have ever shared your kindness
In all things else, let me not be shut out
From your distress: were it of public import,
You know I never sought, would never seek
To win a word from you; but feeling now
Your grief is private, it belongs to me
To lighten or divide it. Since the day
When foolish Steno's ribaldry detected
Unfix'd your quiet, you are greatly changed,
And I would soothe you back to what you were.
Doge. To what I was!—have you heard Steno's sentence?
Ang. No.
Doge. A month's arrest.
Ang. Is it not enough?
Doge. Enough!—yes, for a drunken galley slave,
Who, stung by stripes, may murmur at his master;
But not for a deliberate, false, cool villain,
Who stains a lady's and a prince's honour
Even on the throne of his authority.
Ang. There seems to me enough in the conviction
Of a patrician guilty of a falsehood:
All other punishment were light unto
His loss of honour.
Doge. Such men have no honour;
They have but their vile lives—and these are spared.
Ang. You would not have him die for this offence?
Doge. Not *now*:—being still alive, I 'd have him live
Long as *he* can; he has ceased to merit death;
The guilty saved hath damn'd his hundred judges,
And he is pure, for now his crime is theirs.
Ang. Oh! had this false and flippant libeller
Shed his young blood for his absurd lampoon,
Ne'er from that moment could this breast have known
A joyous hour, or dreamless slumber more.
Doge. Does not the law of Heaven say blood for blood?
And he who *taints* kills more than he who sheds it.
Is it the *pain* of blows, or *shame* of blows,
That make such deadly to the sense of man?
Do not the laws of man say blood for honour,—
And, less than honour, for a little gold?
Say not the laws of nations blood for treason?
Is 't nothing to have filled these veins with poison
For their once healthful current? is it nothing
To have stain'd your name and mine—the noblest names?
Is 't nothing to have brought into contempt
A prince before his people? to have fail'd
In the respect accorded by mankind
To youth in woman, and old age in man?
To virtue in your sex, and dignity [him.[1]
In ours?—But let them look to it who have saved
Ang. Heaven bids us to forgive our enemies.
Doge. Doth Heaven forgive her own? Is Satan saved
From wrath eternal?[2]
Ang. Do not speak thus wildly—
Heaven will alike forgive you and your foes.
Doge. Amen! May Heaven forgive them!
Ang. And will you?

[1] [This scene between the Doge and Angiolina, though intolerably long, has more force and beauty than any thing that goes before it. She endeavours to soothe the furious mood of her aged partner; while he insists that nothing but the libeller's death could make fitting expiation for his offence. This speech of the Doge is an elaborate, and, after all, ineffectual attempt, by rhetorical exaggerations, to give some colour to the insane and unmeasured resentment on which the piece hinges.—JEFFREY.]

[2] ["Doth Heaven forgive her own? Is there not Hell?"—MS.]

Doge. Yes, when they are in heaven!
Ang. And not till then?
Doge. What matters my forgiveness? an old man's,
Worn out, scorn'd, spurn'd, abused; what matters
My pardon more than my resentment, both [then
Being weak and worthless? I have lived too long.—
But let us change the argument.—My child!
My injured wife, the child of Loredano,
The brave, the chivalrous, how little deem'd
Thy father, wedding thee unto his friend,
That he was linking thee to shame!—Alas!
Shame without sin, for thou art faultless. Hadst thou
But had a different husband, *any* husband
In Venice save the Doge, this blight, this brand,
This blasphemy had never fallen upon thee.
So young, so beautiful, so good, so pure,
To suffer this, and yet be unavenged!
Ang. I am too well avenged, for you still love me,
And trust, and honour me; and all men know
That you are just, and I am true: what more
Could I require, or you command?
Doge. 'Tis well,
And may be better; but whate'er betide,
Be thou at least kind to my memory.
Ang. Why speak you thus?
Doge. It is no matter why;
But I would still, whatever others think,
Have your respect both now and in my grave.
Ang. Why should you doubt it? has it ever fail'd?
Doge. Come hither, child; I would a word with you.
Your father was my friend; unequal fortune
Made him my debtor for some courtesies
Which bind the good more firmly: when, oppress'd
With his last malady, he will'd our union,
It was not to repay me, long repaid
Before by his great loyalty in friendship;
His object was to place your orphan beauty
In honourable safety from the perils,
Which, in this scorpion nest of vice, assail
A lonely and undower'd maid. I did not
Think with him, but would not oppose the thought
Which soothed his death-bed.
Ang. I have not forgotten
The nobleness with which you bade me speak,
If my young heart held any preference
Which would have made me happier; nor your offer
To make my dowry equal to the rank
Of aught in Venice, and forego all claim
My father's last injunction gave you.
Doge. Thus,
'Twas not a foolish dotard's vile caprice,
Nor the false edge of aged appetite,
Which made me covetous of girlish beauty,
And a young bride: for in my fieriest youth
I sway'd such passions; nor was this my age
Infected with that leprosy of lust
Which taints the hoariest years of vicious men,
Making them ransack to the very last
The dregs of pleasure for their vanish'd joys;
Or buy in selfish marriage some young victim,
Too helpless to refuse a state that 's honest,
Too feeling not to know herself a wretch.
Our wedlock was not of this sort; you had
Freedom from me to choose, and urged in answer
Your father's choice.
Ang. I did so; I would do so
In face of earth and heaven: for I have never
Repented for my sake; sometimes for yours,
In pondering o'er your late disquietudes.
Doge. I knew my heart would never treat you harshly;
I knew my days could not disturb you long;
And then the daughter of my earliest friend,
His worthy daughter, free to choose again,
Wealthier and wiser, in the ripest bloom
Of womanhood, more skilful to select
By passing these probationary years;
Inheriting a prince's name and riches,
Secured, by the short penance of enduring
An old man for some summers, against all
That law's chicane or envious kinsmen might
Have urged against her right; my best friend's child
Would choose more fitly in respect of years,
And not less truly in a faithful heart.
Ang. My lord, I look'd but to my father's wishes,
Hallow'd by his last words, and to my heart
For doing all its duties, and replying
With faith to him with whom I was affianced.
Ambitious hopes ne'er cross'd my dreams; and should
The hour you speak of come, it will be seen so.
Doge. I do believe you; and I know you true:
For love, romantic love, which in my youth
I knew to be illusion, and ne'er saw
Lasting, but often fatal, it had been
No lure for me, in my most passionate days,
And could not be so now, did such exist.
But such respect, and mildly paid regard
As a true feeling for your welfare, and
A free compliance with all honest wishes;
A kindness to your virtues, watchfulness
Not shown, but shadowing o'er such little failings
As youth is apt in, so as not to check
Rashly, but win you from them ere you knew
You had been won, but thought the change your choice;
A pride not in your beauty, but your conduct,—
A trust in you—a patriarchal love,
And not a doting homage—friendship, faith—
Such estimation in your eyes as these
Might claim, I hoped for.
Ang. And have ever had.
Doge. I think so. For the difference in our years
You knew it, choosing me, and chose; I trusted
Not to my qualities, nor would have faith
In such, nor outward ornaments of nature,
Were I still in my five and twentieth spring;
I trusted to the blood of Loredano
Pure in your veins; I trusted to the soul
God gave you—to the truths your father taught you—
To your belief in Heaven—to your mild virtues—
To your own faith and honour, for my own. [trust,
Ang. You have done well.—I thank you for that
Which I have never for one moment ceased
To honour you the more for.
Doge. Where is honour,
Innate and precept-strengthen'd, 'tis the rock
Of faith connubial: where it is not—where
Light thoughts are lurking, or the vanities
Of worldly pleasure rankle in the heart,
Or sensual throbs convulse it, well I know
'Twere hopeless for humanity to dream
Of honesty in such infected blood,
Although 't were wed to him it covets most:
An incarnation of the poet's god
In all his marble-chisell'd beauty, or

The demi-deity, Alcides, in
His majesty of superhuman manhood,
Would not suffice to bind where virtue is not;
It is consistency which forms and proves it:
Vice cannot fix, and virtue cannot change.
The once fall'n woman must for ever fall;
For vice must have variety, while virtue
Stands like the sun, and all which rolls around
Drinks life, and light, and glory from her aspect. [1]

Ang. And seeing, feeling thus this truth in others,
(I pray you pardon me;) but wherefore yield you
To the most fierce of fatal passions, and
Disquiet your great thoughts with restless hate
Of such a thing as Steno?

Doge. You mistake me.
It is not Steno who could move me thus;
Had it been so, he should——but let that pass.

Ang. What is't you feel so deeply, then, even now?

Doge. The violated majesty of Venice,
At once insulted in her lord and laws.

Ang. Alas! why will you thus consider it?

Doge. I have thought on't till——but let me lead you back
To what I urged; all these things being noted,
I wedded you; the world then did me justice
Upon the motive, and my conduct proved
They did me right, while yours was all to praise:
You had all freedom—all respect—all trust
From me and mine; and, born of those who made
Princes at home, and swept kings from their thrones
On foreign shores, in all things you appear'd
Worthy to be our first of native dames.

Ang. To what does this conduct?

Doge. To thus much—that
A miscreant's angry breath may blast it all—
A villain, whom for his unbridled bearing,
Even in the midst of our great festival,
I caused to be conducted forth, and taught
How to demean himself in ducal chambers;
A wretch like this may leave upon the wall
The blighting venom of his sweltering heart,
And this shall spread itself in general poison;
And woman's innocence, man's honour, pass
Into a by-word; and the doubly felon
(Who first insulted virgin modesty
By a gross affront to your attendant damsels
Amidst the noblest of our dames in public)
Requite himself for his most just expulsion
By blackening publicly his sovereign's consort,
And be absolved by his upright compeers.

Ang. But he has been condemn'd into captivity.

Doge. For such as him a dungeon were acquittal;
And his brief term of mock-arrest will pass
Within a palace. But I've done with him;
The rest must be with you.

Ang. With me, my lord?

Doge. Yes, Angiolina. Do not marvel: I
Have let this prey upon me till I feel
My life can not be long; and fain would have you
Regard the injunctions you will find within
This scroll (*Giving her a paper*)——Fear not; they are for your advantage:
Read them hereafter at the fitting hour.

Ang. My lord, in life, and after life, you shall
Be honour'd still by me: but may your days
Be many yet——and happier than the present!
This passion will give way, and you will be
Serene, and what you should be—what you were.

Doge. I will be what I should be, or be nothing!
But never more—oh! never, never more,
O'er the few days or hours which yet await
The blighted old age of Faliero, shall
Sweet Quiet shed her sunset! Never more
Those summer shadows rising from the past
Of a not ill-spent nor inglorious life,
Mellowing the last hours as the night approaches,
Shall soothe me to my moment of long rest.
I had but little more to task, or hope,
Save the regards due to the blood and sweat,
And the soul's labour through which I had toil'd
To make my country honour'd. As her servant—
Her servant, though her chief—I would have gone
Down to my fathers with a name serene
And pure as theirs; but this has been denied me.—
Would I had died at Zara!

Ang. There you saved
The state; then live to save her still. A day,
Another day like that would be the best
Reproof to them, and sole revenge for you.

Doge. But one such day occurs within an age;
My life is little less than one, and 't is
Enough for Fortune to have granted *once*,
That which scarce ever more favour'd citizen
May win in many states and years. But why
Thus speak I? Venice has forgot that day—
Then why should I remember it?—Farewell,
Sweet Angiolina! I must to my cabinet;
There 's much for me to do—and the hour hastens.

Ang. Remember what you were.

Doge. It were in vain!
Joy's recollection is no longer joy,
While Sorrow's memory is a sorrow still.

Ang. At least, whate'er may urge, let me implore
That you will take some little pause of rest:
Your sleep for many nights has been so turbid,
That it had been relief to have awaked you,
Had I not hoped that Nature would o'erpower
At length the thoughts which shook your slumbers thus.
An hour of rest will give you to your toils
With fitter thoughts and freshen'd strength.

Doge. I cannot—
I must not, if I could; for never was
Such reason to be watchful: yet a few—
Yet a few days and dream-perturbed nights,
And I shall slumber well—but where?—no matter.
Adieu, my Angiolina.

Ang. Let me be
An instant—yet an instant your companion!
I cannot bear to leave you thus.

Doge. Come then,
My gentle child—forgive me; thou wert made
For better fortunes than to share in mine,
Now darkling in their close toward the deep vale
Where Death sits robed in his all-sweeping shadow.
When I am gone—it may be sooner than
Even these years warrant, for there is that stirring
Within—above—around, that in this city
Will make the cemeteries populous
As e'er they were by pestilence or war,—
When I *am* nothing, let that which I *was*
Be still sometimes a name on thy sweet lips,

[1] [These passages, though not perfectly dramatic, have great sweetness and dignity, and remind us, in their rich verbosity, of the moral and mellifluous parts of Massinger.—JEFFREY.]

A shadow in thy fancy, of a thing [ber.
Which would not have thee mourn it, but remem-
Let us begone, my child—the time is pressing.
[*Exeunt.*

SCENE II.

A retired Spot near the Arsenal.

ISRAEL BERTUCCIO *and* PHILIP CALENDARO.

Cal. How sped you, Israel, in your late complaint?
I. Ber. Why, well.
Cal. Is't possible! will he be punish'd?
I. Ber. Yes.
Cal. With what? a mulct or an arrest?
I. Ber. With death!—
Cal. Now you rave, or must intend revenge,
Such as I counsell'd you, with your own hand.
I. Ber. Yes; and for one sole draught of hate, forego
The great redress we meditate for Venice,
And change a life of hope for one of exile;
Leaving one scorpion crush'd, and thousands stinging
My friends, my family, my countrymen!
No, Calendaro; these same drops of blood,
She' shamefully, shall have the whole of his
For their requital——But not only his;
We will not strike for private wrongs alone:
Such are for selfish passions and rash men,
But are unworthy a tyrannicide.
Cal. You have more patience than I care to boast.
Had I been present when you bore this insult,
I must have slain him, or expired myself
In the vain effort to repress my wrath.
I. Ber. Thank Heaven, you were not—all had else been marr'd:
As 'tis, our cause looks prosperous still.
Cal. You saw
The Doge—what answer gave he?
I. Ber. That there was
No punishment for such as Barbaro.
Cal. I told you so before, and that 'twas idle
To think of justice from such hands.
I. Ber. At least,
It lull'd suspicion, showing confidence.
Had I been silent, not a sbirro but
Had kept me in his eye, as meditating
A silent, solitary, deep revenge.
Cal. But wherefore not address you to the Council?
The Doge is a mere puppet, who can scarce
Obtain right for himself. Why speak to him?
I. Ber. You shall know that hereafter.
Cal. Why not now?
I. Ber. Be patient but till midnight. Get your musters,
And bid our friends prepare their companies:
Set all in readiness to strike the blow,
Perhaps in a few hours; we have long waited
For a fit time—that hour is on the dial,
It may be, of to-morrow's sun: delay
Beyond may breed us double danger. See
That all be punctual at our place of meeting,
And arm'd, excepting those of the Sixteen,
Who will remain among the troops to wait
The signal.
Cal. These brave words have breathed new life
Into my veins; I'm sick of these protracted
And hesitating councils: day on day
Crawl'd on, and added but another link
To our long fetters, and some fresher wrong
Inflicted on our brethren or ourselves,
Helping to swell our tyrants' bloated strength.
Let us but deal upon them, and I care not
For the result, which must be death or freedom!
I'm weary to the heart of finding neither.
I. Ber. We will be free in life or death! the grave
Is chainless. Have you all the musters ready?
And are the sixteen companies completed
To sixty?
Cal. All save two, in which there are
Twenty-five wanting to make up the number.
I. Ber. No matter; we can do without. Whose are they?
Cal. Bertram's and old Soranzo's, both of whom
Appear less forward in the cause than we are.
I. Ber. Your fiery nature makes you deem all those
Who are not restless, cold: but there exists
Oft in concentred spirits not less daring
Than in more loud avengers. Do not doubt them.
Cal. I do not doubt the elder; but in Bertram
There is a hesitating softness, fatal
To enterprise like ours: I've seen that man
Weep like an infant o'er the misery
Of others, heedless of his own, though greater;
And in a recent quarrel I beheld him
Turn sick at sight of blood, although a villain's.
I. Ber. The truly brave are soft of heart and eyes,
And feel for what their duty bids them do.
I have known Bertram long; there doth not breathe
A soul more full of honour.
Cal. It may be so:
I apprehend less treachery than weakness;
Yet as he has no mistress, and no wife,
To work upon his milkiness of spirit,
He may go through the ordeal; it is well
He is an orphan, friendless save in us:
A woman or a child had made him less
Than either in resolve.
I. Ber. Such ties are not
For those who are called to the high destinies
Which purify corrupted commonwealths;
We must forget all feelings save the *one*—
We must resign all passions save our purpose—
We must behold no object save our country—
And only look on death as beautiful,
So that the sacrifice ascend to heaven,
And draw down freedom on her evermore.
Cal. But if we fail——
I. Ber. They never fail who die
In a great cause: the block may soak their gore;
Their heads may sodden in the sun; their limbs
Be strung to city gates and castle walls—
But still their spirit walks abroad. Though years
Elapse, and others share as dark a doom,
They but augment the deep and sweeping thoughts
Which overpower all others, and conduct
The world at last to freedom. What were we
If Brutus had not lived? He died in giving
Rome liberty, but left a deathless lesson—
A name which is a virtue, and a soul
Which multiplies itself throughout all time,
When wicked men wax mighty, and a state
Turns servile. He and his high friend were styled
"The last of Romans!" Let us be the first
Of true Venetians, sprung from Roman sires.
Cal. Our fathers did not fly from Attila
Into these isles, where palaces have sprung
On banks redeem'd from the rude ocean's ooze,

To own a thousand despots in his place.
Better bow down before the Hun, and call
A Tartar lord, than these swoln silkworms masters!
The first at least was man, and used his sword
As sceptre: these unmanly creeping things
Command our swords, and rule us with a word
As with a spell.

I. Ber. It shall be broken soon.
You say that all things are in readiness;
To-day I have not been the usual round,
And why thou knowest; but thy vigilance
Will better have supplied my care: these orders
In recent council to redouble now
Our efforts to repair the galleys, have
Lent a fair colour to the introduction
Of many of our cause into the arsenal,
As new artificers for their equipment,
Or fresh recruits obtain'd in haste to man
The hoped-for fleet. — Are all supplied with arms?

Cal. All who were deem'd trustworthy: there are some
Whom it were well to keep in ignorance
Till it be time to strike, and then supply them;
When in the heat and hurry of the hour
They have no opportunity to pause,
But needs must on with those who will surround them.

I. Ber. You have said well. Have you remark'd all such?

Cal. I've noted most; and caused the other chiefs
To use like caution in their companies.
As far as I have seen, we are enough
To make the enterprise secure, if 'tis
Commenced to-morrow; but, till 'tis begun,
Each hour is pregnant with a thousand perils.

I. Ber. Let the Sixteen meet at the wonted hour,
Except Soranzo, Nicoletto Blondo,
And Marco Giuda, who will keep their watch
Within the arsenal, and hold all ready,
Expectant of the signal we will fix on.

Cal. We will not fail.

I. Ber. Let all the rest be there;
I have a stranger to present to them.

Cal. A stranger! doth he know the secret?

I. Ber. Yes.

Cal. And have you dared to peril your friends' lives
On a rash confidence in one we know not?

I. Ber. I have risk'd no man's life except my own —
Of that be certain: he is one who may
Make our assurance doubly sure, according
His aid; and if reluctant, he no less
Is in our power: he comes alone with me,
And cannot 'scape us: but he will not swerve.

Cal. I cannot judge of this until I know him:
Is he one of our order?

I. Ber. Ay, in spirit,
Although a child of greatness; he is one
Who would become a throne, or overthrow one —
One who has done great deeds, and seen great changes;
No tyrant, though bred up to tyranny;
Valiant in war, and sage in council: noble
In nature, although haughty; quick, yet wary:
Yet for all this, so full of certain passions,
That if once stirr'd and baffled, as he has been
Upon the tenderest points, there is no Fury
In Grecian story like to that which wrings
His vitals with her burning hands, till he
Grows capable of all things for revenge;
And add too, that his mind is liberal,
He sees and feels the people are oppress'd,
And shares their sufferings. Take him all in all,
We have need of such, and such have need of us.

Cal. And what part would you have him take with us?

I. Ber. It may be, that of chief.

Cal. What! and resign
Your own command as leader?

I. Ber. Even so.
My object is to make your cause end well,
And not to push myself to power. Experience,
Some skill, and your own choice, had mark'd me out
To act in trust as your commander, till
Some worthier should appear: if I have found such
As you yourselves shall own more worthy, think you
That I would hesitate from selfishness,
And, covetous of brief authority,
Stake our deep interest on my single thoughts,
Rather than yield to one above me in
All leading qualities? No, Calendaro,
Know your friend better; but you all shall judge.
Away! and let us meet at the fix'd hour.
Be vigilant, and all will yet go well.

Cal. Worthy Bertuccio, I have known you ever
Trusty and brave, with head and heart to plan
What I have still been prompt to execute.
For my own part, I seek no other chief;
What the rest will decide I know not, but
I am with you, as I have ever been,
In all our undertakings. Now farewell,
Until the hour of midnight sees us meet. [*Exeunt.*

ACT III.

SCENE I.

Scene, the Space between the Canal and the Church of San Giovanni e San Paolo. An equestrian Statue before it. — A Gondola lies in the Canal at some distance.

Enter the Doge *alone, disguised.*

Doge (*solus*). I am before the hour, the hour whose voice,
Pealing into the arch of night, might strike
These palaces with ominous tottering,
And rock their marbles to the corner-stone,
Waking the sleepers from some hideous dream
Of indistinct but awful augury
Of that which will befall them. Yes, proud city!
Thou must be cleansed of the black blood which makes thee
A lazar-house of tyranny: the task
Is forced upon me, I have sought it not;
And therefore was I punish'd, seeing this
Patrician pestilence spread on and on,
Until at length it smote me in my slumbers,
And I am tainted, and must wash away
The plague-spots in the healing wave. Tall fane!
Where sleep my fathers, whose dim statues shadow
The floor which doth divide us from the dead,
Where all the pregnant hearts of our bold blood,
Moulder'd into a mite of ashes, hold
In one shrunk heap what once made many heroes,
When what is now a handful shook the earth —
Fane of the tutelar saints who guard our house!
Vault where two Doges rest — my sires! who died

The one of toil, the other in the field,
With a long race of other lineal chiefs
And sages, whose great labours, wounds, and state
I have inherited,—let the graves gape,
Till all thine aisles be peopled with the dead,
And pour them from thy portals to gaze on me!
I call them up, and them and thee to witness
What it hath been which put me to this task—
Their pure high blood, their blazon-roll of glories,
Their mighty name dishonour'd all *in* me,
Not *by* me, but by the ungrateful nobles
We fought to make our equals, not our lords:— [1]
And chiefly thou, Ordelafo the brave,
Who perish'd in the field, where I since conquer'd,
Battling at Zara, did the hecatombs
Of thine and Venice' foes, there offer'd up
By thy descendant, merit such acquittance? [2]
Spirits! smile down upon me; for my cause
Is yours, in all life now can be of yours,—
Your fame, your name, all mingled up in mine,
And in the future fortunes of our race!
Let me but prosper, and I make this city
Free and immortal, and our house's name
Worthier of what you were, now and hereafter!" [3]

Enter ISRAEL BERTUCCIO.

I. Ber. Who goes there?
Doge. A friend to Venice.
I. Ber. 'Tis he.
Welcome, my lord,—you are before the time.
Doge. I am ready to proceed to your assembly.
I. Ber. Have with you.—I am proud and pleased to see
Such confident alacrity. Your doubts
Since our last meeting, then, are all dispell'd?
Doge. Not so—but I have set my little left
Of life upon this cast: the die was thrown
When I first listen'd to your treason—Start not!
That is the word; I cannot shape my tongue
To syllable black deeds into smooth names,
Though I be wrought on to commit them. When
I heard you tempt your sovereign, and forbore
To have you drag'd to prison, I became
Your guiltiest accomplice: now you may,
If it so please you, do as much by me.
I. Ber. Strange words, my lord, and most unmerited;
I am no spy, and neither are we traitors.
Doge. *We!*—*We!*—no matter—you have earn'd the right
To talk of *us.*—But to the point.—If this
Attempt succeeds, and Venice, render'd free
And flourishing, when we are in our graves,
Conducts her generations to our tombs,
And makes her children with their little hands
Strew flowers o'er her deliverers' ashes, then
The consequence will sanctify the deed,
And we shall be like the two Bruti in
The annals of hereafter; but if not,
If we should fail, employing bloody means
And secret plot, although to a good end,
Still we are traitors, honest Israel;—thou
No less than he who was thy sovereign
Six hours ago, and now thy brother rebel.
I. Ber. 'T is not the moment to consider thus,
Else I could answer.—Let us to the meeting,
Or we may be observed in lingering here.
Doge. We *are* observed, and have been.
I. Ber. We observed!
Let me discover—and this steel——
Doge. Put up;
Here are no human witnesses: look there—
What see you?
I. Ber. Only a tall warrior's statue
Bestriding a proud steed, in the dim light
Of the dull moon.
Doge. That warrior was the sire
Of my sire's fathers, and that statue was
Decreed to him by the twice rescued city:—
Think you that he looks down on us or no?
I. Ber. My lord, these are mere fantasies; there are
No eyes in marble.
Doge. But there are in Death.
I tell thee, man, there is a spirit in
Such things that acts and sees, unseen, though felt;
And, if there be a spell to stir the dead,
'T is in such deeds as we are now upon.
Deem'st thou the souls of such a race as mine
Can rest, when he, their last descendant chief,
Stands plotting on the brink of their pure graves
With stung plebeians? [4]
I. Ber. It had been as well
To have ponder'd this before,—ere you embark'd
In our great enterprise.—Do you repent?
Doge. No—but I *feel*, and shall do to the last.
I cannot quench a glorious life at once,
Nor dwindle to the thing I now must be, [5]
And take men's lives by stealth, without some pause:
Yet doubt me not; it is this very feeling,
And knowing *what* has wrung me to be thus,
Which is your best security. There's not
A roused mechanic in your busy plot
So wrong'd as I, so fall'n, so loudly call'd
To his redress: the very means I am forced
By these fell tyrants to adopt is such,
That I abhor them doubly for the deeds
Which I must do to pay them back for theirs.
I. Ber. Let us away—hark—the hour strikes.

[1] ["We fought to make our {equals, not our lords: / peers, and not our masters:"—MS.]

[2] ["By thy descendant, merit such {acquittance? / requital?"—MS.]

[3] [The Doge, true to his appointment, is waiting for his conductor before the church of San Paolo e Giovanni. There is great loftiness, both of feeling and diction, in this passage. —JEFFREY.]

[4] [There is a great deal of natural struggle in the breast of the high-born and haughty Doge, between the resentment with which he burns on the one hand, and the reluctance with which he considers the meanness of the associates with whom he has leagued himself on the other. The conspiring Doge is not, we think, meant to be ambitious for himself, but he is sternly, proudly, a Venetian noble; and it is impossible for him to tear from his bosom the scorn for every thing plebeian which has been implanted there by birth, education, and a long life of princely command. There are other thoughts, too, and of a gentler kind, which cross from time to time his perturbed spirit. He remembers — he cannot entirely forget — the days and nights of old companionship, by which he had long been bound to those whose sentence he has consented to seal. He has himself been declaiming against the folly of mercy, and arguing valiantly the necessity of total extirpation, — and that, too, in the teeth even of some of the plebeian conspirators themselves: yet the Poet, with profound insight into the human heart, makes him shudder when his own impetuosity has brought himself, and all who hear him, to the brink. He cannot look upon the bloody resolution, no not even after he himself has been the chief instrument of its formation. — LOCKHART.]

[5] ["Nor dwindle to {the thing I now must be," / a cut-throat without shuddering."] MS.]

Doge. On — On —
It is our knell, or that of Venice — On!
I. Ber. Say rather, 'tis her freedom's rising peal
Of triumph. — This way — we are near the place.
[*Exeunt.*

SCENE II.

The House where the Conspirators meet.

DAGOLINO, DORO, BERTRAM, FEDELE TREVISANO, CALENDARO, ANTONIO DELLE BENDE, &c. &c.

Cal. (*entering*). Are all here?
Dag. All with you; except the three
On duty, and our leader Israel,
Who is expected momently.
Cal. Where's Bertram?
Ber. Here!
Cal. Have you not been able to complete
The number wanting in your company?
Ber. I had mark'd out some: but I have not dared
To trust them with the secret, till assured
That they were worthy faith.
Cal. There is no need
Of trusting to their faith: *who*, save ourselves
And our more chosen comrades, is aware
Fully of our intent? they think themselves
Engaged in secret to the Signory,[1]
To punish some more dissolute young nobles
Who have defied the law in their excesses;
But once drawn up, and their new swords well-flesh'd
In the rank hearts of the more odious senators,
They will not hesitate to follow up
Their blow upon the others, when they see
The example of their chiefs, and I for one
Will set them such, that they for very shame
And safety will not pause till all have perish'd.
Ber. How say you? *all!*
Cal. Whom wouldst thou spare?
Ber. *I spare?*
I have no power to spare. I only question'd,
Thinking that even amongst these wicked men
There might be some, whose age and qualities
Might mark them out for pity.
Cal. Yes, such pity
As when the viper hath been cut to pieces,
The separate fragments quivering in the sun,
In the last energy of venomous life,
Deserve and have. Why, I should think as soon
Of pitying some particular fang which made
One in the jaw of the swoln serpent, as
Of saving one of these: they form but links
Of one long chain; one mass, one breath, one body;
They eat, and drink, and live, and breed together,
Revel, and lie, oppress, and kill in concert, —
So let them die as *one!*
Dag. Should *one* survive,
He would be dangerous as the whole; it is not
Their number, be it tens or thousands, but
The spirit of this aristocracy
Which must be rooted out; and if there were
A single shoot of the old tree in life,
'T would fasten in the soil, and spring again
To gloomy verdure and to bitter fruit.
Bertram, we must be firm!
Cal. Look to it well,
Bertram; I have an eye upon thee.

[1] An historical fact. See APPENDIX: Marino Faliero, Note A.

Ber. Who
Distrusts me?
Cal. Not I; for if I did so,
Thou wouldst not now be there to talk of trust:
It is thy softness, not thy want of faith,
Which makes thee to be doubted.
Ber. You should know
Who hear me, who and what I am; a man
Roused like yourselves to overthrow oppression;
A kind man, I am apt to think, as some
Of you have found me; and if brave or no,
You, Calendaro, can pronounce, who have seen me
Put to the proof; or, if you should have doubts,
I'll clear them on your person!
Cal. You are welcome,
When once our enterprise is o'er, which must not
Be interrupted by a private brawl.
Ber. I am no brawler; but can bear myself
As far among the foe as any he
Who hears me; else why have I been selected
To be of your chief comrades? but no less
I own my natural weakness; I have not
Yet learn'd to think of indiscriminate murder
Without some sense of shuddering; and the sight
Of blood which spouts through hoary scalps is not
To me a thing of triumph, nor the death
Of men surprised a glory. Well — too well
I know that we must do such things on those
Whose acts have raised up such avengers; but
If there were some of these who could be saved
From out this sweeping fate, for our own sakes
And for our honour, to take off some stain
Of massacre, which else pollutes it wholly,
I had been glad; and see no cause in this
For sneer, nor for suspicion!
Dag. Calm thee, Bertram,
For we suspect thee not, and take good heart.
It is the cause, and not our will, which asks
Such actions from our hands: we'll wash away
All stains in Freedom's fountain!

Enter ISRAEL BERTUCCIO, *and the* DOGE, *disguised.*

Dag. Welcome, Israel.
Consp. Most welcome. — Brave Bertuccio, thou
art late —
Who is this stranger?
Cal. It is time to name him.
Our comrades are even now prepared to greet him
In brotherhood, as I have made it known
That thou wouldst add a brother to our cause,
Approved by thee, and thus approved by all,
Such is our trust in all thine actions. Now
Let him unfold himself.
I. Ber. Stranger, step forth!
[*The* DOGE *discovers himself.*
Consp. To arms! — we are betray'd — it is the
Doge!
Down with them both! our traitorous captain, and
The tyrant he hath sold us to!
Cal. (*drawing his sword*). Hold! hold!
Who moves a step against them dies. Hold! hear
Bertuccio — What! are you appall'd to see
A lone, unguarded, weaponless old man
Amongst you? — Israel, speak! what means this
mystery? [bosoms,
I. Ber. Let them advance and strike at their own
Ungrateful suicides! for on our lives
Depend their own, their fortunes, and their hopes.

Doge. Strike!—If I dreaded death, a death more fearful
Than any your rash weapons can inflict,
I should not now be here:—Oh, noble Courage!
The eldest born of Fear, which makes you brave
Against this solitary hoary head!
See the bold chiefs, who would reform a state
And shake down senates, mad with wrath and dread
At sight of one patrician! Butcher me!
You can; I care not.—Israel, are these men
The mighty hearts you spoke of? look upon them!
Cal. Faith! he hath shamed us, and deservedly.
Was this your trust in your true chief Bertuccio,
To turn your swords against him and his guest?
Sheathe them, and hear him.
I. Ber. I disdain to speak.
They might and must have known a heart like mine
Incapable of treachery; and the power
They gave me to adopt all fitting means
To further their design was ne'er abused.
They might be certain that whoe'er was brought
By me into this council had been led
To take his choice—as brother, or as victim.
Doge. And which am I to be? your actions leave
Some cause to doubt the freedom of the choice.
I. Ber. My lord, we would have perish'd here together,
Had these rash men proceeded; but, behold,
They are ashamed of that mad moment's impulse,
And droop their heads; believe me, they are such
As I described them—Speak to them.
Cal. Ay, speak;
We are all listening in wonder.
I. Ber. (*addressing the Conspirators*). You are safe,
Nay, more, almost triumphant—listen then,
And know my words for truth.
Doge. You see me here,
As one of you hath said, an old, unarm'd,
Defenceless man; and yesterday you saw me
Presiding in the hall of ducal state,
Apparent sovereign of our hundred isles,
Robed in official purple, dealing out
The edicts of a power which is not mine,
Nor yours, but of our masters—the patricians.
Why I was there you know, or think you know;
Why I am *here*, he who hath been most wrong'd,
He who among you hath been most insulted,
Outraged, and trodden on, until he doubt
If he be worm or no, may answer for me,
Asking of his own heart, what brought him here?
You know my recent story, all men know it,
And judge of it far differently from those
Who sate in judgment to heap scorn on scorn.
But spare me the recital—it is here,
Here at my heart the outrage—but my words,
Already spent in unavailing plaints,
Would only show my feebleness the more,
And I come here to strengthen even the strong,
And urge them on to deeds, and not to war
With woman's weapons; but I need not urge you.
Our private wrongs have sprung from public vices,
In this—I cannot call it commonwealth,
Nor kingdom, which hath neither prince nor people,
But all the sins of the old Spartan state[1]
Without its virtues—temperance and valour.
The lords of Lacedæmon were true soldiers,
But ours are Sybarites, while we are Helots,
Of whom I am the lowest, most enslaved;
Although dress'd out to head a pageant, as
The Greeks of yore made drunk their slaves to form
A pastime for their children. You are met
To overthrow this monster of a state,
This mockery of a government, this spectre,
Which must be exorcised with blood,—and then
We will renew the times of truth and justice,
Condensing in a fair free commonwealth
Not rash equality but equal rights,
Proportion'd like the columns to the temple,
Giving and taking strength reciprocal,
And making firm the whole with grace and beauty,
So that no part could be removed without
Infringement of the general symmetry.
In operating this great change, I claim
To be one of you—if you trust one me;
If not, strike home,—my life is compromised,
And I would rather fall by freemen's hands
Than live another day to act the tyrant
As delegate of tyrants: such I am not,
And never have been—read it in our annals:
I can appeal to my past government
In many lands and cities; they can tell you
If I were an oppressor, or a man
Feeling and thinking for my fellow men.
Haply had I been what the senate sought,
A thing of robes and trinkets, dizen'd out
To sit in state as for a sovereign's picture;
A popular scourge, a ready sentence-signer,
A stickler for the Senate and "the Forty,"
A sceptic of all measures which had not
The sanction of "the Ten," a council-fawner,
A tool, a fool, a puppet,—they had ne'er
Foster'd the wretch who stung me. What I suffer
Has reach'd me through my pity for the people;
That many know, and they who know not yet
Will one day learn: meantime, I do devote,
Whate'er the issue, my last days of life—
My present power such as it is, not that
Of Doge, but of a man who has been great
Before he was degraded to a Doge,
And still has individual means and mind;
I stake my fame (and I had fame)—my breath—
(The least of all, for its last hours are nigh)
My heart—my hope—my soul—upon this cast!
Such as I am, I offer me to you
And to your chiefs; accept me or reject me,—
A Prince who fain would be a citizen
Or nothing, and who has left his throne to be so.
Cal. Long live Faliero!—Venice shall be free!
Consp. Long live Faliero!
I. Ber. Comrades! did I well?
Is not this man a host in such a cause?
Doge. This is no time for eulogies, nor place
For exultation. Am I one of you?
Cal. Ay, and the first amongst us, as thou hast been
Of Venice—be our general and chief.
Doge. Chief!—general!—I was general at Zara,
And chief in Rhodes and Cyprus, prince in Venice:
I cannot stoop——that is, I am not fit
To lead a band of——patriots: when I lay
Aside the dignities which I have borne,
'Tis not to put on others, but to be
Mate to my fellows—but now to the point:

[1] "But all the { sins of the old Spartan state. / worst sins of the Spartan state."—MS.]

Israel has stated to me your whole plan —
'T is bold, but feasible if I assist it,
And must be set in motion instantly.

Cal. E'en when thou wilt. Is it not so, my friends?
I have disposed all for a sudden blow;
When shall it be then?

Doge. At sunrise.

Ber. So soon?

Doge. So soon? — so late — each hour accumulates
Peril on peril, and the more so now
Since I have mingled with you; — know you not
The Council, and "the Ten?" the spies, the eyes
Of the patricians dubious of their slaves, [one?
And now more dubious of the prince they have made
I tell you, you must strike, and suddenly,
Full to the Hydra's heart — its heads will follow.

Cal. With all my soul and sword, I yield assent;
Our companies are ready, sixty each,
And all now under arms by Israel's order;
Each at their different place of rendezvous,
And vigilant, expectant of some blow;
Let each repair for action to his post!
And now, my lord, the signal?

Doge. When you hear
The great bell of St. Mark's, which may not be
Struck without special order of the Doge
(The last poor privilege they leave their prince),
March on Saint Mark's!

I. Ber. And there? —

Doge. By different routes
Let your march be directed, every sixty
Entering a separate avenue, and still
Upon the way let your cry be of war
And of the Genoese fleet, by the first dawn
Discern'd before the port; form round the palace,
Within whose court will be drawn out in arms
My nephew and the clients of our house,
Many and martial; while the bell tolls on,
Shout ye, "Saint Mark! — the foe is on our waters!"

Cal. I see it now — but on, my noble lord.

Doge. All the patricians flocking to the Council,
(Which they dare not refuse, at the dread signal
Pealing from out their patron saint's proud tower,)
Will then be gather'd in unto the harvest,
And we will reap them with the sword for sickle.
If some few should be tardy or absent them,
'T will be but to be taken faint and single,
When the majority are put to rest. [scotch,

Cal. Would that the hour were come! we will not
But kill.

Ber. Once more, sir, with your pardon, I
Would now repeat the question which I ask'd
Before Bertuccio added to our cause
This great ally who renders it more sure,
And therefore safer, and as such admits
Some dawn of mercy to a portion of
Our victims — must all perish in this slaughter?

Cal. All who encounter me and mine, be sure,
The mercy they have shown, I show.

Consp. All! All!

Is this a time to talk of pity? when
Have they e'er shown, or felt, or feign'd it?

I. Ber. Bertram,
This false compassion is a folly, and
Injustice to thy comrades and thy cause!
Dost thou not see, that if we single out
Some for escape, they live but to avenge
The fallen? and how distinguish now the innocent
From out the guilty? all their acts are *one* —
A single emanation from one body,
Together knit for our oppression! 'T is
Much that we let their children live; I doubt
If all of these even should be set apart:
The hunter may reserve some single cub
From out the tiger's litter, but who e'er
Would seek to save the spotted sire or dam,
Unless to perish by their fangs? however,
I will abide by Doge Faliero's counsel:
Let him decide if any should be saved.

Doge. Ask me not — tempt me not with such a question —
Decide yourselves.

I. Ber. You know their private virtues
Far better than we can, to whom alone
Their public vices, and most foul oppression,
Have made them deadly; if there be amongst them
One who deserves to be repeal'd, pronounce.

Doge. Dolfino's father was my friend, and Lando
Fought by my side, and Marc Cornaro shared[1]
My Genoese embassy: I saved the life
Of Veniero — shall I save it twice?
Would that I could save them and Venice also!
All these men, or their fathers, were my friends
Till they became my subjects; then fell from me
As faithless leaves drop from the o'erblown flower,
And left me a lone blighted thorny stalk,
Which, in its solitude, can shelter nothing;
So, as they let me wither, let them perish!

Cal. They cannot co-exist with Venice' freedom!

Doge. Ye, though you know and feel our mutual mass
Of many wrongs, even ye are ignorant[2]
What fatal poison to the springs of life,
To human ties, and all that 's good and dear,
Lurks in the present institutes of Venice:
All these men were my friends: I loved them, they
Requited honourably my regards;
We served and fought; we smiled and wept in concert;
We revell'd or we sorrow'd side by side;
We made alliances of blood and marriage;
We grew in years and honours fairly, — till
Their own desire, not my ambition, made
Them choose me for their prince, and then farewell!
Farewell all social memory! all thoughts [ships,
In common! and sweet bonds which link old friend-
When the survivors of long years and actions,
Which now belong to history, soothe the days
Which yet remain by treasuring each other,
And never meet, but each beholds the mirror
Of half a century on his brother's brow,
And sees a hundred beings, now in earth,
Flit round them whispering of the days gone by,
And seeming not all dead, as long as two
Of the brave, joyous, reckless, glorious band,
Which once were one and many, still retain
A breath to sigh for them, a tongue to speak
Of deeds that else were silent, save on marble ——
Oime! Oime! — and must I do this deed?

[1] ["Fought by my side, and { Marc Cornaro / John Grimani } shared
My { Genoese embassy; / mission to the Pope; } I saved the life," &c. — MS.]

[2] ["Bear witness with me! ye who hear and know,
And feel our mutual mass of many wrongs." — MS.]

I. Ber. My lord, you are much moved: it is not now
That such things must be dwelt upon.
Doge. Your patience
A moment — I recede not: mark with me
The gloomy vices of this government.
From the hour they made me Doge, the *Doge* THEY *made* me —
Farewell the past! I died to all that had been,
Or rather they to me: no friends, no kindness,
No privacy of life — all were cut off:
They came not near me, such approach gave umbrage;
They could not love me, such was not the law;
They thwarted me, 'twas the state's policy;
They baffled me, 'twas a patrician's duty;
They wrong'd me, for such was to right the state;
They could not right me, that would give suspicion;
So that I was a slave to my own subjects;
So that I was a foe to my own friends;
Begirt with spies for guards, with robes for power,
With pomp for freedom, gaolers for a council,
Inquisitors for friends, and hell for life!
I had one only fount of quiet left,
And *that* they poison'd! My pure household gods[1]
Were shiver'd on my hearth, and o'er their shrine
Sate grinning Ribaldry and sneering Scorn.
I. Ber. You have been deeply wrong'd, and now shall be
Nobly avenged before another night.
Doge. I had borne all — it hurt me, but I bore it —
Till this last running over of the cup
Of bitterness — until this last loud insult,
Not only unredress'd, but sanction'd; then,
And thus, I cast all further feelings from me —
The feelings which they crush'd for me, long, long
Before, even in their oath of false allegiance!
Even in that very hour and vow, they abjured
Their friend and made a sovereign, as boys make
Playthings, to do their pleasure — and be broken!
I from that hour have seen but senators
In dark suspicious conflict with the Doge,
Brooding with him in mutual hate and fear;
They dreading he should snatch the tyranny
From out their grasp, and he abhorring tyrants.
To me, then, these men have no *private* life,
Nor claim to ties they have cut off from others;
As senators for arbitrary acts
Amenable, I look on them — as such
Let them be dealt upon.[2]
Cal. And now to action!
Hence, brethren, to our posts, and may this be
The last night of mere words: I 'd fain be doing!
Saint Mark's great bell at dawn shall find me wakeful!
I. Ber. Disperse then to your posts: be firm and vigilant;
Think on the wrongs we bear, the rights we claim.
This day and night shall be the last of peril!
Watch for the signal, and then march. I go
To join my band; let each be prompt to marshal
His separate charge: the Doge will now return
To the palace to prepare all for the blow.
We part to meet in freedom and in glory! [you
Cal. Doge, when I greet you next, my homage to
Shall be the head of Steno on this sword!
Doge. No; let him be reserved unto the last,
Nor turn aside to strike at such a prey,[3]
Till nobler game is quarried: his offence
Was a mere ebullition of the vice,
The general corruption generated
By the foul aristocracy: he could not —
He dared not — in more honourable days
Have risk'd it. I have merged all private wrath
Against him in the thought of our great purpose
A slave insults me — I require his punishment
From his proud master's hands; if he refuse it,
The offence grows his, and let him answer it.
Cal. Yet, as the immediate cause of the alliance
Which consecrates our undertaking more,
I owe him such deep gratitude, that fain
I would repay him as he merits; may I?
Doge. You would but lop the hand, and I the head;
You would but smite the scholar, I the master;
You would but punish Steno, I the senate.
I cannot pause on individual hate,
In the absorbing, sweeping, whole revenge,
Which, like the sheeted fire from heaven, must blast
Without distinction, as it fell of yore,
Where the Dead Sea hath quench'd two cities' ashes.
I. Ber. Away, then, to your posts! I but remain
A moment to accompany the Doge
To our late place of tryst, to see no spies
Have been upon the scout, and thence I hasten
To where my allotted band is under arms.
Cal. Farewell, then. — until dawn!
I. Ber. Success go with you!
Consp. We will not fail. — Away! My lord, farewell.[4]
[*The Conspirators salute the* DOGE *and* ISRAEL BERTUCCIO, *and retire, headed by* PHILIP CALENDARO. *The* DOGE *and* ISRAEL BERTUCCIO *remain.*
I. Ber. We have them in the toil — it cannot fail!
Now thou 'rt indeed a sovereign, and wilt make

[1] ["I could have forgiven the dagger or the bowl, any thing, but the deliberate desolation piled upon me, when I stood alone upon my hearth, with my household gods shivered around me. Do you suppose I have forgotten or forgiven it? It has, comparatively, swallowed up in me every other feeling, and I am only a spectator upon earth till a tenfold opportunity offers. It may come yet." — *Byron Letters*, 1819.]

[2] [The struggle of feelings with which the Doge undertakes the conspiracy is admirably contrasted with the ferocious eagerness of his low-born associates; and only loses its effect, because we cannot but be sensible that the man who felt thus could not have gone on with his guilty project, unless stimulated by some greater and more accumulated injuries than are, in the course of the tragedy, brought before the perception of the reader. — HEBER.]

[3] ["Nor turn aside to strike at such a {carrion, wretch." — MS.]

[4] [The great defect of Marino Faliero is, that the nature and character of the conspiracy excite no interest. It matters little that Lord Byron has been faithful to history, if the event is destitute of a poetic character. Like Alfieri, to whom in many points, his genius approximates, he is fettered by an intractable story, which is wholly remote from the instincts and feelings of mankind. How elevated soever may be his diction, how vivid soever his colouring, a moral truth is wanting — that charm, so difficult to define, so easy to apprehend, which, diffused over the scene, excites in generous bosoms an exalted enthusiasm for the great interests of humanity. This is the poesy of history. It is the charm of the William Tell of Schiller; it is felt in the awful plot of Brutus, and, to a certain degree, in the conspiracy of Pierre and Jaffier; for the end and purpose of these conspiracies were, to redeem their country from insult and oppression. But in Marino Faliero's attempt against the state, we contemplate nothing but the project of a sanguinary ruffian seeking to grasp unlimited authority, and making, after the established precedents of all usurpers, the wrongs and sufferings of the commonalty his pretence; while, in another aspect of his character, we see him goaded, by an imagined injury, into an enterprise which would have inundated Venice with her best blood. Is this a sublime spectacle, calculated to purge the mind, according to the aphorism of Aristotle, by means of terror or pity? — *Ecl. Rev.*]

A name immortal greater than the greatest:
Free citizens have struck at kings ere now;
Cæsars have fallen, and even patrician hands
Have crush'd dictators, as the popular steel
Has reach'd patricians: but, until this hour,
What prince has plotted for his people's freedom?
Or risk'd a life to liberate his subjects?
For ever, and for ever, they conspire
Against the people, to abuse their hands
To chains, but laid aside to carry weapons
Against the fellow nations, so that yoke
On yoke, and slavery and death may whet,
Not glut, the never-gorged Leviathan!
Now, my lord, to our enterprise;—'tis great,
And greater the reward; why stand you rapt?
A moment back, and you were all impatience!

Doge. And is it then decided? must they die?

I. Ber. Who?

Doge. My own friends by blood and courtesy,
And many deeds and days—the senators?

I. Ber. You pass'd their sentence, and it is a just one.

Doge. Ay, so it seems, and so it is to *you*;
You are a patriot, plebeian Gracchus—
The rebel's oracle, the people's tribune—
I blame you not—you act in your vocation;
They smote you, and oppress'd you, and despised you;
So they have *me*: but *you* ne'er spake with them;
You never broke their bread, nor shared their salt;
You never had their wine-cup at your lips;
You grew not up with them, nor laugh'd, nor wept,
Nor held a revel in their company;
Ne'er smiled to see them smile, nor claim'd their smile
In social interchange for yours, nor trusted
Nor wore them in your heart of hearts, as I have:
These hairs of mine are grey, and so are theirs,
The elders of the Council: I remember
When all our locks were like the raven's wing,
As we went forth to take our prey around
The isles wrung from the false Mahometan;
And can I see them dabbled o'er with blood?
Each stab to them will seem my suicide. [1]

I. Ber. Doge! Doge! this vacillation is unworthy
A child; if you are not in second childhood,
Call back your nerves to your own purpose, nor
Thus shame yourself and me. By heavens! I'd rather
Forego even now, or fail in our intent,
Than see the man I venerate subside
From high resolves into such shallow weakness!
You have seen blood in battle, shed it, both
Your own and that of others; can you shrink then
From a few drops from veins of hoary vampires,
Who but give back what they have drain'd from millions?

Doge. Bear with me! Step by step, and blow on blow,
I will divide with you; think not I waver:
Ah! no; it is the *certainty* of all
Which I must do doth make me tremble thus.
But let these last and lingering thoughts have way,
To which you only and the night are conscious,
And both regardless: when the hour arrives,
'Tis mine to sound the knell, and strike the blow,
Which shall unpeople many palaces,
And hew the highest genealogic trees
Down to the earth, strew'd with their bleeding fruit,
And crush their blossoms into barrenness:
This will I—must I—have I sworn to do,
Nor aught can turn me from my destiny;
But still I quiver to behold what I
Must be, and think what I have been! Bear with me.

I. Ber. Re-man your breast; I feel no such remorse,
I understand it not: why should you change?
You acted, and you act, on your free will.

Doge. Ay, there it is—*you* feel not, nor do I,
Else I should stab thee on the spot, to save
A thousand lives, and, killing, do no murder;
You *feel* not—*you* go to this butcher-work
As if these high-born men were steers for shambles!
When all is over, you'll be free and merry,
And calmly wash those hands incarnadine;
But I, outgoing thee and all thy fellows
In this surpassing massacre, shall be,
Shall see and feel—oh God! oh God! 'tis true
And thou dost well to answer that it was
"My own free will and act," and yet you err,
For I *will* do this! Doubt not—fear not; I
Will be your most unmerciful accomplice!
And yet I act no more on my free will,
Nor my own feelings—both compel me back;
But there is *hell* within me and around,
And like the demon who believes and trembles
Must I abhor and do. Away! away!
Get thee unto thy fellows, I will hie me
To gather the retainers of our house.
Doubt not, Saint Mark's great bell shall wake all Venice,
Except her slaughter'd senate: ere the sun
Be broad upon the Adriatic there
Shall be a voice of weeping, which shall drown
The roar of waters in the cry of blood!
I am resolved—come on.

I. Ber. With all my soul!
Keep a firm rein upon these bursts of passion;
Remember what these men have dealt to thee,
And that this sacrifice will be succeeded
By ages of prosperity and freedom
To this unshackled city: a true tyrant
Would have depopulated empires, nor
Have felt the strange compunction which hath wrung you
To punish a few traitors to the people.
Trust me, such were a pity more misplaced
Than the late mercy of the state to Steno.

Doge. Man, thou hast struck upon the chord which jars
All nature from my heart. Hence to our task!

[*Exeunt.*

[1] [The unmix'd selfishness of the motives with which the Doge accedes to the plot perpetually escapes him. Not that he is wholly untouched by the compunctious visitings of nature. But the fearful unity of such a character is broken by assigning to it the throbbings and the pangs of human feelings, and by making him recoil with affright from slaughter and desolation. In the roar and whirlwind of the mighty passions which precede the acting of a dreadful plot, it is wholly unreasonable and out of keeping to put into his mouth the sentimental effusions of affectionate pity for his friends, whom he thinks of rather too late to give these touches of remorse and mercy any other character than that of hypocritical whining. The sentiments are certainly good, but lamentably out of time and place, and remind of Scarron's remark upon the moralizing Phlegyas in the infernal regions,—

"Cette sentence est vrai et belle,
Mais dans enfer de quoi sert-elle?"

Yet, though wholly repugnant to dramatic congruity, the passage has great poetic power.—*Ecl. Rev.*]

ACT IV.

SCENE I. [1]

Palazzo of the Patrician LIONI. LIONI *laying aside the mask and cloak which the Venetian Nobles wore in public, attended by a Domestic.*

Lioni. I will to rest, right weary of this revel,
The gayest we have held for many moons,
And yet, I know not why, it cheer'd me not;
There came a heaviness across my heart,
Which, in the lightest movement of the dance,
Though eye to eye, and hand in hand united
Even with the lady of my love, oppress'd me,
And through my spirit chill'd my blood, until
A damp like death rose o'er my brow; I strove
To laugh the thought away, but 'twould not be:
Through all the music ringing in my ears
A knell was sounding as distinct and clear,
Though low and far, as e'er the Adrian wave
Rose o'er the city's murmur in the night,
Dashing against the outward Lido's bulwark:
So that I left the festival before
It reach'd its zenith, and will woo my pillow
For thoughts more tranquil, or forgetfulness.
Antonio, take my mask and cloak, and light
The lamp within my chamber.

Ant. Yes, my lord:
Command you no refreshment?

Lioni. Nought, save sleep,
Which will not be commanded. Let me hope it,
[*Exit* ANTONIO.
Though my breast feels too anxious; I will try
Whether the air will calm my spirits: 'tis
A goodly night; the cloudy wind which blew
From the Levant hath crept into its cave, [ness!
And the broad moon has brighten'd. What a still-
[*Goes to an open lattice.*
And what a contrast with the scene I left,
Where the tall torches' glare, and silver lamps'
More pallid gleam along the tapestried walls,
Spread over the reluctant gloom which haunts
Those vast and dimly-latticed galleries
A dazzling mass of artificial light,
Which show'd all things, but nothing as they were.
There Age essaying to recall the past,
After long striving for the hues of youth
At the sad labour of the toilet, and
Full many a glance at the too faithful mirror,
Prank'd forth in all the pride of ornament,
Forgot itself, and trusting to the falsehood
Of the indulgent beams, which show, yet hide,
Believed itself forgotten, and was fool'd.
There Youth, which needed not, nor thought of such
Vain adjuncts, lavish'd its true bloom, and health,
And bridal beauty, in the unwholesome press
Of flush'd and crowded wassailers, and wasted
Its hours of rest in dreaming this was pleasure,
And so shall waste them till the sunrise streams
On sallow cheeks and sunken eyes, which should not
Have worn this aspect yet for many a year.
The music, and the banquet, and the wine—
The garlands, the rose odours, and the flowers—
The sparkling eyes, and flashing ornaments—
The white arms and the raven hair—the braids
And bracelets; swanlike bosoms, and the necklace,
An India in itself, yet dazzling not
The eye like what it circled; the thin robes,
Floating like light clouds 'twixt our gaze and heaven;
The many-twinkling feet so small and sylphlike,
Suggesting the more secret symmetry
Of the fair forms which terminate so well—
All the delusion of the dizzy scene,
Its false and true enchantments—art and nature,
Which swam before my giddy eyes, that drank
The sight of beauty as the parch'd pilgrim's
On Arab sands the false mirage, which offers
A lucid lake to his eluded thirst,
Are gone. Around me are the stars and waters—
Worlds mirror'd in the ocean, goodlier sight
Than torches glared back by a gaudy glass;
And the great element, which is to space
What ocean is to earth, spreads its blue depths,
Soften'd with the first breathings of the spring;
The high moon sails upon her beauteous way,
Serenely smoothing o'er the lofty walls
Of those tall piles and sea-girt palaces,
Whose porphyry pillars, and whose costly fronts,
Fraught with the orient spoil of many marbles,
Like altars ranged along the broad canal,
Seem each a trophy of some mighty deed
Rear'd up from out the waters, scarce less strangely
Than those more massy and mysterious giants
Of architecture, those Titanian fabrics,
Which point in Egypt's plains to times that have
No other record. All is gentle: nought
Stirs rudely; but, congenial with the night,
Whatever walks is gliding like a spirit.
The tinklings of some vigilant guitars
Of sleepless lovers to a wakeful mistress,
And cautious opening of the casement, showing
That he is not unheard; while her young hand,
Fair as the moonlight of which it seems part,
So delicately white, it trembles in
The act of opening the forbidden lattice,
To let in love through music, makes his heart
Thrill like his lyre-strings at the sight;—the dash
Phosphoric of the oar, or rapid twinkle
Of the far lights of skimming gondolas,
And the responsive voices of the choir
Of boatmen answering back with verse for verse;
Some dusky shadow checkering the Rialto;
Some glimmering palace roof, or tapering spire,
Are all the sights and sounds which here pervade
The ocean-born and earth-commanding city—
How sweet and soothing is this hour of calm!
I thank thee, Night! for thou hast chased away
Those horrid bodements which, amidst the throng,
I could not dissipate: and with the blessing

[1] [The fourth act opens with the most poetical and brilliantly written scene in the play—though it is a soliloquy, and altogether alien from the business of the piece. Lioni, a young nobleman, returns home from a splendid assembly, rather out of spirits; and, opening his palace window for air, contrasts the tranquillity of the night scene which lies before him, with the feverish turbulence and glittering enchantments of that which he has just quitted. Nothing can be finer than this picture, in both its compartments. There is a truth and a luxuriance in the description of the rout, which mark at once the hand of a master, and raise it to a very high rank as a piece of poetical painting;—while the moonlight view from the window is equally grand and beautiful, and reminds us of those magnificent and enchanting lookings forth in "Manfred," which have left, we will confess, far deeper traces on our fancy, than any thing in the more elaborate work before us.—JEFFREY.]

Of thy benign and quiet influence,
Now will I to my couch, although to rest
Is almost wronging such a night as this——[1]
[*A knocking is heard from without.*
Hark! what is that? or who at such a moment?[2]

Enter ANTONIO.

Ant. My lord, a man without, on urgent business,
Implores to be admitted.
Lioni. Is he a stranger?
Ant. His face is muffled in his cloak, but both
His voice and gestures seem familiar to me;
I craved his name, but this he seem'd reluctant
To trust, save to yourself; most earnestly
He sues to be permitted to approach you.
Lioni. 'T is a strange hour, and a suspicious bearing!
And yet there is slight peril: 'tis not in
Their houses noble men are struck at; still,
Although I know not that I have a foe
In Venice, 't will be wise to use some caution.
Admit him, and retire; but call up quickly
Some of thy fellows, who may wait without. —
Who can this man be? —
[*Exit* ANTONIO, *and returns with* BERTRAM *muffled.*
Ber. My good lord Lioni,
I have no time to lose, nor thou,—dismiss
This menial hence; I would be private with you.
Lioni. It seems the voice of Bertram — Go,
Antonio. [*Exit* ANTONIO.
Now, stranger, what would you at such an hour?
Ber. (*discovering himself*). A boon, my noble patron; you have granted
Many to your poor client, Bertram; add
This one, and make him happy.
Lioni. Thou hast known me
From boyhood, ever ready to assist thee
In all fair objects of advancement, which
Beseem one of thy station; I would promise
Ere thy request was heard, but that the hour,
Thy bearing, and this strange and hurried mode
Of suing, gives me to suspect this visit
Hath some mysterious import — but say on —
What has occurred, some rash and sudden broil? —
A cup too much, a scuffle, and a stab? —
Mere things of every day; so that thou hast not
Spilt noble blood, I guarantee thy safety;
But then thou must withdraw, for angry friends
And relatives, in the first burst of vengeance,
Are things in Venice deadlier than the laws.
Ber. My lord, I thank you; but——
Lioni. But what? You have not
Raised a rash hand against one of our order?
If so, withdraw and fly, and own it not;
I would not slay — but then I must not save thee!
He who has shed patrician blood——
Ber. I come
To save patrician blood, and not to shed it!
And thereunto I must be speedy, for
Each minute lost may lose a life; since Time
Has changed his slow scythe for the two-edged sword,
And is about to take, instead of sand,
The dust from sepulchres to fill his hour-glass! —
Go not *thou* forth to-morrow!
Lioni. Wherefore not?
What means this menace?
Ber. Do not seek its meaning,
But do as I implore thee; — stir not forth,
Whate'er be-stirring; though the roar of crowds —
The cry of women, and the shrieks of babes —
The groans of men — the clash of arms — the sound
Of rolling drum, shrill trump, and hollow bell,
Peal in one wide alarum! — Go not forth
Until the tocsin's silent, nor even then
Till I return!
Lioni. Again, what does this mean?
Ber. Again, I tell thee, ask not; but by all
Thou holdest dear on earth or heaven — by all
The souls of thy great fathers, and thy hope
To emulate them, and to leave behind
Descendants worthy both of them and thee —
By all thou hast of bless'd in hope or memory —
By all thou hast to fear here or hereafter —
By all the good deeds thou hast done to me,
Good I would now repay with greater good,
Remain within — trust to thy household gods,
And to my word for safety, if thou dost
As I now counsel — but if not, thou art lost!
Lioni. I am indeed already lost in wonder;
Surely thou ravest! what have *I* to dread?
Who are my foes? or if there be such, *why*
Art *thou* leagued with them? — *thou!* or if so leagued,
Why comest thou to tell me at this hour,
And not before?
Ber. I cannot answer this.
Wilt thou go forth despite of this true warning?
Lioni. I was not born to shrink from idle threats,
The cause of which I know not: at the hour
Of council, be it soon or late, I shall not
Be found among the absent.
Ber. Say not so!
Once more, art thou determined to go forth?
Lioni. I am. Nor is there aught which shall impede me!
Ber. Then Heaven have mercy on thy soul! —
Farewell! [*Going.*
Lioni. Stay — there is more in this than my own safety [thus:
Which makes me call thee back; we must not part
Bertram, I have known thee long.
Ber. From childhood, signor,
You have been my protector: in the days
Of reckless infancy, when rank forgets,
Or, rather, is not yet taught to remember
Its cold prerogative, we play'd together;
Our sports, our smiles, our tears, were mingled oft;
My father was your father's client, I
His son's scarce less than foster-brother; years
Saw us together — happy, heart-full hours!
Oh God! the difference 'twixt those hours and this!
Lioni. Bertram, 't is thou who hast forgotten them.

[1] [This soliloquy is exquisite, and increases our regret that, with such powers of pleasing, Lord Byron should not always have condescended to please. — HEBER.]

[2] [The soliloquy of Lioni is a fine instance of repose, as the painters term it, amidst the horrors of the scene, and of that obscure but ruthless presentiment of evil, of which Shakspeare frequently made a use somewhat similar. Yet this splendid passage, with reference to the romantic character of the poem, is adventitious, and obviously transplanted from the mind of the poet. It is the habitual cast of thought, tinged with misanthropy, which is peculiar to Lord Byron, and does not adapt itself to the situation or feelings of the personages of his poem. It is the cool contemplation of a mind raised above the storms of human life, and the perturbation of its passions, and viewing, as from "a peculiar mount," the strife and conflicts of a world in which it disdains to mix. — *Ecl. Rev.*]

Ber. Nor now, nor ever; whatsoe'er betide,
I would have saved you: when to manhood's growth
We sprung, and you, devoted to the state,
As suits your station, the more humble Bertram
Was left unto the labours of the humble,
Still you forsook me not; and if my fortunes
Have not been towering, 'twas no fault of him
Who ofttimes rescued and supported me,
When struggling with the tides of circumstance
Which bear away the weaker: noble blood
Ne'er mantled in a nobler heart than thine
Has proved to me, the poor plebeian Bertram.
Would that thy fellow senators were like thee!

Lioni. Why, what hast thou to say against the senate?

Ber. Nothing.

Lioni. I know that there are angry spirits
And turbulent mutterers of stifled treason,
Who lurk in narrow places, and walk out
Muffled to whisper curses to the night;
Disbanded soldiers, discontented ruffians,
And desperate libertines who brawl in taverns;
Thou herdest not with such: 'tis true, of late
I have lost sight of thee, but thou wert wont
To lead a temperate life, and break thy bread
With honest mates, and bear a cheerful aspect.
What hath come to thee? in thy hollow eye
And hueless cheek, and thine unquiet motions,
Sorrow and shame and conscience seem at war
To waste thee.

Ber. Rather shame and sorrow light
On the accursed tyranny which rides[1]!
The very air in Venice, and makes men
Madden as in the last hours of the plague
Which sweeps the soul deliriously from life!

Lioni. Some villains have been tampering with thee, Bertram;
This is not thy old language, nor own thoughts;
Some wretch has made thee drunk with disaffection;
But thou must not be lost so; thou *wert* good
And kind, and art not fit for such base acts
As vice and villany would put thee to:
Confess — confide in me — thou know'st my nature.
What is it thou and thine are bound to do,
Which should prevent thy friend, the only son
Of him who was a friend unto thy father,
So that our good-will is a heritage
We should bequeath to our posterity
Such as ourselves received it, or augmented;
I say, what is it thou must do, that I
Should deem thee dangerous, and keep the house
Like a sick girl?

Ber. Nay, question me no further:
I must be gone. ——

Lioni. And I be murder'd! — say,
Was it not thus thou said'st, my gentle Bertram?

Ber. Who talks of murder? what said I of murder? —
'T is false! I did not utter such a word.

Lioni. Thou didst not; but from out thy wolfish eye,
So changed from what I knew it, there glares forth
The gladiator. If *my* life 's thine object,
Take it — I am unarm'd, — and then away!
I would not hold my breath on such a tenure
As the capricious mercy of such things
As thou and those who have set thee to thy task-work.

[1] ["On the accursed tyranny which { faints / rides." — MS.]

Ber. Sooner than spill thy blood, I peril mine;
Sooner than harm a hair of thine, I place
In jeopardy a thousand heads, and some
As noble, nay, even nobler than thine own.

Lioni. Ay, is it even so? Excuse me, Bertram;
I am not worthy to be singled out
From such exalted hecatombs — who are they
That *are* in danger, and that *make* the danger?

Ber. Venice, and all that she inherits, are
Divided like a house against itself,
And so will perish ere to-morrow's twilight!

Lioni. More mysteries, and awful ones! But now,
Or thou, or I, or both, it may be, are
Upon the verge of ruin; speak once out,
And thou art safe and glorious; for 'tis more
Glorious to save than slay, and slay i' the dark too —
Fie, Bertram! that was not a craft for thee!
How would it look to see upon a spear
The head of him whose heart was open to thee,
Borne by thy hand before the shuddering people?
And such may be my doom; for here I swear,
Whate'er the peril or the penalty
Of thy denunciation, I go forth,
Unless thou dost detail the cause, and show
The consequence of all which led thee here!

Ber. Is there no way to save thee? minutes fly,
And thou art lost! — *thou!* my sole benefactor,
The only being who was constant to me
Through every change. Yet, make me not a traitor!
Let me save thee — but spare my honour!

Lioni. Where
Can lie the honour in a league of murder?
And who are traitors save unto the state?

Ber. A league is still a compact, and more binding
In honest hearts when words must stand for law;
And in my mind, there is no traitor like
He whose domestic treason plants the poniard
Within the breast which trusted to his truth.

Lioni. And *who* will strike the steel to mine?

Ber. Not I;
I could have wound my soul up to all things
Save this. *Thou* must not die! and think how dear
Thy life is, when I risk so many lives,
Nay, more, the life of lives, the liberty
Of future generations, *not* to be
The assassin thou miscall'st me; — once, once more
I do adjure thee, pass not o'er thy threshold!

Lioni. It is in vain — this moment I go forth.

Ber. Then perish Venice rather than my friend!
I will disclose — ensnare — betray — destroy —
Oh, what a villain I become for thee!

Lioni. Say, rather thy friend's saviour and the state's! —
Speak — pause not — all rewards, all pledges for
Thy safety and thy welfare; wealth such as
The state accords her worthiest servants; nay,
Nobility itself I guarantee thee,
So that thou art sincere and penitent.

Ber. I have thought again: it must not be — I love thee —
Thou knowest it — that I stand here is the proof,
Not least though last; but having done my duty
By thee, I now must do it by my country!
Farewell — we meet no more in life! — farewell!

Lioni. What, ho! — Antonio — Pedro — to the door!
See that none pass — arrest this man!